The importance of colour naming for online fashion retail

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Abstract

The importance of colour naming for online fashion retail

Online fashion retailers use a wide array of colour names to describe the colours of their products; ranging from simple colour names such as the primary colours to more ambiguous colour names such as cloud and blush. Although many online retailers devote resources to the selection of colour names, no such research exists on the impact this has on online fashion consumers’ behaviours.

The impact of colour naming on online fashion consumers is important as fashion and colour have a symbiotic relationship therefore the representation of colour within an online fashion retail setting is crucial. The need for colour naming within online fashion retailing is further intensified by the difficulties of accurately representing colour online and therefore the role of written product information, such as colour naming becomes important. To that end, this research aims to examine the impact of colour naming on online fashion consumers’ behaviours. Cognitive responses are considered to investigate the role of colour naming in providing information. Emotional responses are investigated to determine whether colour naming influences consumers in the same way colours are known to influence consumer behaviour. Finally, cognitive and emotional responses to colour naming are investigated to determine the impact on purchase outcomes within the online fashion retail environment.

Qualitative and quantitative research approaches are used to derive empirical data. Through interviews and online questionnaires it establishes evidence to support the importance of colour naming within the online retail environment. Two online questionnaires were administered to determine the impact of colour naming on emotional responses and preferences for the colour naming categories within the online fashion retail environment by using the colour name appeal construct developed for this research. In-depth interviews were carried out to determine the impact of colour naming on cognitive responses and purchase intentions.

The findings present a statistical significance for the causal relationship between colour naming and emotional responses. They reveal more complex colour names such as common descriptive, unexpected descriptive and ambiguous colour names are more likely to elicit emotions compared to common colour names. The findings also reveal the same colour naming categories are also more appealing within the context of online fashion retailing.

A laddering technique was applied to the interviews. The results reveal that colour naming impacts on purchase intentions via a number of intervening variables; colour information, product information, product perception, information processing technique, aiding the shopping experience, understanding the product, emotional response, personal values, and post-purchase satisfaction. Again the complex colour names are found to have a wider reaching impact. Common and unexpected descriptive colour names did not always provide useful colour information to the consumers.

This research presents empirical evidence regarding the impact of colour naming on online fashion consumers, thus shedding light on appropriate colour naming strategies for online fashion retailers.
Declaration

No portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

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1 Introduction

1.1 Overview

The improved representation of garments, better navigation, advice and trend information is making online shopping more fun, interesting and informative, all these factors have the potential to benefit retailers and improve sales (Mintel, 2010b). The consumption of fashion items is motivated by more than the need to acquire goods, as fashion consumption is also motivated by the hedonic experience gained from shopping. Therefore it is important for online fashion retailers to consider the consumers’ emotional responses and to provide a hedonic shopping experience with the necessary product information with a balance between fun and function (Valacich et al., 2007). Online consumers are interested in verbal information (Then and DeLong, 1999) and the main criteria for online fashion shopping are colour, garment fit, fabric handle and quality (McCorkle, 1990). As colour is important in the selection of fashion products, but is also difficult to determine online, then any information about a product’s colour is important to online fashion consumers (Nitse et al., 2004).

This study primarily investigates the information about a product’s colour within the online retailing environment. Different categories of colour names are used by retailers throughout the UK online clothing sector. Some retailers opt for using traditional colour names such as ‘red’ and ‘pink’ however some retailers, including topshop.com, newlook.com and oasis-stores.com, opt for more descriptive names such as ‘scarlet’ and ‘nude’. Some cosmetic companies even verbalise the colour of their products by using words that at first glance seem completely irrelevant to the colour of the product (Skorinko et al., 2006) such as ‘Sabbath’, ‘Runaway’ and ‘Psychedelic sister’ found at the makeup retailer www.urbandecay.com. This thesis aims to explore the use of colour naming in order to understand its impact for use within online fashion retailing by looking at online fashion consumers’ experiences of colour names. Within this thesis colour naming is regarded as a type of verbal product information. Prior research has highlighted the importance of verbal information in purchase decisions (Kim and Lennon, 2008) and perceived risk (Sheth and Venkatesan, 1968, Park et al., 2008) and within the online retailing setting. Current research on the verbalisation of colour has considered its effect on consumer preferences between the categories of colour names (Skorinko et al., 2006) and how the colour naming categories influence the purchase propensity and product satisfaction (Miller and Kahn, 2005). However no research currently exists on the importance of colour naming for online fashion consumers, nor does the current research extensively investigate the information processing types of colour naming. Therefore this study aims to close the gap in the knowledge regarding the impact of the verbalisation of colour, its influences on emotional responses, cognitive structures, and on the purchase outcomes from the perspective of online fashion consumers.
1.2 Conceptual Background

The characteristics of a colour name can determine how people process the information (Miller and Kahn, 2005). This study builds upon the theory that the colour naming as a piece of verbal information may influence behaviour, in particular the specific nature of online fashion consumers and how the type of colour naming may influence their behaviours. Miller and Kahn (2005) suggest that they found no evidence that affectivity responses were influencing their survey respondents and only found that colour naming evaluation was cognitive in nature. However, Kim and Lennon (2008) found that verbal product information did impact on their survey respondents affective responses. As colour naming is verbal product information there is a gap in the knowledge to determine the impact of colour naming on affective responses. Therefore by building on the theory of the colour naming categories outlined by Miller and Kahn (2005) this study will investigate online fashion consumers’ emotional and cognitive responses to the colour naming categories and eventually how this impacts on the purchase outcomes.

The relationship between affective and cognitive internal responses, and purchase outcomes are pertinent to the research aims. The relationship between the internal responses and the purchase outcomes will be examined to consider the overall influence of the colour naming types on the behaviour of online fashion consumers.

1.3 Theoretical Framework

The stimulus-organism-response or S-O-R paradigm has been adapted by Eroglu et al (2001) from Mehrabian and Russell’s (1974) theories of environmental psychology and will provide the theoretical framework for this study. Environmental stimuli (S) within the online retail context is “the sum total of all the cues that are visible and audible to the online shopper” (Eroglu et al., 2001). The second section of the S-O-R paradigm ‘O’, is represented by the emotional responses, and in particular the items of pleasure, arousal and dominance. Within the context of online retailing, stimuli lead to emotional responses within the internal states that influence consumer responses (R) such as satisfaction, purchase intentions and approach behaviours.

Eroglu et al (2001) and Kim and Lennon (2010) suggest that cognitive states should also be considered to determine the full impact of a stimuli. Cognitive states are “everything that goes in the consumers’ minds concerning the acquisition, processing, retention, and retrieval of information (Eroglu et al., 2001)

The stimuli, in this case are the colour names present within the online environment and therefore influence consumers’ emotional and cognitive responses. The consumers’ emotional and cognitive responses are affected by the stimuli and finally result in behavioural responses (Eroglu et al., 2001). Based on this model, this study examines how colour naming (as the stimulus within the online environment) impacts on consumers’ emotional and cognitive responses and purchase outcomes.
1.4 Originality and Value

This study provides the first attempt at investigating the effects of colour naming on consumers who buy fashion products online. Previous research has investigated colour naming categories based on a Gricean and congruency theory on consumer preferences (Miller and Kahn, 2005, Skorinko et al., 2006). However, the influence of colour naming on the emotional and cognitive responses that promote consumers to engage in purchase activities have not been investigated. This gap has been identified and this research aims to explain why and how colour naming has influences on purchase activities.

This study will either confirm or refute the stimulus-organism-response paradigm process by producing evidence that verbal colour product information (stimuli within the online environment) influences emotional and cognitive responses (organisms), and consequently affects the purchase outcomes (response).

1.5 Research context

The purpose of colour naming is to provide the consumers with verbal information about the colour of a product. Many online retailers such as topshop.com, oasis-stores.com and newlook.com choose to use more descriptive colour names to market their products. This thesis aims to explain theoretically what, and if, there are any benefits to using descriptive colour names in online fashion retailing by applying and extending theories from the literature regarding colour naming, emotions, cognitions and purchase outcomes. Key areas from the literature will be synthesised to create a research framework which will be tested to accomplish the research aims.

1.6 Research aims and objectives

This research aims to:

“Develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes”.

The research objectives are derived from an extensive literature review and focus on the importance that colour naming has as a piece of product information to the consumers fashion products online. The objectives of this research present the basis for the research rationale and hence the subsequent selection of the research methods. The overall objective is to explore and analyse the relationship of colour naming, its impact on consumers’ emotional and cognitive responses, and its overall effect on consumer behaviour. This research will contribute towards a
greater understanding of the effect of extrinsic product attributes on consumers’ emotional and cognitive responses and its impact on the purchase of fashion products.

In order to fulfil the research aim, the following objectives have been identified

1. To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.
2. To generate a hypotheses on the impact of colour naming.
3. To evaluate the emotional responses to colour naming.
4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.
5. To evaluate the cognitive responses to colour naming.
6. To evaluate the impact of colour naming on fashion consumers and their purchase outcomes.
7. To establish the impact of colour naming on fashion consumers.

1.7 Types of research
Webb (1992) has identified the instances where secondary data should be used, one of which is to provide a backdrop to primary research. The backdrop to research is used to provide the context to enable the collection of facts, opinions and trends about the research area. The literature review will provide the backdrop for this research and primary research will be conducted to satisfy the research aim and objectives.

A mixed method approach of primary research is conducted to provide empirical evidence to satisfy the research aim.

1.7.1 Quantitative
Two online questionnaires are used to collect quantitative data. The first isolates the colour naming variable and measures it using the self-assessment manikin to discover the impact of colour naming on consumers’ emotional responses using the pleasure, arousal and dominance scales. The second brings context to the colour naming investigation by using an online fashion retailing setting in order to evaluate the appeal of colour naming within an online fashion retailing context.

1.7.2 Qualitative
Qualitative in-depth interviews are carried out to investigate the impact of colour naming on consumers’ cognitions and the potential impact on purchase intentions. The laddering technique
Introduction

with means-end chain is applied to identify the colour naming variable and, to guide the interviews and provide in-depth knowledge of the impact of colour naming on consumer behaviour.

1.8 Contributions to research

Presently, research on colour naming is limited within the academic domain. The contribution of this research is to provide an understanding about the way colour naming can impact on consumers' behavioural responses.

The results of this research provides evidence to both academics and retailers that careful consideration of colour names to portray the right message to the consumer is critical in providing consumers with accurate product information to increase product sales.

Furthermore, the research demonstrates another use of the stimulus- organism- response paradigm as well as the implementation of the pleasure, arousal and dominance scale, though the use of the self-assessment manikin, the development of a new construct and the laddering technique with means-end chain analysis, demonstrating a contribution towards a wider field of research for these research instruments.

1.8.1 Research outcomes

1. Contribute new knowledge to the domain of online retail environmental cues and the influences on consumer behaviour.
   a. Identify the importance of colour naming within the online fashion retail environment.
   b. Contribute new knowledge to the research area of colour naming and its impacts on online fashion consumers.

2. New applications of utilising the selected qualitative and quantitative research methods

3. To provide information to marketers about how colour naming can be used to benefit the shopping experience and increase purchase outcomes.

1.9 Organisation of the thesis

This thesis is organised into two sections: the first section forms a review of the relevant literature; and the second section contains the primary data collection and analysis of the data. The review of the relevant literature forms a basis for the primary research and informs the key research areas; colour naming, emotions, product information, online fashion retailing and
The importance of colour naming for online fashion retail

Chapter 1 Introduction

This chapter sets the scene for the thesis and provides an outline to the whole research project including the conceptual background and theoretical framework. It includes information about the structure of the thesis and the keys areas of research.

Chapter 2 Colour naming

The second chapter provides an analysis of the relevant theories. It details colour naming and types of colour naming and an analysis of the importance of colour naming for consumers and retailers.

Chapter 3 Online fashion retailing

This chapter provides the background to online fashion retailing and how colour naming fits into the domain of online fashion retailing. A review of environmental cues are presented and defined by high and low task relevancy, colour naming sits within these cues. An analysis of literature regarding product information and the types of information processing techniques are presented. A review of colour within the environment is presented and the importance of colour naming is discussed.

Hypotheses are developed at the end of the chapter based on the review of the literature and identification of the gaps in knowledge.

Chapter 4 Research methodology

Chapter 4 is a review of the methodological techniques and insight into how and why these techniques and methods are considered most effective for this study.

Chapter 5 Quantitative data collection

This chapter identifies the quantitative data collection methods. The research instrument is determined and defined. A new construct and a mock website are developed and two experiments are presented and analysed.

Chapter 6 Qualitative data collection

Chapter 6 is concerned with the qualitative data collection techniques. The research instruments are determined and defined. This chapter presents the analysis and the results of the in depth interviews. Hierarchical value maps are presented that tie in together the relationships between the studied variables.
Chapter 7 Discussion

The results of the quantitative and qualitative research are discussed. The hypotheses developed in chapter 3 and tested in chapters 5 and 6 are tested to determine the outcomes and the hypotheses are either accepted or rejected.

Chapter 8 Conclusion

Chapter 8 reviews the process and the development of the research. A final conclusion is drawn from the empirical research and a framework of the colour naming experience is presented. The implications of the research findings are also reviewed. The chapter presents the academic and managerial implications of the findings on colour naming. The future of colour naming within newer channels of retailing (mobile retailing) are also discussed. The limitations of the research are presented as well as opportunities for further research.

1.10 Summary

This chapter has introduced the main themes of the study. The research aim, objectives and outcomes are presented and provide the scope of the research.

An organisation of the thesis is presented to enable the reader to determine relevant sections of the study.
2 Online Colour Naming

2.1 Chapter Introduction
This chapter will analyse the perceptions of colour, the theories of colour naming and emotional responses. It is split into three sections to give a holistic view on colour naming. The first section considers the way colour naming is used to provide consumers with information about a product. The second section is concerned with the theories relating to colour naming, including linguistic relativity and the Whorfian hypothesis. The third section relates to the conceptualisation of colour naming and emotion.

2.2 Background
According to Garber and Hyatt (2003) the persuasive effects of colour are greatly under researched with regard to commerce and this is incongruent to what is expected because of the powerful role colour plays in identifying and distinguishing brands (Coca Cola red for example) and its ability to convey symbolic and associative messages, particularly as commerce is becoming more graphic and visual through media such as the internet and mobile phones.

Colour is a persuasive visual cue for many different mediums. It is able to provide information that helps us to understand the physical world and carries symbolic and associative information. Colour benefits from both sensory and cognitive aspects and both must be understood to allow it to be an effective communicator (Garber and Hyatt, 2003). Colour plays an essential role in communicating and improving the efficiency of messages. Within a retailing context it can increase store patronage and the likelihood of product purchases by increasing the preferences for products (Miller and Kahn, 2005, Babin et al., 2003).

Research on colour and its relationship with affectivity are becoming more popular (Bellizzi et al., 1983, Clarke and Honeycutt, 2000, Suk and Irtel, 2008, Valdez and Mehrabian, 1994), the interest has centred on whether or not colours are able to communicate emotions and the references to the types of emotions. This increasing popularity highlights the multidisciplinary nature of colour and emotion as it has found its way into the minds of researchers concerned with marketing, arts and design and computer science to name a few (Bellizzi et al., 1983, Clarke and Honeycutt, 2000, Suk and Irtel, 2008, Valdez and Mehrabian, 1994). This multidisciplinary nature of colour and emotion emphasise the importance of understanding its influence for use in many applications. The emergence of new visual technologies, advanced user interfaces and the increasing amount of human and machine interactions identifies the need to differentiate colours by name, experience or impression as becoming more pertinent (Mojsilovic, 2005).
It is well accepted that colour does elicit human emotions (D’Andrade and Egan, 1974). Research from different disciplines has consistently shown there are significant influences of colour on emotions and specifically the way the chroma influences human emotions (Valdez and Mehrabian, 1994). Recent studies on the affectivity of colour have mapped emotional profiles of colour within the emotional dimensions (Ou et al., 2004).

Previous empirical research focuses on the relationship between colour and emotions; however, the research does not include all of the aspects of communicating colour. The other modalities of colour will be considered in this chapter with the main emphasis on the affectivity of a colour’s name. The previous research on the affectivity of colour will be used as bedrock to develop this current study and will consider colour naming and emotion for marketing applications.

Not only does a colour elicit emotions but also names that are associated with a product or a brand can also impact on consumers’ perceptions. Sixty Percent of brand managers believe that a successful naming strategy name can influence the sales of a product (Kohli and LaBahn, 1997). The importance of the previous statement lies in the belief that a name can influence consumers’ behaviours. These beliefs have been proved using research which demonstrates that brand names influence perceived quality and other product attributes (Kohli et al., 2005) and perceived favourability of brands (Zinkhan and Martin, 1987). Research in the area of linguistic relativity states that the use of language can affect perception (Whorf and Carroll, 1956, Gellatly, 1995, Hunt and Agnoli, 1991) and this has consequences on the way in which speakers of the language think and therefore act (Gumperz and Levinson, 1991). This mimics the processes of the stimulus-organism-response paradigm that is used extensively in researching the online environment. Therefore the way things are worded can influence people’s perception and change the way they subsequently behave. By applying the stimulus-organism-response paradigm to the online retail environment it would be expected that the language used to convey information to the consumer will ultimately have an effect on consumer behaviour.

### 2.3 Definition of Colour Naming

“Naming is the process of assigning lexical terms to referents” (Jameson and Alvarado, 2003). It is the result of the categorisation process that is involved with recognising an object and assigning it an appropriate name which is determined by the fit of the item and the availability of appropriate words. The naming process is derived for purposes of referencing objects in the world. The referents (an object) and linguistic representation are flexibly linked through a cognitive process called the naming function (Jameson and Alvarado, 2003).

Colour names are the verbalisation of the sensation of the colour, in other words, colour names verbalise colour sensations and may be used every day in speech and written word (Wyler, 2007). According to Harrison (1973) “colours are nameables” stating that colours can be
segmented and assigned names (Berlin and Kay, 1969) to distinguish them. It is quoted in many academic texts that the human eye can distinguish between 7.5 and 10 million colour differences, however according to Berlin and Kay (1969) we have only 11 basic colour terms which form the basis of our colour verbalisation. Therefore the need for colour naming is clear as the use of colour names enable us to distinguish between colours, and most importantly for this research problem, to differentiate between products of different colours.

The next section of the study will consider the way colour naming has been examined and categories that have been developed for use in previous research designs. The conclusion will provide the colour naming categories that will be used in this study to measure the impact of colour naming on consumers’ emotional and cognitive responses and purchase behaviours.

2.4 Categorisation of colour naming

There have been a small number of studies published about the classification methods of colour naming (Wyler, 2007, Skorinko et al., 2006, Miller and Kahn, 2005, Kahn and Miller, 2003); these will be discussed in the next sections. These categories of colour names have been inspired by various different product categories and services which include advertising, cosmetics, furnishings and cars. The methods of categorising the colour names have also been influenced by the researchers’ field of study, perspective and context for example relative linguistics and pragmatics.

Categorisation of colour naming can be divided into two broad types, numerical and lexical (with words); as described below.

2.4.1 Numeric Colour Naming

Research in the area of computer human interactions have investigated colour modelling for computational purposes concentrating on discovering numerical representations of colours for use in image processing and computer graphics. The colour models have been typically based on a three dimensional colour space (RGB, CYM, XYZ, L*A*B* etc.) in order to quantify colours as points in space (Conway, 1992). This method accurately specifies colours for numeric manipulations, however it is not easy to understand (Conway, 1992). In an experiment conducted on the comparison of human colour matching performance, Schwarz, et al (1987) found that considerable experience was required to effectively understand and use numerical colour specifications. The issues regarding the computational style of colour mapping is that they do not correspond well to the way humans process colour and therefore if it not easy to interpret the information to determine a colour. Due to the difficulty of understanding numerical colour names it would not be suitable for use in online fashion shopping as regular consumers would not possess the necessary skills to it.
2.4.1.1 Pantone and hexadecimal assignments

Numeric colour naming is more widely used in the production stage of products. The numbers mainly refer to the position of that shade of colour within colour space by differing frequencies of light. This allows each shade of colour to be differentiated from any other shade. A popular method of distinguishing between colours is the Pantone system in which every shade is classified by a number. The Pantone system is universal which allows industries from all over the globe to produce exactly the same colour product or to give details about the colour of a product between companies.

Computers use hexadecimal numbers to determine how a colour should appear on the screen. A hexadecimal number is a series of number and letters and it allows programmers to denote particular colours on a website. An example of a hexadecimal number is “#CCFFCC” and which represents a pale mint green.

The numeric system works very well for manufacturers and computers but it would be difficult for consumers to adapt to this way of describing the colour of a product they may want to buy. Online fashion consumers would not know that 17-1656 TP would denote a coral colour and so the problems lie in the translation from the numeric description to the consumers’ idea of the colour. We are all used to describing a colour using words and not numbers, but the cardinal colour names (red, blue and yellow, described in the next section) or basic colour terms are not sufficient for denoting every visible shade of colour that our eyes can see. Although it is not required to denote colour names for every shade of colour the human eye is capable of distinguishing, to a retailer it is important that colours are distinguishable. It is important that they are able to communicate and distinguish between many colours and give a clear idea of what the colour is to the consumer. Therefore describing colours through a way that uniquely identifies them and describes them in a manner that is easily understood is important for consumers and retailers. Lexical colour name categories are discussed in the next section as providing a more suitable system of colour naming for consumers.

2.4.2 Lexical colour naming

Lexical colour naming uses words to describe colours rather the numbers. The linguistic point of view may consider authors such as Berlin and Kay (1969) and Miller and Kahn (2005). A review of the literature demonstrates that the subject of colour naming is heavily grounded in linguistic theories, including conversational implicature (Miller and Kahn, 2005) and which will be discussed in section (2.3.3.3).
As already mentioned researchers have classified colour names into categories, these are discussed below.

### 2.4.2.1 Cardinal colour names

Wyler (2007) posits a pragmatic colour name classification system for use with textiles and cosmetics. The classifications are split into three main categories 1) cardinal colour names, 2) converted colour names and 3) modified colour names. Below is the full categorisation:

1. **Cardinal colour names**
   - **a.** Black, grey, white, red, blue, yellow
   - **b.** Extended list: green, orange, pink, purple, khaki, navy, scarlet, vermillion

2. **Converted colour names: objects becomes colour term**
   - **a.** Organic objects (flower, fruit, etc.): cherry, herb, lemon, lime lupine, rhubarb, sage, wisteria
   - **b.** Inorganic or atmospheric objects (minerals, sky, water) amethyst, coral, horizon, mist, ocean, sea, sky, stone, turquoise
   - **c.** Collective colour names evoking colour sensation with the scope of the collective express: (hue and shades of…) autumn, forest, Sahara

3. **Modified colour names: in particular modification to denote shades tonality and saturation of hue.**
   - **a.** Modification by adjectives expressing shades colours, brightness or saturation
     - **i.** Of colour term: light grey, dark blue, soft blue, deep brown, bright red
     - **ii.** Of object used as colour term: dark amethyst, deep olive, soft begonia, pale jonquil
   - **b.** Modification by object assuming colour component with colour term: desert orange, desert khaki, admiral blue, midnight navy
   - **c.** Double modification: dark lagoon, dark mineral sage, light antique indigo, light sea blue, pale Aegean blue.

Source: (Wyler, 2007)

### 2.4.2.2 Fancy colour names

Skorinko et al (2006) conducted an experiment online using fancy names. They defined fancy names as those which have positive associations with emotions and sometimes suggesting a particular hue.

Figure 2-1 is an example of the colour swatches they used during their experiments. Unfortunately the colour swatch is only provided in black and white; however it does still identify
the types of colour names used in their research. The colour swatch uses one generic name; blue and the other colours names are fancy names; indigo, sapphire and royal.

Their experiment was conducted online. In the first experiment the stimulus used was a colour shade card with common and fancy names. The results show that the fancy names were preferred over the common names and regardless of the colours that the respondents viewed.

![Colour swatch used in experiment 1](source: Skorinko et al (2006))

They then tested colour names given for products. They again found that fancy colour names were preferred to generic colour names, as respondents preferred the products with the fancy names. They also found that this influenced their purchase intentions and also how much the respondents would be willing to pay; therefore suggesting that colour naming can influence behaviour within a consumption setting.

Limited conclusions could be drawn from this paper due to the apparent lack of linguistic theory to categorise the colour names. Also respondents were only asked for their preferences for the products and colour names and not why they preferred the colour name. It is therefore difficult
to understand whether cognitive or affective mechanisms were activated in the selection process and further research would be required to determine how colour names can influence purchase intentions and product preferences.

### 2.4.2.3 Typical and specific colour names

Miller and Kahn (2005) used a different matrix of colour name categories based on two heavily researched linguistic theories, congruency and conversational implicature, as discussed in section 2.8, page 38. This matrix and some examples of the colour names they are illustrated in table 2-1.

<table>
<thead>
<tr>
<th>Unspecific</th>
<th>Typical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguous</td>
<td>Common Descriptive</td>
</tr>
<tr>
<td>Antique Red</td>
<td>Dark Red</td>
</tr>
<tr>
<td>Specific</td>
<td>Common Descriptive</td>
</tr>
<tr>
<td>Unexpected</td>
<td>Coke Red</td>
</tr>
<tr>
<td>Unusual</td>
<td>Cherry Red</td>
</tr>
</tbody>
</table>

Table 2-1 Categories of colour names

Source: Miller and Kahn (2005)

Miller and Kahn (2005) suggest that the type of colour name does influence product decisions. They found that ambiguous names were preferred due to the Gricean theory of conversational implicature.

### 2.4.3 Ambiguous colour names

Ambiguous colour names as classified by Miller and Kahn (2005) are names which are atypical and unspecific in nature, examples are monster green and Mississippi brown. Ambiguous or complex colour names include nouns which are not immediately associated with the colour name. If the associations are exciting without being too abstract then it will engage a string of mental images to decode the colour name. This will be stimulating to the consumer. This concurs with by Kim and Lennon (2008) who discovered that imagery may be responsible for the results they found in their experiments relating to verbal product information. It had been originally presumed that verbal information is processed using discursive methods, however Kim and Lennon (2008) discovered that imagery may be effecting their respondents the information processing. The processing of colour naming to provide colour information has not been researched, therefore it would be important to discover if colour names are processed using imagery as suggested by Miller and Kahn (2005) and Kim and Lennon (2008) or by the usual verbal information processing route of discursive processing. Imagery and discursive processing are discussed in further detail in Chapter 3.
In addition to using imagery to enhance the significance of the colour name it can also highlight a product’s concept or design feature. Complex or ambiguous colour names can underline the overall concept of a designed product and play a role in creating semantic networks to establish meaning to some products (Graumann, 2007).

2.5 Difficulties with representing colour online

This section outlines the need for colour naming within online fashion retailing.

There are some difficulties that are most pertinent to retailing fashion products online due to consumers’ need to evaluate the tactile and aesthetic properties of products. The styles of fashion products, the salience of colour matching and the variability of sizes among retailers have been cited as possible reasons as to why consumers may withdraw from online fashion shopping (Easey, 2009). It is not yet possible for the online consumer to touch and look at the physical product so they must trust that the information provided by the retailer is an accurate depiction of the garment. Currently, technology such as haptic feedback which allows recipients to feel the texture of the product (Dillon et al., 2001) is not widely available and therefore consumers have a limited number of evaluation tools at their disposal. Consumers’ attitudes towards online shopping for ‘sensory experiential products’ such as fashion is not as positive as cognitive products such as books and computers. Nevertheless the number of internet purchases of fashion items are increasing and therefore the problem of meeting the needs of the online fashion consumer becomes more significant (Nitse et al., 2004). The increasing number of online transactions involving fashion products necessitates detailed product information be provided to potential consumers before they are comfortable with making a purchase. Not being able to examine a product using all five senses makes internet purchasing risky (Park et al., 2008). The perception of colour is regarded as a sensation, just like touch (Nitse, 2004), the perception of colour as a sensation is therefore interpreted by our visual system and brain, thus making it subjective as everyone is inclined to interpret sensations differently (Cardenas et al., 2009). Due to the limited nature of the internet it is only possible to use the sense of vision to inspect and evaluate a product. This sensory depravity means efficient visual presentations of products help consumers to process the product information and have a more realistic grasp of them (Park et al., 2008). This highlights the criticality for online retailers to enhance visual presentations and text to provide the best information about the product to substitute for the actual product experience which is required to make a purchase in full confidence. Online retailers of fashion products need to provide credible information and tools about products for consumers to make accurate perceptions of the products.

The retailing difficulty most pertinent to this study is the representation of colour, because of its importance in the fashion industry. Colour and fashion are symbiotic; you can’t have one without the other. Colour is integral to the fashion design, and is forecasted in line with fashion and trend forecasting (Diane Cassidy, 2007) and therefore forms an integral part of the product
development. Within the fashion and textiles industry seasonal colour stories can drive product sales (Diane Cassidy and Cassidy, 2005) therefore the importance of communicating the relevancy of colour within trend should not be underestimated.

As a piece of evaluative information colour is critical. As already discussed, the inaccurate or insufficient representation of colour information can be detrimental for the retailer and consumer. Information about a product’s colour can be verbal (e.g. a description of a product as being hot pink) and also graphical information (e.g. a jpeg or other graphical format depicting the product in hot pink). Previously, consumers had to rely on only the colour name for colour information; however now consumers can use the internet to view the entire collection of colours in which a product is available, but this does not solve the problem as colours can appear differently in different situations, such as monitor type, quality and settings and light conditions. As colour naming is verbal product information, it remains constant as it does not change depending on the environment and thus could be more reliable in providing information.

Nitse et al (2004) have suggested there are many situations by which the consumer may feel dissatisfied or unhappy with their purchase at the hands of inaccurate colour representation. The negative consequences can occur when consumers do not have confidence in the representation of the colour or on receiving the product and they find the colour is not as expected and the product is returned or kept even though the consumer is dissatisfied; thus defaulting from online shopping with that particular brand in the future. Therefore by improving the communication of colour information, consumers should obtain more accurate information about colour and be less dissatisfied and retailers would be more likely to retain their customers.

The specific details of where this difficulty lies is now discussed to outline the scope of the problem of communicating accurate colour information.

2.5.1 Difficulties of translating colour from machine to machine

After the difficulties of the human perception of colour there is also the effect of transferring the colour information from machine to machine. Different computer devices and peripherals present colours differently. Monitors can show colours that printers cannot print, and printers can print colours that monitors cannot show (Cardenas et al., 2009). Cameras and scanner sensors can register colours that neither monitors nor printers can produce (Stone, 2001). This different use of colours means the devices are approximating the actual colour to a colour that the device can cope with. The translation from one device to another device changes the colour every time the colour is passed to each device. Consumers’ monitors also present a problem. Monitors can be set to portray various contrasts, lightness and darkness and saturations. These modifications can change the appearance of a product and alter the shade of the garment. Another reason the translation is difficult is because different devices use different colour models (Stone, 2001). A colour model is a mathematical way of representing colours. When
different devices use different colour models they have to translate colours from one model to
another model and this can often result in errors. This is a particular problem for printers,
cameras, scanners and monitors all of which may be used within online fashion retailing.

In addition there are also problems associated with different software packages and different
computer hardware. These differences include the file format in which the image is stored, the
brand and age of the monitor, the computer’s graphics card; its the operating system and
settings for the number of colours which are to be displayed and the resolution of the display
(Nitse et al., 2004). These issues of colour communication is being address although to date,
there is no standard methodology to ensure the communication is consistent and optimized
(Cardenas et al., 2009).

Simultaneous contrast can also influence the perception of colour. It is the effect that adjacent
colours have on each other, an example of this is how a colour can appear different if placed on
different backgrounds (Cardenas et al., 2009). Therefore colours can react with their
surroundings. This presents a problem for online retailers as it is not always possible to control
what the consumer has on their screen. It is also possible that the objects that are surrounding
the screen may also have an impact on the appearance of the colour of the garment that is
viewed on the screen.

The factors noted above are an indication of the adverse effects which can occur during online
shopping which result in inaccurate colour representation. Images of fashion products online
can be strongly afflicted by these problems (Nitse et al., 2004). Therefore with the array of
possibilities when it is possible for errors to occur it is important to provide the consumer with
accurate verbal information. This may include the name of the colour which has been found
beneficial for the retailer-to-consumer relationship by decreasing the risks involved with
purchasing online (Kim and Lennon, 2000).

2.5.1.1 Importance of verbal information

Online shoppers are interested in written information (Then and DeLong, 1999) and the main
criteria for online fashion shopping are colour, garment fit, fabric handle and quality (McCorkle,
1990, Eckman et al., 1990), Fiore, 2002). Consumers are able to obtain more product
information from verbal descriptions about a product’s detail that are difficult to view in a visual
image (Kim and Lennon, 2008). Research has shown that consumers’ intentions to search for
information online has a direct influence on their intention to purchase online (Shim et al., 2000).
Prior research has highlighted the importance of verbal information in purchase decisions (Kim
and Lennon, 2008) and perceived risk (Sheth and Venkatesan, 1968, Park et al., 2008, Gaal
and Burns, 2001, Kim and Lennon, 2000). Consumers go through processes to look for product
information which helps to reduce risk factors (Sheth and Venkatesan, 1968). Therefore colour
naming should be regarded as important product information within online retailing. While the
right colour naming is important in product information searches it is risky for retailers as it may result in consumers finding more preferable choices (Chen and He, 2003). Therefore the colour information that is provided to online fashion consumers should be relevant, sufficient, accurate and appealing.

### 2.5.1.2 Verbal information for fashion consumers

Because fashion shopping is perceived as being more risky than purchasing cognitive products such as books (Lee and Park, 2006), it is logical to expect that consumers go through the processes of acquiring information as a strategy of risk reduction in the face of uncertainty. Therefore colour naming, plays a key role in the consumers purchase decision making process for online fashion retailing (Gaal and Burns, 2001). It is particularly important to include enough product information to provide the consumer with a level of confidence about the fit and colour of the product (Kim and Lennon, 2008) as this information is not easily evaluated online. This product information should ideally be adequate enough to provide the consumers with the experience of interacting with the product which they would normally receive in an in-store retailing environment. Therefore if a product has aesthetic, sensory or symbolic benefits then it is logical that these should be portrayed within the product information.

### 2.5.2 The effect of these difficulties on the online fashion consumer

Colour is a basic product feature (Nitse et al., 2004). Fashion is synonymous with having the right colour at the right time so it’s vital that the names of fashion colours are correct (Plümacher and Holz, 2007). Online fashion consumers do not have the benefit of experiencing the product in its physical form so the information about the colour of the product is crucial. Using a computer screen for shopping only involves a two dimensional image of product that gives limited contrast and comparison and it is therefore difficult to evaluate the colour correctly based on a flat image of a product. In contrast, the in-store consumer is able to touch garments and through touching it is possible to determine other properties of the garment, such as the texture, fabric weight and even colour. By touching a garment, consumers can manipulate it in a manner which can show how a garment looks in different lights. Using different light conditions and evaluating the shades that occur when considering the drape of the fabric facilitates a clearer idea of the colour of the garment as it is worn. In addition, in a store environment there are different lighting conditions, for example the fitting room lighting may be different to the lighting by the cash desks and the store window display, therefore an instore consumer is able to evaluate the products under different lighting conditions to determine the colour of the product more accurately.
2.5.3 Risks to online retailers

The inaccurate representation of colours has many disadvantages for retailers. The problems associated with colour inaccuracy include increased product returns, loss of sales, complaints and customer defections (Nitse et al., 2004) which could lead to a negative reputation for the retailer. The physical representation of a colour on a website can be inaccurate for a number of reasons, because each stage of the translation process from the product to what the consumer views on their screen can slightly alter the presentation of the colour. These slight incremental changes could result in a meaningful difference between the online perceived colour and the actual colour of the product. It is therefore suggested that colour naming as verbal product information may be beneficial for reducing the perceived risk and enhancing purchase intentions.

2.5.4 Colour naming as verbal information

The internet can provide consistent and comprehensive information about a product or customer service (Park and Stoel, 2002). The information provided by the colour name is informative and therefore has the ability to reduce the perceived risk (Sheth and Venkatesan, 1968). The colour name of a product is the label which is given to the colour. A product's colour name is an extrinsic product cue and it provides consumers with information about the product. Extrinsic cues are not part of the product's physical properties and they include items such as price and brand name. The colour name itself is distinct from the physical product's characteristics making colour naming an intangible product attribute, however the product's colour name is derived from one of the most important intrinsic product attributes of fashion clothing - colour. Therefore colour names are information about the product (Miller and Kahn, 2005). Product information is very important for online consumers as it provides additional confidence in situations of uncertainty.

2.6 The naming practice

The use of colour within the retail environment is also used to send messages that may be persuasive communicators. An example of using colour to communicate a message is when red is used to denote reduced priced items. It is selected as it is a stimulating colour which is used to initiate a response from the consumer. The colour of products and the names of the colours are carefully and tactfully thought about to convey certain messages by portraying the correct perception of the product or brand. The organisation called the Colour Marketing Group (CMG) whose slogan is “colour sells, and the ‘right’ colour sells better”, are an international association who provide colour forecasting information. Their major focus is to identify the direction of colour trends and translate this information into saleable colours for manufactures to use. It is their aim to enhance the function, saleability and quality of a product of which colour naming plays a major role (Wyler, 2007). Part of this translation process involves assigning colour names to
their saleable colours. So they not only predict the colours for the future trends but they must name their colours too. They publish lists of colours and colour names for the respective season ahead and colour designers use the information and interpret it for use in their own product line. In an online interview about the organization of a CMG event their Executive Director, Jamie Stephens, speaks about the naming of colours: “Inspiration can come from many sources, but about half of the forecasted colour names have something to do with the meeting's host city. “For example, when we were in San Francisco, there was an orangey colour called Golden Gate,” she says. Names also can be born from anything that's going on at the time, she adds. “Like a couple of years ago when we had Brokeback Bronze” (Pelletier, Oct 1, 2007 12:00 PM).

The existence of a company like the Color Marketing Group provides evidence for the importance of colour naming in communicating the right messages to consumers. Their job is solely to select colours and colour names for use in all kinds of industries. Although they state above that inspiration can come from all sources they understand the value of assigning colours with suitable colour names. Messages of consistency between the colour and the colour name, suitability for the product category, and in the case of fashion, messages about the trend are important considerations when assigning colour names. The creation of colour names to correspond with colours for use in the fashion and textile industry must be meaningful, Wyler (2007) suggests that colour names should communicate on levels that include implied thoughts, ideas, hidden messages and intellectual and emotional contents.

2.6.1 Fashion

Within the textile and fashion industry there is a great need for the differential between colour shades, more so than in almost any other industry. Park and Stoel (2002) carried out a content analysis of leading apparel sites in the US and demonstrated that out of thirty-one online apparel retailers only two thirds represented both visual and verbal colour descriptions, but four of the thirty-one websites provided no description of the colour and only three of them presented just verbal colour information, suggesting inconsistencies in the amount of colour information across online apparel retailers and areas for improvement. It is not adequate to use the normal amount of roughly twenty or thirty colour names to verbally distinguish between the array of shades. Having the right colour in fashion and therefore the right colour information in online fashion consumption is imperative (Kim and Lennon, 2010). It is not possible to differentiate between all the different colours of the rainbow without assigning verbal names; something which the cosmetics and paints industries have been exploiting for a number of years (Wyler, 2007). It has already been mentioned that colours are nameables and so they can be assigned almost any lexeme to denote the colour even if it has very little to do with the colour itself. If the name of the colour is taken from something well known, as shown in figure 2-2, it is easier for the consumer to build associations within their minds about the colour shade. Many examples of colour names used which clearly describe the colour come from nature, in particular names of
Colour naming

The importance of colour naming for online fashion retail

fruit, earth and landscapes. Figure 2-2 is a screenshot taken from the topshop.com website. The colour name assigned to the dress is ‘rose’ and although this may not be the colour that is instantly imagined by the consumers it could represent the dress as it reinforces the romanticism of the product and reflects the current trend.

Figure 2-2 ‘Rose’ colour name at topshop.com

Source: Topshop.com (May, 2011)

2.6.2 Online fashion retailer’s use of colour naming

Table 2-3 shows the use of colour naming by fashion retailers selling online. This sector represents the context for this research and therefore an example of the way colour naming is used with online fashion retailers is valuable. The information collected for the table is comprised of 5 retailers targeting the female, young adult market. During the collection of the data, a search under the ‘dresses’ category of products for each retailer was chosen to ensure consistency across the survey. Twenty different products using different colour names from each of the retailers were included, all of the products were dresses. All of the data was collected on the same day on the 23rd of October 2011.
The data shows online fashion retailers are not using ambiguous colour names and instead opt for a mixture of common, common descriptive, and unexpected descriptive colour names according to the classifications determined by Miller and Kahn (2005). The use of the colour naming categories is similar for all of the retailers surveyed. One noticeable difference is between MissSelfridge.com using 10 out of 20 colour names as common descriptive whereas HM.com uses 3 out of 20 common descriptive colour names.
<table>
<thead>
<tr>
<th>Retailer</th>
<th>Colour names used</th>
<th>Categories</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOPSHOP.COM</td>
<td>Dark green, Purple, Cream, Yellow, Orange, Bright Pink</td>
<td>Common</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Navy Blue, Off White, Plum, Teal, Tan, Cobalt</td>
<td>Common descriptive</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Oyster, Rust, Nude, Garnet, Sienna, Rouge, Oxblood, Champagne</td>
<td>Unexpected descriptive</td>
<td>8</td>
</tr>
<tr>
<td>MISS SELFRIDGE.COM</td>
<td>Red, Black, Cream, Purple, Dark Green</td>
<td>Common</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Teal, Ochre, Burnt Orange, Burgundy, Fuchsia, Scarlet, Tan, Plum, Peach, Navy</td>
<td>Common descriptive</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Wine, Rust, Caramel, Nude, Rose</td>
<td>Unexpected descriptive</td>
<td>5</td>
</tr>
<tr>
<td>NEWLOOK.COM</td>
<td>Dark Red, Orange, Red, Blue, Black, Cream, Pink</td>
<td>Common</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Navy, Rich Red, Burgundy, Gold, Magenta, Charcoal, Rich Purple</td>
<td>Common descriptive</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Stone, Brick, Kingfisher Blue, Fuchsia, Petrol Blue, Mink</td>
<td>Unexpected descriptive</td>
<td>6</td>
</tr>
<tr>
<td>ASOS.COM*</td>
<td>Blue, Red, Purple, Grey, Pink, Cream</td>
<td>Common</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Navy, Sky Blue, Cobalt, Mustard, Olive, Cerise Pink</td>
<td>Common descriptive</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Mink, Aubergine, Lipstick Pink, Berry, Copper, Dusty Pink, Mauve</td>
<td>Unexpected descriptive</td>
<td>7</td>
</tr>
<tr>
<td>HM.COM</td>
<td>Light beige, Dark Purple, Grey, Red, Orange, Brown, Black, Dark Blue</td>
<td>Common</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Burgundy, Camel, Turquoise Green</td>
<td>Common descriptive</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Cognac Brown, Rust Red, Petrol, Natural White, Powder Beige, Mole, Old Rose</td>
<td>Unexpected descriptive</td>
<td>7</td>
</tr>
</tbody>
</table>

*Only ASOS branded items were included in the survey*
2.7 Colour Perception

As already mentioned it is difficult to distinguish between many colour shades. There are considered to be three domains involved in the perception of colour these are, physics, physiology, and psychology. The physical stimuli involved in colour perception is the electromagnetic radiation in the visible wavelength range; or visible light. The light strikes the retina in the back of the eye and is then determined by rods and cones receptors which detect long, medium and short wavelengths. Rods and cones within the eye determine the region of the visible spectrum, but the contrast between lightness and darkness also vastly influences colour perception. The information from the rods and cones receptors is delivered to the brain via the optic nerve. The information received by the brain is translated to what we see as being colour, thus the perception of colour is also physiological and psychological (Cumming and Porter, 1990). Personal preference as well as age gender and past experiences also influence colour perception (Cardenas et al., 2009). Therefore our perception of colour does not end with perception through the visual sensors; psychology influences colour perception including memory of past experiences and language, thus suggesting that colour naming originates in the domain of psychology. Memory in particular is able to modulate colour perception which highlights how much of the colour we see around us is determined not by the objects’ magnetic radiation but rather by visual memory from what we determine within our own minds (Hansen et al., 2006). The connection between colour, colour naming and psychology approaches the theory that colour naming is interpreted by our perception and therefore is influenced by the inferences and experiences. The concept that experience and expectations can influence perception can be traced back to the Sapir-Whorf hypothesis (Goldstone, 1995), this will be discussed in the following section.

2.8 Language and Colour Perception

An investigation of colour naming would be incomplete without an analysis of theory regarding the impact of language on perception. As colour is perceptual, therefore the language we use to describe colour can have an impact of our perception of the colour. Language influences colour perception, an idea which originated in a book entitled "Language, Thought, and Reality" 1956 by Benjamin Lee Whorf. The essence of the book investigates whether people’s experiences might be shaped by their language. Whorf, along with his colleague Edward Sapir, developed the linguistic relativity principle (also known as the Sapir-Whorf Hypothesis) and states that language influences our thought (Hunt and Agnoli, 1991). Benjamin Whorf stated…"we dissect nature along the lines laid down by our native language"… (Whorf and Carroll, 1956).

This quote suggests that the language we use to describe our own reality can impact our views of the world and causes us to categorise objects into groups based on experience and language.
And on the contrary, other languages and usages of words would cause us to have different views of reality, and hence our language shapes our thoughts.

2.8.1 Whorfian hypothesis

There are stronger and weaker forms of the Whorfian hypothesis, the stronger form has less defenders but the weaker form of linguistic relativity has been more widely accepted (Gellatly, 1995, Graumann, 2007). The weaker form of the Whorf hypothesis states that the culture and language that a person is raised in and educated in is the language that a person will think in and perceive the world in (Graumann, 2007). Therefore as cultural environment influences languages which can in turn; according to Whorf (1956) influence the ideas and thoughts about the world and the experience of the world. Traditionally the Sapir- Whorf hypothesis has been investigated and measured using the domain of colour (Kay and Kempton, 1984) initiated by Brown and Lenneberg (1954) colour perception is shown to be particularly prone to the principles of linguistic relativity.

Whorf’s hypothesis fell out of favour in the 1960’s but in the 1980’s the hypothesis had a new lease of life with George Lakoff. Lakoff (1987) stated that language is used metaphorically and that different languages use different cultural metaphors that reveal something about how the speaker of the language thinks. This is the idea that the varying cultural concepts and categories inherent in different languages affect the cognitive classification of how we experience the world in such a way that speakers of different languages think and behave differently because of it, thus on some level agreeing with the Sapir- Whorf hypothesis.

2.8.2 Development of the basic colour terms

Other seminal researchers of colour and language, Berlin and Kay (1969) studied colour terminology formation in languages and showed clear universal trends in colour naming. Berlin and Kay (1969) argue that there is a universal semantic and evolutionary hierarchy for "basic" colour terms. From the research explained in their book “Basic Colour Terms” (Berlin and Kay, 1969) they identified a maximum of 11 basic colours that are believed to be mapped consistently to the corresponding colour terms of a given language: black, white, red, yellow, green, blue, brown, orange, purple, pink, and grey. They composed a structure of seven levels of colour terms depending on the sophistication of the language for example basic languages would meet the criteria for level one. A level one language would only have names for colours which are either light or dark which is a simple description for our colour terms of black and white. The next level includes a word for red, and level three includes words for black, white, red and either green or yellow. English is a level seven language which means it has the
appropriate words to describe “a complete range of colours” (Berlin and Kay, 1969, Wyler, 2007). From the work by Berlin and Kay (1969) we can say there are eleven basic colour names in the English language. These colour names are not only referred to as basic colour names or terms but are also known as cardinal colour names and common colour names according to various researchers (Wyler, 2007, Skorinko et al., 2006).

Berlin and Kay (1969) tested their theory with over 100 widely scattered languages and found that the basic colour terms were able to be modelled in a hierarchical order. They discovered that even though languages have different colour terminologies they generally recognise certain hues as being more focal than others. Languages with fewer colour terms would always have the same basic terms for the colours, identifying the focal colours which were black, white and red. It further suggested that colour term acquisition within a language related to both developmental and evolutionary factors. The model was believed to be universal, arising from the neurophysiology of the human visual system (Berlin and Kay, 1969). The model of colour naming postulates that 11 “basic” colour terms that represent 11 common perceptual experiences show increased processing salience due to their theorised linkage between perception, visual neurophysiology, and cognition. The commonality of these 11 basic colour terms describe 11 basic colours and as suggested earlier in this chapter this number is insufficient to describe a broad variety of colours and therefore colour naming is used to communicate and describe colour.

Berlin and Kay related their work to Whorfian hypothesis and suggested the reverse of Whorf’s theory determining that the way we think affects, and maybe even determines, the form of our language (Hardin and Maffi, 1997). They contributed by adding to what had previously been believed to be random differences between colour naming across different languages that could now be shown to follow universal patterns and was seen as a powerful argument to counter linguistic relativity theory.

More recent studies have produced results which contrast with those discovered by Berlin and Kay. Lucy (1979) criticised the research methods conducted by Berlin and Kay, noting that they did not include expressions that donate the sensation of colour and in fact Berlin and Kay only considered mono-lexemic terms in their investigations (Lucy and Shweder, 1979).

2.8.3 Colour naming and emotion naming

Jameson et al. (2003) analysed and criticised previous research on naming and emotion found no symmetry between colour naming and basic emotion naming which previous researchers had strived for (Shepard and Cooper, 1992). They contributed an underlying circuit of the colour naming function. The naming function assigns names to referents as required in order to accomplish a performance related task. They designed the model of the basic naming function in order to apply a cognitive process for linking colour terms (linguistic representation) and
performance-related tasks, such as colour appearance and emotion (referent). This process is dynamic, rule-governed, and guided by information from the lexicon, category structure (concepts, theories), as well as other cognitive processes.

The effect of language on perception has been taken up by researchers from different backgrounds, for example a study by Frank (1990) uses gender as a variable on which the perceptions of colour names may depend. The colour naming impact on genders will not be discussed in this study as it is outside its scope and context.

2.8.4 Using language to influence behaviour

In the theory of meanings, according to linguists the “Meanings” are not fully evaluated using cognition, lexemes and grammar which are, on their own, not enough to evaluate what was meant in a particular utterance (Gumperz and Levinson, 1991). Whorf considered meanings in terms of lexemes and grammar but the theories of meanings have progressed since Whorf and now also includes the use of pragmatics (Gumperz and Levinson, 1991). This suggests that consideration must be made for certain words to include who said what and when they said it. As a result of the inclusion of pragmatics theories suggest that context and discourse must be included in the evaluations of meanings. Grice's theories on conversational implicature (Grice, 1957) assumes the utterances of the speaker are interpreted by the listener to be useful and meaningful.

Pitchford and Mullen (2005) tried to morph perception, language and colour preference to determine colour conceptualisation by analysing colour conceptualisation in children. They discovered language influenced colour conceptualisation but this was in addition to colour preference and colour cognition abilities.

2.8.5 Congruency theory

Congruency theory suggests that consumers judge new stimuli against existing expectations. This applies to marketing communication, when communication is received by the consumer they use existing expectations to decipher the meaning. It is thought that consumers engage in thoughtful elaborate processes to understand the communication and determine the meaning within the incongruent message. The elaboration resulting from the congruency can spark an enhanced interest which may remain in the mind of consumers for longer (Meyers-Levy et al., 1994).

The level of the congruency or incongruency is thought to be specifically linked to its effectiveness. A moderate level of congruency that is perceived by the consumers, and then evaluated to determine the communication, may not only provide the vehicle for communication,
but also, as suggested by Miller and Kahn (2005), may provide an emotional boost to consumer for having solved the incongruity. If the communication is too incongruent that the consumer cannot grasp the meaning of the communication then the favourable effect is reversed (Meyers-Levy et al., 1994). A congruent communication could be seen as predictable and therefore not interesting and lead to potentially less valuable evaluations of the product.

Therefore accurate positioning of the level of congruency for product or marketing communication could be essential; it’s a matter of balancing the level of congruency and aiming the messages at the right consumer.

Miller and Kahn (2005) found that incongruent colour names, represented by unexpected descriptive colour names were preferred when the picture of the product was available, however when the colour names were presented first (without a product image) the consumers preferred the ambiguous colour names and suggests the engagement of the theory of conversational implicature. Conversation implicature is discussed in the next section.

### 2.8.6 Linguistic relativity of colour names

Colour terminology has been used many times as a study to investigate the areas of linguistic relativity (Roberson et al., 2005, Regier and Kay, 2009, Gellatly, 1995). A further extraction from the theories of linguistic relativity states that colour names influence the perception of the colour (Mitterer et al., 2009, Regier and Kay, 2009). An investigation by Miller and Kahn (2005) on colour names tested the Gricean theory found that colour names can impact product decisions and the characteristics of the name drives the way people process them. In essence they demonstrated that colour terms may be able to add emotional impact to a product’s perceived colour. Their research showed that consumers reacted favourably to more unusual colour names because they assume that the marketers were trying to convey useful information to them. Grice’s theory of conversational implicature states that conversations are guided by tactic assumptions (Miller and Kahn, 2005). The pivotal point regarding this theory is that it states that the speaker (or marketer in Kahn and Miller’s case) is being cooperative in their utterances and so the listener assumes that what is being implied by the speaker is useful information. This is measured in a marketing situation by Kahn and Miller (2003) who test whether the information given by the marketer is relevant to the product and therefore important to a consumer who may be evaluating the product. For the context of colour names, the colour name’s literal meanings are not instantly recognisable which will results in a search for the pragmatic meaning for the communication. Consumers cannot interpret the literal meaning of the ambiguous label, they focus on what they assume is the pragmatic or underlying meaning or reason for the communication effort. The search for the pragmatic meaning will lead to an elaboration which leads to positive attributions about the product. The process of searching for the pragmatic meaning, consumer/product elaboration and positive attributions may result in increased
positive perceptions about the product. These processes initiated by unfamiliar colour names were found to have an influence on the purchase likelihood (Kahn and Miller, 2003).

This is clearly a benefit to the retailer in communicating their desired messages, but it does raise some questions about the usefulness of the product information as they provide less accurate information regarding the specific colour. On the other hand, those descriptions result in a rather positive association with the given products or a higher likelihood to purchase them (Miller and Kahn, 2005, Suk et al., 2003).

2.9 Colour and Emotion

Colour elicits human emotional response including excitement, calmness and energy (Ou et al., 2004) and can activate memories through feelings of experience (MacDonald, 1990). Within the retail context colour can play an important role in decision making and impacts on consumers’ likes and dislikes. Table 2-4 is an illustration of the responses evoked by colours as psychological and physiological impressions. Davidoff (1991) recommends that these generalisations should be treated with caution as none are explicity proven. However, on the contrary, research on colour and psycho-physical impacts has revealed generally the same classifications (Graumann, 2007) and therefore implies a link between colour and psycho-physical impacts.

<table>
<thead>
<tr>
<th>Colour</th>
<th>Psychological impressions</th>
<th>Physiological impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>Dynamic, active, powerful, dangerous, desirable</td>
<td>Warm, hot, dry, stimulating</td>
</tr>
<tr>
<td>Blue</td>
<td>Distant, vast, eternal, longing</td>
<td>Cold, calm, wet, soothing</td>
</tr>
<tr>
<td>Green</td>
<td>Natural, lively</td>
<td>Cool, wet, fresh, quiet</td>
</tr>
<tr>
<td>Yellow</td>
<td>Cheerful, happy, exuberant</td>
<td>Warm, light, fresh, quiet</td>
</tr>
<tr>
<td>Black</td>
<td>Powerful, sad, elegant, conservative, withdrawn</td>
<td>Heavy, stimulating</td>
</tr>
<tr>
<td>White</td>
<td>Perfect, innocent</td>
<td>Cold, clean</td>
</tr>
<tr>
<td>Grey</td>
<td>Sad distant</td>
<td>Fast dynamic</td>
</tr>
</tbody>
</table>

**Figure 2-4 Psycho-physiological effects evoked by colours**

Source: Graumann, (2007)

The manner in which colour can elicit a response in human behaviour is imperative to understanding how colour and its modalities can communicate (Garber and Hyatt, 2003) to consumers in a retail environment. When consumers purchase textiles, fashion and cosmetics it is not only the colour that leaves a psychological impression but the colour name may also produce an impact (Wyler, 2007). Jameson and Alvarado (2003) revealed that linguistic representation and referents are linked through a cognitive process and thus colour names are appointed, as needed, to accomplish a performance-related task. They defined a performance related task in the psychological domain to include emotion and as such inferred that colour naming is carried out to satisfy the need for categorisation through the use of emotional
referents. Therefore it is not beyond normal assumption that it is possible to predict that colour naming has an importance within emotional and cognitive responses within online fashion retailing. The importance of fashion and colour naming lies within the emotional role that colour naming (as an referent of colour) may play within online fashion retailing. The importance of cognition and colour naming lies within its role to provide information regarding a product's colour. Therefore this review has identified the gap in current colour naming literature that this study aims to address.

2.10 Summary
This chapter brings together work from a variety of disciplines to provide an analysis of the relevant theories regarding colour naming. Colour naming is used to provide information about a product's colour and forms part of the package of product information available to online fashion consumers. The relationship between colour naming and product information is discussed. Theories relating to product information are discussed in regard to their relationship to colour naming and applicability to colour naming.

A review of previous research on colour naming categorisation has identified a technique that will be appropriate to use in further research, this being Miller and Kahn’s (2005) technique as it employs parameters that clearly define the categorisations. In addition this technique has been validated by previous research on its impact on consumption and therefore suggests its suitability for use in consumer behaviour research.

The chapter reviews how colour names are used in the fashion retail sector to bring colour naming into context. This review has demonstrated that retailers use a variety of colour names to communicate the colour of their products. To complement this review an analysis of the difficulties of communicating colour and the importance of colour is also provided, which outlines the need for colour names.

A review of how colour is perceived is also provided and suggests that there are many factors that can influence the perception of colour. The relevancy of language with the perception of colour is also stated, as colour naming does form part of the linguistic communication on a perceptual entity, therefore the way in which colour is communicated through the use of language and cognitively interpreted by the consumer is relevant to this study. The role of colour naming within product information and how it is processed by the consumer is discussed in chapter 3.

The next chapter provides an analysis of relevant theories related to online fashion retailing and provides the context for this study.
Online fashion retailing

3 Online fashion retailing

3.1 Chapter overview
This chapter defines what is meant by online fashion retailing and provides an analysis of the UK’s online fashion market. The behaviour and specific needs of online fashion consumers are reviewed to determine their specific needs. The functional and experiential design elements of the online environment and atmospherics will be evaluated in terms of the factors relevant to this study. The roles and types of product information are discussed in detail and includes an evaluation of product information processing routes. The role of colour within the online environment is reviewed and the importance of colour naming within an online fashion retail setting is presented.

3.2 Online retailing
The term “e-tailing” has been coined to describe electronic retailing, or online retailing and is the practice of selling goods and services through the internet. E-tailing is the sale of goods and services via the internet or other electronic channels, either for personal or household use by consumers (Dennis et al., 2004). Online retailing is often synonymous with business-to-consumer, B2C retailing, but is also associated with business to business B2B retailing.

3.2.1 Growth of online retail
Despite the economic crash in 2008 and the market’s cautiousness e-tailing has grown in all of the “top eight” product categories that includes clothing. In 2008 it was reported that the number of UK fashion and footwear retailers with transactional websites were more than those without transactional websites and equated to 55% of the 130 top UK retailers (Zendor GSI Commerce, 2008). From 2006 until 2008 there was a significant boost in the number of transaction websites by 40%. This considerable increase was due to the big retailers from all corners of the market investing in initiating and improving their websites. The investments made by these retailers coupled with accessible faster broadband speeds for consumers have helped to heighten retailers’ online presence. The retailers have incorporated extra features in their websites to reduce consumers’ perceived risk with additions such as the ability to select different product views and the option to zoom in to view the product in more detail. It has been the traditional retailers with positive images that have been particularly successful as e-retailers (Dennis et al., 2009).
Electronic retailing continues to grow in size and therefore importance. There are an increasing number of consumers who use the internet to make purchases and in that apparel purchases embody a large proportion of online transactions (Goldsmith and Goldsmith, 2002).

The impacts of the recession may reached a critical limit in 2010 and slowed the growth of online retailing, forcing retailers to discover new ways to attract consumers; many consumers were comparing prices online but trying and buying the products in store (Mintel, 2010c). When consumers are being more cautious about spending money online, and as a result are potentially being more critical in their product evaluations, retailers must provide sufficient product information to make the consumer feel more at ease. Therefore it has never been more important to close the gap on the product evaluation experience between online and in-store fashion retailing.

Mintel (2010b) suggests that retailers will begin to benefit from developments in service, in addition to the inclusion of free delivery and a next day delivery option. The improved representation of garments, better navigation and advice and trend information are making online shopping more fun, interesting and informative. This suggestion could be seen as a guideline for retailers wanting a quick recovery from the downturns of 2010 thus adding extra importance to the elements of online retailing including product representation, navigation and information. This study is particularly interested in enhancing and improving the efficiency of information online.

In 2011 the rate of growth was expected to be 2% for under 25’s in the category of clothing and footwear. Retailers increased their prices due to a number of economic factors such as the rise in cotton and fuel prices and the increase in VAT to 20%, contributing to higher spending levels (Mintel, 2011b).

Mintel (2011b) forecast sales of clothing and footwear among under-25s to increase by 10% between 2011 and 2016 to achieve a value of £11.2 billion. However retailers targeting this market will have to be cautious as the under-25s’ share of the total clothing and footwear market is set to drop marginally, as levels of youth unemployment increase compounded with the rising cost of living and the imminent jump in university tuition fees in England may decrease their spending power.

However, that said, IMRG Cap Gemini (2012) are reporting a 16% year-on-year increase for January 2012 reaching an estimated £5.96bn spent online. That could suggest positive things for growth in 2012 and therefore it will be an interesting time for online retailers and consumers.

Looking ten years ahead IMRG (2010) predict that 90% of transactions will be either carried out on the internet or at least influenced by it internet, according to David Smith, director of operations at IMRG. Smith has attributed this prediction to the advancements in broadband and interaction between the consumers and retailer’s websites.
3.3 Online fashion retailing

There are many types of retailers, including pure play, auction sites, bricks and clicks and multi-channel retailers, offering fashion clothing over the internet. Apparel and fashion is an important category of online consumption with new retailers starting up all the time (Goldsmith and Goldsmith, 2002). Selling apparel online brings up its own unique set of challenges for retailers. Dennis et al (2004) state that clothing isn’t the obvious product choice to retail online, however this has not inhibited the growth of successful retailers such as ASOS. One of main challenges of retailing fashion online is that clothing is usually bought by the look, feel and fit of the product and the evaluation of these are difficult via the internet. Online fashion transactions require detailed product information to be supplied before the consumers are confident to buy the product (Nitse et al., 2004). One of the ways online retailers can assist consumers’ product evaluations is by proving good colour information. Providing sufficient information to the consumer could be fundamental for decreasing these fears and concerns thus resulting in increased purchase intent (Kim and Lennon, 2012). This information doesn’t always have to come from the retailer, information from consumer product reviews also provides valuable information which is perhaps more relevant as it is from another consumer (Degeratu et al., 2000).

The physical characteristics of clothing purchases, the salience of colour matching and the variability in sizes are reasons that continue to inhibit the use of the internet for some potential consumers (Easey, 2009). Products that require physical evaluation or ‘look and feel’ goods tend to be compared and evaluated before buying as they are seen as high involvement purchases. Some consumers still prefer to be able to physically touch the garment they are evaluating, something that the internet cannot currently offer. As a result of this some consumers only buy from websites that they know and trust. This may be due to the risks involved as buying an item of clothing online that has not met the consumers’ expectations can bring about great disappointment (Nitse et al., 2004). Despite these consumer reservations the potential for information to ease them, little empirical research has been undertaken on how information (including colour information) influences purchase outcomes (Kim and Lennon, 2012), and thus presents a research opportunity to produce valuable empirical data on the impact of information about colour within fashion retailing on consumers’ purchase intentions.

Even with these difficulties, clothing still represents one of the major categories in UK e-retail, which may be due to the already widely used and accepted method of purchasing through catalogues as both sides of the transaction are familiar with home delivery (Dennis et al., 2004).

Enjoyment is often seen as a motivation to buy clothes in store. In a traditional bricks and mortar store ‘atmospherics’ can be used to enhance consumers’ enjoyment of the shopping experience which has a positive effect on sales (Dennis et al., 2004), therefore the store itself is impacting on consumers’ emotions. In addition consumers’ own affective positions can impact
on their attitudes towards online shopping (Dennis et al., 2004, Childers, 2001). The atmospherics seen in a traditional-type store can help alleviate some of the problems with selling online, these include stimuli such as music, personalisation, usability of the website, visuals and text (Dennis et al., 2004). Therefore it can be said that online atmospherics are able to go some way towards compensating for the reduced sensory experience of e-shopping (Dennis et al., 2004). This highlights the importance of the hedonic aspect of shopping which deals with the enjoyments of the shopping experience and the product itself. It therefore draws attention to the idea that a shopping experience is not always about the acquisition of the right product, in other words the utilitarian side of shopping, but it is also about enjoying the activity of shopping.

As clothing, is not just purchased to keep us warm but as an expression of self-image consumers need to be able to pick up on the aspects of the clothing that they can identify with in order to determine if it is congruent with that self-image. McCormick (2009) identified fashion inspiration as a new design variable within the online fashion environment. This includes trend inspiration and fashion updates often in the form of a magazine and uses aspirational images that may appeal to customers’ aspired self-image. Fashion and trend information is supplied to keep consumers feeling up to date, which can be done within an hedonic context to facilitates experiential activities that go hand-in-hand with fashion and aspirational consumption such as enjoyment fantasies and daydreaming (Holbrook and Hirschman, 1982). This presents another justification of the importance of information within the online fashion retailing setting, as information can highlight the fashionability of a product and draw personal associations with consumers.

The experience of online fashion retailers is constantly being developed. Retailers such as ASOS and Topshop.com regularly add new features to keep their customers up to date with their products and to provide entertainment and information.

### 3.4 Online fashion shopping motivations

Motivation refers to the processes that bring about particular consumers to behaviour (Solomon, 2009), which occurs when a need arises that the person wishes to satisfy. The next sections will discuss the factors that may impinge on consumers’ online shopping motivations and particularly within the context of online fashion retailing.

Research has conceptualised hedonism and utilitarianism as features inherent to a product (Bloch, 1986), it has also been conceptualised as the outcome of the interaction between the consumer, the distribution channel and the product (Babin et al., 1994, Chandon et al., 2000). As consumers shop for both hedonic and utilitarian reasons, consumers can also display more hedonic or utilitarian personal characteristics (Park and Sullivan, 2009). Fashion and clothing are vehicles by which consumers may express their personalities and views of themselves and
therefore shows a relationship between these products and emotional and psychological disposition of the consumer (Goldsmith et al., 1996, Kang and Park-Poaps, 2010). Uncovering the mechanisms of the complex emotional and psychological motivations of fashion consumption is valuable to understanding fashion consumer behaviour.

3.4.1 Fashion consumers

In a recent study it is reported that 15% of 16-24 year olds buy more clothes online than in store, and 41% buy more clothes in store than online (Mintel, 2010b).

Fashion innovators and early adopters are important groups in the process diffusing fashion out to the masses as they play an important role as models for later fashion consumers (Beaudoin et al., 2003). Kang and Park-Poaps (2010) found that the level of fashion innovativeness of a consumer is associated with the hedonic motivations to shop. Goldsmith et al (1991) found associations between social values and fashion leadership. They gave an account of how consumers who showed high values of fun, enjoyment and excitement were also more fashion conscious. Therefore indicating that fashion consumption is related to these hedonic values.

For a marketing implication Kang and Park-Poaps (2010) suggest that motivational characteristics associated with fashion innovativeness and opinion leadership can predict behaviour towards new products. Therefore it is worthwhile for marketers to investigate the consumers’ motivational characteristics towards the products. Some features on a website will appeal more to consumers who engage in a hedonic experience online. Whilst some features will appeal more to consumers who are purely interested in gathering information about a product or service and purchasing them.

3.4.2 Fashion Motivations

According to Maslow’s hierarchy of needs the highest and most complex point of the hierarchy is ‘self-actualisation’ in terms of fashion this is represented by ‘my clothes are an expression of the total me’ (Solomon and Rabolt, 2004). The upper steps of the hierarchy of needs are concerned with the consumption motivations of symbolism and pleasure. The experiential view of consumption focuses on the symbolic, hedonic, and aesthetic nature of consumption. Experiential consumption is an experience which is directed toward the pursuit of fantasies, feelings, and fun (Holbrook and Hirschman, 1982). According to the experiential hierarchy of effects, consumers are driven by their emotional reactions (Solomon and Rabolt, 2004). The experiential hierarchy draws attention to the idea that consumers’ attitudes are not only influenced by tangible attributes but also intangible attributes, these include advertising and brand names (Solomon and Rabolt, 2004). Colour names are known to effect product
perception (Skorinko, 2006) but it has not been investigated how they effect perception, and whether it is experiential (affective) or cognitive, and whether this has particular resonance for fashion consumers as experiential shoppers. Experiential consumption is driven by emotional reactions and results in hedonic attitude formation. Fashion is considered in the experiential hierarchy because fashion is emotional and not always rational. Therefore, because fashion is considered in the experiential hierarchy, fashion motivations will be effected by the affective positions of the consumer.

As suggested by Valacich, et al (2007) an online retailer needs to strike the right balance between fun and function and for a fashion retailer this is especially true. Fashion and clothing are considered to be hedonic products that are likely to display approach behaviours (Youn et al., 2001). It is not as simple as saying fashion is hedonic because it is likely that it also reflects some utilitarian characteristic as; hedonism and utilitarianism are complementary and intertwined (Babin et al., 1994). Therefore fashion conscious consumers are likely to be motivated by the hedonism of shopping for fashion and the hedonic value and purchasing a fashion item but it is also important that the utilitarian needs of the consumer are also satisfied. Scarpi (2006) found more fashion consumers with a hedonic orientation than those with utilitarian orientation, but importantly they discovered a presence of utilitarian shopping orientation existed among consumers making purchases from fashion stores. Koufaris (2002) suggested that online consumers are more powerful, demanding and utilitarian in their shopping experiences compared with the in-store shopper due to the ease of comparing products and brands. Therefore whilst hedonism is clearly important to a fashion consumer, utilitarianism should not be ignored.

3.5 Online marketing

Online marketing also referred to as e-marketing, is the effort to communicate, promote and sell products and services over the internet (Kotler and Armstrong, 2006). E-marketing strategies are concerned with making use of the existing and emerging communication and networks to create uninterrupted and personalised communications between a retailer and its customers and to value above the traditional networks (Watson et al., 2002).

With communication at the heart of e-marketing strategy suggests that communication is highly important to both retailers and consumers. It is a method of sharing and communicating information in a layout that consumers can become involved in. Consumers are gaining more and more knowledge about products through the use of the internet to gather information (Kim and Lennon, 2008). This means consumers are becoming more aware of prices and international brands. Hines and Bruce (2001) suggest that this process of information gathering is strengthening the hand of the consumers and this will force the suppliers to react, adapt and change to keep up with the consumer demands.
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Online retailers have the opportunity to provide full and detailed information and the consumer also has the opportunity to access this information. The cost of the information search for online retailing is lower and the quality of information is higher than in traditional markets (Rose and Samouel, 2005). A key advantage of online shopping is lowering the search costs. The cost to the consumer may be more in terms of money, time, emotion, inconvenience and cognitive processing (Rose and Samouel, 2005).

### 3.6 Design of the online retail environment

The traditional store environment does possess some elements that are aimed at stimulating the senses that the online environment cannot compete such as smell and touch. However the online environment has other advantages such as flexibility across time and space to make a radically different perspective from those of a conventional retail background (Eroglu et al., 2001), which enables online retailers to quickly respond to their consumers’ needs.

Eroglu et al (2003) and Eroglu et al (2001) divided the variables within the online environment into two groups, high and low task relevant cues.

High task relevant cues are those that are directly related to the goal of the shopping purpose and low task cues are those that are “relatively inconsequential to the completion of the shopping task”. High task relevant cues include product information, delivery information and returns information, these cues facilitate the shopping in their shopping activities to achieve their shopping goal. Low task relevant cues are such as the colour, styles and music within the online environment. The purpose of low task relevant cues is to provide a pleasant environment for the consumer by facilitating the pleasurable hedonic aspect of shopping.

The high task cues within the online environment relevant to this study will be discussed first and a review of low task relevant cues and hedonic and experiential consumption will follow.

### 3.7 High task relevant cues

A review of product information and the importance of product information within the online environment will now be discussed to determine the functions of colour naming within the online environment.

If low task relevant cues are those related to the pleasurable affective side of consumption then high task relevant cues are those associated with the cognitive and evaluative aspect of consumption. The high take relevant cues that are pertinent to this study will now be discussed.
3.7.1 Website effectiveness

To evaluate the effectiveness of the website Park and Gretzel (2007) conducted a review of the website success factors from research publications in the area of tourism and non-tourism disciplines. Their review was made up of 53 tourism papers and 100 non tourism papers. Four research areas were categorised that were influenced by website design: e-satisfaction; e-loyalty; e-quality and web evaluation. They were also able to identify nine evaluation factors that contributed to website design: Ease of use; responsiveness; fulfilment; security and privacy; personalisation; visual appearance; information quality; trust and interactivity. The results of their paper revealed that two of the most salient factors for evaluating a website are information quality and visual appearance. This is also confirmed by Kim and Lennon (2008) who suggest that information presented in a visual or verbal form is a fundamental element of the website environment, in particular for a “non personal marketing context” for example the context of online retailing. In online retailing information is available as a verbal form, visual form or more often a combination of both. Information seeking and evaluating is a very important task for online consumers. Utilitarian experiences are associated with rational shopping variables which aid consumers to successfully complete their shopping tasks (Park and Sullivan, 2009). Therefore factors which aid the product assessment and improve the task efficiency are inherently linked to a utilitarian shopping experience (Kim and Forsythe, 2007). Product information eases the product assessment and therefore enhances the utilitarian value. It has been found that product information evaluation can help reduce the risk factors associated with making an online purchase. Information seeking is an effective strategy to cope with uncertainty and risk (Sheth and Venkatesan, 1968). This process is pertinent to online retailers because the perceived risk of buying through the internet is high so therefore consumers search for more information to provide reassurance about their purchase decision (Chen and He, 2003). Therefore information about a product plays an important role in the consumer’s decision making process in a non-store environment (Gaal and Burns, 2001).

3.7.2 Product viewing

This section considers product presentation and product information. According to Demangeot and Broderick (2006), consumers perceptions of the online shopping environment reflect the expectations they have when shopping in a physical shopping environment. As fashion is a look and feel type product (Dennis et al., 2004), the presentation of the product is particularly important. The re-creation of the retail experience similar to those seen in-store can reduce the consumers’ perceived risks. Product presentation (Park, 2005b) and product information (Kim and Lennon, 2000) are negatively related to the perceived risk. The extent to which a consumer psychologically perceives the products to be physically present or the “product presence”
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The importance of colour naming for online fashion retailing (Demangeot and Broderick, 2006) is a function of perceptual attributes, i.e. representing the key features of the products and also image interactivity.

Product virtualisation, such as 360 degree rotations (figure 3-1) and virtual try-on facilities deliver both information about a product and also a more entertaining shopping experience than static images (Kim and Forsythe, 2007). The entertainment and consumer involvement produced by product virtualisation increases the interaction between product, brand and consumer. Fashion retailers are beginning to recognise the benefits to implementing product virtualisation such as creating a pleasurable and fun shopping experience (Kim and Forsythe, 2007).

![Screenshot from asos.com illustrating the ways of viewing the product](source: asos.com (May 2011))

3.7.3 Product Information

One of the main disadvantages of shopping online is the inability to physically examine the products before the consumers make their purchasing decision (Kim and Lennon, 2008). According to Forrester Research in 2005, 55% of the consumers surveyed who visit websites said they would not purchase because they cannot physically see the item (Internet Retailer, 2005). Consumers who shop online are sensory inhibited compared with the sensory overload that a consumer might experience on the high street as it is not possible for the on-line consumer to touch and inspect the product they must trust the information provided by the
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retailer. This is more problematic for apparel type products that require sensory evaluation Kim and Lennon (2010). According to Holbrook and Moore (1981) products with aesthetic, sensory or symbolic benefits such as apparel must be experienced for adequate evaluations to be made. This issue is magnified for consumers choosing to purchase apparel online as it generally requires sensory inspection to evaluate the fit and colour of the product (Kim and Lennon, 2008).

3.7.4 Visual versus verbal information

Kim and Lennon (2008) found both visual and verbal information to have an impact on their respondents’ affective attitudes, but verbal information had a larger impact than visual information. Their studies highlighted the importance of verbal information for both cognitive and affective attitudes and their implications on purchase intention. Their study was carried out using apparel products, and although the evaluation of apparel and particularly fashion is often governed by personal preference which may be better evaluated from the images, they still found that verbal information was superior. This suggests that their respondents were engaging in both imagery and discursive information processing in order to process the available verbal information about a product. Kim and Lennon (2008) suggest their respondents were using the verbal information as a bedrock for their evaluation of the product. Verbal information is beneficial because inferences based on visual forms of product information are weaker than inferences based on verbal forms of product information as there is a higher uncertainty related to the visual stimuli. This is due to the ability that verbal information can be explicit and specific whereas visual information may be less explicit (Kim and Lennon, 2008). As already mentioned, a crucial restriction of online shopping is the inability to physically evaluate the products prior to purchasing.

Kim and Lennon's (2008) findings were supportive of verbal superiority in product presentation for online shopping which was a contradiction to the previous literature. They also found that visual information had a weaker impact on affective attitudes than verbal information. Consumers need to acquire enough product information to make a purchase decision which is usually done by physical evaluation, however this is not possible for online shopping as it does not accommodate physical product evaluations (Nitse et al., 2004). This is especially important for aesthetic products like fashion and apparel that require sensory evaluations (Kim and Lennon, 2012). Therefore product information about fashion products should include comprehensive verbal information and also visual information.

As previously mentioned the importance of colour to fashion is inherent and therefore the importance of determining the right colour within an online fashion retail setting is important to online fashion consumers. As colour is perceptually evaluated by online consumers then sufficient and accurate information about the colour of the product is highly important as part of the full product evaluation. As Kim and Lennon (2008) report a superiority of verbal information
because it provides more explicit information, then verbal information about a product's colour becomes thought-provoking and may have the potential to provide more explicit information about the colour than the image of the colour of the product.

In providing sufficient and accurate information about a product's colour, an online retailer may be able to bypass the difficulties with representing colour online. This was discussed in section 2.5, page 29.

3.7.5 Product cues

Product cues are pieces of information used by consumers while they are forming their beliefs about objects and products and that in turn can influence their behaviour with respect to the products (Eroglu and Machleit, 1989). A cue is described as a characteristic or dimension, that can be encoded and used to classify a stimulus object (Schellinck, 1983). Product cues can be price, brand name, colour, size and country of origin. Cues can belong to many products and any product can be associated a number of cues. The perception and interpretation of these cues will differ for consumers and situations (Eroglu and Machleit, 1989). With the acknowledgement that the perception of product cues may differ between consumers and retail situations it is pertinent to investigate through categorisation, description and empirical testing of the cues that will identify the determinants of choice among the cues that are studied (Eroglu and Machleit, 1989).

Product cues have been investigated in terms of three variables; these are composed of cue predictive and confidence value, and cue intrinsicness and extrinsicness (Eroglu and Machleit, 1989). Cue predictive value is described as the amount a consumer believes that the cue is indicative of the product characteristic of interest. Cue confidence value is the extent to which a consumer is confident in their ability to perceive the cue (Richardson et al., 1994). A product cue can also be described by its intrinsic or extrinsic nature, whether it is part of the physical product such as colour, weight, size or outside of the physical product such as the brand or price (Eroglu and Machleit, 1989). The information about a product is an extrinsic characteristic and also informational product cues. Information regarding these extrinsic properties of a product include the country of origin cue as this reflects the perceived quality (Eroglu and Machleit, 1989). Other pieces of product information may also reflect beliefs about a product and therefore influence consumer behaviour; this includes product information regarding the colour of a product. Although the colour of a product is justified as an intrinsic property of the product, the verbal description regarding a colour can be viewed as being extrinsic to the product. Therefore it can be predicted that the verbal colour information product cue may contribute towards the beliefs about a product and hence influence consumer behaviour.
3.7.6 Colour naming as a product cue

Colour naming is already known to influence consumer behaviour through the propensity to purchase (Miller and Kahn, 2005), however this has not been tested within the online environment or fashion consumers and fashion products. Fancy colour names investigated by Skorinko et al (2006) were found to be preferred more by the survey respondents. The products denoted with fancy colour names were most preferred product and more likely to be purchased with participants being willing to pay more for these products (Skorinko et al., 2006); this illustrates the dominance that colour names can have. These two studies suggest the appropriate use of colour naming as product cue within the product information package, however they do not provide any knowledge of colour naming within the online retailing environment or on different product categories such as fashion.

A product’s colour name is an extrinsic product cue and it provides consumers with information about the product. Extrinsic cues are not part of the product’s physical properties and they include items such as price and brand name (Richardson et al., 1994). The colour name itself is distinct from the physical product’s characteristic making colour naming an intangible product attribute, however the product's colour name is derived from one of the most important intrinsic product attributes of fashion clothing - colour. Therefore information about any of the product’s intrinsic values regardless of whether the information itself is viewed as an intrinsic or extrinsic attribute would be valuable information to the consumers.

To conclude on this section it may be possible to benefit from the elaboration of imagery processing and the explicitness of discursive processing through the use of image inducing verbal information. Verbal information about a product is generally processed discursively, but it has been found that verbal information has also been processed using imagery, this is poignant for this study as colour naming can be regarded as verbal product information that also relates to imagery processing (Graumann, 2007, Kim and Lennon, 2008).

3.7.7 Colour naming within the online fashion retail environment

Sherman et al (1997) stated that the design of the online environment encompasses the atmospheric variables that are purported to behave as stimuli that have an influencing effect on consumers’ mood while they are shopping. Kim and Lennon (2010) researched the effects of elements within the apparel online shopping environment on emotions and cognitive and behavioural responses within the stimulus- organism- response model of consumer behaviour. They used elements from the online environment that form part of the e-atmosphere and included using a human model, enlargement and colour swapping which are pertinent to this study. Colour swapping provides consumers with information about the colour of a product by allowing users to view alternate colours of the products. This provides entertainment and enjoyment to the consumers (Kim and Lennon, 2010) but also provides information about the
colour that is different but also complementary to providing colour names as information about the colour of the product.

As previously mentioned, colour naming has been investigated with regard to its impact on purchase intentions and product preference (Miller and Kahn, 2005, Skorinko et al, 2006) however neither of these studies incorporated the specific need for colour naming within the online environment with online fashion consumers. As colour is a perceptual intrinsic product attribute it is difficult for online consumers to evaluate therefore by providing lots of information to the consumer the risks are reduced. Kim and Lennon (2008) suggest that verbal information is superior to visual information as it provides more concrete information to the consumers. Therefore providing sufficient and accurate verbal colour information i.e. colour naming to online fashion consumers may have many positive effects including increasing purchase intentions and reducing dissatisfaction. Also as discussed in section 2.6 colour naming may be able to strengthen a brand’s identity by providing colour names that are in line with their marketing communications.

The positive impacts of colour within retail design such as eliciting emotions may also transcend to other properties of the colour such as its colour name. In a hedonic retail environment affectivity can lead to a greater amount of cognitive energy exerted upon evaluating a product under these circumstances (Celsi and Olson, 1988). In addition, Kim and Lennon (2010) found a consumer enjoyment aspect to providing colour information with the use of colour swapping, therefore colour names may also provide an hedonic experience to online consumers. This may also increase the engagement between the consumer and product and consumers may be more likely to make a good product decision, and may also reduce product returns. Therefore colour naming may not only be functional within a utilitarian dimension of shopping but it may also enhance the hedonic experience of shopping online. This suggests colour naming may produce both cognitive and affective responses on online fashion consumers.

To gain a full understanding of the relationship between product information and online retailing, the information processing types will be discussed as this has an impact on how product information is perceived.

### 3.8 Consumers' information processing procedures

Consumers are constantly exposed to marketing communications that give a variety of product attribute information in verbal, visual and numerical forms. Different consumers when presented with different purchasing situations are known to have different processing skills, goals and prior experience (Childers et al., 1985). Decades of research provide strong evidence that consumers process information in two distinct and qualitatively different ways, termed rational and experiential (Novak and Hoffman, 2009). Within the research context of consumer behaviour a lot of work has focused on imagery and discursive processing. The popularity of

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The importance of colour naming for online fashion retail
these themes falls in line with the many other polar dimensions that appear in consumer behaviour research and those related to information processing appear to be based on the reflection between imagery and discursive processing and hedonic and utilitarian values of consumption.

The next section examines how consumers evaluate the product information, the different types of product information and the behavioural consequences of the information processing procedures and contributes towards the hypotheses development.

### 3.8.1 Product information on an online fashion website

Information on an online fashion website is available in visual and verbal form and more than likely a combination of both (Kim and Lennon, 2008) as also illustrated in figure 3-1, page 54. The different types of information presentation stimulate different information processing procedures. Visual information is said to evoke imagery type of information processing whereas verbal information is said to stimulate discursive information processing (Kim and Lennon, 2008). The imagery processing of information reflects sensory and perceptual elements of deciphering information and discursive information processing is said to be detached from the experiential elements (MacInnis and Price, 1987).

### 3.8.2 Types information processing procedures

The different types of information associated with product evaluation have been found to lead to different types of information processing. Visual stimuli had previously been found to be related to imagery information type processing and verbal stimuli induces discursive information processing (Kim and Lennon, 2008). Imagery processing leads to a higher level of elaboration and influences affectivity and behaviour (MacInnis and Price, 1987) which falls in line with the elaboration likelihood model and the S-O-R paradigm; these will be discussed later. A visual stimulus that represents sensory or perceptual information induces imagery information processing. Discursive processing induced by verbal stimuli is removed from sensory experiences (MacInnis and Price, 1987).

### 3.8.2.1 Imagery processing

Imagery and perception share the same physiological foundations, in that imagery creates physiological effects that mirror those created by perception (MacInnis and Price, 1987). Imagery is described as a nonverbal and sensory representation of perceptual information in
memory, as opposed to more semantic, reasoned processing (Childers et al., 1985). Imagery is
also defined as

“...a process by which sensory information is represented in working memory” (MacInnis and
Price, 1987).

Previous research has suggested that consumers can produce realistic visual images from
verbal stimuli (MacInnis and Price, 1987). The imagery processing route of perceptual and
sensory representations can be likened to the perceptions of external stimuli. Imagery permits
the recovery of past experiences to engage in sensory representation of ideas, feelings and
memories. It had been suggested by Staats and Lohr (1979) that the creation of imagery
determines behaviour through the elicitation of emotional response. This suggestion leads to
the idea that images create positive emotions and can consequently elicit positive emotions
which influence approach behaviour in consumers, and vice versa for negative emotions
eliciting negative avoidance responses in consumers. Since then MacInnis and Price (1987)
thorised that imagery processing has the capabilities to cause stronger emotional and concrete
sensory experiences than those produced by discursive processing, this may influence and
increase the desire for the product (Kim and Lennon, 2008) the enjoyment of the shopping
experience and reduce the risks related to online apparel purchasing (Kim and Lennon (2010).
MacInnis and Price (1987) further suggested that the elaboration processes initiated by imagery
processing may have an impact on consumers’ purchase decision time.

3.8.2.2 Discursive processing

Discursive information processing is in contrast to imagery processing as discursive is analytical.
Discursive information processing is information extracted from symbolic and language like foci,
in other words it is descriptive rather than image provoking. Examples of discursive information
processing are compositional choice strategies, counter arguments, formulations of choice rules
and attributions, verbal retrieval, cognitive responding and verbal encoding (MacInnis and Price,
1987).

MacInnis and Price (1987) suggest that because imagery incorporates the senses and
discursive processing does not, imagery is likely to be more concrete and discursive processing
is likely to be more abstract. In the context of consumer behaviour discursive information
processing is evaluated attribute by attribute and combined to complete an overall assessment
of the value of the product.
3.8.2.3 Elaboration

Information either relating to a product or not, can be processed through different levels of cognitive elaboration. Processes such as problem solving, cognitive responding, daydreaming and thinking all require high levels of cognitive elaboration.

Pham (1996) rejected the theory of classifying cues as either central or peripheral and instead examined them using two newer dimensions; the processing demand and diagnosticity. Using these new dimensions Pham (1996) discovered that the effect of arousal induced selective processing of cues that were diagnostic compared to those that were non-diagnostic. As suggested by Pham, their research reflects the principle of cues utilisation that suggests that when the processing capacity is low it is intuitive that the focus shifts towards cues that provide a higher information value. In their experiment they discovered aroused consumers were more interest in product claims rather than an endorser than less aroused consumers which supported the notion of the elaboration model's peripheral route.

3.8.3 Emotion and product information processing

Emotional effect can influence the relative importance that consumers give to different pieces of product information. Adaval (2001) states that the emotional effect consumers experience when they are presented with product information can influence the route they take to process the information and therefore influence the judgements made about the product. Consumers’ emotional affect has been found to have a direct impact on consumers’ judgements, an example being that consumers perceive the product more favourably when they are feeling happy despite the information they receive about it (Gorn et al., 1993). However, pivotal to this study is that the emotional affect can also have an indirect impact on consumer’s judgements of a product via the evaluation of product information.

Research on consumer arousal and its influences on performance shows that arousal induces an attention-narrowing process (Eysenck, 1982). Arousal is a feeling state which varies from drowsiness to frantic excitement (Mehrabian and Russell, 1974). Pham posited that aroused consumers selected which cues to process on the basis of the value of the information also known as their diagnosticity. They suggested consumers who were faced with impaired capacity to process the information tend to selectively process the cues that have high information value. This could be seen as economising on the cognitive exertion. This is related to the selective processing hypothesis which suggests that individuals often attempt to reduce the efforts of processing that are associated with trade-off by basing their choices on their most salient attributes.
3.8.4 *Elaboration Likelihood*

Making the assumption that the online purchasing situation is comparable to persuasion situations, the elaboration likelihood model, created in the context of persuasion may provide researchers with valuable insights into online shopping contexts. Websites are designed to supply information which is expected to persuade consumers to make purchases (Joines, 2003) and so it is reasonable to presume that an online retailer is analogous to a persuasion situation.

The elaboration likelihood model, often abbreviated to ELM, is a theory regarding the processes which underlines attitude changes, the variables that encourage these processes and the potency of the judgement instigated by these processes (Petty et al., 1986). A flow diagram of the process of ELM is shown in figure 3-2 overleaf. It is shown as a flow diagram which clearly demonstrates the processing which takes place from persuasive stimuli to attitude change. The ELM is an advancement of previous research which stated that a variable may only have a single effect on persuasion or influences persuasion by only one process, instead, ELM posits that one variable may influence attitude in a variety of different ways. ELM suggests that variables can either increase or decrease persuasion and do so through different mechanisms.

The ELM predicts that consumers go through either a ‘central’ or a ‘peripheral’ route to persuasion (Petty and Cacioppo, 1986, Petty et al., 1983). Persuasion through the centralised route results in the consumers exerting the necessary cognitive effort required to evaluate the information available to them regarding a product. Conversely, when consumers utilise the peripheral route they tend to establish their evaluation on more trivial analysis, primarily through the salient and easily accessible cues. In sum, consumers will default to the central route to persuasion under high involvement conditions and a peripheral route under low involvement conditions (Petty et al., 1983).

The ELM’s impact on personal relevance is, according to Petty et al (1983), thought to be one determinant of the route to persuasion. Different situations may provoke different motivations to engage in cognitive processing, different people may also utilize different styles of information processing and some people may enjoy thinking more than others (Petty et al., 1983).
Online fashion retailing

Figure 3-2 The elaboration likelihood model of attitude change

Source: Petty and Cacioppo, (1986)
3.8.5 **Moderating effect of involvement**

The influence of involvement has been vastly used as a moderator in consumer behaviour and marketing research. Previous researchers have examined the moderating effects of involvement using a variety of stimulus.

From the theories of persuasion research, the ELM suggests that when consumers are concerned with a message of high personal relevance then they become increasingly motivated to vigilantly assess the merits of the offerings. This suggests that consumers’ attitudes become affected by the strength of the presented arguments rather than by trivial cues that are peripheral to the merits of the offerings. Conversely, when the messages have low personal relevance, then the recipients are less encouraged to engage in extensive thought about the messages and proceed to reply on more straightforward cues to accept or reject the message. The importance of ELM for this study comes from the suggestion that the level of personal relevance will moderate the relationship between consumers’ willingness to participate in cognitive processing and the verbal content of the message (Marsh, 1997). When the verbal content is relevant to the consumers (or in the case of this study the survey respondents) they are more motivated to take part in cognitive elaboration. Alternatively, if the verbal content is not relevant then the respondents will look towards more trivial cues.

3.8.6 **Involvement**

The measure of consumer involvement has been used tirelessly in researching consumer behaviour. A lot of work on involvement has been undertaken by Zaichkowsky (1986, 1985, 1994). The instrument developed by her has had its uses across many different areas of research. Zaichkowsky (1986) conceptualized involvement and determined three antecedent factors: person factors, stimulus factors, and situation factors. The personal factors are related to a person’s inherent need, interest, experience, importance and the values that relate to particular objects. The second factor relates to the physical characteristics of the stimulus, such as differentiation of alternatives (e.g., TV, radio or print) or the sources or content of communication. Situational factors are also preceding involvement and by varying situational factors such as a browsing or purchasing situation there may have an impact on a consumer’s level of involvement that is related to the stimulating product. This denotes that when a purchase is perceived as being important to a consumer they become more motivated to make a careful decision about the purchase based on the information regarding the product (Zaichkowsky, 1986).

The personal involvement inventory, developed by Zaichkowsky (1985) is a bi-polar adjective scale that quantifies a consumer’s personal involvement with particular products. The items in
Online fashion retailing

The scale were originally designed to measure personal involvement but can also be used to quantify situational involvement i.e. browsing or purchasing situations.

3.8.7 Product Involvement

The level of involvement related to a product varies from person to person. Whilst the product involvement varies from person to person it is still possible for consumers with high levels of product involvement to experience a maintaining level of high involvement with a whole particular product category. Consumers may be constantly involved with any clothing product because of their personal factors i.e. interest, needs and importance that are related to the clothing product (Zaichkowsky, 1986). The effect of product involvement suggests that the consumers with greater interests, needs and importance in clothing will have a continued high level involvement for such products. Consumers with a low or average level of product involvement to the product category will only become more involved through the activation of a high involvement situation such as browsing to purchase and actual purchasing behaviour.

The aspect of product involvement which is pertinent to this study is the theory that consumers who are highly involved with the product category were found to uncover more poignancy with the product category information (Zaichkowsky, 1994). Petty et al (1983) established that consumers under high involvement conditions were more likely to exert the cognitive effort which is required to make a vigilant evaluation of the stimulus. Consumers who are more involved are more likely to search for, and evaluate product-relevant information. Petty et al (1983) postulated that if this product-relevant information is persuasive and cogent then it is possible that the consumer’s attitudes towards the products may become more favourable.

Within the context of online retailing, the effect of high or low levels of product involvement may influence the consumer’s navigational route about an online retailing website. Consumers who are more highly involved with product on online shopping websites have been found to connect more with the interactive features of a website (Cho, 1999). Conversely, consumers with lower levels of involvement were more responsive to peripheral cues such as icons, image sizes and background colour (Cho, 1999).

3.8.8 Situational Involvement

Consumers who are highly involved in a particular shopping situation/ scenario are said to participate in different behaviours compared to consumers who are in a less involved situation. Situational involvement is created by temporary feelings that accompany a certain situation (Richins et al., 1992). For consumers who are highly involved in a situation, which may be browsing with a view to purchase, they may take on different behaviours in comparison to
consumers who have a low level of involvement with the same situation. It has been found that consumers are more likely to designate cognitive energy that is necessary for evaluating the worth of a product under high involvement situations rather than low involvement situations (Petty et al., 1983). The cognitive processing related to higher level involvement situations is expected to entail the extra attention towards the product and results in an elaboration process. Elaboration and attention are projected to be advanced by increasing the consumer’s personal relevance to the products at a particular time or purchase situation (Petty et al., 1983, Zaichkowsky, 1986).

3.8.9 Fashion Involvement

Fashion involvement refers to the extent of consumer interest with the fashion product category (Park et al., 2006). The fashion involvement scale measures consumers’ perceived importance of fashion clothing. The construct of involvement is important in the understanding of consumer behaviour related to consumer acquisitions. Fashion involvement has been found to be highly related to personal characteristics such as gender and age in addition to fashion knowledge (O’Cass, 2004). Fashion involvement is composed of five dimensions of fashion adoption-related behaviour: a) fashion innovativeness and time of purchase, b) fashion interpersonal connection, c) fashion interest, d) fashion knowledge ability, e) fashion awareness and reaction to changing fashion trends (Tigert et al., 1976). The highly fashion involved consumer is also likely to be a heavy fashion clothing buyer (Tigert et al., 1976).

The measure of involvement is recognised to have a weighting on the hedonic and utilitarian dimensions of consumer attitudes (Voss et al., 2003). Involvement is found to be of less importance in the evaluation of utilitarian products, but more important to the evaluation of hedonic products.

3.8.10 Product Experience

Shopping for experiential products such as fashion (Park et al., 2006) is effected by previous experiences with experiential products. Consumers are likely to use the internet to search for product information when they have previous experience with experiential products (Shim et al., 2000). Therefore consumers’ likelihood to engage in an information search of experiential products is related to their previous product experience. Therefore the use of colour naming as product information will be more relevant to fashion consumers if they have previously engaged in consuming online experiential products.
3.8.11 **Personal Relevance**

Petty and Cacioppo (1986) define personal relevance as the extent to which an advocacy has intrinsic importance or personal meaning. Personal relevance is related too, and has evolved from the personal relevance construct which also includes the terms “ego-involvement”, personal involvement” and “vested interest”. Petty and Cacioppo (1986) suggest that as the personal relevance increases then consumers become increasingly motivated to process the issue relevant arguments. Personal relevance is assumed to enhance consumer motivation for engaging in a diligent consideration of the issue- or product-relevant information presented (Petty et al., 1983). Issue relevant arguments can include information regarding a product leading to product information evaluations. As the personal relevance is related to consequences of an advocacy increase, it becomes more important for consumers to form cognisant opinion. The increased personal implications are likely to motivate consumers to engage in the cognitive effort that is required to evaluate the true values of the issue.

As involvement and personal relevance are related to peoples’ inherent needs, interest, experience, importance and the values that relate to particular objects, then as the impact of the relevance or involvement increases, it is also likely that consumers are more familiar with the issue. This suggests that consumers with topic relevant knowledge are likely to become more involved in the issue and also have more motivation to process the messages (Petty and Cacioppo, 1986). Involvement and personal relevance are found to affect the intensity of the cognitive processing of information. The elaboration likelihood model (ELM) suggests that the level of involvement has some bearing on the amount of motivation that is needed to elaborate information processing to reach a decision. Consumers who are involved in an information processing situation are then more likely to process signals or messages that are relevant to the involvement factor. The more involved consumers are, the more likely they are to be familiar with the issue and can therefore recall from memory some additional information regarding this issue to induce elaborate information processing (Park, 2005a).

3.8.12 **Behavioural Consequences**

Considerable research has recognized that different thinking styles are better suited for different tasks or activities (Epstein, 1994). What is more, the nature of the task can also influence, to a degree, which thinking style is utilised either rational or experiential (Epstein et al., 1999). This is reflected by the idea that the consumption of products is not only about the acquiring of products but it may also be motivated by the consumption experience (Babin et al., 1994). Information about a product can be framed to be perceived as being hedonic or utilitarian (Shavitt, 1990, Hirschman and Holbrook, 1982). Consumers can process product information based on their situational goal either from a hedonic or utilitarian perspective (Adaval, 2001). Adaval (2001) suggested that consumers are likely to designate more cognitive energy to a
piece of product information when its evaluative implications are similar in valence to the effect they are experiencing from other causes. Therefore pieces of product information that are congruent with shopping activities may be considered more positively. Research has been conducted to suggest that the level of congruency between a consumer’s affective or cognitive thought procedures and the affective or cognitive nature of the information message, has an influence of the persuasiveness of the message (Petty et al., 2000). Novak and Hoffman (2009) found that consumers had a more favourable attitude towards a consumption activity when their thinking style was congruent to the activity. In other words, consumers were more positive towards an experiential consumption activity when they were in an experiential thinking style mood and vice versa for rational tasks and rational thinking.

In addition, the information processing procedure has been researched in the context of consumer behaviour. Researchers postulated that imagery processing would have advantageous effects on purchase decisions (MacInnis and Price, 1987) as it makes it easier for the consumer to visualize the decision outcomes, meaning imagery had superior effects on consumers than discursive processing. However, Kim and Lennon (2008) measured the effects of visual and verbal information on consumers in an apparel context and found both types of information presentation had significant effects on consumer’s affective and cognitive attitudes, and only verbal information effected consumer purchase intentions, thus supporting verbal superiority in product presentation (Kim and Lennon, 2008). A possible explanation for their findings is that the verbal information used in the study induced the imagery information processing procedure in addition to the discursive information processing normally used in verbal stimuli information processing. They found that verbal information regarding the construction details and style information that included information regarding the colour, presented concrete information about apparel products. This is in agreement with Graumann (2007) who illustrated that cognitive images can be induced by the use of complex or modified colour names to create mental images that involve different cognitive domains. Kim and Lennon (2008) suggest that the verbal information regarding the product may have assisted in interpreting the visual stimuli of the product and stimulated the imagery processing. When accompanied by visual information, verbal information about a product details that are difficult to see in the picture is valuable as it allows consumers to make more informed decisions about the product.

The visualisation associated with imagery in a consumption context can also enhance the consumption experience by allowing consumers to visualise the process of carrying out the purchase and therefore the positive emotions such as enjoyment, satisfaction and stimulation associated with the actual purchasing (Holbrook and Hirschman, 1982).

In relation to the ELM, discursive processing will influence the elaboration routes for the ELM model. The discursive information regarding a product should match those of the consumer’s shopping goals to support the cognitive elaboration procedure, for example if a consumer’s shopping goal is to gather information regarding a product then the information available should
support this goal. Therefore colour naming as a piece of product information is able to induce
the elaboration procedure if it is in line with consumers’ shopping goal. Both central and
peripheral web cues are known to influence shopper's pleasure and arousal (Eroglu et al.,
2001). Poignant to this study, Eroglu et al (2003) found atmospheric web cues produced a
positive effect on the consumer emotions pleasure and arousal within the online apparel
retailing domain. Based on the S-O-R paradigm and the previous research already mentioned it
is hypothesised that the perception of colour naming as a product cue, either central or
peripheral, will influence consumers’ pleasure and arousal emotions within an online shopping
environment.

Given that colour is highly persuasive as a communicator and verbal information about a
product effects consumer behaviour, we posit that colour naming will benefit from both the
advantages of colour and the poignancy of verbal information to impact on consumers’ internal
states of pleasure and arousal.

3.9 Low task relevant cues
Eroglu et al (2001) and Eroglu et al (2003), divided the online environment into 2 groups, the
high task relevant cues have been reviewed earlier in this chapter, section 3.7. Low task relevant
cues are cues within the environment such as colour, style and music within the online
environment The focus of this section will be on colour within the online atmosphere as it is
most relevant to this study. The purpose of low task relevant cues is to provide a pleasant
environment for the consumer by facilitating the pleasurable hedonic aspect of shopping. The
relationship between low task relevant cues and hedonic consumption will also be discussed in
this section.

3.9.1 Online Store atmospherics

It is not only in traditional bricks-and-mortar stores where atmospherics can enhance the
consumption experience, the online shopping environment is used as a marketing tool as well
as a selling environment by the retailers. For the consumer, it is a visible, accessible and
available medium for information gathering and service using.

The atmospheric elements of online design are, as previously mentioned in the review of the
physical in store environment, the atmosphere of the store which may impact psychological and
behaviour outcomes (Donovan et al., 1994, Bitner, 1992); as does the atmospheric qualities of
the online shopping domain. Eroglu, et al (2001) established the initial foundations for the
extensions of Mehrabian and Russell (Mehrabian and Russell, 1974) paradigm for use in
researching online retailing. Therefore the atmospheric elements included in the design of a
website will influence consumers’ behavioural outcomes.
A number of researchers have shown that website characteristics, i.e. the online retail environment can affect shopper behaviour and attitudes towards websites (Menon and Kahn, 2002, Ha et al., 2007). Because of the increasing popularity of web atmospheric research, retailers have come to appreciate the fact that consumers are influenced by aesthetic stimuli experienced when browsing a website. Oh et al (2008) found that store atmosphere can impact on a store's image and their consumers' expectation of the product's quality both in-store and online. Therefore the practice of designing an influential and persuasive atmosphere is an important strategy for many transactional environments (Siomkos et al., 2006).

The areas of the online environment that are most pertinent to this study are the roles of colour within the environment and the importance of information within the environment. Colour is discussed in the following sections.

3.9.2 Colour appeal in the online environment

Colour within the retail environment can have strong impacts. It is one of the most influential design elements used in retail as it has the ability to influence consumer emotions. Colour has the capacity to communicate meanings and emotions to consumers and influence the perception of the online environment. The components of colour, hue, saturation and brightness have the potential to impact on consumer perceptions, psychological reactions, physiological reactions, emotional reactions and behavioural intentions (Valdez and Mehrabian, 1994), therefore it can be said that colour can be an extremely powerful element within the retail environment.

Some colours are more activating than others, like the effect of red versus that of blue. Experimental research has suggested that cool- coloured store environments, i.e. colours denoted by a longer wavelength are preferred over warm colour store environments (Crowley, 1993). This illustrates the importance and impact of colour in the retail environment. As one of the most important design elements that communicates mood and style in a retail environment, colour is able to influence consumer emotions including pleasure and arousal (Belliizzi et al., 1983, Bellizzi and Hite, 1992).

Colour has the ability to contribute to the appreciation of and preference for products as it plays an essential role in communication by improving the efficacy of messages and therefore increasing the likelihood of a purchase (Belliizzi and Hite, 1992). The appropriate use of colour in advertising can profoundly impact the success of the advertised product (Clarke and Honeycutt, 2000).

Cyr et al (2010) developed the colour appeal construct to answer the impact of colour treated websites across culturally different consumers. Online trust and satisfaction are antecedents of e-loyalty which are both affected by the impact of colour appeal (Cyr et al., 2010). The colour
appeal experiments designed by Cyr et al (2010) aim to provide additional insights into the impact of colour attributes on the perceptions of online consumers.

Colour appeal is defined by Cyr (2010 p. 2) as:

“…the degree to which colours on websites are perceived by the user as pleasing, appealing, and appropriate”.

All of these factors suggest the potency of colour within the retail environment, and therefore it would be interesting to determine if the impact of colour has enough scope to impact on all aspect of colour communication, including colour naming, and to determine what the resulting impact would be on consumers.

3.9.3 Experiential aspects of online-shopping

Many studies have been developed around shopping motivations. Some of these studies have attempted to classify motivations of shopping by dividing the consumers into types of shoppers and more modern studies have classified motivations by product usage, actual patronage and shopping behaviour and retail attributes preferences (Arnold and Reynolds, 2003), (Chitturi et al., 2008), Holbrook and Hirschman, (1982). Although these approaches are different and classify shopping behaviour and motivations in different ways they all agree on one thing: Shopping is not only about the acquisition of goods. For many years it was the accepted view that shopping was regarded as the act of acquiring goods and services. Tauber (1972) was the first to recognize that the acquisition of a product was not the only motivational aspect of shopping.

Tauber stated that “people’s motives for shopping are a function of many variables, some of which are unrelated to the actual buying of products” (Tauber, 1972).

In his research he goes beyond the obvious reason of why people shop which is ‘because they need to purchase something’ as this only considers the product but it doesn’t not explain behavioural rationale behind shopping.

3.9.3.1 Hedonic and utilitarian consumption

Proceeding from Tauber’s (1972) theories stating shopping is not just about acquiring a product, are the ideas of Hirschman and Holbrook (1982). One possible classification of shopping motivations and behaviours is the hedonic and utilitarian values of shopping. The pioneers of utilitarian and hedonic motivation classifications, Hirschman and Holbrook (1982), included motives for shopping such as pleasant aesthetics, emotion and enjoyment. Their research moved on from the ‘information processing model’ to considering consumer behaviour as an
experiential activity. They said that consumers purchase goods and services for two basic reasons the first is hedonic gratification from sensory and emotion attributes and the second is instrumental and utilitarian reasons. Retailers and researchers have since accepted that shopping is not only about acquiring tangible products but it is also heavily influenced by the experience of shopping, including the entertainment and enjoyment factors (Taub, 1972, Dennis et al., 2009). Once utilitarian needs are satisfied consumers will become more at ease and therefore more inclined to make a purchase (Chitturi et al., 2008).

After satisfying the utilitarian requirements of the consumers, it is advantageous to consider stimulating the consumers’ hedonic needs. Enjoyment is often a motivation for in-store shopping (Dennis et al., 2004) and this also transcends to online shopping (Overby and Lee, 2006). Providing a more hedonic experience for online consumers can have an impact on purchase behaviour, and is even able to increase brand loyalty (Chitturi et al., 2008). Within an online retailing context, the experience of using the website can become valuable because of the hedonic interaction and not because of the utilitarian benefits it offers (Jayawardhena and Wright, 2009).

Figure 3-3 overleaf is take from a paper by Holbrook and Hirschman (1982). It outlines the salient differences between the previous view that a consumer makes logical decisions and a new belief that consumers are influenced by the experiential aspects of shopping. The forward slashes on the figure indicate a comparison between the information processing view on the left side and the experiential perspective on the right side.

Hedonic shopping is involved with the pursuit of enjoyment and fun and thus it is concerned with a sensory and affective approach. Affectivity can lead to a greater amount of cognitive energy exerted upon evaluating a product under these circumstances (Celsi and Olson, 1988).
Figure 3-3 The contrasts between information processing and experiential views of consumer behaviour

Source: Holbrook and Hirschman (1982)
3.10 Impact of environmental cues

The next section examines the impacts of the environmental cues within the retail environment on consumers. The models used to determine these impacts are also presented in order to determine the suitability for this study.

The stimulus cues within the environment form part of the marketing mix variables and can influence more than one response on the consumer. The typical responses to the variables within the marketing mix include increased awareness, interest in the product, desire for the product and can translate to the purchase of the product (Bagozzi, 1986). This action and reaction can be illustrated in the stimuli-response model, and can be used to monitor the outcomes of any changes to the stimuli within the retail environment. This model is useful for depicting the responses of groups of consumers, but tells a marketer little about individual consumer behaviour.

![Stimulus response model showing potential intervening processes](image)

**Figure 3-4 Stimulus response model showing potential intervening processes**

Source: Bagozzi (1986)

A model first presented by Mehrabian and Russell (1974) endeavours to elucidate the effects of these atmospheric cues on the shopping behaviour responses. Mehrabian and Russell, along with other environmental psychologists believe that a consumer’s feelings and emotions determine what they do and how they do it (Milliman, 1986). They further postulate that consumers respond with varying sets of emotions to different environments and that these then produce approach or avoidance responses to the environment. Mehrabian and Russell (1974) proposed a multidimensional framework for environmental psychology which has been used in contemporary studies to measure the impact of environmental stimuli and the behavioural consequences via intervening emotional states.
Figure 3-5 Consumer behaviour as a stimulus-organism-response model

Source: Bagozzi (1986)

Figure 3-5 illustrates the S-O-R stimulus- organism- response, model of consumer behaviour that includes the internal processes and structures that intervene between the stimuli that are external to the consumer and their final actions, reactions and responses that may be emitted.

The intervening emotional states are represented by a three dimensional schema; pleasure, arousal and dominance. Donovan and Rossiter (1982) used these variables with the S-O-R framework and considered the relationship between the organism and response variables with successful results. They proposed that stimuli within the environment affect the emotional states of consumers within their subconscious, and this consequently impacts upon consumer behaviour. The behavioural consequences are based on the approach-avoidance concept which is widely used in consumer behaviour research.

3.11 The model

The literature on the influences of retail environments draws its theoretical foundations from environmental psychology and the S-O-R paradigm. The S-O-R paradigm supposes that environments contain stimuli (S) that can inflict changes to people’s/ consumer’s internal or organismic states (O) that in turn initiates approach or avoidance responses (R) (Mehrabian and Russell, 1974, Sautter, 2004). The S-O-R model of consumer behaviour is used extensively in the investigation of in-store atmospherics, a domain of shopping environment research, whose aims are to explain and conclude the influences of environmental cues such as lighting and fragrance, and their associated effects on consumer’s states and the way this may activate their response mechanisms. The paradigm is consistent with the consumption–emotion–value paradigm (Holbrook, 1986) in that it emphasizes the important and intervening role played by affective reactions. A paradigm is described by Saunders et al (Saunders et al., 2009) as a way of examining social phenomena from where an understanding of these phenomena can be made and explanations attempted.
The S-O-R model reflects the aim of this study by considering the impact of a variable within the environment on internal processes and finally on response mechanisms that may manifest as consumer behaviours.

3.11.1 S-O-R paradigm for the online environment

Eroglu, Machleit and Davis (2001) established the initial foundations for the extension of the S-O-R paradigm for use in researching online retailing. Their research provided experimental evidence for the significant effects of online atmospherics on consumers’ attitudes, their satisfaction and the approach-avoidance behaviours.

The responses from the research have included purchase intentions, attitude towards the website, and approach behaviours such as the desire to explore and the desire to shop (Eroglu et al., 2003, Ha and Lennon, 2010). Using the S-O-R paradigm, past research has also discovered that high levels of pleasure and arousal produce a response mechanism of satisfaction. Therefore if a consumer’s internal state changes to higher levels of pleasure and arousal then they are more likely to become satisfied with the stimulating cue.

Russell and Mehrabian (1977) found evidence to suggest that it is necessary and sufficient to use pleasure-displeasure, degree of arousal and dominance-submissiveness to define emotional states. Although traditionally the S-O-R paradigm suggests three dimensions of affectivity these are; pleasure, arousal and dominance to evaluate the internal states, past research has discovered little evidence that dominance has a significant influence on approach-avoidance measures and any other impact on consumer behaviour and therefore only measure pleasure and arousal (Donovan et al., 1994, Ha and Lennon, 2010). However, following Russell and Mehrabian (1977), this study aims to discover the impact of colour naming along the full continuum of emotions and therefore dominance will remain a factor until it is proved that it is not statistically viable within this research. This study will investigate the influence of colour naming on the emotion scales of pleasure, arousal and dominance in order to determine the impact of colour naming on internal states. The results of the investigation will provide evidence for consumers’ responses to research the stimuli.

3.11.2 Pleasure- Arousal- Dominance (PAD) Emotion model

The PAD model has been used in many pieces of research. It provides a framework for the description of emotional states. The rational for the PAD model’s popularity will be reviewed here because this model is important for understanding the emotional implications of colour naming.
Osgood, Suci and Tannenbaum (1957) discovered three basic dimensions of meaning, evaluation, activity and potency. Mehrabian, who is best known for his publications on the relative importance of verbal and nonverbal messages, also analysed social cues and compared the results with those found by Osgood et al (1957). Mehrabian noticed that similar factors to those studies by Osgood et al (1957) could also be obtained from factor analysis studies of social cues such as facial expressions, vocal expressions and gesticulations. These factors were extracted from work that was concerned with the reactions to verbal concepts. Mehrabian believed that bodily and vocal cues could have particular significance and even difference significances in different contexts. The corroboration of the semantic differential factors suggest that they represent low level common denominators of cognition and are effectively related to affective responses.

3.11.3 The effects of colour naming on emotional states

The S-O-R paradigm produced by Mehrabian and Russell (1974) illustrates the effects of numerous stimuli from a retailing situation on consumers’ emotions. The stimulus refers to attributes that are located in the environment such as product features, brand reputation, promotion, price layout and music (Park and Lennon, 2009) and these influence consumers’ affective and cognitive states. Store cues cause specific cognitive and affective reactions, and these reactions modify shopping behaviour. Supporting the S-O-R paradigm Park and Lennon (2009) found that extrinsic product features such as brand name influenced consumers’ emotions such as perceived store image and promotion influences perceived value. The emotions associated store image and promotion subsequently impact on consumer behavioural intention within the online shopping context. Assuming colour naming, as brand naming, is an attribute extrinsic to a product would be pertinent to explore the relationship between colour naming and emotional states. Wyler (2007) has suggested that the function of colour names may not only be utilitarian in nature; that is to provide information about the product; but colour naming may also be hedonic by adding emotion and influencing attitudes and therefore impacting on the motivation to buy. This perspective impact of colour naming on emotional states and the consequent impact on the consumer behaviour response mirrors that of the S-O-R paradigm used to research many other extrinsic variables.

The downfall of the stimulus-response model is that it falls short on one of the major criteria in that it does not include the process through which the stimuli evoke the responses. It is important to understand the mechanisms that bring about the responses so that marketers can design the stimuli to be more efficient and effective (Bagozzi, 1986).
3.12 Development of hypotheses

Chapter 2 and 3 have examined many potential actors and reactors of colour naming and online fashion consumers. Based on this literature review the following hypotheses are formed:

- **Colour names are processed using imagery processing**

  Section 2.7, page 38, reviewed colour perception: Colour is perceptual and therefore may elicit the information processing type associated with processing of perceptual information (MacInnis and Price, 1987), therefore given the relationship between colour and colour naming it is hypothesised that colour names are processed using imagery processing.

- **Colour names are processed using discursive processing**

  A review regarding consumer processing of product information is section 3.8, page 57, suggests verbal information is processed using discursive processing (MacInnis and Price, 1987) therefore as colour naming is verbal information it is hypothesised that colour naming is processed using discursive processing.

- **Colour names elicit emotions**

  A review of colours and emotions is presented in section 2.9, page 43 and suggests colours are known to produce affective responses (Valdez and Mehrabian, 1994) and therefore it is hypothesised that as colour naming is a modality of colour then it also produces an affective response.

- **Colour names elicit cognitions**

  The importance of providing colour information to online fashion consumers has been reviewed throughout chapters 2 and 3.

  As reviewed in section 2.5, page 29 regarding the importance of colour information within the online fashion retail environment suggests that colour is one of the most important product characteristics especially within the context of fashion retailing (Nitse et al, 2004); therefore it is hypothesised that any information about a product's colour is regarded as valuable product information.

  In a review of the colour naming types in section 2.4.3, page 28 it is suggested that colour names highlight product features and are involved with providing ideas about the product (Graumann, 2007), therefore is it hypothesised that colour names highlight product features.

  Section 3.7.3, page 53 reviewed the importance of product information within the online environment and suggests that the information package about a product is used in product evaluation (Kim and Lennon, 2008) therefore as colour names form part of a product's
information package it is hypothesised that **colour naming they may elicit cognitions used in product evaluation.**

- **Colour names may impact purchase intent** (sections 2.2, 2.5.3-4, 2.9 and 3.7.1-2)

  Product information reduces perceived risks to the consumers and colours evoke emotions (Valdez and Mehrabian, 1994) and influences purchase intention (Babin et al., 2003), since reducing perceived risk and increasing emotions within the consumption setting are important determinants of purchase intention, then it is hypothesised that **colour naming influences purchase intentions.**

### 3.13 Summary

This chapter introduces the growth of the UK online fashion retail market, the size and the market have been discussed along with the effect of the economy and some short term predictions of economic growth within this period of recession. In the growing current trend towards purchasing apparel items through the internet rather than the traditional method of in store purchasing, the accurate communication of product attributes are paramount. The strength of online purchasing, the popularity and competitiveness of online fashion retailing, the specific requirements of a fashion consumer, the importance of colour information and colour naming have all been discussed to provide evidence for the salience of colour naming for online fashion consumers.

The chapter has reviewed the online retail environment to determine the important aspects in retail design and in particular those salient to this study such as product information and product cues. The points detailed in this chapter have ratified colour naming as a product cue and discussed the important of colour naming for online fashion consumers’ purchasing decisions.

The importance of information about colour within the online environment is presented along with techniques that may determine how the information is processed such as discursive and imagery processing and how they influence elaboration and behaviour. Involvement is also presented as an influencer of consumer behaviour.

The relevance of colour naming within a model of consumer behaviour is discussed and the S-O-R model is presented as an appropriate paradigm to use in the investigation of colour naming for online fashion consumers. The S-O-R paradigm will be used to uncover the importance of colour naming for online fashion consumers internal responses and the effect on purchase outcomes in order to satisfy the hypotheses. The hypotheses are presented in this chapter and have been derived from the theories that are presented in chapters 2 and 3.

The next chapter reviews research methods to determine the most appropriate methodologies to test the hypotheses that have been presented in this chapter.
4 Research Methodology

4.1 Overview of the chapter

The objectives of this chapter are to outline the research design of the project, the research methods used at each stage, and a summary of the research rationale, aims and objectives. A literature review of suitable research theories, philosophies, methods and techniques is also given. This enables the establishment of suitable data collection techniques to facilitate the investigation. The study draws theories from varying disciplines. Benefiting from theories of linguistics and psychology and is heavily reliant on methods of consumer behaviour research. Researchers have identified the need for an interdisciplinary approach in consumer behaviour research to resolve problems through the use of different methodologies to accomplish a greater understanding (Bryman and Bell, 2003). This thesis will gain from the knowledge of many areas of research, the methodologies and theories will be reviewed in order to explore, comprehend and conclude the research objectives.

The chapter begins with the rationale for the research design and methods continued in chapters 5 and 6 that applies the research methodologies.

4.1.1 Adopted Research Paradigm

The research methodology is guided by the hypotheses and philosophies. The hypotheses that are presented in chapter 3 were developed from the gaps in the literature, and appropriate research philosophies are identified from a review of the types of research philosophies. The research uses different research philosophies due to the different types of research used in the empirical data collection to test the proposed hypotheses. The research broadly fits into the following philosophical categories although the research does not subscribe to the extreme positions of the philosophies.

The quantitative portion of the study broadly subscribes to the objectivist realists approach whereby an object exist beyond the human mind. This approach is appropriate for determining a cause and effect relationship and is therefore suitable for hypotheses testing.

The ontological standpoint for the qualitative portion subscribes to the subjectivist view of reality whereby reality if produced by perceptions and consequences related to freewill and cause affective and cognitive behaviours in people (Saunders et al., 2009). The items were measured concern human nature such as feelings and attitudes, some of which were measured using a scale making this research more of a subjectivist’s nature than objectivists.
Due to the context of this study a phenomenological approach was also taken in the qualitative section of the study. Phenomenology is ideal for studying several individual common or shared experiences to a phenomenon which regards events in which the individuals have participated in and therefore particularly suited to In-depth interviews (Goulding, 2005) and is therefore useful for studying the experiences of colour naming on respondents. In addition, Sapir and Whorf suggest a person’s perception of reality is shaped by their language (Hunt and Agnoli, 1991) and therefore a phenomenological approach is appropriate for research involving language variables.

The method and methodologies used in this study will be discussed next.

4.2 Empirical and Theoretical Research

Theoretical and empirical research plays a key role in understanding phenomena. In order to begin empirical research it is crucial to have an understanding of the material under investigation and therefore a comprehension of the theoretic position is required (Remenyi et al., 1998). The theorist contemplates a subject through the knowledge of what has been written about a subject or experts in the subject. In order to comprehend the relevant theoretical research a secondary resource data collection is carried out to make the most out of research as it is a good practice to appreciate both of approaches. For the case of this research a theoretical approach was resolved through the use of a literature review as a secondary source to obtain a better understanding the research subject. Secondary data is important because it allows research to be collected in an economical way as it does not rely heavily on time and costs (Churchill, 1995) and thus if often used as a problem diagnosis. This study used academic journals and books in a literature review to inform the primary data collection.

Empirical research is based on observation or experimentation, whilst theoretical research is described as being contemplative, of the mind or intellectual only (Remenyi et al., 1998). Empirical research was carried out to quantify the influences of the research subjects in a way that is original. It is common practice to carry out theoretical research first to inform empirical research, this popularity is in line with the accepted understanding that empirical evidence is required to be able to make claims regarding a phenomenon to be included in a body of knowledge (Remenyi et al., 1998).

4.3 Data sources

This study used both secondary and primary data collection methods to gain a knowledgeable comprehension of the subject. The secondary source takes the form of a literature review through which data was analysed and assessed for its relevance. Secondary data was collected from academic journals, books and conference proceedings and was used to provide the
Research Methodology

foundation for the primary data collection stage, as presented in the chapters 2 and 3. Since the secondary data does not provide a satisfactory solution to the research problem, it will be necessary to conduct primary data collection.

The primary data collection is tailored to fit the requirements of the research objectives to satisfy the research aim. The methods of primary data collection largely focus on the collection of data through surveying respondents in order to obtain decisive information from a large sample of people. The purpose of this research is to collect data to test the research hypotheses and satisfy the research aim. In order to fulfil the research aim, the following objectives have been identified.

To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.

1. To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.
2. To generate a hypotheses on the impact of colour naming.
3. To evaluate the emotional responses to colour naming.
4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.
5. To evaluate the cognitive responses to colour naming.
6. To evaluate the impact of colour naming on fashion consumers and their purchase outcomes.
7. To establish the impact of colour naming on fashion consumers.

Chapter 2 and 3 examined many potential actors and reactors of colour naming and online fashion consumers; based on the literature review the following hypotheses were formed:

- Colour names are processed using imagery processing
- Colour names are processed using discursive processing
- Colour names elicit emotions
- Colour names elicit cognitions
- Information about a product’s colour is regarded as valuable product information.
- Colour names highlight product features.
- Colour naming elicits cognitions used in product evaluation.
- Colour names may impact purchase intent

More detail regarding the hypotheses for this study can be found in section 3.12, page 77.

The objectives and hypotheses guide this this chapter to fulfil the research aim.
4.4 Experimentation

An experiment is a research route that is designed to establish the factors that influence a particular behaviour and also the extent and direction for the influence (Shao and Zhou, 2007). Experimentation “is used to determine which variable or variables caused an event to occur” (Dibb and Simkin, 2009). As the purpose of this research was to establish the influences of colour naming on online fashion consumers then it was appropriate to use experimentation to establish the links between the variables.

Often the goal of experimentation is to demonstrate a cause and effect relationship between the variables (Shao and Zhou, 2007). A dependent variable is the variable that is affected or predicted through research. An independent variable is the factors that are thought to cause the variations in the dependent variable (Shao and Zhou, 2007). This experiment determines the influences of the colour naming (independent variable) on consumers’ emotional responses (dependent variable) and the perception of colour naming (independent variable) on colour name appeal within an online fashion retailer setting (dependent variable).

4.4.1 Causality

The purpose of this study is to determine the influences of colour naming for online fashion consumers and one way of doing this is to search for a cause and effect relationship between the variables. It is important to note that a proven causal relationship can never truly be found (Malhotra, 2004), it is more accurate to describe the relationship of causality as an inferred cause-and-effect relationship. There are several steps in attempting to establish causality, these are: demonstrating concomitant variation between the variables; establishing precedence between the variables; and eliminating alternative explanations (Malhotra, 2004).

Concomitant variation is the extent to which the cause variable and the effect variable vary together (Shao and Zhou, 2007), if one variable varies then so does the other.

Precedence between the variables is established when causal variable is proven to be independent of the non-causal variable. This may be exhibited when the non-causal variable is observed to change whilst the causal variable remain stationary. The precedence of the variable is often referred to in terms of time, as an effect, by definition, cannot be an event that occurs after the effect has taken place (Malhotra, 2004).

Thirdly in order to establish causality there must be an elimination of extraneous variables to remove the possibility of alternative explanations. The absence of other possible causal factors means the factor variable under examination is the only possible causal explanation.

In practice the removal of all other alternative explanations is difficult to attain, it is more likely that the researcher aims to balance the impact of any extraneous variables so that only the variations under examination are measured (Malhotra, 2004).
Causality can never be absolutely determined as it is not possible to control for all the possibilities of random errors. Controlled environments aim to minimise the errors and can therefore increase the confidence in the inferred cause and effect relationship (Shao and Zhou, 2007). Steps were taken in the research design and conduct to provide to best attempt at establishing causality from example pre-tests are used to remove the extraneous variables.

4.5 Research credibility

The quality of research in the academic domain can be measured by its credibility, and credibility can hinge on reliability and validity. Reliability and validity form prominent criteria for the evaluation of research. These two quality factors of research are not mutually exclusive, if the reliability is below the expected level than validity also impacted (Malhotra and Birks, 2007, Sandelowski, 1993). That does not mean to say that if perfect reliability is attained then perfect validity is also achieved as there may still be a systematic error (Webb, 1992), therefore suggesting that it is important to consider both reliability and validity when designing research (Tull and Hawkins, 1993).

The credibility of this research is assured by the application of reliability and validity tests throughout the research. Reliability and validity assessments were considered during the design of the quantitative and qualitative data collection. Pre-tests were designed and initiated to increase validity of the experiments. Both reliability and validity were statistically measured post data collection and during the data analysis stages to provide an increased confidence in the research credibility and quality.

4.6 Qualitative and quantitative approaches

The debate between quality and quantity is anchored between two epistemological stand points. The quantitative position can be described as hypothetic-deductive or positivist and the qualitative can be described as the naturalistic, contextual or interpretative approach (Henwood and Pidgeon, 1992). Despite the debate between the two broadly scoped research methods there still exists the recognition of the advantages of using both methods in a multiple/ mixed method approach (Malhotra, 2007, Creswell, 2009, Denzin and Lincoln, 2003, Pinsonneault and Kraemer, 1993) and to include both quantitative and qualitative techniques in the design of the research to combine the strengths of both approaches. As a whole this research is primarily deductive and follows the deductive processes. However the qualitative data collection in the study will be begin with a deductive approach, by making use of previous literature and the use of questions / statements to guide the qualitative techniques and will also accept the use of inductive approaches that are more in agreement with traditional qualitative techniques. This research uses multiple methods and will also benefit from both deductive and inductive approaches as is suggested to be advantageous by Saunders et al (2009). Using an inductive
technique facilitates the generation of new constructs that have not been identified through the literature or the quantitative data collection. Quantitative techniques are used to provide statistical evidence for observable relationships and corroborate the results from qualitative data and qualitative data is used to facilitate the understanding of the rationale of the theory and the fundamental relationships (Pandit, 1996). Therefore the combination quantitative and qualitative and deductive and inductive techniques will permit the identification of relationships, the rationale of the relationships and the identification of new constructs within the relationship framework through the mixed method approach.

Therefore in line with the aims of this thesis the research will make use of the advantages offered by both qualitative and quantitative approaches in order to attain the most accurate results of data collection to satisfy the research aim and objectives. A mixed method approach has been adopted by other researchers in the field including Cyr et al (2010) who measured colour appeal in website design using surveys and interviews. It is believed that quantitative data collection will reveal the relationships and nature of the relationships between colour naming and emotional responses, whereas qualitative research will provide the necessary insights into how these relationships will influence upon purchase outcomes.

4.7 Research design for Experiment 1

The design of the experiments for this study were designed to fulfil the research aims and objectives and therefore the employed research instrument had to facilitate the identification of any possible cause and effect relationships between colour naming and emotional responses.

Research objective:

3. To evaluate the emotional responses to colour naming.

The instrument also had to allow for the isolation of the colour naming variable to remove the impact of any extraneous variables.

The experiment was designed by following the S-O-R paradigm and research instrument selected as the most appropriate for measuring the relationships between the variables is the self-assessment manikin. The rationale for these selections is presented in the following sections.

4.7.1 Stimulus- Organism- Response

The most appropriate way of quantifying the influences of colour naming is through the measurement emotional responses and its impact on the purchase outcomes within the context of online fashion retailing. Therefore it was an organic decision to measure the influences of
colour naming using the S-O-R retail paradigm which is an abbreviation of stimulus-organism–response.

The literature regarding the influences of retail environments pulls its theoretical foundations from environmental psychology and the S-O-R paradigm. The S-O-R paradigm supposes that environments contain stimuli (S) that can inflict changes to peoples’/consumers’ internal or organismic states (O) that in turn initiates approach or avoidance responses (R) (Mehrabian and Russell, 1974, Sautter, 2004). The S-O-R paradigm is used extensively in the investigation of in-store and online atmospherics within the retail environment to explain and conclude the influences of environmental cues such as lighting and fragrance, and their associated effects on consumer’s states and their response mechanisms. The paradigm is consistent with the consumption–emotion–value paradigm (Holbrook, 1986) in that it emphasizes the important, intervening role played by affective reactions.

Following the S-O-R paradigm to satisfy the research aim requires the definition of each of the paradigm’s stages; therefore the next few sections will provide a detailed analysis of which variables will be used.

4.7.2 Stimulus Taxonomy

As already mentioned the stimulus for this study iscolour naming. A review of the colour naming category types in chapter 2 identified the colour naming categories developed by Miller and Kahn (2005) as the most appropriate for use in this study. Their categorisation covers a broad range of colour names and therefore facilitated the experimentation in this study to use a broad variety of colours and colour names. In addition, their method of categorisation was founded by using strong supporting evidence in linguistic research and therefore this method is the most appropriate.

Miller and Kahn (2005), also found that their colour names had an impact on consumer behaviours so therefore it is appropriate to use this method in the second section of data collection that considers the impact on purchase intentions and is beneficial as it provides consistency through this present study.

4.7.3 Organism taxonomy

Following the S-O-R paradigm, the stimulus has been identified as the colour naming categories designed by Miller and Kahn (2005), the organism with the S-O-R paradigm that is pertinent to this study must now be defined. The organism in this research portion of the data collection is emotional responses and therefore are conceptualised in the following sections to determine suitable measures for this study.
Emotions are factors of affective feelings and are characterized as “internal mental states focused on affect” (Clore, 1987). An emotion generally requires a stimulus and the emotion refers to the feeling and stimulus motivating the feeling. Mood however, does not require a stimulus; mood generally refers to the state itself. Emotions can be streamed into two dimensions, positive and negative. Positive emotions can be drawn out from consumers’ moods, their affective disposition and a reaction to environmental stimuli (Park et al., 2006).

4.7.3.1 Conceptualising emotions

As this study is concerned with quantifying the emotional response to colour naming it is important to consider how emotions are conceptualised.

Assessing the internal feeling states has been a labour of research for many years. Wundt (1896) posited that stimuli including words, objects and events can be described by three dimensions. These three dimensions were labelled lust (pleasure), spannung (tension) and beruhigung (inhibition) (Bradley and Lang, 1994). Continuous research on Wundt's theoretical categories has repeatedly confirmed the dimensions of pleasure, arousal and dominance for assessing human judgement on a range of perceptual and symbolic stimuli (Osgood et al., 1957, Mehrabian and Russell, 1974).

The usefulness of a dimensional approach to conceptualising emotions is evident in the amount of research that has been carried out using dimensions of emotion to indicate emotional response to particular phenomena. The dimensional approach to categorising emotions is beneficial because it provides a frame of reference that is transferable and this may well be the reason this approach is so popular among researchers. The dimensional approach assumes that emotions can be defined as a coincidence of values on a quantity of different strategic dimensions (Bradley and Lang, 1999). The idea of conceptualising emotions using dimensions was founded in the seminal work by Osgood et al (1957) on semantic differential where factor analysis was conducted on a variety of verbal judgements and indicted that the variance in emotional assessments could be distinct to three dimensions of emotion.

The use of semantic differential has assisted researchers to characterize human judgments of reactions to stimuli, and is integral to measuring the response to environmental stimuli. In their studies, Osgood et al (1957) defined activity, evaluation and potency as basic responses to stimuli (these terms are used interchangeably as since many pieces of research use the terms valance or pleasure to denote evaluation, arousal to denote the term activity and dominance to denote the term potency). They showed that there are basic emotional responses and that emotional changes can be subject to all types of stimuli. Russell and Mehrabian (1977) indicated the importance of identifying emotion dimensions in order to define all emotional states. The measurement uses a set of 18 bipolar adjective pairs and is rated on a 9 point scale. Factor analysis carried out on the 18 rating pairs reveals scores on the dimensions of pleasure,
arousal and dominance. The three dimensions used to represent the emotion gamut are valence which ranges from pleasant to unpleasant, arousal which ranges from calm to excited and also dominance which ranges from controlled to in-control.

Mehrabian and Russell (1974) found that their work corroborated with Osgood et al. (1957) and supports the idea that there are basic reactions to stimuli involving the dimensions of Pleasure, Arousal and Dominance or PAD. The PAD emotional state relationship model was developed because a person's emotional state is able to change continuously throughout the day as they are faced with varying stimuli, and is therefore useful in measuring emotional responses to stimuli within the retail design space. Since the initial research about the framework in 1980, Mehrabian has continued to develop the theory for many years and has more recently demonstrated that the framework possesses 97% reliability in measuring pleasure, 89% reliability in measuring arousal and 80% reliability in measuring dominance (Mehrabian, 1996).

4.7.3.2 The circumplex model of emotion

In 1980, psychologist Russell (1980) used statistical techniques to propose a model in which affective concepts fall into a circular order. The model of affect was built upon the idea that the affective dimensions are related in a systematic manner. The circular order includes eight affective components at equally spaced distances these are, pleasure, excitement, distress, displeasure, depression, sleepiness and relaxation. The model is presented in a form of a two dimensional "map" of emotions. Russell's (1980) circumplex of affect model has two "axes" that are labelled pleasure- displeasure along the horizontal axis and high and low arousal along the vertical axis.

As shown in figure 4-1 the emotions surround pleasure and arousal can then be mapped according to their relation to the pleasure and arousal axes, For example, ‘relaxed’ is on the ‘pleasure’ side of the horizontal axis, but has a low value on the arousal axis, whereas ‘bored’ also has low arousal but is located along the displeasure axis. The circumplex model assumes that (pure) pleasure and displeasure are independent of (orthogonal to) arousal. The extreme degrees of an emotion are positioned closer to the edge of the space and moderate emotions are closer to the centre. In an experiment to investigate the perceptions of emotions in facial experiment Russell and Fehr (1987) also demonstrated that emotion categories are systematically interrelated through the dimensions of pleasure and arousal.
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The above figure 4-1 illustrates the location of emotions along an arousal and pleasure dimension. This is according to Russell (1980) and has been adopted many times by researchers investigating consumers’ emotional responses to their environments.

Guerin and Mehrabian (2003) developed a patent to convert emotion terms into PAD (pleasure, arousal and dominance) values and derive an emotion term to best fit any specific set of PAD values. Figure 4-2 illustrates one of the systems developed by Guerin and Mehrabian (2003) and demonstrates the relationship between emotional terms and PAD. Values are assigned to each of the terms and from there it is possible to either assign an emotional term if the PAD values are given and vice versa, therefore this model is very useful in discovering latent emotional variables.

Another system for confirming the relationship between emotional terms and PAD values was devised by Valdez et al (1994). Each of the dimensions of PAD were dichotomized with either a positive or a negative value, pleasure (+P) versus displeasure (-P), arousal (+A) versus non-arousal (-A), and dominance (+D) versus submissiveness (-D), these are illustrated in table 4-1. They presented the resulting 2P * 2A * 2D emotion categories that are derived from the ratings of the 240 emotional states of the PAD scales (Russell and Mehrabian, 1977, Mehrabian, 1978).
The evidence gathered from semantic differential confirms that the three dimensions of PAD are adequate to describe emotional responses to all types of stimuli.

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<thead>
<tr>
<th>Dichotomization of each dimension</th>
<th>Terms of emotional states</th>
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<tr>
<td>Pleasure</td>
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**Figure 4-3 Dichotomization of emotions**

Source: Valdez and Mehrabian (1994)

### 4.7.4 SAM- Self Assessment Manikin

SAM has been used to measure the emotional responses to an array of different stimuli including responses to pictures (Lang et al., 1993, Backs et al., 2005) and words (Bradley and Lang, 1999). The usage of SAM to assess the affective dimensions of English words has already been advocated by Bradley and Lang (1999) who designed the Affective Norms for English Words (ANEW) which is a set of normative emotion ratings for a large number of words in the English language. They found that the mean ratings of words across the full range of pleasure and arousal scales of SAM. This suggests that words are capable of evoking emotional responses and it is also possible to capture these emotions using the self-assessment manikin, and is selected for use in this study.

SAM is a mechanism used to determine the subjective experience of emotions associated with the processing of stimuli. Due to its pictorial nature it can be used on a variety of respondents. The SAM- self assessment manikin, is a non-verbal graphical procedure developed by Lang in 1980 to measure experienced pleasure, arousal and dominance to a variety of stimuli (Bradley and Lang, 1994). Pleasure, arousal and dominance are the strategic major dimensions that underlie the affective space (Oliveira et al., 2005). SAM is often employed in investigations of
the emotional evaluations evoked by pictures (Hamm et al., 2003). SAM uses several sets of graphics portraying a manikin with various facial expressions to rate viewers’ emotional responses. The graphic figures depict values along each of the dimensions on a continuous varying scale and are used to indicate emotional reactions. Typically, SAM uses a 9 point test of valence, arousal and dominance and is partially derived from Osgood’s semantic differential (1957) and Mehrabian and Russell’s PAD emotional state model (1974). Supporting the finding previously mentioned by Mehrabian and Russell the completed factor analysis of the ratings with the semantic differential for the three factor solution found with valence, arousal and dominance for 55% to 62% variance (Bradley and Lang, 1994). A comparison between the more extensive and time consuming semantic differential and SAM reported similar ratings even though SAM is a far less intensive process (Bradley and Lang, 1994).

Brace (2004) recommends the avoidance of semantic differential scales and favours instead the use of pictorial representation, specifically for young children, interpretation difficulties and low levels of literacy. However in this instance the target group for this study does not fit into these groups and it has been decided that the benefits of the simplistic design using pictorial representation are still relevant. SAM offers two main benefits over semantic differential measurements of emotions for this study. The first and main benefit is the improvement on efficiency as the semantic differential requires a heavy investment of time and effort and the collected data results in a large database that requires statistical analysis. The second benefit of SAM over semantic differential is because of the reliance on verbal rating. As SAM uses graphical figures it removes some of the errors associated with comprehension and translation in non-English speaking communities (Bradley and Lang, 1994). Therefore SAM is not only a more concise method of capturing emotional responses but it is also beneficial because it is a non-verbal and non-textual model to measure emotional response which could help avoid confusion caused by non-trivial word pairs.

SAM can be distributed via a scanable version called ScanSAM, a pencil and booklet version (Bradley and Lang, 1999), but it was originally developed for use on a computer (Lang, 1980). Using a computer to test and collect data was thought to be beneficial by Lang (1980) because it provided consistency without fatigue and is quicker than a human experimenter but has the same adaptability as a human experimenter.

During data collection, asking respondents to verbalise attitudes and feelings towards an image is not an easy task. As illustrated in figure 4-3 a series of graphical manikins represent the three dimensions of emotions. The valence dimension is depicted by a series of manikins whose facial expressions range from unhappy to happy. The arousal (or activation according to the illustration) shows the manikins ranging from sleepy figure to a state of wide-eyed excitement. The dominance dimension of SAM ranges from a small figure which illustrated being dominated and ranges to a larger graphical figure that is in control of the situation.
When applying the SAM assessment, the respondents must choose one figure from each of the dimensions of valence, arousal and dominance.

The pleasure and arousal dimensions are primary compared to dominance as they account for most of the variance in emotional judgement (Bradley and Lang, 1994). Using these two dimensions of pleasure and arousal, the SAM ratings can be plotted directly onto a two-dimensional affective space (Lang et al., 1993). This was carried out by Bradley and Lang (1994) who plotted 360 pictures in the two-dimensional affective space and illustrated that pleasure and arousal were not linearly correlated for pictures, therefore increases in pleasure or displeasure could also lead to increases of arousal.
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| Un-happy, annoyed, unsatisfied, melancholic, despairing, bored | Happy, pleased, satisfied, contented, hopeful, relaxed |
| Relaxed, calm, sluggish, dull, sleepy, unaroused | Stimulated, excited, frenzied, jittery, wide-awake, aroused |
| Influenced, submissive, cared for, awed, guided, controlled | Influential, dominant, in-control, important, autonomous, controlling |

**Figure 4-4 Self-Assessment Manikins (SAM),**

*Source: Lang (1980)*
4.7.5 Response Taxonomy
The concluding part of the S-O-R paradigm looks at the final effect of the stimulus on behaviour. The experimentation design for this part of the paradigm is presented later in this chapter, but it is important to address the relationship between all the elements of the paradigm at this stage to identify the position of the stimulus and the organism within the paradigm. Viewing the paradigm holistically will assist in reinforcing its importance in understanding consumer behaviour.

Mehrabian and Russell (1974) stated that consumer emotions were mediators to affect a range of consumer response behaviours. In this instance, this study is particularly concerned with pleasure and arousal emotions and high levels of these emotions induced by environmental stimuli are known to positively influence purchase intentions (Babin and Babin, 2001) and approach behaviours (Menon and Kahn, 2002, Eroglu et al., 2003). Previous research has illustrated the influence of colours on consumers’ shopping behaviours including purchase intentions and approach behaviours (Bellizzi et al., 1983, Crowley, 1993, Babin et al., 2003). In their experiments they found that the survey respondents’ evaluations provoked by the effects of colour within the shopping environments were positively related to purchase intentions and patronage intentions (Babin et al., 2003). Types of colour naming were found to influence positive attributions about the product which in turn positively affected the propensity of purchase (Miller and Kahn, 2005). Verbal cues have been found to influence consumer behaviour. Both verbal and visual information have been found to have significant influences on the cognitive and affective attitudes towards apparel purchase (Kim and Lennon, 2008). Kim and Lennon (2008) also found that verbal information had a considerable effect on purchase intention. In addition, colour and colour naming have been found to influence consumers’ internal states to induce certain response behaviours and thus this study considers colour naming with the purchase response behaviours based on the concept of the S-O-R paradigm.

4.8 Questionnaire design for Experiment 1
An online questionnaire has been selected as the most appropriate surveying tool for this research. It has been selected because of the benefits it offers in the reduction of resource costs (Shao and Zhou, 2007) but also because it reinforces the context of the research, which is online retailing (Hewson et al., 2003). The questionnaire was designed using the following principles:

The questionnaire content used the factors that have been derived from the literature review in chapter 2 and 3 of this thesis and will contribute towards satisfying the research objectives.

The questionnaire format used closed ended questions that required the respondents to select an appropriate answer for the question from a choice that had been supplied for them.
The questionnaire layout was simple and clear. The respondents were able to indicate their answers to the question in the questionnaire by using radio buttons.

The question phrasing was considerate to the targeted respondents, however this was somewhat dictated by the scales used in the questionnaire. The questions were phrased using as fewer words as possible to maintain clarity. No leading or biased questions were included.

The respondents gave their answers to the questions using pictorial scales and Likert scales.

A pre-test was carried out on a small sample and feedback was noted. This was used to eliminate any confusion with the question phrasing and any text which may appear outside of the computer screen's physical parameters.

4.9 Pre-tests

Pre-tests were carried out to check for any errors in the experiment. Pre-test 1 was used to identify appropriate products to use in the questionnaires.

In addition to the traditional scope of pre-tests this study also requires the identification of plausible colour names to be used in the experiment which was identified through the use of pre-test 2.

In pre-test 3 the aim was to validate the use of a computer screen as opposed to testing on paper. This test was carried out using colour calibrated computers and printers.

4.9.1 Product Category

Fashion clothing was selected as the most appropriate product category to demonstrate the impact of colour naming on consumer's purchase intention, and therefore was used in the experiments. The rationale for this decision is discussed in detail in the literature review chapters. Applying the S-O-R paradigm to the Internet apparel shopping context, Eroglu et al. (2003) found significant effects of emotions (pleasure and arousal) on consumer approach behaviours and thus it was appropriate to test the hypotheses on this product category.

4.9.1.1 Pre-test 1: Apparel Stimuli

This pre-test was conducted to select the appropriate fashion items to use in Experiments 1 and 2.
The pre-test respondents were required to filter a pool of 50 product items down to 10 items for each experiment. The photos of the products were initially sourced from online fashion retailers whose target market represented the same ages as those of the respondents used in this study.

The technical manual for IAP’s (Lang et al., 1997) recommends selecting images to use with SAM ratings scales should hold particular criteria including: a broad sample of contents across the affective space; the images should be shown in colour and the images should quickly and effectively communicate affective qualities. When selecting the images to be used in these experiments the recommendations made in the technical manual were adhered to.

The apparel images were downloaded from appropriate websites whose target market is congruent with the survey respondents’ demographic information. The images will be evaluated by a convenience sample in terms of the following criteria:

- Colours that are relevant to the current seasons and trends
- Styles that are neutrally fashionable (Ha and Lennon, 2010)
- Products that are attractive (Ha and Lennon, 2010)
- You buy these types of products
- These products are aimed at you as a consumer
- Are likely to appeal to many people in your consumer group
- You like these products (Ha and Lennon, 2010)

These measures are taken to ensure there is a limited influence from the amount of product involvement between the consumers and the products and reduce the impact of product preferences, during the quantitative questionnaires.

The products selected for the survey were chosen because of their style and colour, and for their fashionability and commonality among young female adults’ wardrobes. Basic tops and dresses were selected for the experiment as they are available in many different colours; they feature in every season (although perhaps more commonly in summer) and are available in many variations of style.

For experiment 1 a panel of 7 respondents were used to filter down the items from 50 to 10 for each experiment. The products selected for experiments 1 are all tops.

For experiment 2 a panel of 7 respondents filtered down a group of dresses from 50 to 16. The product category selected for use in this experiment was women’s dresses as they are commonly available on online fashion retailers’ websites. Out of this product category, products
that are predominantly one colour were selected to facilitate a level of clarity for the connection between the product colour and colour name.

The pre-test respondents were all fashion consumers who fit the same target market as the retailers target market from where the images were uploaded. Once the appropriate products are identified, the colour naming category forms the next stage to conduct the second pre-test, which is detailed below.

4.9.2 Pre-test 2: Colour Naming specificity/ typicality

The next stage within the research design was to allocate appropriate and congruent colour names for the products selected in the first pre-test. A review of the colour naming categories in chapter 2 presents the categorisation technique designed by Miller and Kahn (2005) as the most appropriate.

This pre-test was conducted to determine the appropriate colour names for the products shown in the questionnaire and on the mock website and using the colour naming categories. It was important to use colour names that are realistic to those used in the fashion industry but the colour names must also be suitable for testing and therefore have to be identified as one of the four types of colour name categories outlined by Miller and Kahn (2005). The creation of colour names to correspond with colours for use in the fashion and textile industry must be meaningful, Wyler (2007) suggests that colour names should communicate on levels that include implied thoughts, ideas, hidden messages and intellectual and emotional contents.

The respondents for this pre-test were provided with the following information about this study:

...“The aim of this study is to determine the impact of colour naming on emotional responses using a self-assessment manikin (SAM) and will contribute towards a wider study to investigate the impact of colour naming on online fashion consumers.

The purpose of this pre-test is to determine colour names that people feel match the products that will be used in the main experiment. A pre-test is conducted to guarantee that a product is not designated a colour name that is incongruent with the colour of the product (Skorinko et al., 2006)”...

The pre-test respondents were required to complete 3 tasks in order to identify suitable colour names to be used in the main experiments.

Task 1 – Naming

The objective of this task is to generate examples of colour names for the colour of this top, please write these down on separate pieces of paper.
Task 2 – Categorisation

Categorise the existing colour names and the colour names you have generated into the following categories: common; common descriptive; unexpected descriptive and ambiguous.

Task 3 – Selecting the most congruent colour name

Select one colour name for each of the categories that you feel most represents the colour of the product and the colour naming category.

Examples:

<table>
<thead>
<tr>
<th>Common</th>
<th>Dark red</th>
<th>Dark orange</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Light blue</td>
<td>Dark green</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>Cherry red</td>
<td>Tangerine orange</td>
</tr>
<tr>
<td></td>
<td>Baby blue</td>
<td>Pine green</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>Coke red</td>
<td>Florida orange</td>
</tr>
<tr>
<td></td>
<td>Cookie monster blue</td>
<td>Kermit green</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>Antique red</td>
<td>Millennium orange</td>
</tr>
<tr>
<td></td>
<td>Passion blue</td>
<td>Friendly green</td>
</tr>
</tbody>
</table>

Source: Adapted from Miller and Kahn (2005)

Once a pool of colour names had been collected another panel of respondents are used to further narrow the colour names down. A voting situation is required from the 4 panel members to select the appropriate colour names for the products. The colour names are selected based on the suitability to represent the colour of the product and also the suitability to represent the colour naming category. This was carried out until every product has four colours names; one for each of the colour naming categories. The results of the colour naming categorisation that is selected by the panel are shown in tables 4-2 and 4-3.

<table>
<thead>
<tr>
<th>Common</th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pale green</td>
<td>Sage green</td>
<td>Sea green</td>
<td>Green fairy</td>
</tr>
<tr>
<td>Bright purple</td>
<td>Violet</td>
<td>Neon purple</td>
<td>Tropical purple</td>
</tr>
<tr>
<td>Teal green</td>
<td>Forest green</td>
<td>Pigeon green</td>
<td>Art deco green</td>
</tr>
<tr>
<td>Mid brown</td>
<td>Caramel</td>
<td>Toffee</td>
<td>Peanut brittle</td>
</tr>
<tr>
<td>Cream</td>
<td>Magnolia</td>
<td>Rose petal cream</td>
<td>Butter cream</td>
</tr>
<tr>
<td>Pink</td>
<td>Flamingo</td>
<td>Ornamental poppy</td>
<td>Fruit salad sweets</td>
</tr>
<tr>
<td>Light grey</td>
<td>Silver grey</td>
<td>Brushed steel</td>
<td>Grey clouds</td>
</tr>
<tr>
<td>Pink</td>
<td>Vintage Pink</td>
<td>Blush</td>
<td>Carnation pink</td>
</tr>
<tr>
<td>Orange</td>
<td>Peach</td>
<td>Orange crème</td>
<td>Sunset</td>
</tr>
<tr>
<td>Cream</td>
<td>Ivory</td>
<td>Calico</td>
<td>Victorian cream</td>
</tr>
</tbody>
</table>

Table 4-1 Colour names used in quantitative questionnaire, Experiment 1
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<table>
<thead>
<tr>
<th>Common</th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light brown</td>
<td>Terracotta</td>
<td>Soft copper</td>
<td>Sienna</td>
</tr>
<tr>
<td>Blue</td>
<td>Cobalt blue</td>
<td>Blue ribbon</td>
<td>St Tropez blue</td>
</tr>
<tr>
<td>Red</td>
<td>Flame red</td>
<td>Flamenco red</td>
<td>Red alert</td>
</tr>
<tr>
<td>Teal</td>
<td>Petrol blue</td>
<td>Wedgewood blue</td>
<td>Astral blue</td>
</tr>
<tr>
<td>Turquoise</td>
<td>Aqua</td>
<td>Electric cyan</td>
<td>Bermuda triangle</td>
</tr>
<tr>
<td>Brown</td>
<td>Bronze</td>
<td>Chestnut rose</td>
<td>Copper rose</td>
</tr>
<tr>
<td>Blue</td>
<td>Denim blue</td>
<td>Forget-me-not blue</td>
<td>Wild blue yonder</td>
</tr>
<tr>
<td>Cream</td>
<td>Nude</td>
<td>Champagne</td>
<td>Oasis</td>
</tr>
<tr>
<td>Yellow</td>
<td>Saffron yellow</td>
<td>Sunny yellow</td>
<td>Solar yellow</td>
</tr>
<tr>
<td>Purple</td>
<td>Grape</td>
<td>Clover flower purple</td>
<td>Dahlia</td>
</tr>
<tr>
<td>Blue</td>
<td>Cornflower blue</td>
<td>Periwinkle blue</td>
<td>Riviera blue</td>
</tr>
<tr>
<td>Dark blue</td>
<td>French navy</td>
<td>Ink blue</td>
<td>Stormy sea blue</td>
</tr>
<tr>
<td>Orange</td>
<td>Bright peach</td>
<td>Atomic tangerine</td>
<td>Desert flower</td>
</tr>
<tr>
<td>Red</td>
<td>Scarlet red</td>
<td>Tomato red</td>
<td>Fiesta red</td>
</tr>
<tr>
<td>Purple</td>
<td>Lavender</td>
<td>Smokey amethyst</td>
<td>Dusky sky</td>
</tr>
<tr>
<td>Pink</td>
<td>Flamingo pink</td>
<td>Sunset pink</td>
<td>Flirty pink</td>
</tr>
</tbody>
</table>

Table 4-2 Colour names used in quantitative questionnaire, Experiment 2

4.9.3 Pre-test 3

The aim of the third pre-test was to identify any differences in the data collected online; i.e. through many computer monitors; on paper in controlled conditions. The controlled conditions required the participants to take part in the experiment in a constant environment, using a paper version of the questionnaire. A colour calibrated printer was used to print paper versions of the questionnaire to ensure there were no differences between the printed versions.

This test was only carried out on the first of the two quantitative experiments as it would be unsuitable to carry it out on the mock website. Ten questionnaire respondents were used to complete the experiment. These were carried out at the same time under the same lighting conditions and therefore difference between how the respondents viewed the questionnaires was kept to a minimum.

The test was carried out to ensure there were no differences in the SAM values of the experiment whether it was carried out under the same conditions or a more realistic environment using the experiment participants' own computers or laptops. The pre-test was carried out with the same procedure as the main quantitative experiment in discussed in chapter 5.
4.9.3.1 Controlled conditions
The images used in the experiment were ran though AVA software to produce colours that were consistent. An ICC profile of the colour of the products used in the experiments were recorded. The computer monitor in designing the questionnaire stimuli was also calibrated using a MonacoOPTIX spectrometer which is professional monitor calibration equipment for photographers and designers and creates a precise screen colour. The machine was allocated 1 hour to ‘warm up’ before they are used. The quality of the light in the room housing the colour calibrated machine remained constant during the experiment.

4.9.4 Participant selection for pre-tests
This study used non probability sampling methods and included the use of the judgmental or snowball technique for the pre-tests. In judgemental sampling the researcher uses their own judgement to select elements to be included in the sample and is done so because of the sample’s likelihood to have experience with the phenomena under investigation (Remenyi et al., 1998). Snowball sampling requires the original sample respondents to identify other individuals to join the sample group based on their similarities of experiences with the phenomena under investigation (Malhotra, 2004). These methods provide the necessary advantages of being able to monitor the quality of information and to ensure the data is taken from the appropriate sources. As already mentioned the use of judgment techniques relies on the expertise of the researcher to identify appropriate population elements (Malhotra, 2004) because they believe they are representative of the population. All of the invited respondents were female, aged 18-30 and have shopped online for fashion before. A pre-test sample size will use 10 elements to determine the appropriateness of the questionnaire.

The analysis of the pre-test results are discussed and compared with the results from the questionnaire.

4.10 Respondent recruitment for Experiment 1 and Experiment 2
Judgemental sampling is used to ensure the respondents have experience with online fashion retailing to provide more validity to the research, however this is at risk to the generalisability of the research (Malhotra, 2004). To maximize on the reality of the online shopping experience the experiment was conducted online. Invitation URL links were posted to several sources and respondents were also recruited by face to face invitations. Most of the invitations were received by female undergraduate students at the University of Manchester. These respondents were chosen because, as a group of young consumers, they are likely to browse online and make purchases online (Kim, 2009, McCormick, 2009). Brief instructions regarding how to conduct the experiment were also included with the URL link posting. The fashion experiment stimuli were
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designed specifically to target this group of people. Only female respondents aged 18-30 were invited to complete the questionnaire.

Sample size is often influenced by sample size in similar studies and will this will be considered when defining the sample size for this study and should also consider the availability of resources (Malhotra, 2004). It has also been suggested that the sample size should be related to the number of variables. The number of variables within the quantitative portion of the data collection is 4 independent variables and 3 dependant variables; therefore this study aims to collection 70 responses in the quantitative data collection, an average of 10 respondents per variable. This is based on similar studies and also the resources available as suggested by Malhotra (2004).

4.11 Link from Experiment 1 to Experiment 2

After the respondents had completed the first part of the questionnaire relating to Experiment 1, they were then led through to the 2nd part of the questionnaire related to Experiment 2.

A link between the two parts of the questionnaire contains a randomising link which automatically designates and then directs the respondents to the actual mock website where the results from the questionnaires were collected. The randomising link was implemented to ensure that there was an equal spread of respondents for each of the 4 versions of Experiment 2. Instructions on how to complete the second part of the questionnaire was provided on this initial site. It was felt there may be some bias towards one version over another if the respondents were able to select for themselves which of the 4 versions of the experiments they would view. After reading the instructions the respondents were asked to browse the mock website as they would if they were shopping in a real online fashion retailer.

4.12 Research design for Experiment 2

As with the design of Experiment 1, Experiment 2 was designed to fulfil the research aims and objectives and therefore the employed research instrument had to facilitate the identification of any possible cause and effect relationships between colour naming and emotional responses.

Research objective:

4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.

The construct of the colour name appeal was developed to provide further insight into the impact of colour attributes on the perceptions of consumers within an online fashion retailing setting. The construct of colour name appeal has been adapted from previously validated work
on colour appeal (Cyr et al., 2010), therefore the validity of this new construct has been established through the literature review (Schrauf and Navarro, 2005). As already mentioned in Chapter 2, Cyr et al (2010) developed the colour appeal construct to answer the impact of colour treated websites across culturally different consumers. The colour appeal construct was originally developed through the method of employing expert judges to identify the attributes relevant to colour appeal within a website. Items CA-3 and CA-7 of the colour appeal construct has been dropped as they are not appropriate or relevant for this study.

Likert scales were used by Cyr et al (2010) and were used in the new construct of colour name appeal as the format of the question is very similar to those developed by Cyr, therefore it was appropriate that this experiment also utilised Likert scales. This experiment required respondents to assign their responses to the stimuli using a forced 9 point Likert scale ranging from strongly agrees to strongly disagree. A 9 point scale was selected to provide consistency throughout the experiments as experiment 1 also utilises a 9 point scale.

### 4.12.1 Colour name appeal

Items to measure the appeal of a colour name are presented below:

1. The colour names used in the website are pleasing
2. I like the colour names used in the website
3. The colour names used in the website are emotionally appealing
4. The colour names used in the websites are interesting
5. The colour names used in the website matches the colour of the product
6. The colour names used in website are appropriate.

Items are adapted from (Cyr et al., 2010) who measured colour appeal in website design.

### Colour appeal

CA-1: The colours in the website are pleasing.
CA-2: I like the colours used in the website.
CA-3: The colours in the website are appropriate for my culture.
CA-4: The colours used in the website are emotionally appealing.
CA-5: The colours used in the website are interesting.
CA-6: The colours used in the website are visually harmonious.
CA-7: The colours used make the website look professional and well designed.
4.12.2 Design of the mock online fashion website

The mock website was designed and created by the researcher to be representative of online fashion websites which target young female consumers who are typical of online fashion shoppers. The importance of maintaining the ‘look’ of reality in the context of online fashion shopping was recognized by Ha and Lennon (Ha and Lennon, 2010) in order to maximize the validity was applied to this study. According to Mintel (2010a) the most frequent shoppers tend to be young and women’s clothing is the third highest product category for online purchases behind books and CD / DVDs. Therefore the mock website is designed with these consumers in mind. The fashion clothing products were presented to the questionnaire respondents in the style of an online fashion retailer.

The design of the ‘mock’ online fashion website was followed from leading multi-channel fashion retailers aimed at young female adults. Existing fashion websites are evaluated in order to identify and then transfer the poignant aspects of the fashion websites to the mock website used in Experiment 2. The evaluation aimed to maximise the reality of the mock website and increase the integrity of the experiment. Approximately 5 U.K based fashion retailers were evaluated to identify the commonalities between the websites. The purpose of this was to identify the suitable features of a website that can be used in Experiment 2 to increase the reality of the experiment but also to reduce the amount of features which may be synonymous with a fashion website’s brand. The aim was to remove the effects of branding for the mock experiment but also maintain the reality of the experiment. Other promotional aspects of the website, such as free delivery, were not considered in the design of the mock website. Information which was not relevant to the product was also removed, this included: where they ship to; returns information; quantity; item number and price. All other information about the product remained and was included in the mock website this includes; sizes available; product composition; alternate views of the products. The aim of the design of the mock fashion website was to give the respondents the experience of shopping at an online fashion retailer. The aim of the reduction of information from the actual retailer to the mock retail website was to reduce the amount of information on the website which may cause distractions for the questionnaire respondents, but it is still essential to provide a realistic impression of an online fashion retailer.

The design of the mock fashion website can be found in Appendix 3.

4.12.3 Images

The colour names used on the mock website are shown in table 4-3. During the whole questionnaire, the participants were presented with pictures of a mock website retailing various dresses. A total of 16 different pictures were presented showing the four types of colour naming categories validated by Miller and Kahn (2005). The images of the fashion products were taken from two online fashion retailers whose target market befits the questionnaire respondents.
The images of the products were taken from multi-channel fashion retailers’ websites. The pictures were saved in the highest quality, cropped to only include the necessary detail and then uploaded to the questionnaire software. The pictures were placed on top of the ‘mock’ website and situated in the natural position where the products usually appear. To simulate the experience of an actual online fashion retailer the survey respondents were able to view the front and the back of the garment as well as any product detail. The main picture of the garment showed the respondents the front view with three interactive smaller pictures showing the front, the back and detailed views of the garment.

4.13 Quantitative data collection
The purpose of these experiments was to investigate whether colour naming influences consumer behaviour. This was tested by the emotional responses to colour naming and by the perception of colour name appeal on online fashion websites. The second part of the aim brings the colour naming variable within the context of this research, online fashion retailing.

A quantitative online survey questionnaire was identified as the most appropriate data collection techniques. The data collection was conducted in order to identify and quantify the emotional responses of colour naming that are synonymous with the research framework and objectives and also provide the applicable context for the research.

Each of the experiments are analysed separately in the next chapter, however the data was collected at the same time to save on the expenditure of resources. The analysis is conducted separately but discussed together and contributes towards satisfying the research aim by providing a holistic view of the impact of colour naming on consumers’ emotion responses and purchase outcomes within the context of online fashion retailing.

The results of the quantitative data collection results are presented in Chapter 5.

4.14 Qualitative research rationale
Max Weber (1894- 1920) was concerned with rational understanding, he discerned four modes of understanding: the rational, these were divided into direct and motivational types and empathetic or appreciative (Bryman and Bell, 2003, Baker, 2002).

‘Direct understanding of a human activity is like grasping the meaning of a sentence or thought…Motivational understanding of social action is concerned with means and ends, it is the choice of a means to achieving some goal’ (Blaikie, 1993 pp38). This statement links Weber’s theories of motivational understanding through the epistemological stand point to Kelly’s Personal construct theory, the laddering technique and means-end theory, thus enabling the utilisation of these philosophies for associated research (Bryman and Bell, 2003, Baker,
In addition to the assumed relationship between the aforementioned philosophies there is also a concern regarding the suitability of the use of language to express the motivational understanding. This concern of using language to express motivational understanding can be justified by the work of Ludwig Wittgenstein (1889-1951). Wittgenstein suggested that whatever can be thought, can also be said, and therefore the limits of language are the limits of thought (Bryman and Bell, 2003, Baker, 2002). Therefore within a qualitative research setting an examination of the language used regarding a topic can be used to offer an understanding of a research respondent’s thought processes. Within the field of cognitive psychology, verbal data is utilised to analyse logical relationships and statistical significance through studying mental structures and processes in the mind. This approach is heavily used in marketing to understand consumer behaviour (Bryman and Bell, 2003, Baker, 2002). Items within the consumer’s environment are regarded as information; the consumers carry out information processing on the information in order to interpret the information. The cognitions within the information processing is used to determine ‘how people interpret information and transform it into knowledge or meaning and how they use this transformed information to form judgements of objects and events in order to make decisions about appropriate behaviour (Peter and Olson, 1994). The interpretation of information is guided by the consumer’s interests, values and knowledge; these are stored in long term memory and form knowledge structures that are used to interpret newly encountered information. The interpreted information and knowledge is then used to integrate the information, integration is the combination and intention to use the information. The output of this process is the formation of attitudes and intentions to act, within the consumer behaviour context this ‘includes intentions to purchase, to recommend a brand to a friend and so on’ (Baker, 2002 pp 230).

The qualitative interviewing technique that is adopted for this research must facilitate the identification of the impact of colour naming on purchase outcomes as well as elicit the intervening constructs that may guide the impact of the colour naming categories. A cognitive mapping technique fulfils the needs of this research to identify all of the constructs involved in the impact of colour naming on purchase outcomes.

4.15 Research design for qualitative research

This research aims to:

“Develop an understanding of the way colour naming affects consumer’s emotional responses and online fashion consumer’s purchase outcomes”.

One of the major objectives of this study is to identify the influences of colour naming on purchase outcomes. As a qualitative method of research is advantageous in this instance, further identification of qualitative methods and analysis must be outlined to guide the interview procedure.
This section of research is aligned with an inductive approach whereby only a small set of presumptions are made before the data is collected. Prior constructs identified from the literature review are used as stimuli in the interviews. The use of open ended questions, the implementation of the means-end analysis and the laddering technique facilitate respondent’s freedom to select the subjects that are most relevant to them, enabling the respondents to open discussions on what they view as important and their attitudes towards these important factors/items (Saunders et al., 2009). The use of the identified constructs provides guidance and focus during the interview whereas the use of open ended and probing questions leaves scope to discover new ideas and relevant constructs.

To grasp an understanding of the impact of colour naming on online fashion consumer’s purchase outcomes requires the identification of any intermediary or intervening constructs that the consumer may process or come across throughout the processing of the colour names. Chapter 3 section 8 reviews the processing routes that consumers go through to evaluate the available information, therefore any research procedure used in this study must enable the identification of these processing routes.

Along with the processing routes, other constructs that influence the decision making process must also be identified and understood to fully comprehend the impact of colour naming on purchase outcomes.

The retail environment and perception of the product are indicators of purchase intention. The perception of the retail environment has the potential to influence the perception of product quality (Chebat and Michon, 2003). The perceived quality of a product is the consumer’s judgement about the product’s superiority; this is related to the abstract meaning of quality which is specific to each consumer rather than the objective meaning related to its technical excellence for example (Tsiotsou, 2006, Zeithaml, 1988). Tsiotsou (2006) found that product involvement is positively related to perceived product quality and that consequently, perceived product quality and overall satisfaction (cumulative evaluative response) had a direct positive impact on purchase intentions.

Therefore to understand the impact of colour naming on purchase outcomes, the qualitative procedure should be able to incorporate the identification of all of the previously mentioned intervening constructs and include the processing routes, perceived product value, product involvement and the retail environment. A successful qualitative procedure will examine the impact of colour naming on the purchase outcomes and enable the understanding of whether the impact of colour naming on purchase intentions is a direct relationship. It will also examine whether the impact of colour naming on purchase intentions is via any other constructs that are evoked by the colour naming categories or if the reactions occur from the colour naming categories.
The relationships between the colour naming categories, the intervening constructs and purchase outcomes reflect the relationships between the constructs in the S-O-R paradigm, this is illustrated in Figure 4-5.

![SOR paradigm and new constructs relationship](image)

Figure 4-5 SOR paradigm and new constructs relationship

*Adapted from Mehrabian and Russell (1974)*

The design of qualitative research began with selecting the appropriate category of qualitative approaches. The main strategies identified by Creswell (1998) are ethnographic, grounded theory, case studies, phenomenological, and narrative research. This section of the research is closely aligned with the phenomenological strategy of qualitative research because it relates to the way humans make sense of the world (Saunders et al., 2009) by identifying the human experiences of a particular phenomenon. The results from a phenomenological strategy provide an understanding of the world to contribute towards the production of theory based around lived experiences (Goulding, 2005). Typically the procedure for this strategy uses a small number of subjects to uncover relationships of meaning.

A review of literature of data collection techniques for qualitative research revealed that in-depth interviews were the most appropriate techniques to use in this qualitative data collection stage. Using in-depth interviews contributes towards answering the research question by probing the respondents for their responses on the relationships between colour naming, cognitive responses and the effect upon purchase outcomes.

### 4.15.1 In-depth interview

In-depth interviews were selected because they facilitate a deep understanding and generate information which is congruent with the research outcomes and are also implemented to identify causal relationships between variables (Saunders et al., 2009). Due to the aim of the research question of this study and in particular the focus on the impact of colour naming on internal organisms and responses in-depth interviews have been selected as the appropriate research methodology. In-depth interviews will elicit the required information to satisfy the research
question and objectives, with specific regard to the identifications of the beliefs and motivations of the interview respondents (Malhotra, 2004).

In-depth interviews are appropriate because they are a genre of personal interviews in which the participant is probed to uncover their underlying motivations, beliefs, attitudes and feelings towards a particular topic (Malhotra and Birks, 2007). This type of interviews are particularly suited to exploratory research due to the freedom of the unstructured format (Ghauri and Grønhaug, 2002). In qualitative interviews the importance lies in listening to the participants responses to extract the full meaning of the participants responses and therefore the salient points derived from the interview are often interpretations rather than facts (Malhotra and Birks, 2007). These often resemble the type of conversation had with a friend and the interviews typically last for 30 minutes or longer (Tull and Hawkins, 1993).

The advantages of in-depth interviews that are pertinent to this study have been identified by Stokes and Bergin (2006) and fall into the following broad categories:

- In-depth interviews can be applied to particular circumstances including sensitive and personal topics.
- More control over the sampling selection allowing greater depth, context and flexibility in the process of inquiry.

Outcomes may be preferential regarding the depth and comprehension of the yielded information. The preferential outcomes are due to the opportunity given to the respondent to explore and analyse (probably for the first time) their motivations towards a particular action. In addition the preferential outcome may occur from the interview because the opportunity the respondent has to be intently listened to coupled with the anonymity of the situation may give the respondent a feeling of empowerment (Berent, 1966).

The disadvantages of in-depth interviews are as follows:

- In-depth interviews are costly in terms of both time and money to collect the data and to also analyse the data.
- The interviewer must be skilled to be able to facilitate to principles of in-depth interviewing.
- Small samples are generally only considered when utilising in-depth interviews as a data collection technique this is generally due to the time and cost constraints. This may impact on the ability to make generalisations about the topic on the wider population.
- Comparing the collected results obtained between different interviewers may be difficult due to the high amount of subjectivity that must be exercised (Webb, 1992).

The types of in-depth interviews range according to the level of structure, the depth of the interview, the amount of people involved in the interview and the channel in which in the interview is conducted.
A researcher may choose the level of structure for the in-depth interview by selecting or not a predetermined set of questions. Choosing not to determine a thorough set of questions gives to interviewer the ability to make up their own (Webb, 1992).

### 4.15.2 Photo Elicitation

This study is underpinned in the very visual context of online fashion retailing and is specifically concerned with the impact of colour naming on online fashion consumers. Therefore, with this strong visual importance of these contexts it is appropriate to incorporate visual stimulus within any method of data collection in this area of research. A photo elicited interview uses a combination of verbal communication and photos during an interview. Photo elicited interviews can enrich qualitative methods and contribute towards addressing some of the difficulties associated with an interview technique to qualitative methods. Research using photo elicitation was used in this data collection stage to enable to the interviewer to describe to the interviewee what is meant by colour naming and to also isolate the variable of the colour naming categories in the questioning procedure.

There are two main approaches to photo elicitation interviews these are based on who takes the photos, the photographer can be either the interviewee or the researcher. Clark- Ibáñez (2004) suggests that researcher-photographers are able to capture features in a photograph that may not have been previously noticed by a respondent, thus facilitating a discussion on previously taken for granted items. The researcher-photographer is an advantageous approach when the interviews are mainly theory driven and aims to bring about a discussion on a known topic. Interviewee-photographers facilitate a more inductive approach within the interview. In this method the interview respondents are required to take their own photos, this is also referred to as ‘autodriven’. The subject of the photos is given by the researchers but it is the interviewee who decides exactly what to photograph.

Some of the general benefits of using photo elicited interviews include:

- During the interview, the photos act as a medium for communication between the researcher and the interviewee.
- Photos can help the researcher and interviewee feel more at ease during the interview and reduce any feelings of awkwardness by providing a focus.
- Photos can facilitate a line of enquiry within the interview by providing stimulus for discussions.
- Photos can provide structure and guidance to the interviews.
- Photos can trigger deeper memory responses than words are able to.

Adapted from Clark- Ibáñez (2004).
Heisley and Levy (1991) used a photo elicitation methodology to enrich their interviews to elicit information on consumer behaviour and thus further strengthens the case for using the technique for this study.

It has been deemed appropriate to use photo elicitation for this particular research because of the benefits noted above, and also because of the visual context of this research; the online context and the colour context. As this research is interested in a specific item of product information the photos were taken by the researcher prior to the interview and presented to the interviewee during the interview. The use of these photos facilitated the interviewer to describe to the interviewee what is meant by colour naming, with the use of a visual aid. The same photos were used throughout the study to record the interviewees’ responses but also enable comparisons and analyses to be made on the collected data.

The photos were taken from a multi-channel retailer depicting a familiar and easy to use layout of information. Images of products and colour names were superimposed on the photos to provide a realistic look. The products and colour names selected for the images are the same ones used in the quantitative data collection and hence were initially selected using the same pre-tests. Table 4-4 shows the colours names used in the qualitative interviews.

<table>
<thead>
<tr>
<th>Common</th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pale green</td>
<td>Sage green</td>
<td>Sea green</td>
<td>Green fairy</td>
</tr>
<tr>
<td>Cream</td>
<td>Magnolia</td>
<td>Rose petal cream</td>
<td>Butter cream</td>
</tr>
<tr>
<td>Pink</td>
<td>Flamingo</td>
<td>Ornamental poppy</td>
<td>Fruit salad sweets</td>
</tr>
<tr>
<td>Orange</td>
<td>Peach</td>
<td>Orange crème</td>
<td>Sunset</td>
</tr>
<tr>
<td>Red</td>
<td>Scarlet red</td>
<td>Tomato red</td>
<td>Fiesta red</td>
</tr>
<tr>
<td>Blue</td>
<td>Denim blue</td>
<td>Forget-me-not Blue</td>
<td>Wild blue yonder</td>
</tr>
</tbody>
</table>

Table 4-3 Colour names used in qualitative interviews

4.15.3 Cognitive Mapping

Pertinent to this study is the use of cognitive mapping to investigate the impact of product information that may include colour naming, on the relationship between a consumer and a product: “When a stimulus or event regarding a product, including new product information, comes in relation with consumer self-knowledge and his memory, a link between him and the product is built.” (Zanoli and Naspetti, 2002 pp 664)

Cognitive mapping is a technique used in management research across a wide variety of contexts. It is used to investigate individual’s perceptual cognitive schema (Clarke and Mackaness, 2001). Their popularity is related to their simplicity and their functionality as they are able to present large amounts of data in a visual form (Easterby-Smith et al., 2002).
Cognitive mapping is useful for illustrating relationships between these product attributes such as product information together with consequences and personal values and can be used to gain a deeper insight into a consumer’s motivation.

In this instance, cognitive mapping has been used because it provides a useful tool for facilitating the comparisons between the colour naming categories. In line with the framework behind this research, cognitive mapping can accommodate inductive and deductive based research methods as it facilitates the emergence of new themes and constructs (Clarke and Mackaness, 2001).

4.15.4 Laddering Technique

In line with the objectives of the qualitative portion of this study - to identify the impact of colour naming on online fashion consumers’ cognitive responses and purchase outcomes, the qualitative data collection procedure benefits from the advantages of the laddering technique. This technique has been selected as it enables the facilitation of identifying personal purchasing motives and the identification of the attributes-consequences-values chains.

The laddering technique is a process of interviewing which facilitates the creation of a cognitive map (Easterby-Smith et al., 2002). It is a useful tool for identifying the impact of attributes on consumers, aptly named as it guides the respondents “up the ladder of abstraction”. In the laddering technique, constructs are formed in a hierarchical formation that enables the production of a cognitive map. Laddering facilitates the identification of an individual’s construct system (Bryman and Bell, 2003, Baker, 2002). During an interview using the laddering technique, the researcher should encourage the interviewees to describe in their own words why each stage of the ‘ladder’ is important to them (Woodall, 2009). The type of questioning involved with the laddering techniques is typified by “why is this important to you?” (Claeys et al., 1995, Corbridge et al., 1994, Reynolds and Gutman, 1988). The repetition of this question provides the advantage of discovering the relationships between the various elements in the chain and the respondents are driven to create their own chains of attributes, consequences and values (Zanoli and Naspetti, 2002). These types of questions are repeated to create a ladder of abstraction until the final value or behaviour is reached. The laddering technique is employed during the interviews to discover the emotions, consequences and personal values that may drive their decision making processes. The salient attributes selected by the interviewee provides the starting point for the laddering probes and aims to identify the full means-end structure (Claeys et al., 1995).

The data collected from the interviews was coded into manageable categories and sub categories ready for analysis. The major aim of the data analysis was to produce a consumer decision map. This exposes the most frequent decision paths or hierarchical value map that contribute to explaining consumer behaviour (Woodall, 2009).
Within the context of this study, the implementation of the laddering technique was predicted to elicit:

- The particular attribute of colour naming that is important to the interviewees;
- Whether the elicited attribute triggers any internal and intervening cognitive or affective responses;
- The associated values related to the intervening responses;
- What, if any, are the ultimate actions of consumer behaviour that may be triggered by the intervening responses?

The evidence from previous literature suggests that a laddering technique is suitable for collecting data on purchase outcomes and within a fashion context. The technique has been utilised within the context of fashion consumption and also to identify the determinants of purchase intentions (Amatulli and Guido, 2011), repurchase drivers (Paul et al., 2009), as well as brand equity (Wansink, 2003). The main benefit obtained by the utilisation of a laddering technique in this study is to enable the isolation of the colour naming categories and enable the extraction of the relationships between them and purchase outcomes.

4.15.5 Means-End Theory

The utilisation of the laddering technique and MEC analysis will provide benefits to this research. This research stage aimed to uncover the impact of colour naming on online fashion consumer’s purchase outcomes, therefore the techniques of laddering and MEC have facilitated the researcher to identify the constructs that are related to colour naming and the subsequent consequences and values to the respondents.

The means-end chain (MEC) is commonly used to evaluate data collected by a laddering technique. The MEC is used within the micro perspective of values research whereby values are not identified from a list; they are instead elicited by the interview respondents in their own words (Bryman and Bell, 2003, Baker, 2002). The MEC analysis is a tool used by marketers during qualitative research to understand why consumers make product decisions. MEC is generally undertaken within the pretence of a purchasing context. The aim of the MEC is to link a product attribute with a functional consequence or emotion and to a personal value. The meaning structures abstracted by the laddering technique consist of a chain of hierarchically related elements (Botschen et al., 1999). Within a marketing context, MEC facilitates the identification of internal psychological triggers that create a persuasive message to buy or not to buy a product (Woodall, 2009). The internal psychological triggers may be latent cognitive structures and therefore not immediately apparent without implementing the use of MEC (Reynolds et al., 1995). MEC aims to provide a guide to assess consumer’s product knowledge and associated meaning structure (Claeys et al., 1995) through the detection of emotional triggers that actually drive the consumers’ decisions. The main principle of the theory states that
product and self are linked through the knowledge of a product attribute, the consequential effects and its value or benefits to self (Claeys et al., 1995). Therefore it is the values associated with the attributes that drive product decision. To put into practice the means-end theory and a laddering technique is employed during in depth interviews.

![Means-end chain analysis, construct relationship](image)

**Figure 4-6 Means-end chain analysis, construct relationship**

The decision paths suggested by the MEC and the laddering technique can provide marketers with guidance for designing communication efforts and branding strategies. Marketers are able to highlight attributes, consequences and values to their consumers that may motivate consumers into action (Woodall, 2009). This is pertinent to this study as colour naming can be regarded as a marketing communication and hence retailers would be interested in the impact this has on consumers.

Within the laddering technique attributes are the attributes identified by the respondent because they are believed to have more importance over the other attributes. These are deemed as the “means” in MEC. Consequences are ‘the consequences for the consumer provided by the attributes, and the personal values (the “ends”) the consequences reinforce’ (Gutman 1982).

### 4.15.6 Personal values

Means end chain analysis identifies personal values that are abstracted from the identified attributes. The stimulus in this study is colour naming and any attributes identified by the interview respondents are abstracted as far out as personal values using MEC. Therefore constructs that are related to colour naming are identified as far as personal values. However, this research specifically aims to uncover the impact of colour naming on purchase outcomes. Retailers and marketers are interested in the impact of marketing communication and this research will have more practical value if the impact of colour naming on the purchase outcomes is known. With this in mind this research also needs to uncover the relationship between consequences, values and purchase behaviours. The relationship between MEC and purchase outcome is illustrated by figure 4-6.
Personal values are underlying determinants of consumer's attitudes and behaviours. Personal values are acknowledged to have a relationship with consumer behaviours and attitudes (Shim and Eastlick, 1998, Carman, 1978). According to (Rokeach, 2000) values are the criteria for selection in action and hence why it is a commonly used theory in the study of consumer behaviour. Values are seen as the drivers that motivate consumers to behave in certain ways. It is also suggested that values impact on a wide range of consumer behaviours and attitudes (Shim and Eastlick, 1998, Donthu and Cherian, 1994, Jayawardhena, 2004), thus suggesting its suitability for this study.

Within the macro perspective of values research, Rokeach listed 36 values and divided the personal values into terminal and instrumental values, terminal values are preferred end-states of existence and instrumental values are related to desired modes of behaviour (Rokeach, 2000). However this distinction is not always followed, one of the main authors proposing the laddering technique, Gutman (1982), does not use The Rokeach value system. In Gutman's model values, as the end states of being are considered a type of consequence for which a person/ consumer has no further (or higher ladder) reason for the preference (Bryman and Bell, 2003, Baker, 2002).

Jayawardhena (2004) found a direct relationship between personal values and behaviours. The personal values used by Jayawardhena (2004) are values adopted from the LOV scale that was derived for use in consumer research from the original Rokeach value system (Bryman and Bell, 2003, Baker, 2002) and Maslow's hierarchy of needs these were tested using a quantitative study with a 7 point Likert scale. The LOV uses 9 items of personal values; belonging, excitement, fun and enjoyment of life, self-fulfilment, warm relationship with others, sense of accomplishment, being well respected, self-respect and security Jayawardhena (2004). Figure 4-7 depicts the value-attitude-behaviour model used by Jayawardhena (2004) and the MEC categories. Together with the categories of MEC, the value-attitude-behaviour model is applicable to the online environment, suggesting that retailers can positively influence their consumer's behaviour by aiming their strategies towards personal values.
Research Methodology

The purchase responses that were found by Jayawardhena (2004) were repatronage intentions, switching intentions and the consumer’s desires to browse. There are two schools of thought regarding the relationship between personal values and consumer behaviour (Jayawardhena, 2004). Some researchers subscribe to the theory that values that are identified by MEC form the grounds for general and consumption behaviours for example Carman (1978) and hence consumer behaviours are means to achieving desired end states (Reynolds and Gutman, 1988, Jayawardhena, 2004). The other school of thought represents the notion that values may have a more indirect impact on consumer behaviours attributed to factors such as domain-specific attitudes (Kahle, 1980) giving rise to the value-attitude-behaviour hierarchy concept. The relationship between the values and behaviours exists, however it may be direct or indirect (represented by figure 4-7).

The value-attitude-behaviour (V-A-B) model has links with MEC as they both identify values using the same set of personal values initially identified by Rokeach (2000).

On the basis of this review of these strategies, photo elicitation, a laddering technique, means end chain analysis and the value-attitude-behaviour model are all be used to satisfy the research aim.

This study merges the two models of means-end theory and value-attribute-behaviour theory in order to answer the research question. Both of these models will provide strengths for this research.

- Photo elicitation provides the context for the study and facilitates the explanation of colour naming.
- A laddering technique facilitates the identification of the consequences of colour naming by guiding the respondents up ladders of abstraction.
- The MEC analysis identifies the relationship between the lower order constructs on the hierarchy and identifies any values that result from the colour naming strategies.
- The value-attitude-behaviour model enables the identification of any changes in the purchase intentions across the categories of colour names. The relationship between the MEC and the V-A-B model is illustrated in figure 4-7.
The importance of colour naming for online fashion retail

4.15.7 Sorting tasks

To provide stimulus for the content of an interview and to provide interactions between the researcher and interviewee, sorting tasks can be utilised (Creswell, 2009). Sorting stimulus can be carried out in a few different ways, the main ones are summarised:

1. Triadic sorting
   a. Three distinct products are presented and the respondent is asked to indicate the similarities and the difference that 2 of them have in relation to the third one.

2. Preference- consumption differences
   a. The respondent is asked “in your opinion, why is xxx the most preferable one?”

3. Differences by occasion
   a. Consumers are inserted into a consumption context and asked to describe the features regarding this consumption activity. Respondents could be asked “how could you describe the last time you noticed the verbal information about a product’s colour”
In this study the use of the means-end theory and the laddering technique required the interviewee to select salient criteria that are used to differentiate between products. To enable the interviewee to differentiate between products the interviewee was provided with a group of products for each round of questions. They were required to use their opinions to discriminate between the products in a sorting task. Each group was comprised of 3 products depicting 3 or the 4 categories of colour name. For this study a preference-consumption difference sorting task was employed and required the interviewee to differentiate between 3 products in each group. This study utilised the preference-consumption differences approach to stimulate the respondents to select the colour names they preferred. This technique was suitable for this research as it provides the consumption context and facilitates the respondents to draw their own evaluations of the stimuli.

4.15.8 Interviewee selection

The interviewees were specifically selected to include people who have experience with online fashion retail shopping. The interviewees also represent the target market of the retailer and products that were selected to feature on the photos to be used in the interview.

As with the quantitative portion of this study, the qualitative portion used non-probability sampling methods. In their review of qualitative strategies, Goulding (2005) recommends that sampling should be purposive to only select the appropriate interviewees. These methods provide the necessary advantages of being able to monitor the quality of information and to ensure the data is taken from the appropriate sources. As this interview required specific respondents to take part in the study it justifies the use of purposive sampling to meet the objectives of the research (Saunders et al., 2009). Some of the respondents were also invited using the snowballing technique of sampling whereby one interview respondent invites another interview respondent with the same credentials that are required in order to take part in the research (Bryman and Bell, 2003). During the interviews the respondents were told that their answers will be recorded using a digital recorder (Cyr et al., 2010).

4.16 Method of data analysis

All of the interviews conducted for this research were audio recorded and subsequently transcribed to create an account of the actual words spoken during the interviews (Bagozzi, 1986). The transcriptions of the interviews include exactly what was said and who said it. The transcriptions were used for further analysis.

The method of data analysis for qualitative data depends on the qualitative research strategy employed (Creswell, 2009). For researchers using a phenomenological strategy, analysis is carried out by carefully examining the transcriptions for units of meanings that are used to
describe the relevant experience. These units are synthesised to provide a universal description to the experience under examination (Goulding, 2005).

There are seven major steps in the process of data analysis using a phenomenological strategy:

1. Comprehend the ideas in the interview transcripts in order to gain a full understanding.
2. Extract significant statements through the identification of key words and statements relating to the research topic.
3. Create meaning for the significant statements.
4. Collate the significant statements from across the sample to produce groups of similar themes.
5. Combine the resulting themes with a description of the research topic to provide a rich description of the phenomena.
6. Condense themes to an essential structure to provide an explanation of behaviour.
7. Option to return to the sample to conduct further interviews or elicit their opinions on the analysis to assess the interpretation of the meanings.

Adapted from Colaizzi (1978) and Goulding (2005).

The analysis of the qualitative data collection is presented in chapter 6.

4.17 Summary

This chapter has presented the methodologies used in this study to investigate the research aim through the application of the research objectives.

Below is a summary of the methodologies and justification for the selection of these methodologies.

- **S-O-R paradigm to guide the research**
  - A stimulus within the environment has the potential to impact on internal states and can influence behaviour
  - Fits within the online environment.

- **Qualitative and quantitative techniques used to isolate the colour naming variable.**
  - Using both techniques provides strengths by presenting complementing and supporting results
  - In the study of human behaviour it is often advantageous to use multiple methods to gain a fuller insight of how people structure their lives.
Research Methodology

Experiment 1 Impact of colour naming on emotions

Quantitative

- Pleasure, arousal and dominance scales (PAD) derived from semantic differential used to conceptualise emotions.
- Self-assessment manikin (SAM)
  - Selected for simplicity does not reduce accuracy
  - Facilitated repeat questioning without respondent fatigue
  - Enabled the isolation of the colour name.
- 3 Pretests
  - Determined suitable products for use in the experiments (products that the respondents would browse and buy online)
  - Suitable colour names to use in the experiments- ensure colour names match the products and fit into the colour naming categories
  - Test for differences in the results from different locations- online vs controlled conditions.

Experiment 2 Impact of colour naming within the online fashion retail environment

- New colour name appeal construct was developed
- 4 mock websites were created to present the colour naming categories within the online fashion retail environment.

Qualitative

Impact of colour naming on cognitions and purchase intentions

- In depth interviews
  - Objective of extracting in-depth information about the impact of colour naming on online fashion consumers purchase behaviour
  - Identifies the intervening structures that cause purchase intent.
- Photo elicitation
  - Describe to the respondent what is meant by colour naming
  - Provide the context/ setting for the interview- illustrated a typical online retailer
  - Elicit information from the respondent about the stimulus.
- Sorting task
  - Asked to select the colour name they prefer from a group of 3
  - Respondents were required to state the reason why they like it
  - Then asked ‘why is this important to you’ to initiate laddering.
- Laddering technique
Research Methodology

- Selected for drawing out information from the respondents
- Uses the probing question to determine the links between the constructs
- The asked again to determine consequences, values and purchase intentions.
  - Means end chain
    - Create hierarchical value maps to determine the cognitive structures related to the colour naming variable.

The procedures, specific analysis details and the results for all of the experiments are presented in the next 2 chapters.
5 Quantitative data collection

5.1 Overview of the chapter
This chapter presents the findings of the quantitative data collection. This portion of the data collection was designed to satisfy the aim of this study.

“develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes”.

The results of two experiments are presented in this chapter: The first experiment sought to identify the impact of colour naming on consumers’ emotional responses and the second experiment was designed to determine the appeal of colour names within a mock website created to test the colour names within a controlled but realistic environment. The methods and techniques for this data collection were presented in the previous chapter.

5.1.1 Background
Little work exists in the area of naming attributes and how the names influence the perception of the attributes (Miller and Kahn, 2005). The influence of colour naming on the propensity of purchase has already been researched (e.g. Miller and Kahn 2005), through the examination of consumers’ preferences for a type of colour name and the volume of the product that they would purchase. This present study further considers the influences of colour naming on the consumers’ behaviour by considering its impact on consumers’ emotional responses and how this may influence their purchasing behaviour and the perception of colour names on online fashion websites. The relationship between colour naming, consumers’ emotional responses and the impact that has on the purchase outcomes is well reflected by the stimulus-organisms-response paradigm.

In line with the research objectives, two main experiments were designed for the quantitative data collection stage, with the addition of pre-tests. The related research objectives are:

3. To evaluate the emotional responses to colour naming.
4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.

5.2 Research instrument summary
Experiment 1 was carried out to determine the presence of a cause and effect relationship between the colour naming variable and the emotional response items of pleasure, arousal and
Quantitative data collection

dominance. The review in chapter 4 highlighted the use of the self-assessment manikin (SAM) as an appropriate research tool. SAM was selected because it has been shown to be an effective research instrument for measuring emotional responses as SAM has already been used to measure stimuli that are similar to the ones proposed in this study. In addition, the use of the SAM to measure the emotional responses towards colour naming has been justified and credited by other researchers e.g. Bradley and Lang (1999) who used SAM to measure the affectivity of words. As use of SAM on the impact of colour and language has already been investigated it was an organic decision to use this measure to investigate the impact of the colour naming variable on emotional responses through the implementation of SAM.

Crucially, the implementation of SAM to measure the pleasure, arousal and dominance scales facilitated the isolation of the colour naming variable. The simplicity of SAM allowed the researcher to ask respondents to rate their responses to the colour names without the need for complicated explanations. The quickness of the SAM measures facilitated repeat questioning. As the SAM scale is comprised of only 3 scales the experiment can be designed to ask the respondents their responses to many different colour names. The advantage of repeatedly asking the respondents to give their responses to many colour names is that it enabled the presentation of many colour names without the risk of respondent fatigue. In turn, this meant the respondents were asked to give their responses to the colour names accompanied by a product that represents that colour. This assisted in the explanation of the colour naming variable to the respondents and therefore they were more likely to understand the concept under investigation. The respondents were asked to give their responses to the colour naming variable that was illustrated using many products in many colours with many colour names, therefore the colour naming variable was measured many times which increased the research reliability.

The goal of presenting the respondents with many products, colours and colour names was to reduce the risk of product involvement and product preference and still apply the context of online fashion retailing. Therefore the impact of the identified extraneous variables remained controlled and balanced and did not impede on the respondents overall responses to the colour naming variable.

These measures were taken to work towards identifying the cause-and-effect relationship between the colour naming variable and emotional responses without the risks previously mentioned.

Each of the experiments were analysed separately, however the data was collected at the same time to save on resources. This will contribute towards the first part of the research aim by providing a holistic view of the impact of colour naming on consumers’ emotion responses and the colour naming appeal constructs provides the context of online fashion retailing.

An online questionnaire survey was identified as an appropriate data collection method for the quantitative data collection stage. This decision was based on the recommendations of Shao
and Zhou (2007) because of the availability of resources, the target market, limited time, online context of the study, and simple questionnaire structure. The use of an online questionnaire can have many advantageous implications some of which are significant to this study such as enabling the data collection to be within the same context as the phenomenon under investigation. It seems an organic choice to decide to use this method of data collection as online surveying has many advantages which are of particular use for this study. Also particularly pertinent to this study is the experience that the targeted survey population have with using the internet as a method of collecting information.

5.3 Experiment 1- Procedure

In Experiment 1 the participants were presented with 10 garments. The garments that were presented appear the same 4 times and the only difference between them was the colour names from table 4-2. Therefore the impact of the colour naming variables is measured 10 times across each product to control for product involvement and product preferences. The colour naming categories forms the independent variable for this experiment.

The participants viewed each product separately and were then required to rate their reaction to the colour name on the three SAM dimensions. The SAM ratings of emotion form the dependent variable as the effect of the colour naming categories were observed as a measure on the SAM dimensions. In line with Bradley and Lang (1999) the participants were given emotive words which form the anchor points for each of the SAM dimensions. Thus if participants were to use the SAM rating that identifies extreme happiness then their feelings would be happy, pleased, contented, hopeful, satisfied or relaxed and the other extreme their feelings would be annoyed, unhappy, unsatisfied, melancholic, despairing and bored. Similar instruction was applied to the other dimensions.

It is recommended in the IAPs technical manual (Lang et al., 1997) that practise images should be shown prior to the images used in the experiment. This was carried out to instruct the respondents about the rating procedures therefore this recommendation was adhered to.

The respondents were provided with an introduction to the experiment and information about how to complete the experiment. The instructions the respondents were supplied were similar to the information provided to the respondents in the technical manual (Lang et al., 1997). As these instructions are provided in the technical manual it seemed appropriate to follow the same content for the instructions for the current experiment. The information provided to respondents can be viewed in Appendix 1.
5.3.1 Demographic

Demographic information was collected from the questionnaire respondents. This was done to provide assurances about the age category of the respondents. The products that have been selected for the experiments were congruent with the retailer's target age range and therefore it is appropriate for the questionnaire respondent's age range to be in line with the retailer's target age. Other questions within the demographic section of the questionnaire were also required to insure that the respondents have experience with online shopping and that they partake in online purchases regularly. The questions were selected and adapted from those used in the Fashion Online UK 2011 (Mintel, 2011a). The procedure of collecting demographic data at the beginning of the questionnaire provides a 'warm-up' for the respondents.

5.4 Descriptive data analysis of Experiment 1 results

To analyse the results obtained from Experiment 1 descriptive statistical analysis was conducted on the sample to ensure there are no violations in the assumptions made in the further stages of analyses (Pallant, 2007). All analyses were conducted using the analysis software SPSS 19 for Windows. Descriptive data analysis is also useful for imparting information about continuous variables (Pallant, 2007) and therefore also relevant to this study. The descriptive data analysis that are relevant for this data analysis include the summary statistics (e.g. mean, median and standard deviation). The skewness was used to provide a suggestion of the symmetry of the distribution. The kurtosis was used to yield information about the peak of the distribution.

To identify the affective reports of the amount of pleasure, arousal and dominance experienced by the respondents while processing the emotional stimuli the results of Experiment 1 were analysed.

Before the analyses can be produced the data was checked for errors and missing answers (Pallant, 2007).

5.5 Demographic statistics

To enhance the validity of the data some demographic questions were posed to the respondents. All of the respondents questioned for this study were female.

Age

Data about the age of the respondents was collected to ensure the respondents fell within the retailers target market age group for the products that were used in the questionnaire.
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<table>
<thead>
<tr>
<th>Age</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>1 Age, 18-24</td>
<td>53</td>
<td>63.9</td>
<td>63.9</td>
</tr>
<tr>
<td></td>
<td>2 Age, 25-30</td>
<td>30</td>
<td>36.1</td>
<td>36.1</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>83</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 5-1 Respondents' ages

The table shows that all of the respondents were within the selected age range and therefore within the age range of the retailers’ target market.

Daily personal internet usage

Data about the respondent’s daily personal internet usage in hours was collected to ensure the respondents were familiar with internet usage and to filter out any potential impact of technology acceptance or rejection.

<table>
<thead>
<tr>
<th>Daily personal internet usage in hours</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>1 0-3hrs</td>
<td>43</td>
<td>51.8</td>
<td>51.8</td>
</tr>
<tr>
<td></td>
<td>2 4-6hrs</td>
<td>35</td>
<td>42.2</td>
<td>94.0</td>
</tr>
<tr>
<td></td>
<td>3 7+hrs</td>
<td>5</td>
<td>6.0</td>
<td>100.0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>83</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 5-2 Daily personal internet usage

The table 5-2 shows all of the respondents were familiar with using the internet for activities other than work.

Browsing fashion website frequency

Data was also collected about how often the respondents browse fashion websites to ensure that they were familiar with online fashion retailers and to ensure that they spend at least some of their daily personal internet usage on activities such as browsing fashion stores.
How often do you browse fashion websites?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Daily</td>
<td>19</td>
<td>22.9</td>
<td>22.9</td>
<td>22.9</td>
</tr>
<tr>
<td>2 Weekly</td>
<td>34</td>
<td>41.0</td>
<td>41.0</td>
<td>63.9</td>
</tr>
<tr>
<td>3 Fortnightly</td>
<td>16</td>
<td>19.3</td>
<td>19.3</td>
<td>83.1</td>
</tr>
<tr>
<td>4 Monthly</td>
<td>14</td>
<td>16.9</td>
<td>16.9</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>83</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 5-3 Browse fashion website frequency

The table 5-3 shows that all of the respondents were familiar with browsing fashion websites and the majority of the respondents browsed on a weekly basis.

Online fashion purchase frequency

To ensure that the respondents were familiar with the full process of online fashion transactions data was collected about how often the respondents make online fashion purchases. As previously mentioned in section 3.8.10 the consumers’ likelihood to engage in an information search of experiential products is related to their previous product experience. Therefore the use of colour naming as product information will be more relevant to the fashion consumers if they have previously engaged in consuming online experiential products.

How often do you make fashion purchases online?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Weekly</td>
<td>3</td>
<td>3.6</td>
<td>3.6</td>
<td>3.6</td>
</tr>
<tr>
<td>2 Fortnightly</td>
<td>11</td>
<td>13.3</td>
<td>13.3</td>
<td>16.9</td>
</tr>
<tr>
<td>3 Monthly</td>
<td>30</td>
<td>36.1</td>
<td>36.1</td>
<td>53.0</td>
</tr>
<tr>
<td>4 6 monthly</td>
<td>28</td>
<td>33.7</td>
<td>33.7</td>
<td>86.7</td>
</tr>
<tr>
<td>5 Annually</td>
<td>11</td>
<td>13.3</td>
<td>13.3</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>83</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 5-4 Online fashion purchase frequency

The table 5-4 demonstrates that all of the respondents have made an online fashion purchase within the last year. The majority of the respondents make fashion purchases every month or more frequently

5.5.1 Analysis of the pre-test results

The results for the pre-test were analysed to identify the mean factor scores for each of the images shown to the respondents on each of the SAM scales of pleasure, arousal and dominance.
The results obtained from the paper test and those obtained from the computer facilitated test are compared to determine the level of agreement between the two mediums.

5.6 Pre-test 3 results

10 questionnaires were carried out on control groups. The respondents in the control groups represented the respondents in the test group for every demographic tested. The control group was used to determine a difference between the impact of the questionnaire completion location. The aim of the comparisons between the control group and test group was to determine the impact of where the questionnaire was conducted.

The 10 respondents for the control group completed their questionnaires using pencil and paper and were under the same light conditions.

The 73 respondents for the test group completed the questionnaire online, the exact place where the respondents completed their questionnaires was not required however due to the versatility of the internet it is likely that the respondents completed their questionnaires in a variety of places. Therefore the conditions such as light and screen settings cannot be determined and are unknown.

To control the unknown conditions of the questionnaires completed online the results were compared with those from the control groups. The total mean scores for the control group and the test group are plotted on the next three graphs.

The graphs are ‘eyeballed’ to determine the differences.
Quantitative data collection

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Figure 5-1 Control group versus test group for the Pleasure item of the emotion scale

The magnitudes of the scores for the control group and the test group are similar as they are the trends for each group. This indicates very little difference between the results collected from the controlled group and results collected from the test group on the scoring of pleasure.

Figure 5-2 Control group versus test group for the Arousal item of the emotion scale

The trends and the magnitudes for the respondents of each group are comparatively similar for the arousal scale. This suggests little difference on the impact of questionnaire completion location.
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Figure 5-3 Control group versus test group for the Dominance item of the emotion scale

The magnitude of the means are comparatively similar between the control group and the test group, however the trends appear more exaggerated for the control group. The variability between the groups is likely to have derived from the smaller control group. These differences will be considered and reported in the main results, as the variability of this scale could lie at a higher level throughout the results for all the respondents and colour naming categories.

5.6.1.1 Summary of the pre test

The impact of the location on the questionnaire results does not appear significant across the colour names and emotion scale items. Therefore it is deemed valid to compare the results from respondents who participate in the questionnaire for their locations, the locations that they accessed the questionnaire.

The results from the pre-test increase the validity of the experiment as it is more in line with the context of the study of online fashion retailing. It has been proven that there is little difference between the respondents who took the test under controlled conditions compared to the respondents who took the test online. Therefore the variability in the location at which the respondents accessed the questionnaire does not compromise the results of the research. The results of the pre-test provide evidence that the conditions that are more in line with online fashion retailing can be used as the setting for this experiment without compromising the validity of the data.
5.7 Treatment of the data

The scores of the 10 products used in the questionnaire are aggregated. As previously mentioned, 10 products were initially used to reduce the risk of obtaining incorrect results due to either the respondents having a preference or distain towards the products or the impact of any product involvement. The same variables were measured 10 times for each respondent. Therefore all of the scores for each of the colour naming categories for each of the pleasure, arousal and dominance scores will be amalgamated. The number of completed questionnaires now stands at 83 respondents multiplied by 10 products for each colour naming category, therefore n=830. The integrity of the research remains uncorrupted as it is the impact of the independent variable (colour naming categories) on the dependent variable (pleasure, dominance, and arousal) that this research intends to measure.

5.8 Reliability

Before analysis is conducted on the data it is important to test the reliability of the scales used. Internal consistency reliability involves correlating the responses to each question in the scales with the other questions in the scales (Saunders et al., 2009). Cronbach’s alpha index is applied to assess the internal consistency reliability and determines whether all of the items are measuring the same construct (Pallant, 2007). Ideally the Cronbach alpha value should be 0.7 however this is often unobtainable for scales with few items (Malhotra and Birks, 2007) although other research cite 0.8 as an acceptable level of reliability (Bryman and Bell, 2003). Malhotra and Birks (2007) suggest a value lower than 0.6 indicates an unsatisfactory internal consistent reliability. A Cronbach’s alpha value of 0.843 suggests that the questionnaire used in this study has very good reliability (Pallant, 2007). The reliability of each of the factors is tested next to ensure the reliability of each factor is high enough to determine to next stages of analysis.

<table>
<thead>
<tr>
<th>Cronbach's Alpha</th>
<th>Cronbach's Alpha Based on Standardized Items</th>
<th>N of Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.843</td>
<td>0.844</td>
<td>12</td>
</tr>
</tbody>
</table>

Table 5-5 Cronbach’s alpha data

5.8.1 Reliability by factor

Reliability tests of Cronbach’s alpha were conducted on each of the factors of the emotion scale, pleasure, dominance and arousal. A small number of items within each scale can seriously diminish the results of the Cronbach’s alpha score (Pallant, 2007); however it will give a good indication of the reliability. There are only 4 items in these scales and therefore it is unlikely to find a high Cronbach’s alpha value.
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<table>
<thead>
<tr>
<th>Cronbach’s alpha value</th>
<th>Pleasure</th>
<th>Arousal</th>
<th>Dominance</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.629</td>
<td>0.726</td>
<td>0.619</td>
<td></td>
</tr>
</tbody>
</table>

Table 5-6 Cronbach's alpha data by factor

The Cronbach’s alpha score for the pleasure scale measures 0.629. This is above the cut-off 0.6 value which suggests unreliability (Malhotra and Birks, 2007). It is more likely that the lower score of reliability is due to the number of items tested as, any scale with less than 10 items is likely to produce a low Cronbach’s alpha index and it is even common to find a score of 0.5 (Pallant, 2007) and therefore this value is considered reliable.

The Cronbach’s alpha score for the arousal scale measures 0.726 and is therefore considered reliable measure of arousal (Malhotra and Birks, 2007).

The Cronbach’s alpha score for the dominance scale measures 0.619. Again this is above the cut-off 0.6 value which suggests unreliability (Malhotra and Birks, 2007) a higher value would be preferred however it is unlikely that a higher value can be attained with a small number of items.

The factors within this research are therefore deemed reliable with internal consistencies.

5.9 ANOVA

Analysis of variance (ANOVA) was deemed an appropriate analysis technique to use with the data in this study. One- way repeated measures ANOVA was used to assess the variances between a categorical, independent variable (colour naming categories) and continuous, dependent variables (pleasure, dominance, and arousal) (Pallant, 2007). ANOVA is preferred over T-Tests as it reduces the impact of the overall alpha error as this value is only used once during ANOVA analysis. Repeated Measures ANOVA was selected as the most appropriate in this instance as the respondents are exposed to the entire colour naming categories, and therefore their responses to all of the categories and on all of the emotion scale items needs to be determined.

5.9.1 Assessing the normality of the data

ANOVA requires the data to be normally distributed (Pallant, 2007). The normality of data can be determined by the kurtosis and skewness of a distribution from a histogram and Normal Q-Q plots. The data’s Q-Q (quantile - quantile) plots and histograms were studied to determine the normality of the data. A bell shaped curve on a histogram illustrates normality of the data and a straight line of plots on a Q-Q plot illustrate normality. Outliers are also searched for. The
histograms and Q-Q can be found in Appendix 2. All histograms resemble a bell shaped curve and the plots of the Q-Q plot follow the line of distribution. The assessment of normality concludes that all data has a normal distribution and no outliers were found.

5.10 Testing the null hypothesis

The Mauchly’s test of sphericity is rejected as the significance value is .000 less than the p value of .05 therefore a multivariate analysis approach to rejecting the null hypothesis is taken (Pallant, 2007).

In line with Grafen and Hails (2002) who recommend the p value is 0.05 to suggest statistical significance. The p value for this research is 0.05 and is used to identify or reject the null hypothesis. In this instance the null hypothesis would signify that the colour naming categories have no influence on the measure of emotion. The p value demonstrates the probability of obtaining the statistic by chance if the null hypothesis is true. A multivariate test approach is used to test for the null hypothesis.

1. The colour naming categories impact on the emotional scales;
   a. Colour naming categories influence the value of pleasure;
   b. Colour naming categories influence the value of arousal;
   c. Colour naming categories influence the value of dominance.

<table>
<thead>
<tr>
<th>Emotion scales</th>
<th>Pleasure</th>
<th>Arousal</th>
<th>Dominance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilks’ Lambda</td>
<td>.972</td>
<td>.885</td>
<td>.975</td>
</tr>
<tr>
<td>Sig.</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td>Partial Eta Squared</td>
<td>.028</td>
<td>.115</td>
<td>.025</td>
</tr>
<tr>
<td>Interpretation of effect size</td>
<td>Small to moderate</td>
<td>Moderate to large</td>
<td>Small to moderate</td>
</tr>
<tr>
<td>Null hypothesis</td>
<td>Rejected</td>
<td>Rejected</td>
<td>Rejected</td>
</tr>
</tbody>
</table>

Table 5-7 Testing the null hypothesis

The Wilks’ Lambda is .972, .885 and .975 for pleasure, arousal and dominance with the probability value of .000, the p value is less than .05 therefore there is a statistical significant effect for the colour naming categories. The effect sizes of the variances range from small to large. Therefore the null hypothesis is checked and refuted for each of the hypotheses.

5.10.1.1 Pleasure

A one-way repeated measures ANOVA was conducted to compare scores on the pleasure item of the emotion scale with the colour naming categories (common, common descriptive, unexpected descriptive, ambiguous). The means and standard deviation are presented in table 5-11. There was a significant effect for the colour naming categories, Wilks’ Lambda = .927, F=
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(3, 827) = 7.937, p<.0005, multivariate partial eta squared= .028 indicating a small to moderate effect.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>830</td>
<td>5.31</td>
<td>1.949</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>830</td>
<td>5.65</td>
<td>1.890</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>830</td>
<td>5.44</td>
<td>1.969</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>830</td>
<td>5.47</td>
<td>2.120</td>
</tr>
</tbody>
</table>

Table 5-8 Descriptive statistics for the pleasure item of the emotion scale for the colour naming categories

5.10.1.2 Arousal

A one-way repeated measures ANOVA was conducted to compare scores on the pleasure item of the emotion scale with the colour naming categories (common, common descriptive, unexpected descriptive, ambiguous). The means and standard deviation are presented in table 5-12. There was a significant effect for the colour naming categories, Wilks’ Lambda = .885, F=(3, 827) = 35.711, p<.0005, multivariate partial eta squared= .115 indicating a moderate to large effect.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>830</td>
<td>4.05</td>
<td>2.057</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>830</td>
<td>4.55</td>
<td>2.006</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>830</td>
<td>4.73</td>
<td>2.050</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>830</td>
<td>4.82</td>
<td>2.155</td>
</tr>
</tbody>
</table>

Table 5-9 Descriptive statistics for the arousal item of the emotion scale for the colour naming categories

5.10.1.3 Dominance

A one-way repeated measures ANOVA was conducted to compare scores on the pleasure item of the emotion scale with the colour naming categories (common, common descriptive, unexpected descriptive, ambiguous). The means and standard deviation are presented in table 5-13. There was a significant effect for the colour naming categories, Wilks’ Lambda = .975, F=(3, 827) = 7.082, p<.0005, multivariate partial eta squared= .025 indicating a small to moderate effect.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>830</td>
<td>4.43</td>
<td>1.850</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>830</td>
<td>4.72</td>
<td>1.788</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>830</td>
<td>4.64</td>
<td>1.923</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>830</td>
<td>4.75</td>
<td>1.980</td>
</tr>
</tbody>
</table>

Table 5-10 Descriptive statistics for the dominance item of the emotion scale for the colour naming categories
5.10.2 **Post-hoc tests**

Post-hoc tests were conducted to determine the differences of the emotion scales as influenced by the colour naming categories. Pairwise comparisons were carried out to determine the differences between the colour naming categories on each of the emotion scales. The conservative Bonferroni adjustment is used to protect against type 1 errors. The Bonferroni adjustment uses a more stringent alpha level for each comparison to ensure the aggregated alpha does not become influential (Pallant, 2007). Sphericity does not need to be assumed if the Bonferroni test is applied. Only significant pairwise comparisons are reported, that is those with a significance of more than \( p = .05 \) level.

<table>
<thead>
<tr>
<th></th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pleasure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common</td>
<td>*</td>
<td>-.346</td>
<td>-</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>.346</td>
<td>*</td>
<td>.213 (.184)</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>-</td>
<td>-.213</td>
<td>*</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>-</td>
<td>(-.184)</td>
<td>*</td>
</tr>
<tr>
<td><strong>Arousal</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common</td>
<td>*</td>
<td>-.502</td>
<td>-.680</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>.502</td>
<td>*</td>
<td>-</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>.680</td>
<td>-</td>
<td>*</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>.770 (.267)</td>
<td>-</td>
<td>*</td>
</tr>
<tr>
<td><strong>Dominance</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common</td>
<td>*</td>
<td>-2.89</td>
<td>-.213</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>.289</td>
<td>*</td>
<td>-</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>.213</td>
<td>-</td>
<td>*</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>.318 (.184)</td>
<td>-</td>
<td>*</td>
</tr>
</tbody>
</table>

Table 5-11 Table of significant differences between the colour naming categories and the measure of pleasure, arousal and dominance

(\( -.184 \)) this means is not included after the application of the Bonferroni adjustment but are included at .05 alpha level. – define the variances are not significant enough to be reported.

5.10.3 **Graphical data interpretation of experiment 1 results**

The means for the colour naming categories against the pleasure, arousal and dominance scores are illustrated with figures 5-4 and 5-5. These line graphs depict the relationships between the colour naming categories and the corresponding scores of the emotion scale items.
Figure 5-4 Mean scores of the colour naming categories against pleasure, arousal and dominance

Figure 5-4 depicts the influences of the colour naming categories on the three items of the emotion scale. The means scores of the scales are used to plot the graph. This graph shows the common colour names attained the lowest mean scores across all of the items in the scale. The variances reported by the ANOVA analysis with repeated measure indicate that the largest variances are between the colour naming categories and the measure of arousal; this is congruent with figure 5-4 and depicts the largest difference between the two extremes of the colour naming categories, common and ambiguous against the arousal item.

ANOVA with repeated measures also identifies significant differences on the influences of the colour naming categories on the pleasure item of the emotion scale. Common colour names fare the worst again in this item and common descriptive attains the highest score. A significant variance was also found for the differences between the variances of common descriptive and unexpected descriptive.

As shown in table 5-11 an ANOVA statistical significance was found between the relationships of the dominance scores of the common colour names and the other groups of colour names. However no statistical significance was found between the common descriptive, unexpected descriptive and ambiguous colour and this can be seen clearly on figure 5-4 as it is difficult to differentiate between the colour naming categories at the dominance section of the graph.
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Figure 5.5 Mean scores of pleasure, arousal and dominance for the colour naming categories

Figure 5.5 illustrates the way the colour naming categories measured up against the emotion scale items of pleasure, arousal and dominance. This graph illustrates how the measure of pleasure, arousal and dominance vary across the colour naming categories.

Arousal was the most influenced emotional response by the colour naming categories and it increases consecutively for each of the colour naming categories.

The scores for pleasure peaks at the common descriptive colour naming category, however this was only deemed to be significant between common colour names and unexpected descriptive colour names. The difference between the mean pleasure scores for common descriptive and ambiguous colour names was not deemed significant with the application of the Bonferroni adjustment; however it is significant with the application of a 0.05 alpha level.

The mean scores for dominance across the colour naming categories follows a similar trend line to the mean scores for the pleasure item, however the magnitude of the scores differs. This appears to imply a relationship between the pleasure and dominance items for the colour naming categories.
5.11 X-Y charts

The results of the descriptive analysis on the SAM ratings are used to plot the emotional responses (as demonstrated in figure 4-1) of the respondents to the colour naming categories on a 2 dimensional affective space, using the dimensions of pleasure and arousal (Lang et al., 1993). The X-Y chart is used to demonstrate the relationship between the images and the affective judgement. This provides a visual representation of the results obtained in Experiment 1 that will visually describe the relationship between the images shown to the respondents and the emotional reactions to the images.

The axes on the charts have been positioned to represent the centre of the scale.

![X-Y chart illustrating the relationships between the colour naming categories with measures of pleasure and arousal](image)

Figure 5-4 X-Y Chart illustrating the relationships between the colour naming categories and pleasure and arousal

The X-Y chart illustrates the relationship between the colour naming categories on the affective space of pleasure and arousal. Most of the colour naming categories are grouped together except for common colour names, this relationship is also represented on the line graphs and by the ANOVA analysis.

Common colour names can be viewed as producing a negative response on the arousal scale as it falls below the axis that represents the centre line. Most arousal was caused by the ambiguous colour names.
All of the colour names produced a more favourable response on the pleasure scale. Common descriptive colour names produce the highest response on the pleasure item, but a lower score on the arousal dimension of the chart.

From this chart is it to natural to assume that ambiguous colour names would be more favourable if a positive response to the pleasure and arousal items were desired. Ambiguous colour names score the highest on the arousal dimension and second highest on the pleasure dimension. However the results on the Post-hoc analysis has already revealed that there is no statistical significance between the ambiguous colour naming categories and unexpected descriptive colour naming categories for the pleasure and arousal items (Table 5-11). Therefore this suggests that either of these 2 categories of colour names colour be selected if a positive response to the pleasure and arousal items were desired.

![X-Y chart illustrating the relationships between the colour naming categories with measures of dominance and arousal](image)

**Table 5-12 Figure 7 4 X-Y Chart illustrating the relationships between the colour naming categories and dominance and arousal**

The X-Y chart illustrates the relationship between the colour naming categories on the affective space of arousal and dominance. As with the previous chart, most of the colour naming categories are grouped together except for common colour names, this relationship is also represented on the previous line graphs and by the ANOVA analysis.

Common colour names score negatively on both dimensions of arousal and dominance.
Ambiguous and common descriptive both score relatively highly on the dominance and ambiguous colour names scores highest on the arousal dimension. This again illustrates the favourability of ambiguous colour names if a more positive response to the arousal and dominance items were desired. No statistical significance was reported to suggest a variance between common descriptive, unexpected descriptive and ambiguous colour names. There was a reported statistical significance between common descriptive and ambiguous colour names, therefore common descriptive colour names can also be subtracted the group of more favourable colour names according the dimension of arousal and dominance. This leaves the remaining unexpected descriptive colour names and ambiguous colour names to be the most preferable choice if a favourable response to the arousal and dominance items were required.

![X-Y chart illustrating the relationships between the colour naming categories with measures of dominance and pleasure](image)

**Figure 5-5 X-Y Chart illustrating the relationships between the colour naming categories and dominance and pleasure**

The X-Y chart illustrates the relationship between the colour naming categories on the affective space of pleasure and dominance. This chart suggests that the colour naming categories are closely grouped together on the dimensions on pleasure and dominance. Common colour names score negatively on the dimension of dominance.

This chart suggests that common descriptive colour names would be preferable if a positive response to the pleasure and dominance items were required. According to table 7-13 enough statistical significance was found on the pleasure item to distinguish between common descriptive and, unexpected descriptive (using .05 alpha only) and ambiguous colour names. Statistical significance was not found for the dominance item to differentiate between common
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descriptive colour names, unexpected descriptive and ambiguous colour names. Therefore using the statistically significant evidence and the scores on the pleasure and dominance dimensions to draw a conclusion, the employment of a common descriptive colour naming category would be preferable if a positive response to the pleasure and dominance items were required.

5.12 Experiment 1 summary

The first stage of this research was to determine the impact of colour naming on a variable that would give an indication of the importance colour naming for online fashion consumers. The variable that was selected for determining the potential importance of colour naming was affective responses this was due to both the well reported relationship with colour and within consumer behaviour research. The variables of affective responses were reviewed and narrowed down to identify a suitable measure of affective responses that would enable the measurement of an attribute variable such as colour naming. Isolating the attribute of colour naming provided one of the main criteria for selecting a suitable method of determining the impact. It was important that the impact of any extraneous variables was limited as much as possible to provide valid results. It was important that there was a balance between limiting the influences of extraneous variables and also still incorporating the context of online fashion retailing within the experiments. Therefore the first experiment was designed to isolate and highlight the colour naming variable and measure the impact of the colour naming categories using the simplified emotion scale. This provided benefits of validity through well-grounded research but this simplification also meant that the respondents could be asked to give their responses to numerous stimuli without the risk of fatigue. The ability to ask the respondents their emotional responses to many stimuli reduced the risks of the impact of product preference and involvement as many products, and therefore many colour names, could be used in the experiments. The results of the questionnaire design facilitated the construction of a questionnaire that asked the respondents to give their emotional responses through the items of pleasure, arousal and dominance to the four colour naming categories of common, common descriptive, unexpected descriptive and ambiguous each on 10 products of varying styles and colours.

The colour naming categories were measured to determine their impact on the emotional response scale items of pleasure, arousal and dominance with the implementation of the self-assessment manikin on a total of 83 respondents across 10 products with 4 colour naming categories.

The results of the first part of the questionnaire were analysed using ANOVA. The results of the reliability test show that colour naming was successfully highlighted and isolated. The reliability is important as it demonstrates that the colour naming variable was measured without factors such a colour/ product preference or product involvement being influential in the respondents.
decision making. The results show that colour naming does have an impact on emotional responses. Statistical significance was found for the differences between common colour names with the other three colour naming categories on all three of the emotional scale items. Smaller variations were also found between common descriptive and unexpected descriptive. This result suggests that it would be far better for online fashion retailers to use any other colour naming categories except common colours to evoke emotional responses. These results are significant as many online fashion retailers use common colour names such as red or pink and this research provides the evidence to suggest it would be beneficial to use more complex colour names such as scarlet red, flame red, red alert, and flamingo pink, sunset pink and flirty pink to produce an emotional response.

The results provide evidence to suggest that the impact of the common descriptive, unexpected descriptive and ambiguous colour names all yielded positive responses on the emotional response scales. This suggests that the use of colour names such as cornflower blue, periwinkle blue and Riviera blue are more likely to produce positive emotional reactions for online fashion consumers and therefore makes the case for online fashion retailers to move away from using common colour names. Positive emotional responses within the online shopping environment is beneficial to online retailers as this has the potential to induce approach behaviours and may therefore increase sales.

The next part of this chapter outlines the 2nd part of the questionnaire given to the respondents. This section also presents the analysis and results of the Experiment 2.

5.13 Experiment 2

In Experiment 2 the participants were required to browse around a mock website and look at the products that they were drawn towards. The minimum amount of information was given on the website to still give the impression of a realistic online environment, however the information was kept to a minimum to reduce the impact of the extraneous variables, as recommended by Webb (1992).

All of the products featured on the website will all be given the same type of colour name therefore 4 different websites were created. The colour names presented on the website was either common, common descriptive, unexpected descriptive or ambiguous. The participants were asked to browse the site to provide a more realistic experience.

5.14 Experiment 2- procedure

The respondents were provided with the following information about the study:

“…Welcome to the 2nd part of the online experiment!”
Please take a moment to read the following information.

This part of the experiment is intended to provide a similar browsing experience that you would expect from an online fashion retailer. In this next part of the experiment you are required to browse around the available products on the website.

Take your time to view as many products as you like, just as you would on a real online fashion website.

Please pay extra attention to the information about the products' colours.

When you have finished browsing through the website you should close the browser and return to the original window. You will then be asked to give your answers to a further 6 questions...

5.14.1 Analysis of Experiment 2
The analysis of the Likert scales used in Experiment 2 began with assigning values to each of the marks along the Likert scale. In this instance the marks along the Likert scale were coded with the numbers of 1 – 9, 1 represented strongly disagree and 9 represented strongly agree.

The analysis for Experiment 2 also used the same descriptive data analysis used for Experiment 1, including information on the mean, median and standard deviation.

An inferential technique such as the analysis of variance techniques was used to identify the nature of the relationship between the dependent and independent variables.

5.14.2 One way between groups ANOVA
One way between groups ANOVA was selected as the most appropriate technique to analyse the data from Experiment 2.

Before analysis was conducted on the data it was important to test the reliability of the scales used. Internal consistency reliability involved correlating the responses to each question in the scales with the other questions in the scales (Saunders et al., 2009). To test the reliability of the scale the Cronbach’s alpha test was conducted on the data. The results of the Cronbach’s alpha indicates the scales has good reliability of .887 normally a Cronbach’s alpha score of .7 is acceptable for a new scale (Pallant, 2007), thus the colour name appeal scale reaches the level of reliability required for a new scale.

ANOVA requires the data to be normally distributed (Pallant, 2007). The normality of data can be determined by the kurtosis and skewness of a distribution from a histogram and Normal Q-Q plots. Once again, the data’s Q-Q (quantile - quantile) plots and histograms were studied to determine the normality of the data, these can be found in Appendix 4.
Some outliers were found in the data for the items of likeability, appropriate and matches. Pallant (2007) suggests that if outliers are discovered it is prudent to determine their impact before deciding what course of action to consider. The impact of the outliers is determined by comparing the mean values and the 5% trimmed mean Pallant (2007). In this instance the outliers appear to have little effect as the differences between the means and the 5% trimmed means is small, therefore it is more valuable to retain these values (Table 5-13).

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>5% trimmed mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Likeability</td>
<td>5.986</td>
<td>6.051</td>
</tr>
<tr>
<td>Appropriate</td>
<td>5.917</td>
<td>5.994</td>
</tr>
<tr>
<td>Matches</td>
<td>5.780</td>
<td>5.824</td>
</tr>
</tbody>
</table>

Table 5-13 Identification of outliers in the data

The assessment of normality concludes that all data has a normal distribution.

5.15 Treatment of the data

<table>
<thead>
<tr>
<th>Website Visited</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.00 Common</td>
<td>17</td>
<td>23.3</td>
<td>23.3</td>
<td>23.3</td>
</tr>
<tr>
<td>2.00 Common descriptive</td>
<td>18</td>
<td>24.7</td>
<td>24.7</td>
<td>47.9</td>
</tr>
<tr>
<td>3.00 Unexpected descriptive</td>
<td>19</td>
<td>26.0</td>
<td>26.0</td>
<td>74.0</td>
</tr>
<tr>
<td>4.00 Ambiguous</td>
<td>19</td>
<td>26.0</td>
<td>26.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>73</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 5-14 Frequency of website distribution of the colour naming mock websites

Table 5-14 shows the percentage of the respondents that were directed to each of the versions of the online website, these are in the left column and are listed as 1,2,3,4 representing common, common descriptive, unexpected descriptive and ambiguous respectively. A randomising link assigned the respondents to each website and the figures in the frequency column represent this.

The homogeneity of variance was used to interpret the impact of variances in the group sizes, this is tested using Levene’s test. All of the items in the scale did not violate the assumption of homogeneity variance.

5.16 Results

The results for the items within the colour name appeal test will now be analysed and presented to determine the results and the presence of a statistical significance.

The items used to measure the appeal of a colour name are presented below:
1. The colour names used in the website are pleasing
2. I like the colour names used in the website
3. The colour names used in the website are emotionally appealing
4. The colour names used in the websites are interesting
5. The colour names used in the website matches the colour of the product
6. The colour names used in website are appropriate.

Each of the items within the construct of colour name appeal was analysed to determine the variances and statistical significance.

5.16.1.1 Pleasing

1. The colour names used in the website are pleasing

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how pleasing the colour names were perceived as part of the colour name appeal test. A statistical significance is reported at the p<0.05 level: F = (3, 72) = 8.515, p=.000. The effect size is calculated using partial eta squared and is 0.270 indicating a large effect for the colour naming categories on the perception of how pleasing the colour names are. Post-hoc comparisons using the Tukey HSD test indicated the mean score for common colour names (M= 4.294, SD= 1.358) was significant difference from common descriptive (M= 6.388, SD= 1.786), also from unexpected descriptive (M= 6.210, SD= 1.548) and ambiguous colour names (M= 6.842, SD= 1.708). Common descriptive, unexpected descriptive and ambiguous colour names did not differ significantly. The mean plots across the colour naming categories for the ‘pleasing’ item are shown in figure 5-6.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>4.294</td>
<td>1.358</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>6.388</td>
<td>1.786</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>6.210</td>
<td>1.548</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>6.842</td>
<td>1.708</td>
</tr>
</tbody>
</table>

Table 5-15 Descriptive statistics for the Pleasing item of the colour appeal construct for the colour naming categories
Quantitative data collection

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Figure 5-6 Means plots of 'Pleasing' across the colour naming categories

5.16.1.2 Likeability

2. I like the colour names used in the website

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how likeable the colour names were perceived as part of the colour name appeal test. A statistical significance is reported at the p<.05 level: F = (3, 72) = 11.765, p = .000. The effect size is calculated using partial eta squared and is 0.338 indicating a large effect for the colour naming categories on the perception of how likeable the colour names are. Post-hoc comparisons using the Tukey HSD test indicated the mean score for common colour names (M= 4.000, SD= 1.732) was significant difference from common descriptive (M= 6.500, SD= 1.653), also from unexpected descriptive (M= 6.63, SD= 1.460) and ambiguous colour names (M= 6.631, SD= 1.460). Common descriptive, unexpected descriptive and ambiguous colour names did not differ significantly.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>4.000</td>
<td>1.732</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>6.500</td>
<td>1.653</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>6.631</td>
<td>1.460</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>6.631</td>
<td>1.460</td>
</tr>
</tbody>
</table>

Table 5-16 Descriptive statistics for the Likeability item of the colour appeal construct for the colour naming categories
5.16.1.3 Emotionally Appealing

3. The colour names used in the website are emotionally appealing

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how emotionally appealing the colour names were perceived as part of the colour name appeal test. A statistical significance is reported at the p<.05 level: F= (3, 72) = 14.264, p=.000. The effect size is calculated using partial eta squared and is 0.382 indicating a large effect for the colour naming categories on the perception of how appealing the colour names are. Post-hoc comparisons using the Tukey HSD test indicated the mean score for common colour names (M= 3.235 SD= 1.985) was significant difference from common descriptive (M= 6.500, SD= 1.617), also from unexpected descriptive (M= 6.052, SD= 1.580) and ambiguous colour names (M= 6.526, SD= 1.775). Common descriptive, unexpected descriptive and ambiguous colour names did not differ significantly between them.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>3.235</td>
<td>1.985</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>6.500</td>
<td>1.617</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>6.052</td>
<td>1.580</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>6.526</td>
<td>1.775</td>
</tr>
</tbody>
</table>

Table 5-17 Descriptive statistics for the Emotionally Appealing item of the colour appeal construct for the colour naming categories

Figure 5-7 Means plots of 'Likeable' across the colour naming categories
Quantitative data collection

The importance of colour naming for online fashion retail

5.16.1.4 Interesting

4. The colour names used in the websites are interesting

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how interesting the colour names were perceived as part of the colour name appeal test. A statistical significance is reported at the p<.05 level: F= (3, 72) = 30.513, p=.000. The effect size is calculated using partial eta squared and is 0.570 indicating a large effect for the colour naming categories on the perception of how interesting the colour names are. Post-hoc comparisons using the Tukey HSD test indicated the mean score for common colour names (M= 2.882 SD= 1.691) was significant difference from common descriptive (M= 7.000, SD= 1.495), also from unexpected descriptive (M= 7.000, SD= 1.563) and ambiguous colour names (M= 7.210, SD= 1.583). Common descriptive, unexpected descriptive and ambiguous colour names did not differ significantly between them.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>2.882</td>
<td>1.691</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>7.000</td>
<td>1.495</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>7.000</td>
<td>1.563</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>7.210</td>
<td>1.583</td>
</tr>
</tbody>
</table>

Table 5-18 Descriptive statistics for the Interesting item of the colour appeal construct for the colour naming categories
The importance of colour naming for online fashion retail

Quantitative data collection

The colour names used in website are appropriate.

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how appropriate the colour names were perceived as part of the colour name appeal test. A statistical significance could not be reported for this item of the colour name appeal test $F= (3, 72) = .971, p= .411$ and therefore there are no significant differences between the colour naming categories on the measure of appropriateness. As statistical significance was not reached by this item Post-hoc tests cannot be carried out.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>5.235</td>
<td>2.411</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>6.111</td>
<td>2.193</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>6.368</td>
<td>1.498</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>5.894</td>
<td>2.105</td>
</tr>
</tbody>
</table>

Table 5-19 Descriptive statistics for the Appropriate item of the colour appeal construct for the colour naming categories.

Figure 5-9 Means plots of 'Interesting' across the colour naming categories

5.16.1.5 Appropriate

The colour names used in website are appropriate.

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how appropriate the colour names were perceived as part of the colour name appeal test. A statistical significance could not be reported for this item of the colour name appeal test $F= (3, 72) = .971, p= .411$ and therefore there are no significant differences between the colour naming categories on the measure of appropriateness. As statistical significance was not reached by this item Post-hoc tests cannot be carried out.
5.16.1.6 Matches

6. The colour names used in the website matches the colour of the product

A one way between groups analysis of variance was conducted to explore the impact of the colour naming categories on how much the respondents thought the colour names matched as part of the colour name appeal test. A statistical significance could not be reported for this item of the colour name appeal test: F(3, 72) = 1.326, p = .273 and therefore there are no significant differences between the colour naming categories on the measure of matching. As statistical significance was not reached by this item Post-hoc tests cannot be carried out.

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>N=</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>17</td>
<td>5.294</td>
<td>2.592</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>18</td>
<td>5.389</td>
<td>2.145</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>19</td>
<td>5.894</td>
<td>1.629</td>
</tr>
<tr>
<td>Ambiguous</td>
<td>19</td>
<td>6.473</td>
<td>1.611</td>
</tr>
</tbody>
</table>

Table 5-20 Descriptive statistics for the Matches/ suitability item of the colour appeal construct for the colour naming categories

<table>
<thead>
<tr>
<th>Colour naming categories</th>
<th>Pleasing</th>
<th>Likeable</th>
<th>Emotionally Appealing</th>
<th>Interesting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>4.294</td>
<td>4.000</td>
<td>3.235</td>
<td>2.882</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>6.388</td>
<td>6.500</td>
<td>6.500</td>
<td>7.000</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>6.210</td>
<td>6.631</td>
<td>6.052</td>
<td>7.000</td>
</tr>
</tbody>
</table>

Table 5-21 Table of the colour naming categories and the mean scores of the colour name appeal construct items

Table 5-21 illustrates the differences between the mean scores for the colour naming categories against each of the statistically significant colour name appeal construct items. The figures were used to create the graphs in the next section.

5.16.2 Renaming the colour name appeal factor

Due to 2 of the original colour name appeal scale items not meeting statistical significance, it would be prudent to rename the construct. The items that have been removed are:

5. The colour names used in the website matches the colour of the product
6. The colour names used in website are appropriate.
Both of these items represented how well the colour name was suited to either the colour or the website. As these items have been removed further assumptions about the impact of these items cannot be made.

The remaining items of the construct are presented below:

1. The colour names used in the website are pleasing
2. I like the colour names used in the website
3. The colour names used in the website are emotionally appealing
4. The colour names used in the website are interesting

After reviewing the remaining items it is evident that the word ‘appeal’ is still a good representation of the reduced construct. Therefore the name of the construct will not change remaining as the ‘colour name appeal’ construct.

5.16.3 **Graphical data interpretation of Experiment 2 results**

The mean scores for the colour naming categories against the colour name appeal construct are illustrated with figures 5-12 and 5-13. These line graphs depict the relationships between the colour naming categories and the corresponding scores on the colour name appeal items.

![Graph representing the change in the colour name appeal means for the colour naming categories](image)

**Figure 5-10** Graph representing the change in the colour name appeal means for the colour naming categories
Figure 5-10 illustrates the influences of the colour naming categories on the items of the colour name appeal construct. The mean scores of the scales are used to plot the graph. This graph shows the common colour names attained the lowest mean scores with a large difference across all of the items in the scale.

This graph draws the assumption that the respondents were relatively pleased with common colour names although their opinions towards the common colour names drop off dramatically between how pleasing the respondents perceived the colour name compared with how appealing and interesting they perceived the common colour names to be.

Ambiguous colour names achieve the highest rating for each of the colour name appeal items compared against the other colour naming categories.

The respondents perceived the common descriptive colour names to be of roughly equal opinions for pleasing, likeable and appealing and this increases for the perception of how interesting the common descriptive colour names appear to be. This also follows the trends on the other colour naming categories.

Unexpected descriptive colour names appear to vary relatively a large amount compared to the common descriptive colour names and ambiguous colour names. Unexpected descriptive colour names appear to be perceived to be quite a lot more interesting than appealing.
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Figure 5-11 Graph representing the impact of the colour naming categories on the colour name appeal items

Figure 5-11 illustrates the way the colour naming categories compare to the colour name appealing items of pleasing, likeable, appealing and interesting. The graph illustrates a large difference between the mean scores of the common colour names compared with the remaining colour naming categories; this illustrates a large difference in the respondents’ perceptions of the colour naming category.

The ‘interesting’ item within the colour name appeal construct has the largest range of mean scores across the colour naming categories.

This line graph illustrates that the respondents appeared to have an overall preference for the ambiguous colour names for the remaining colour appeal construct items.

Arousal was most influenced emotional response by the colour naming categories and it increases consecutively for each of the colour naming categories.

5.17 Results of Experiment 1 and 2

The results of Experiment 1 and 2 will now be considered together to determine the impact of the colour naming categories on young online fashion consumers with respect to the affective responses and the colour appeal items.
The goal of Experiment 1 was to isolate and highlight the colour naming variable in order to establish if the colour naming categories could impact on the respondents’ affective responses. The goal of Experiment 2 was to determine the impact of the colour naming variable within the setting of an online fashion retailer; this was measured using a new construct of colour name appeal. The results of Experiments 1 and 2 demonstrate the colour naming categories are influential for young online fashion consumers on both the emotional responses scale and the colour name appeal construct. So far the results show promise of a causal relationship between the colour naming variable and on emotional responses and colour name appeal.

In general the perception of the common colour naming category appears to be low as illustrated by the respondents score of this colour naming category on the emotional responses scale and the colour name appeal construct. It could be suggested that the common colour names performed poorly on both experiment for both measures against the other colour naming categories. Independently many of the results have demonstrated the largest differences between the common colour names and the ambiguous colour names.

The respondents scored the common descriptive colour name evenly for being pleasing, likeable and appealing. Common descriptive colour names also scored the highest out of the entire colour naming categories for pleasure item of the emotional response scale.

Unexpected descriptive colour names scored consistently well across all of the scales items. The results of the tests to measure the impact of the unexpected descriptive colour name is always comparable with the results from at least one other colour naming category, this meant this colour name category didn’t appear to have the highest single score on any of the measures. This could suggest a reliable alternative in a colour naming strategy.

Overall it could be assumed that ambiguous colour names are preferable if that preference is determined by either emotional responses or colour name appeal. Young online fashion consumers have demonstrated an interest, a liking and a positive emotional response for this category of colour name.

5.18 Graphical data interpretation of Experiment 1 and 2 results

Figure 5-12 shows the mean results from both experiments for each of the colour naming categories.

One of the obvious remarks about the graph is the variances of the mean scores of the emotional responses compared with the scores of the colour name appeal construct. The differences in the scores of the colour name appeal construct are much more exaggerated than the difference of the emotional responses. This could be due to the addition of context to the experiment as it was measured within an online fashion retailing setting on young online fashion consumer or due to the scale items itself or due to treatment of the data in Experiment 1.
However despite the differences in the variations both scales do demonstrate similarities such as lower overall scores for common colour names and higher overall scores for ambiguous colour names. And in the majority of cases the means score increase along with the colour with the colour naming categories. This suggestion meets the requirements of an inferred cause-and-effect (Malhotra, 2004) relationship and therefore suggests that the colour naming categories cause an effect on young online fashion consumers’ emotional responses and influences the appeal of a colour name within the online fashion retailing context.
## Figure 5-12 Differences in the mean scores for the emotional response items and the colour name appeal items of each of the colour naming categories

<table>
<thead>
<tr>
<th>Colour Name Category</th>
<th>Pleasing</th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common</td>
<td>4.294</td>
<td>6.388</td>
<td>6.21</td>
<td>6.842</td>
</tr>
<tr>
<td>Likeable</td>
<td>4</td>
<td>6.5</td>
<td>6.631</td>
<td>6.631</td>
</tr>
<tr>
<td>Emotionally Appealing</td>
<td>3.235</td>
<td>6.5</td>
<td>6.052</td>
<td>6.526</td>
</tr>
<tr>
<td>Interesting</td>
<td>2.882</td>
<td>7</td>
<td>7</td>
<td>7.21</td>
</tr>
<tr>
<td>Pleasure</td>
<td>5.31</td>
<td>5.65</td>
<td>5.44</td>
<td>5.47</td>
</tr>
<tr>
<td>Arousal</td>
<td>4.05</td>
<td>4.55</td>
<td>4.73</td>
<td>4.82</td>
</tr>
<tr>
<td>Dominance</td>
<td>4.43</td>
<td>4.72</td>
<td>4.64</td>
<td>4.75</td>
</tr>
</tbody>
</table>
5.19 Summary

This chapter has presented the finding of 2 experiments that contribute towards answering the research aim of this study.

In line with the research aim, the results show that there is a significant relationship between the colour naming categories with emotional responses and colour name appeal. This suggests that online fashion consumers would be more likely to gain an affective response from ambiguous colour names (those such as St Tropez Blue, Desert Flower and Fiesta Red) more than any of the other colour naming categories. However there is a significant difference between the affectivity of common colour names and the other colour naming categories, suggesting that the use of common colour names (such as red, blue and green) should be avoided as there are many more beneficial alternatives.

The next chapter will detail the qualitative data collection procedure and the variables used in these experiments. The qualitative data collection answers the second part of the research aim and also considers the whole research question within the specified context.
6 Qualitative data collection

6.1 Overview
The second section of the data collection aims to explore the impact colour naming has on the consumers’ purchase behaviour and cognitive response. Qualitative data collection will be used to satisfy the second part of the major research aim.

The aim of this study is to:

“Develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes”.

Qualitative research is suitable for the investigation of understanding the meanings and interpretations that respondents assign to behaviours, objects and events (Hennink et al., 2011) which cannot be eloquently quantified. Qualitative data collection techniques have been selected for this part of the study predominantly because of the ability to isolate the colour naming attribute within an interview situation and the ability to use projective techniques to gain a deeper understanding of the impact of colour naming on consumers’ purchasing behaviour.

In order to fulfil the research aim, the following objectives have been identified:

1. To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.
2. To generate a hypotheses on the impact of colour naming.
3. To evaluate the emotional responses to colour naming.
4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.
5. To evaluate the cognitive responses to colour naming.
6. To evaluate the impact of colour naming on fashion consumers and their purchase outcomes.
7. To establish the impact of colour naming on fashion consumers.

The hypotheses are also used to guide the qualitative research by providing some of dependent variables to create a mix of inductive and deductive concepts. The data collected in the qualitative data collection is operationalised into quantitative data to test the qualitative hypotheses.

The hypotheses that were produced from identifying a gap in the literature from the literature review are as follows:
• **Colour names are processed using imagery processing**
  - Colour is perceptual and therefore may elicit the information processing type associated with the processing of perceptual information (MacInnis and Price, 1987).

• **Colour names are processed using discursive processing**
  - Colour naming is verbal information and therefore maybe processed through the discursive type of processing (MacInnis and Price, 1987).

• **Colour names elicit emotions**
  - Colours are known to produce affective responses (Valdez and Mehrabian, 1994) and therefore as colour naming is a modality of colour then it may also produce an affective response.

• **Colour names elicit cognitions**
  - Colour is one of the most important product characteristics especially within the context of fashion retailing (Nitse et al, 2004); therefore any information about a product’s colour is regarded as valuable product information.
  - Colour names highlight product features and thus are involved with providing ideas about the product. (Graumann, 2007)
  - Colour names form part of the information package about a product and product information is used in product evaluation (Kim and Lennon, 2008) and therefore they may elicit cognitions based on evaluation.

• **Colour names may impact purchase intent**
  - Product information reduces perceived risks to the consumers and colours evoke emotions (Valdez and Mehrabian, 1994) and indirectly influences purchase intention (Babin et al., 2003) and since reducing perceived risk and increasing emotions within the consumption setting are important determinants of purchase intention, then colour names impact on purchase intentions.

The objectives and hypotheses guide this chapter to fulfil the research question. The specific aim of this chapter is to determine and evaluate the online fashion consumers’ experience of colour naming and to determine the potential impact on purchase intentions.

### 6.2 Qualitative technique adopted

The aim of the qualitative data collection is to evaluate consumers’ attitudes, thought, feelings and potential behaviours towards colour naming with particular attention paid to the previously identified constructs of cognition and purchase behaviour. These aims are satisfied using the methodologies that were presented in chapter 4. In-depth interviews utilise photo elicitation, sorting task, and a laddering technique.

The qualitative data collection will be begin with a deductive approach, by making use of previous literature and the use of questions / statements to guide the qualitative techniques and
will also accept the use of inductive approaches that are more in agreement with traditional qualitative techniques.

6.3 Content analysis

The transcriptions were used for the analysis, during which the text was scrutinised to identify salient points made by the interviewees. These salient points were extracted from the text and tabulated to provide a quicker method of locating the important text to be used in the coding stage. The coding process refers to the identification of significant statements, issues, topics and ideas that are apparent within the transcribed data (Hennink et al., 2011). Coding is a method of refining the data into manageable and significant portions ready to be used in further analysis. Coding enables the differentiation and combination of data in order to make reflections of the data as a whole (Miles and Huberman, 1994). Once the key themes were elicited they were then categorised for MEC analysis into attributes, consequences, values (Gutman, 1982) and purchase outcomes (Pornpitakpan, 2004). The categories for coding are identified through key words and phrases from the transcribed interviews in addition to the constructs derived from the literature (Gruber, 2011).

The transcription of the interviews can be found in Appendix 5. In addition, tables are presented in Appendix 6 for each of the colour naming categories depicting the codes and the evidence for the codes that were used in the analysis stage.

The categories identified in the literature chapters 2, and 3 namely information processing, providing information and emotional responses and hedonic experiences were applied to the analysis of the data from the interviews. New themes also emerged from the data, which were recurrent and hence were interpreted to be common themes throughout the interviews worthy of further analysis. Therefore priori and inductive coding processes were applied.

Each of the identified constructs including the new themes will be discussed with respect to the meaning of the construct and the evidence from the all of the interviews across the entire colour naming categories for each construct. Where evidence is supplied for the construct, the location of the evidence is written in brackets i.e. (9, 61), the first number is the interview number containing the text i.e. interview 9, the second number provides the line number for the location of the text within the interview, i.e. line number 61. Approximately 5 examples are used to demonstrate the evidence for each of the constructs, although more examples can be found in the Appendix 6.

6.4 Categories and antonyms

In order to present a fair account of the analysis of the qualitative data collection both the categories and the antonyms of the categories are presented in the data analysis. The
antonyms of categories do not occur regularly throughout the data however it is important to represent each category from all angles as were discussed by the respondents to portray an accurate representation of the data. Therefore wherever there is evidence of the antonym of a category it is included in the analysis and illustrated in the content analysis.

6.5 Colour perception

The group of codes within colour perception represents the core construct for this study. Colour perception includes the sub constructs of providing colour confidence, colour information processing, providing ideas about the colour and providing specific colour information in addition to the antonyms of these sub constructs. The construct is formed from the idea that colour information is important to online fashion consumers as mentioned in section 2.3. However how colour information is perceived by online fashion consumers is not covered as there a literature gap in this area.

<table>
<thead>
<tr>
<th>Colour perception</th>
<th>Colour information processing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour confidence</td>
<td>Helps me think about what the colour is</td>
</tr>
<tr>
<td>Provides ideas about the colour</td>
<td>Know what the colour is</td>
</tr>
<tr>
<td>Specific colour information</td>
<td>Provides some guidance about what the colour is</td>
</tr>
<tr>
<td></td>
<td>Colour is dark/ light</td>
</tr>
<tr>
<td></td>
<td>Colour is bright/ dull</td>
</tr>
<tr>
<td></td>
<td>Colour is redish*</td>
</tr>
</tbody>
</table>

*As in similar to red or any other ‘main’ colour.

6.5.1 Colour information processing

The interview participants explained how information about a product’s colour can help them to establish information about the product’s colour.

“Int9: yes because it is giving me information about the colour but I also need information about the product so I would have to evaluate that too, I need to look at the styling and the components they’ve used to make the product as well. But it helps me evaluate the colour.” (9, 61)

“Int7: yes it is, because when you are online shopping you need a bit of help with the colour.” (7, 172)

“…I think it is more description than the other 2 names, and as I say think description is really important online.” (13, 215)
Qualitative data collection

“...because I understand what sea green is, and I’ve got the idea in my head what a sea green is. And it helps me to determine what green it is because I know it isn’t lime green or forest green, it is sea green.” (5, 310)

“Int7: initially it is just evoking images, but then if I thought about it more I guess it does evoke images of that particular colour, but I didn’t really think about that straight away. It says fiesta red and it says red, so I don’t really have to think that it would be the sort of red that you would go straight to the image to see the colour.” (7,19)

6.5.1.1 Colour information processing antonym

In some instances the respondents discussed the occasions when the colour name did not provide any colour information.

“...but also the downside is that I don’t really know what colour magnolia was, if it wasn’t next to it, so that might be a little bit confusing.” (11, 175)

“Int11: no I think so actually, that would make me worried, because I wouldn’t know what colour the magnolia was...” (11, 192)

This suggests it is important to provide the consumers with a colour name that they can easily process, as the processing may led to information about the colour.

6.5.2 Colour confidence

The interview respondents felt they had confidence in knowing the colour when the colour name matched their perception of the colour name and the image of the products and that these all portrayed the same colour. This category is used when the respondents demonstrated a certainty about the colour, that is, that they felt they knew exactly what colour was suggested by the colour name.

“I should then be more confident in the fact that this is going to turn out as fiesta red. So the effort that the retailer has gone to effort of giving me much more information about the red, rather than just saying its red as that could be anything in the spectrum of red and I wouldn’t know exactly whereas with this I can feel like I know precisely what this colour is.” (1, 9)

It reassures me that it’s not just the light from when the picture was taken and it’s not just the image that looks lighter so it reassures me that it is a specific type of red. (2, 44)

“Int2: with the colour you are reassured that that is what you are going to get,...” (2, 98)
Qualitative data collection

“And that definitely does look like tomatoes or how I think tomatoes look but if that red didn’t look like tomatoes then I probably wouldn’t have chosen it but I think they match up really well” (5, 59)

“Int11: yes I would say so as long as it’s got like the orange in it so you know what colour it is and then this adds (crème) that attractiveness to it so I like that one. Because it is descriptive of the colour, it is quite clear what colour it is but also it makes it seem attractive.” (11, 207)

“Int13: yes its helping me know what the colour is. If I saw the name without the picture I would straight away picture bright pink.” (13, 412)

“Int14: it’s the colour of a fruit salad sweet, I could have pictured it, not like with the rose petal cream you wouldn’t have necessarily known what it was but this one I knew it was going to be that colour.” (14, 125)

In some instances as demonstrated by the interview transcriptions, the colour name provided the respondents with enough colour information and led the respondents to have confidence in the colour. A confidence in the colour suggests respondents felt comfortable that they had decoded enough specific information to have a strong idea about the colour.

6.5.2.1 Colour confidence, Antonym

In some instances the respondents were confused by the information provided by the colour name about the colour of the product. This confusion has been categorised as the antonym of colour confidence as it is the opposite of having confidence in knowing what the colour of the product is, however these incidences were rare.

“But I am only confused in terms of colour, I am not confused in terms by the material because I expect it to be floaty and for it to represent waves and that, it’s just the colour that I am confused about it.” (13, 335)

6.5.3 Provides ideas about the colour

Respondents often suggested that the colour name provided them with ideas about the colour. This suggests the colour name supplies to impetus to decode the colour name and provide the respondents with ideas about the colour that can be used to determine the colour.

“...and the colour, well it’s an inbetweeny colour as there are certain shades that are neither this nor that, if you call that orange it wouldn’t work, because it definitely not orange and it’s not yellow, it’s like a mix of the two which sunsets can be, so it’s a good way of describing it. It’s a good way of describing a difficult colour I think” (2, 152)
“Well it’s summer and you want to buy summery looking clothes and part of that are bright colours like oranges and yellows and that product is and sunset you would associate with summer time,…” (2, 172)

“...I think it is a pretty colour, it is very feminine, it is that little bit softer than orange.” (5, 392)

“Int6: it is a nice sounding colour and the name matches the item. It evokes images of an orangy, reddy, yellowing sort of colour and you knew it was going to be one of those colours.” (6, 158)

“It’ll give you the imagery in your head of what the packaging looks like and then you think about it and the colour and compare it to the product in front of you and you realise it is the same colour and that makes me happy. “ (9, 51)

“...reminds me of fiery things so it made me think that would be nice and bright and powerful and mainly just because it really did say more about the colour.” (16, 5)

“sage is a leaf well a herb and I can see it being that kind of green the colour is quite a natural colour green it’s not a dyed green colour, it isn’t like a neon green, so it’s a nice way of describing that shade.” (2, 259)

Many of the respondents suggested that the colour names provided them with ideas about the product, this suggests that colour names frequently provided the initial stimuli in the process of colour evaluation and may then assist the respondents to attain colour information.

6.5.4 Specific colour information

Respondents discussed the occasion when the colour name provided them with specific information about the colour of the product. This category is used when the respondents recalled details about the colour such as the tone, shade or hue of the colour.

“Int5: well because it has a brassy colour which is more like tomatoes, and if I’m looking for a red then I would like to know what kind of red it would be.” (5, 108)

“Int10: I know this sounds silly but it does because fruit salad sweets are pink and yellow and if you mix it up you kind of getting a sort of orangey pink colour. Yes I know it sounds a bit stupid it does, I’m kind of thinking pastel colours and kind of like soft pinks and yellows and that kind of spectrum of colours.” (10, 80)

“...well if you think of cream you think of fondant but I think it is all wrapped up together so cream would be girly and pearly and the orange helps me think that it’s the pastel colour.” (10, 241)

“Int13: it’s quite bright. Like a bright colour, quite strong. It is quite bright actually.” (13, 14)
The new construct of colour perceptions provides a breakdown of the ways colour naming assists in providing the respondents with colour perception. As mentioned in Chapter 2.6 colour perception is individual as many factors impinge on it, however the perception of colour provides material in which information is gleaned about a colour. Colour perception from a colour naming perspective is categorised by four items; colour information processing, colour confidence, provides ideas about the colour and specific colour information.

### 6.6 Aiding the shopping experience

Many respondents discussed how colour names could impact on their online shopping experiences. The way in which colour names facilitated these experiences varied and included a broad spectrum of ideas. The table below summarises the ways the respondents found colour naming to assist with aiding the shopping experience.

<table>
<thead>
<tr>
<th>Aiding the shopping experience</th>
<th>Hedonic aids</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Escapism/ fantasy</td>
</tr>
<tr>
<td></td>
<td>Enjoyment</td>
</tr>
<tr>
<td></td>
<td>Leisure</td>
</tr>
<tr>
<td>Looking more in-depth</td>
<td>Looking/ consider the product in more depth/ detail</td>
</tr>
<tr>
<td>Shopping process</td>
<td>Effective shopping process</td>
</tr>
<tr>
<td></td>
<td>Efficient shopping process</td>
</tr>
<tr>
<td></td>
<td>Guides the transaction</td>
</tr>
<tr>
<td>Facilitates evaluation</td>
<td>Aids the decision making process</td>
</tr>
<tr>
<td>Product search</td>
<td>Browse for products</td>
</tr>
<tr>
<td></td>
<td>Facilitates searching</td>
</tr>
<tr>
<td>Spend longer online</td>
<td>Spend/ stay longer online/ website</td>
</tr>
<tr>
<td>Compare products</td>
<td>Facilitates the comparison with other products</td>
</tr>
</tbody>
</table>

#### 6.6.1 Hedonic aids of the shopping experience

As previously mentioned in Chapter 3.10, if the motivations to shop were divided into two motives the first being for functional reasons where the emphasis is on making a good purchase decision then the second motivation would be for enjoyment’s sake (Babin et al., 1994). The consumption of fashion items especially is motivated by more than the need to acquire goods as the consumption of fashion items is also motivated by the experience gained from shopping. Therefore it is important for online fashion retailers to consider the consumers emotional responses and provide a hedonic shopping experience with the necessary product information which provides a balance between fun and function (Valacich et al., 2007).

From the analysis of the transcribed interviews the respondents discussed the importance of enjoyment to the online shopping experiences with respect to colour naming.

“Int1: it just heightens my enjoyment of the online shopping process.” (1, 241)
“Int8: I would definitely browse around this website more if they had names like this, they’re entertaining.” (8, 355)

“...if it’s fun it kind of adds more fun to the shopping process...” (1, 122)

Enjoyment is often a motivation for in-store shopping (Dennis et al., 2004) and online shopping (Overby and Lee, 2006). Providing a more hedonic experience for the online consumer can have an impact on purchase behaviour, and is even able to increase brand loyalty (Chitturi et al., 2008). Within an online retailing context, the experience of using the website can become valuable because of the hedonic interaction and not because of the utilitarian benefits it offers (Jayawardhena and Wright, 2009).

Experiential consumption is a consumption experience which is directed toward the pursuit of fantasies, feelings, and fun (Holbrook and Hirschman, 1982). The importance of enjoyment within the online shopping experience was further described by the respondents and includes experiences such as escapism and fantasy.

“Int4: it is important that it feels natural because it is refreshing, away from your day to day routine of work so it is almost a release, it is getting away from it.” (4, 224)

“Int4: it makes me think about being in a place that I am not now, I mean like escapism.” (4, 228)

“...and it is providing a bit of a fantasy around this top because if I am looking for an item especially if it an impulse buy item, if I don’t need it I’m just browsing, I would be wanting to think of an occasion I could wear it to and try to justify it to myself, whereas if I’ve got a fantasy in my head of when I’m going to wear it...” (5, 217)

“And then you are thinking of yourself in that scenario, it is transporting you to a fantasy.” (7, 144)

“Yeah there are seas that colour in the Maldives in places like that and you would wear a floaty blouse like that in the evening when you are going out for a walk with a nice pair of white trousers and a pair of gold sandals on a hot evening.” (8, 251)

In this instance hedonic shopping experiences are those that either add to the enjoyment of the shopping experience or provide a route to fantasy and escapism.
6.6.2 Looking more in-depth
Looking more in depth describes the respondents desire to seek out further details about the product, including looking at the product images, videos and reading other written information about the product.

“And want to look nearer and see what the details are, that sort of thing...” (12, 269)

“I would certainly be more inclined to look at a different view of it. To explore different images of it and videos...” (2, 141)

“Int2: Yes it would make me more inclined to look at the rest of the images. It wouldn’t make me think that I like the name so I want to buy it, but I would think that I like the name so what’s it all about which would make me look at the images and then if I liked it and wanted it I’d buy it, so it would definitely make me explore the other images.” (2, 309)

“Int16: again because I would want to know more information about what I was getting and so I would want to look and see the different pictures the different views of it to see if I could see more information about the colour on it, if it’s the same on the front as it is the back. I would like to get as much information as possible before I buy something.” (16, 202)

“Int4: it would impact on me because it would encourage me to look at the product in more detail.” (4, 119)

Many of the respondents brought up the concept of looking at the product in more depth, thus highlighting the importance of gaining as much information as possible to use in the product evaluation stage of consumption. As consumers cannot physically examine products online then many visual product presentations along with detailed verbal product information is crucial for consumers (Kim and Lennon, 2010). This is especially important for online apparel retailing because assessment of apparel products is more intricate and requires more in-depth product examination before purchase (Eckman et al., 1990). It is recommended that pure play retailers should focus on product information to enable consumers to carry out an in-depth product examination before purchasing. This can result in consumers feeling secure and reduce the perceived risks of shopping online (Kim and Lennon, 2010).

6.6.3 Shopping process
Respondents discussed the importance of an efficient online shopping process that facilitates their shopping experience and would guide the transaction. One such effective process would be one that enables consumers to quickly find the right product and that facilitates the transaction whether it is in the evaluation stage or the purchase stage.
“Online shopping is meant to be a quick process you don’t want to have any doubt you just want to know that colour is going to be that colour when it arrives and by being given such descriptive words as that, although it is only 1 word but in your mind’s eye it is descriptive. It’s an effective process as you think straight away that it will be the colour you are going to get, so there is no faffing about with wondering about what colour it is.” (1, 261)

“Int4: because there are a lot of products online so there are a lot of places I can look. So it is important to me it is an efficient process.” (6, 139)

“Int11: so I can find out what I want and when I want it and if I want to make a purchase I can do it as quickly as possible or if I want to just have look I can see what is out there and I will be able to do that as quick as possible.” (11, 228)

For some respondents the functionality of the website is more important than the experience gained from shopping online. In these cases online shopping would be done purely to acquire goods in the most efficient way possible.

“...the reason you are buying online is because of convenience and obviously you don’t want to be posting it back so it’s really important to be clear in what the colour is, so the customer knows what they are going to get, because they are not online to get experience, they are online to get what they want and go, so they don’t care, I think if you are online you are not going to care as much about complicated names, to make you think you want it to be clear.” (13, 376)

This is interesting as there is also a hedonic category derived from the interview transcriptions within the construct of aiding the shopping experience therefore already suggests that colour naming is able to enhance the experiential value of shopping not just the functionality as suggested by this respondent.

The experience of a smooth online transaction and the consumer’s confidence in online shopping are more likely to result in an increased purchase intention for the online retailer (Kim et al., 2009). This experience can influence customers trust in the retailer because of customer beliefs about the website. Koufaris and Hampton-Sosa (2002) showed that if customers found a website easy to use and useful, then they would view the retailer more favourably and perceive them to be more trustworthy. Information search is also more likely to occur when a website is considered easy to use (Kim, 2009), and therefore illustrating the importance of a smooth online shopping process.
6.6.4 Facilitates evaluation/ decision making

The respondents discussed how their evaluation or decision making of the product was assisted by the colour names.

“...it's just a quick thing that you notice flamingo and then think do I want it.” (1, 260)

“Int2: I feel more confident that I can make an informed decision, because I think once you go through the thoughts of do I like it or not, is it want I want, yes or no, right ok I’ll buy it so you go through all of that to make the decision you then expect to get it delivered and you have it and that’s it,...” (2, 217)

“Int8: yes it does facilitate my evaluation of it...” (8, 180)

“If I was going to make a purchasing decision because I would know what I was getting more than if it was just red or blue, just the colour because if I was going to buy a red dress or if I was going to buy a specific item online then I would be looking for something exactly like that,...” (16, 45)

“... so it matches what you think the two should be like so it helps the processing.” (7, 181)

“Int9: very important because at the end of the day I’ve got to use my money wisely so I need to make the right decisions and being in a calm environment gives me space to evaluate the product so I can decide if it is right for me.” (9, 144)

The information from these transcriptions illustrates the importance of successful evaluation in online fashion shopping. Many respondents suggested ways to facilitate the decision making process and therefore implies that the respondents require informational input to successfully evaluate a product.

Evidence of the respondents going through any product evaluation process is also included in this category.

“...so if I saw something that was peach I would know that is for the summer so that would be the chap I was looking for it would tick the box for me.” (5, 399)

“..., quite often I will put the ones I fancy in my bag and I think will go to the bag and look at them and decide which ones I actually want to buy and then discard them like weeding out the ones I don’t. So it’s like when the information is clearly next to them so when they’re in my bag it’s easier to decide which ones I actually want.” (11, 150)

“Int12: yes and I think picturing it on as well and thinking would that suit me, think if it were to have like capped sleeves where they are tight I would know that I wouldn’t be able to wear that or if it had something on it, I would have to be able see it and picture myself wearing it and
think a) would it suit me and b) would the colour go with me and then would the style suit me and that sort of thing.” (12, 420)

Complicated names were thought to hinder the decision making process.

“...they (consumers) are online to get what they want and go, so they don’t care, I think if you are online you are not going to care as much about complicated names, to make you think you want it to be clear.” (13, 379)

“Int13: I think when you are online you want it to be quick, you want it to be easy, you don’t want it to be hard and I think it’s really easy when it is clear and you know exactly what it is.” (13, 390)

6.6.5 Product search

Respondents discussed product search with regards to facilitating a product search and enabling the narrowing down of products from a large selection. Respondents discuss the importance of narrowing down the amount of products that are offered by the retailer by using a recognisable or memorable factor such as the product’s colour name.

“...I was going to browse online and I would want to go back to that top, so I could put that in a search engine because it is likely to come up because it is more original so it would be easier to find,...” (3, 91)

“Int3: it would make it easier for me to find it and buy it, I do shop online a lot and I do look at different products all the time so if I thought I like this t shirt, if it was Friday, because I usually buy something so I might search for that and find it easily and buy it.” (3, 106)

“And also when you are shopping online you start off searching and perhaps you don’t have a really specific idea of what you are looking for you are just browsing but then the more you are look at a different items you get a picture in your head of what you want and you start designing outfits and before you know it you are actually looking for something quite specific and again if you’ve got a correct name then it helps you find that specific thing, and you want it to be a specific way, you don’t know if it exists yet, but this is what you start looking for so it would exciting and exhilarating when you’ve found the missing piece of the puzzle and you’ve solved the puzzle of what you wanted and that makes me feel excited that I’ve found the perfect thing. I’ve hunted it out and here it is and when it arrives it is what I expected it to be.” (5, 170)

“...so actually without looking I would probably click on this to have a look, and then it would help me direct the search,...” (5, 312)
“It helps narrow down the search and provides information about when to wear it and what kind of temperatures you should wear it in.” (5, 402)

“You’ve got too much choice on the internet and you do have to have something to narrow your search down, especially with companies like Asos, that’s why I get really put off with Asos because it is too much for me, you have to know what you are looking for before you go in, I can’t find any pleasure in browsing I have to find a criteria and search rather than a smaller website that doesn’t have as many things and I can look through the whole collection in a few minutes. With companies like Asos they’re bringing in lots of different clothes for different brands and if you’re searching for something then it is really good, but they haven’t got collections and I like to look at a collection.” (5, 475)

The respondents have suggested that the colour name may help them to reduce the initial product set provided by the online fashion retailer.

### 6.6.6 Spend longer online

The respondents discussed the length of time they would be willing to spend online as a result of the colour name.

“Int2: it stops me from being bored and when I’m bored I leave the site so it stops me leaving and keeps me on the site. It makes me more interested as it is more interesting, it’s like a cycle really.” (2, 356)

“...but if I was relaxed I’d be more happy to stay a long time and looking and more happy to make a purchase. But if I was stressed and I came across all these confusing names I’d be more likely to think that I can’t be bothered to do that now, I’ll do it later.” (5, 339)

“...which might keep me on the site for longer because I would be entertained and the longer you’re on the site for the more likely you are to spend money.” (7, 87)

The respondents suggested that if they spent more time online they would be spending that time browsing the products.

“Int8: possibly. I think I probably would actually browse it. I’m a bit of a browser. (8, 240)

“Int8: I would definitely browse around this website more if they had names like this, they’re entertaining.” (8, 355)
It is evident from the points discussed by the respondents that spending longer time online is linked to feeling entertained and having a positive experience online that may result in the consumers feeling happy.

### 6.6.7 Compare products

Within the interviews the respondents were required to select which of the 3 product names they preferred, this initial interview question prompted some of the survey respondents to conduct their own comparisons between the 3 items they were presented. However a type of comparison is a requirement of the interviewing procedure, and not related to the comparison of products. The comparison of products aids the shopping experience. Respondents discussed how they would be able to use the stimuli to facilitate comparisons between products within an online fashion shopping experience.

“Int11: if something is more appealing to me then I am more likely to buy or even compare it to other things or put it in my basket or leave it but it would make me consider buying it more.” (11, 124)

“And I can have all of the information in front of me and not have to search for it and it’s easier to compare to other things” (11, 143)

“Int15: yes I would probably compare it.

H: what would you compare it with?

Int15: like other tops I was looking at.” (15, 74)

“Int16: yes, I think it would definitely allow me to make comparisons if I was looking at a couple of red dresses from different websites and one of them just said red and one of them said tomato red, even if they looked the same colour on the screen, I would probably be more likely to go for this one because there would be more information about it provided to me.” (16, 68)

“...but also if I had all of the information clearly I could compare it to other products more easily as well.” (11, 24)

Comparisons were also carried out as part of the colour naming decoding process.

“it’ll give you the imagery in your head of what the packing looks like and then you think about it and the colour and compare it to the product in front of you and you realise it is the same colour and that makes me happy.” (9, 50)
“Int9: it helps me compare the flower and the colour of the flower with the t shirt colour and it matches and it builds up an understanding of the product as well which is useful in order to understand the product better” (9, 114)

“Int13: again you get more information and more description and because you can’t have a look at it in person you need a lot of describing words and ways to picture it. And a way to picture it is by comparing it to the sweets, because the colour of those sweets is like a corally colour, so I suppose you compare them.” (13, 141)

“Int13: just once again because it isn’t in front of you I think it’s a lot easier to be able to picture what the colour is like in person if you can compare it to a flower like that.” (13, 220)

“but there is more of a name in front of it so that it helps to describe it by making you as a customer compare it to forget me nots so it makes it interesting to the customer and more clear about what the colour will be because they can compare it to that” (13, 479)

The action of comparing products online is one of the benefits offered by online shopping. As there are low costs associated with presenting product related information online it can therefore be supplied in abundance by the retailer and used by the consumer to make comparisons between products (Ariely, 2000). The comparison of products is a factor that can aid an informed purchase decision.

6.7 Associations

During the interviews the respondents regularly cited ‘associations’ as a way to decode the information from the colour name. Associations are made between new stimuli and previously encountered stimuli as individuals have a limited capacity for processing information and therefore it is necessary for thoughts to be actively associated with other objects to enable long term memory storage (Bettman, 1979). Information about a product can be stored as associations and may result in the product being stored in more than one location in the individuals’ memory. MacInnis and Price (1987) describe this type of processing of using attributions, symbols and words as discursive processing. Meanings are derived to newly encountered information by drawing on associations between the newly presented information and the information that already exists in the consumers’ memories (Robertson, 1987). Within an information processing context, memories are organised structures of connecting concepts and ideas that can be recalled to decode information.

The respondents in this study used many ways to describe discursive processing; however they all applied previous encounters to the new stimuli to determine the meaning of the new stimuli. The groupings of the associations are justified using the relationships between denotation and the connotation as it is the connotation that gives personal meaning to the denotation. In the
study of semiotics a sign or message constitutes the relationship between the signifier and the signified. The signifier is a recognisable word, sound or picture that is able to convey a particular message, the signified is the message itself (Bryman and Bell, 2003). Denotation and connotation are used to describe the types relationships between the signifier and the signified. The denotation is usually used to refer to the items literal meaning, whilst the connotation is used to refer to the personal associations of the sign. A signification is the relationship between the signifier and the signified (Budd and Raber, 2003). A signification is used in this study to envelope all of the ways the respondents discussed the relationship between the colour name and meaning, therefore terms such as ‘reminds me of…’, ‘symbolises’, ‘makes me think of…’ ‘A connotation of…’ ‘Associate it with…’ and ‘compared with…’ are signifiers as these are the types of relationship between the colour name and the perceived item or idea. For the purpose of intuitive understanding this category will remain with the title of ‘associations’ and includes all of the other types of relationships between the signifier and the signified.

The types of association the respondents made can be divided into 3 main groups, associations with the colour name object i.e. a magnolia flower, abstract associations and also feminine associations.

<table>
<thead>
<tr>
<th>Associations (Connotations, symbolises, compare, think of, reminds me of)</th>
<th>Associations with the colour name object</th>
<th>Sea</th>
<th>Flowers</th>
<th>Fairies</th>
<th>Sunsets</th>
<th>Product information</th>
<th>Colour information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract associations</td>
<td>Holidays</td>
<td>Summer</td>
<td>Product information</td>
<td>Colour information</td>
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<tr>
<td>Feminine associations</td>
<td>Girly</td>
<td>Pretty</td>
<td>Feminine</td>
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### 6.7.1 Associations with the colour name object

Associations were used to decode the colour name and provide some colour information about the product.

“and I like the idea sunset, sunset has nice connotations with it and the colour, well it’s an inbetweeny colour as there are certain shades are neither this nor that, if you call that orange it wouldn’t work, because it’s definitely not orange and it’s not yellow, it’s like a mix of the two which sunsets can be, so it’s a good way of describing it. It’s a good way of describing a difficult colour I think.” (2, 152)

“Int4: it’s not that plain actually, it’s almost a fashion top. Magnolia is a good balance really because it’s not too fashion and it isn’t too abstract. People will associate immediately cream
Qualitative data collection

with the colour; I just see one colour which is a uniform descriptor which is good because it isn’t too abstract.” (4, 194)

Int13: I think it’s a playful name, it reminds me of flamingos, in the fact that they are bright pink so I would expect it to be pink which it is. It’s quite a fun name, fun and young, it just makes me picture bright pink of the flamingo. (13, 417)

I think I’ve got quite a good idea of what the colour is, well I think it is through association because I know what colour the herb sage is so I think like I had green fairy that didn’t give anything away, whereas you’ve got sage green so sage I associate it with a thing. (17, 344)

Respondents also used associations with the colour name to imagine more properties about the product and even imagine wearing the product.

“Int17: it sounds quite cute, quite floaty and it makes me think of a little fairy being quiet dainty and you can kind of imagine you would swing round in your dress like when your skirt blows up and stuff it floats up, it all sounds quite magical. It’s only that word like if it just said green I wouldn’t click on it but because it says fairy I would.” (17, 207)

“Int6: well it is kind of a medium, level, because the retailer has thought about it a bit. It makes me think that the top might be soft like a peach.” (6, 232)

6.7.2 Abstract associations

The category of abstract associations is used to categories the associations and other significations mentioned by the respondents to decode information about the product. Abstract associations are those that are not directly related to the colour name but are initially formed from the colour name. This suggests that respondents are using a string of associations to decode the colour name and provide information. An example of this would be an abstraction the word ‘sunset’ to the concept of ‘romance’, in this instance the connection between ‘sunset’ and ‘romance’ is strong enough that it draws an automatic link between the two. Therefore the abstract association is something that is derived from the colour name and has a relationship to the colour name and is used to decode colour information about the product.

“and sunset you would associate with summer time, even though sunsets happen all year round for me it means more beachy things. It’s that bright holiday feel and that’s the kind of thing I like to wear on holiday.” (2, 173)

“Int4: it’s quite abstract. It tells me the colour directly but it adds a bit of extra personality.” (4, 63)
Qualitative data collection

“I know it sounds really silly, I think because of the name it reminds me of a holiday in Spain, because of the words and also because you would wear a dress like that on holiday.” (10, 13)

“Because roses symbolise romantic evenings and just the whole theme that goes with roses it gets reflected on to the product.” (9, 27)

Respondents formed abstract associations with the colour name to decode information about the product such as the style and the product fabric.

“It is also a floaty blouse and a sunset is romantic so I think it is quite a good name for a floaty caped blouse so I’d associate the name with the product again and the material and as it is a floaty fabric and I sometimes think the romantic words should match the products and the fabric.” (3, 161)

“Int9: well when I looked at the colour name and I looked at the product it reminded me of Tinkerbelle from peter pan and I think because her costume was a similar colour and she did have some drapey bits.” (9, 68)

In some cases the respondents were able to decode information about the product’s colour from an abstract association derived from the colour name.

“I like the sound of that better (fiesta red) because I’d be able to wear it if I was going out to a party or something. And it looks like a nice colour and I think that the name sounds fun.” (10, 6)

“Int4: I prefer flamingo, it makes me think of a flamingo bird. It gives it a natural colour like it is a nature colour, but it is still a very vibrant one. It brings it more to life.” (4, 210)

“nt17: well I suppose you think oranges, reds, greens, yellows, when you think of fruit you think of it been juicy and you think of summer and it being hot so you think of bright colours and stuff.” (17, 174)

6.7.3 Feminine associations

Many respondents brought up the idea of feminine associations. Although this category is also an abstract association, the frequency of feminine related associations was so great that it has been deemed appropriate for ‘feminine associations’ to be analysed separately from the other abstract associations.
Qualitative data collection

“Int11: yes I think it is a bit, I don’t know why, it’s because it’s quite a pretty thing and it puts the idea of prettiness in your head.” (11, 40)

“Int13: I think it is quite elegant and girly as well, because obviously if it was a top for a boy that would put them off it, if it was called that rose petal, it’s girly, but I like the name actually.” (13, 41)

“Int15: it’s still quite a simple word but it’s a bit prettier. Like it’s a flower, its feminine, like the first one the rose petal one that described this one it is simple like that one, but it is still saying it is feminine it’s pretty and its floaty and it gives off the same vibe without being too pretentious.” (15, 243)

“Int6: I think it is just the name you feel quite girly and then coupled with the design it is giving off a really girly impression.” (6, 68)

The idea of femininity is not just found within the context of associations it is also found within the context of product perception, and therefore it has been deemed appropriate to assign its own group to determine if feminine associations impact on the product perception.

6.8 Emotional response

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<thead>
<tr>
<th>Emotional response</th>
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<td>Attractive</td>
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<td>Relaxed</td>
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<td></td>
<td>Calm</td>
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Many of the respondents cited emotional reasons for preferring the colour name out the selection group. All of the emotions described by the respondents can be categorised further into 4 sub categories.
According to the experiential hierarchy of effects consumers are driven by their emotional reactions (Solomon and Rabolt, 2004). The experiential hierarchy draws attention to the idea that the consumers’ attitudes are not only influenced by tangible attributes but also intangible attributes, these include advertising and brand names (Solomon and Rabolt, 2004) therefore suggesting that colour names may also have the potential to influence consumers’ attitudes with the employment of a more experiential consumption experience.

The emotional effect consumers experience when they are presented with product information can influence the route they take to process the information and therefore influencing the judgements made about the product (Adaval, 2001). Consumer’s emotional affect has been found to have a direct impact on consumer’s judgements, an example being that consumers perceive the product more favourably when they are feeling happy despite the information they receive about it (Gorn et al., 1993).

As emotions play an important role in determining how much effort is given to decoding information and can also impact on the perception of information it is vital that the emotions elicited by the colour names in this study is analysed.

### 6.8.1 Playful

"Int1: I prefer this name because it summarises this colour very well, it evokes a childlike, fun and playful feeling in me. It makes me remember the sweets and it’s almost amusing, and it’s a bit exciting because I like fruit salad sweets. And it represents this colour so I feel much more confident about this colour.” (1, 63)

“Int1: yes very similar feelings, I think the whole child-like, playful aspect is more of a childhood memory of having the sweets so it makes me feel it almost takes you back to that subconscious feeling of being playful and fun and childlike having the sweets.” (1, 82)

“Int6: it sounds casual. It makes me feel quite naughty by buying it because it’s got wild in the name and running away to the wild blue yonder.” (6, 89)

“Int13: well I like sweets, I think it’s quite playful, I think it’ll obviously be targeted towards teenagers towards early twenties, so people who are quite young and energetic,” (13, 102)

Some of the respondents suggested that the colour name brought forward playful and childlike feelings. Hedonic shopping is driven by a desire to “have fun and be playful” (Kang and Park-Poaps, 2010). Being playful also enables respondents to indulge in the activation of childhood memories.
6.8.2 Fun

The respondents cited a feeling of fun many times as a justification for selecting the colour names. This category of fun also includes feeling excited, amused and happy as expressed by the respondents.

“...it’s almost amusing, and it’s a bit exciting because I like fruit salad sweets” (1, 64)

“Int3: its good because you can visual the bird you know what colour it is, it is a good representation of that product and again its quirky it isn’t just pinky peach, it is something that you can automatically visualise in your head so it helps with your memory.” (2, 261)

Int5: I like a bit of fun and a bit of word play, I feel like they’re trying to give it character like this little dress now has its own character and it is fun like tomatoes, I don’t know why tomatoes are fun, but that’s how it struck me, they’re not taking it too seriously. (5, 63)

“Int14: it’s fun it’s more descriptive, rather than just red, its gives you a sense how you might feel in that outfit as well as how it will look” (14, 4)

“Int16: I do think that it sounds more exciting than the others as well and more interesting really.” (16, 77)

“Int16: yes I would say it makes it more exciting to me. It adds sort of an extra dimension to it. Whereas colours and the names of colours and sometimes just the description of them I can only see them as being the colour of the product, something entirely not associated with clothing in anyway, like flamingo it takes you to a different place and so it makes it more exciting than the name of the actual colour.” (16, 302)

The experience of fun within a shopping context is a driving force for experiential consumption (Holbrook and Hirschman, 1982). The activation of affectivity (in this instance ‘fun’) within an experiential consumption setting such as fashion purchasing could lead to the formation of attitudes towards a brand.

This is in agreement with the idea that intangible product attributes such as colour naming are able to shape consumer behaviour and attitude formation based on the experiential hierarchy (Solomon and Rabolt, 2004).

6.8.3 Interesting

This category covers a spectrum of similar feelings such as intrigued, appeal to, attracted to and curious. The underlying principle that governs the inclusion into this category is that the respondents felt that they were drawn in some way to the colour name because it held a level of interest.
Qualitative data collection

“Int3: well I like the word sunset because it is a bit more appealing than peach, because I do think it is a peachy colour, so I’d be more likely to purchase it if it said sunset rather than peach, because I can’t really see myself as peach person but I am a sunset person.” (3, 156)

“Int8: yes because I am looking at it more intently. I would be curious purely based on the name to look at the dress.” (8, 212)

“Int11: I picked that one because the other two I didn’t consider them real colours, I guess, and also like again it sounds attractive and I guess it is more appealing that name.” (11, 204)

... so straight away if I saw the description for the colour of a dress I would be drawn in, like wise if friends saw it as they know that I like denim and I like it in a dress it would interest me straight away. (12, 264)

“So I am intrigued because it says crème but the orange would then make me go on to the product but then I’d look for another colour because it doesn’t suit me” (17, 366)

A level of interest along with a person’s inherent need, experience and importance are factors of personal involvement. This suggests that the respondents who discussed a level of interest with the colour name were becoming more involved with the stimulus.

Consumers may be constantly involved with any clothing products because of their personal factors i.e. interest, needs and importance that are related to the clothing product (Zaichkowsky, 1986). Consumers who are more involved with the product category regard the product category information to be more poignant (Zaichkowsky, 1994). Consumers under more involved conditions are more likely to exert the cognitive effort need to decode the information and make an attentive evaluation of the product (Petty et al, (1983). This suggests that interested the respondents will become interested in information about the product and product category.

6.8.4 Relaxed

The feeling of being relaxed and calm is a more unexpected set of emotions to appear from the data; nevertheless it is discussed by the respondents.

“How calmness would calm me into looking at it much more in-depth, as I would think that’s nice, as I would be calm and happy and that could guide the transaction. It would take away any nervousness, not that I’m very nervous as I always shop but that only very minor as I always shop.” (1, 165)
Qualitative data collection

“I like sea green because it is giving more idea about the colour and the tone of the green and I always think of the seas as being relaxing and sea green is quite a relaxing colour and I think this matches the garment because it has this kind of floaty quality to it, it has these nice little folds that are like the waves, I can imagine this being a light floaty cool garment just like swimming in the sea,...”(5, 295)

“Int5: I think it would make me feel more relaxed about the whole shopping experience and I wouldn’t feel as stressed about having to unpick all of these complicated words...” (5, 324)

“Int9: yes because I will feel calmer and then I will think it is easier to put together an outfit, so if I feel more calm about it and I look at the product itself and then I will be able to easily put together an outfit in my mind because it is giving me space to think about it. And I will realise that it goes with more things because it isn’t as stressful and it’s not a pushing situation.” (9, 41)

“Int9: I would say quite calm, not so much emotions but it makes me think that this colour is the colour of the animal and they’ve used that to describe the t shirt so that itself is special, special in the sense that they found the right name to call this colour and that makes me feel calm about the shopping experience I would have online and it would make me less stressed about buying and it makes the shopping experience more positive.” (9, 138)

From the evidence it is clear that when the respondents discussed the feeling of calm and relaxation they also discussed the importance of these emotions within the context of online fashion retailing. The respondents discussed how a feeling of calm and relaxation has beneficial consequences throughout the shopping process that includes the facilitation of looking at the product in more depth, imaging product features, imaging an outfit centred around the product and feeling less stressed about the buying process.

Experience stores present products in an attractive and relaxed environment, in essence this is done to enable consumers to learn about the products without feeling under pressure with the preferred outcome of an enhanced consumer to brand relationship (Jones et al., 2010). This experience mirrors the attributes and consequences described by the respondents in the interviews as a feeling of calmness and relaxation enabled them to learn about the products which is demonstrated by the respondents’ discussions about the products’ features and how the product would fit within a fashion outfit.
6.9 Emotional value

<table>
<thead>
<tr>
<th>Emotional value</th>
<th>Fun</th>
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<tr>
<td></td>
<td>Good mood</td>
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Emotional values are emotions that result from the shopping experience, they are found at the end of the shopping experience or after the shopping experience. Emotional values are the result of a shopping experience and experience with the colour names and are not direct responses of the colour name itself. Emotions included in this category add value to the overall shopping experience.

6.9.1 Fun

“Int2: if I was in a good mood and I saw that and thought that is was nice and fun and it would probably add to the good mood which would probably make me more impulsive, when I’m in a good mood I am more impulsive so it would probably make me buy it if that was how I was feeling.” (2, 335)

“Because it is a bright happy bird it makes me feel happy, and I feel like I would feel happy when I am wearing it.” (4, 218)

“...and it makes me feel good, which is another reason for online shopping, because I am already in an escapist activity so I would already be in that frame of mind.” (4, 231)

“Int14: yes I think it would because you can make things too easy and if you just call something red but the there is no fun there, if your shopping half of the fun is going out and looking at things and imagining yourself wearing it.” (14, 183)

“Int4: it makes me feel good, more likely to buy it because I feel like I will feel good wearing it.” (4, 98)

Happiness is included in this category and happiness is regarded as a terminal value Rokeach (2000), therefore happiness as a desired end state is motivational. Therefore with the application of the means-end chain and within a consumption setting it can be a motivation towards a purchase of one item over another. The impact of values was discussed in 6.15.6.
6.9.2  Excitement

Excitement was cited by the respondents as being important within the shopping process and also in the post purchase experience.

“... a bit more excitement and enjoyment for the user to imagine that colour and what the retailer is trying to portray.” (1, 123)

“Int5: yeah I think I’d be quicker to make a purchase and I think I would feel more excited about it when it arrives, more confident and more excited about wearing it, generally a more positive experience because the whole experience has been made easier for me so I’m more likely to do it again because it won’t have been a hassle to shop online.” (5, 132)

Excitement is included in the 9 LOV lists of values which are formed from Maslow’s hierarchy of needs as well as Rokeach’s list of values. By applying Gutman’s (1982) assumptions, firstly that personal values guide product choice and secondly that consumers categorise products in order to organise their thoughts about product alternatives (Bryman and Bell, 2003; Baker, 2002) it suggests that excitement can stimulate product choice. This suggests that an emotional value of excitement and enjoyment within a consumption setting can motivate consumption of the product or product attribute that offers the personal value of excitement through the application of means-end chain.

6.9.3  Relaxed

The sensation of being relaxed appears throughout the respondents’ ladders. As illustrated by the respondent’s description of feeling relaxed and calm which is shown to crop up throughout the shopping process. Therefore in this instance a feeling of relaxation is an emotional value created as a result of the shopping experience.

“Int5: yeah I think it would do because it makes it more positive and if they had a whole collection that was named after natural names and they all married together and it would help me feel calm and I always think nature and beauty mirror each other, rather than trying to persuade me that something is beautiful.” (5, 496)

“... special in the sense that they found the right name to call this colour and that makes me feel calm about the shopping experience ...” (9, 140)

A sense of calm and relaxation was discussed previously as a direct response to the colour name, however in this instance a feeling of relaxation and calmness is found within the emotional values of the shopping experience. Being relaxed as an emotional value suggests that the respondents felt relaxed at the end of a shopping experience.
6.9.4 **Feel valued**

Respondents discussed feeling valued and cared for by the retailer.

“*Int1: it’s important to be because I *want to feel like a valued customer*, and they are giving me as much information as I need, and if they give me that I *feel much more valued because they are valuing me more.*“ (1, 45)

“*Int5: it makes me feel that my custom is valued, and it has taken into consideration that I have a specific way about how I want my clothes to look so they’ve taken that into consideration...*” (5, 39)

“...it shows they are putting a bit of time in it and I *feel valued* and they’re putting in imagination and they obviously like these clothes rather than we’ve made another dress for these people who like red. “ (5, 81)

“I think sometimes when you buy things on the internet or in shops that you almost feel like they are trying to trick you that they are using gimmicks and you’ve got to be a bit wary and when they’ve got lots of sale offers, sometimes when I’m buying things I think well these people are not really wanting to *dress me in nice clothes to make me feel good about myself* they are just wanting to make money *so I think they’re sort of caring and I feel a bit cared for and I feel that my opinion counts.*“ (5, 106)

Feeling valued appears to be a result of the retailer providing information and putting effort into providing the right information.

6.9.5 **Negative emotional value**

Some instances of negative emotional value were discussed by the interview respondents. In any retail environment negative emotional value needs to be avoided and therefore it is important that this concept is included within this content analysis, in order to determine the instances of when negative emotional value may occur.

“*Int15: well that’s not bright orange so it probably isn’t an accurate description to be honest, but it is making me think it is a better colour than it actually is. It is making it seem more stand out, but when you look at the colour (on the image) it’s actually not.*”

“*H: How does that make you feel?*”

“*Int15: a bit deceiving, maybe.*” (15, 41)

“*Int15: like they are trying too hard, like they are trying to be more up market than they are if it’s just a high street retailer. Like you said they are trying too hard.*

*H: could you describe how that would make you feel?*
Qualitative data collection

Int15: *irritated really.*

H: could you explain that a little bit?

Int15: I don’t know, I don’t know why it would make me feel irritated, it’s like they’re trying to add value whereas it’s not worth anymore, so I think that’s why it would (irritate me) they’re making it sound fancy and trying to sell it to you, it’s too much of an effort to sell. I don’t know if that makes sense.” (15, 82)

In these instances the respondent discussed feeling deceived and irritated as a result of the colour name within the shopping experience. This suggests that any negative perceptions associated with the colour name should be determined before the colour name is provided on an online fashion retailer’s website.

**6.10 Evokes images**

<table>
<thead>
<tr>
<th>Emotional images, mental interpretation, visualisation, picture</th>
<th>Evokes images of the colour name object</th>
<th>Flowers</th>
<th>Sweets</th>
<th>Sunsets</th>
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<tbody>
<tr>
<td>Evokes abstract images</td>
<td>abstract images</td>
<td>Holidays</td>
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</table>

Many respondents discussed the use of mental images to decode the colour name information. The types of the images that were discussed by the respondents can be divided into two main groups regardless of the content of the images, these sub-categories are images of the colour name object and abstract images.

“...I feel like seeing this it kind of gives me both a mental interpretation of what that colour would be as well as seeing the picture gives you a visual interpretation so you are able to put the 2 together so that if they match up the visual interpretation with my mental interpretation...” (1, 6)

Int1: the ambiguity of this description, because not many retailers do this, so straight away you see this and it evokes pictures in your mind which is fun, and at the same time it’s also fun that fact that they have described it in such a way that takes away the drabness and adds fun. The description is fun, it’s a fun description. (1, 128)

“Int5: yes and it is an association as well because its associating the word with a picture, and that really helps because you know when you are on screen and you’ve got the light and if you’ve got something to reference to you then you are sure that it is the right colour.” (5, 121)
6.10.1 Evokes images of the colour name object

Many respondents brought up in the interview how they were visualising the colour name object and that assisted them in decoding information about the product.

“Int3: I like it because I like fruit salad sweets. It is like the rose thing you can visualise straight away...” (3, 81)

“Int6: the images it evokes are the images of sweets and it is a touch girly and like I said it is the images of something sweet and it makes it a sweet little top.” (6, 244)

“Int7: I think it is more evocative so as soon as you say fiesta, I can see a picture in my mind so I think of myself wearing that dress perhaps at a fiesta or party” (7, 9)

“Int9: I like magnolia because it is a flower and it makes me imagine the flower in my head and it helps me picture the flower in my head...” (9, 110)

“Int16: I think the way I like bright things it instantly created that image in my head of flamingo and I know I liked that colour and if I know I like that colour then and the colour of what it creates in my head, it drew me to it instantly” (16, 286)

Some of the decoded colour name information provided information about the product's colour however some of the images described by the respondents brought up visualisations of the respondents actually wearing the products themselves and also information about other product details.

As previously mentioned in Chapter 3, visual stimuli had previously been found to be related to imagery information type processing and it was thought that verbal stimuli induces discursive information processing (Kim and Lennon, 2008). However this category demonstrates that imagery processing is also activated by verbal information. This may only be in relation to some of the colour naming categories and this will be discovered in the next stage of analysis using the hierarchical value maps.

6.10.2 Evokes abstract images

This category is used to describe the incidents when the respondents discussed the imagery that is not directly associated with the colour name but is related to the colour name in some way. Evoking abstract images has been used to describe the occurrence.

“Int1: Green fairy, I would say I’m drawn to this one more just because it is much more ambiguous; it evokes pictures in my head. Like when I first saw this I first of all thought of the absinth fairy,
I don’t know what that means, but maybe again it’s because of that feeling of fun that might go with alcohol drinking.” (1, 115)

“Int2: It’s obviously green so I agree that it’s a green and the fairy bit I think it is quite, well I get a picture of it being quite feminine and floaty and that top has a very floaty look about it. And so I think the two go nicely together in describing the colour and the product.” (2, 89)

“Int3: yeah I’m going to go with scarlet because it is clear in my head what it is going to look like. You see scarlet red lipstick which is that red of the dress.” (3, 120)

Int10: yes because I can picture the product is a setting with me wearing the garment, yes definitely. (10, 21)

“Int13: I like the colour scarlet, when I picture the name scarlet I think of Audrey Hepburn and Marilyn Monroe and quite classy. I picture a girl with scarlet lipstick on and pearls on and I really like that, I like that era what I put the word scarlet with.” (13, 162)

Like the images evoked about the colour name object the abstract images is also used to decode information about the product. Some of the decoded information relates to the product colour and some of the decoded information relates to other product features such as the weight of the fabric.

The use of imagery to decode information falls in line with research by Kim and Lennon (2008) who discovered that imagery may be responsible for the results they found in their experiments relating to verbal product information. It was normally presumed that verbal information is processed using discursive methods, however Kim and Lennon (2008) discovered that imagery may be effecting the information processing in their survey respondents.

The impact of imagery processing can lead to a higher level elaboration and the elaboration procedure can influence affectivity and behaviour (MacInnis and Price, 1987). Previously it was thought that a visual stimulus that represents sensory or perceptual information induces imagery information processing. Discursive processing induced by verbal stimuli is removed from sensory experiences (MacInnis and Price, 1987). However this category demonstrates that verbal information regarding sensory and perceptual information can be decoded using imagery processing.

### 6.11 Evokes memories

<table>
<thead>
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<th>Evokes memories</th>
<th>Evokes memories</th>
<th>Childhood memories</th>
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<tr>
<td></td>
<td></td>
<td>Information evoking memories</td>
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<td>Happy memories</td>
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Evidence suggests that the respondents’ memories were activated by the colour names. The content of the memories tends to be focused on a personal experience with the colour name object, and provides some details about the colour name object.

“... I think the whole child-like, playful aspect is more of a childhood memory of having the sweets so it makes me feel it almost takes you back to that subconscious feeling of being playful and fun and childlike having the sweets.” (1, 82)

“..., and it makes me remember that I love fruit salad sweets and I think awh that’s nice. They’ve attached a meaning to it, it’s an appeal to childhood and your memories, it is evocative transportation of your thoughts, when really you’re just looking at a top...” (7, 56)

“Int7: well I know what a forget-me-not, looks like so I like it and it is that memories things again.” (7, 129)

“Int8: I remember when I was a child and eating these sweets and pulling it out of my mouth and it being that colour, I wouldn’t eat them now because I think they are revolting.” (8, 125)

“Int8: yes because it evokes a lot of memories the flower evokes a lot of memories, the name itself just seeing the name would make me look at the dress.” (8, 208)

Different consumers when presented with different purchasing situations are known to have different processing skills, goals and prior experience (Childers et al., 1985). Therefore, as illustrated by the processing techniques in this study, consumers are likely to process information differently and call upon prior experiences and memories to process the information.

### 6.12 Purchase intentions

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<thead>
<tr>
<th>Purchase intentions</th>
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<th>Search same product in another colour</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Inquire</td>
<td>Inquire about product details</td>
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<tr>
<td></td>
<td>Find out more about the product</td>
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<tr>
<td></td>
<td>Search for coordinating items</td>
<td></td>
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<tr>
<td>Consider</td>
<td>Consider purchasing the product</td>
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<tr>
<td>More likely</td>
<td>More likely to purchase</td>
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<td></td>
<td>More encouraged to purchase</td>
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<td>More confidence to purchase</td>
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<tr>
<td></td>
<td>More willing to purchase</td>
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<tr>
<td>More likely, Antonym</td>
<td>Less confidence to purchase</td>
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<td></td>
<td>Less likely to consider a purchase</td>
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<tr>
<td>Impulse</td>
<td>Purchase on impulse</td>
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<td></td>
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Intentions are referents of an individual’s planned or anticipated future (Churchill, 1995), purchase intentions relate to an individual’s anticipated future within the context of a purchase behaviour.
Qualitative data collection

Purchase intention is sub-categorised into 3 key areas:

- Inquire, find out more about the product; (Pornpitakpan, 2004).
- Consider, consider buying the product; (Pornpitakpan, 2004).
- More likely, more likely to purchase the product.
- Impulse purchasing.

6.12.1 Inquire

The category of ‘Inquire’ also included the constructs of ‘find out more about the product’.

Inquire includes searching for information about the product, searching for coordinating items or searching for the same product but in a different colour.

“Int6: it would probably make me think more positive about it and it would also make me more likely to look at it in different colours. I don’t think sea green would be my colour but I would look to see if there are any other colours, because it would draw me in so I might look at other colours of the same top.” (6, 204)

“So I think it might make me go in to the store and try it, because then I would get a full idea about it.” (6, 237)

“Int8: well it may do because I might want to look at it in a different colour, so yes it might influence whether I want to buy it or not. I would definitely choose to examine it closer because of the colour name.” (8, 195)

“Int10: right so if I was online shopping might look for other items that might go with that top, because it sounds quite fun the fruit salad sounds quite fun, I might look for a pair of jeans as well, maybe see if I can get a pair of jeans that would go with it.” (10, 110)

“Int17: it would probably give me an idea about the product and then I would try to find something similar but not that colour, because often they have different colours at the bottom so I would probably click on the dress or whatever it is and then click on a different colour. So yes I would like the product from that description but I would probably look at an alternative to what it is on there.” (17, 219)

6.12.2 Consider

The category of ‘Consider’ also included the constructs of ‘Maybe purchase the product’.

“Int4: it might make me consider the product more, which then might make me more likely to buy it.” (4, 191)
“Int6: it might lead to me considering it and maybe putting it in the basket and buying it.” (6, 251)

“…it makes me think of it actually on myself and me wearing it and it would make me consider the product more I think.” (11, 97)

“Int15: yes I would probably consider it more or consider buying it more or I would probably start looking at what I can wear with it.” (15, 150)

“Int17: yes an object I know so I am familiar with the object so I would click on that, I would probably consider buying it really.” (17, 348)

6.12.3 More likely to purchase

The new category of ‘More likely’ regards ‘more likely to purchase’ and also encompasses terms such as; more encouraged to purchase, more inclined to purchase, more confident to purchase, want the product more and more likely to purchase.

“Int3: yeah it would make me more likely to buy it because it gives me a better idea of what I’m going to buy. So I think it would make me more likely to buy it.” (3, 76)

Int5: it would make me feel more confident about what I’m buying and I would feel more confident that I won’t need to send it back and I would think that it is going to be the right thing it is going to suit me. (5, 127)

“Int10: if there was a rose petal cream top and the exact same top called cream, I would buy the rose petal one because it sounds better.” (10, 58)

“Int11: if something is more appealing to me then I am more likely to buy or even compare it to other things or put it in my basket or leave it but it would make me consider buying it more.” (11, 124)

“Int12: yes I think the more information that is provided then the more I can feel like I want to get it (product) especially if I have been in the store and been disappointed because it’s not been there or not in the size I want and then it’ll make me even more willing to get it.” (12, 73)

More likely to purchase the product represents the instances when the probability of the event occurring is higher than inquiring to purchase and considering to purchase, therefore when the respondents suggest they are more likely to purchase then the chances of them purchasing the product is higher.
6.12.4 More likely, Antonym

“..., it would make me wonder if I was going to be disappointed in this product or am I not? So I'm less confident.” (1, 192)

“H: would you say it is making you less likely to consider the product?
Int8: yes definitely.” (8, 314)

In this case the respondents found that they would avoid purchasing the products. One respondent cited that they were less confident about the product and felt that they might be disappointed in the post purchase stage and therefore less likely to make the purchase.

6.12.5 Impulse purchase

Another salient area of purchase behaviour that was identified through the interviews was purchase impulsiveness. There are many definitions of impulse purchase however in this instance impulse purchase will be regarded as quicker purchase speed as this summarises the responses from the respondents. Therefore impulsive purchases are related to the time it takes the consumer to go through the decision process and results in an action to purchase.

“Int2: if I was in a good mood and I saw that and thought that is was nice and fun and it would probably add to the good mood which would probably make me more impulsive, when I'm in a good mood I am more impulsive so it would probably make me buy it if that was how I was feeling.” (2, 335)

“Int4: yes I am more likely to buy it because it is more impulse, the more time I am thinking about the less likely I am to put it in the basket. But if it is already in my bag I am reluctant to take it out, because I like to follow my gut instinct so it is likely to stay in there and be bought.” (4, 147)

“Int5: it would make feel more like I'd probably buy it on an impulse and it would help me come to my decision a lot quicker and I wouldn’t feel the need to zoom in and out and debating and putting things up next to the screen and looking at all the different products and how the colour match so it would make me feel that I could buy it straight away without too much bother.” (5, 316)

“I like to feel fun and it appeals to my impulsive side, if you feel fun you feel excited and happy and giggly and it brings out my impulsive side rather than my negative serious side rather than thinking that I have to weigh things up, and everyone wants to be fun and so I might think I’d be a bit more fun if I wore this top. So impulsiveness is bred from this happy feeling.” (5, 454)

According to the respondents impulse purchases are more likely to occur if they are feeling happier and it results in the respondents making a purchase decision quicker. The respondents
also suggest that they would spend less time evaluating the product if they are in a happier mood and this speeds up the decision processes.

6.13 Post purchase

Within the literature review, post purchase satisfaction was highlighted as an area of retailing that could directly benefit from the application of the correct colour information to the consumer (Chapter 2.5).

Satisfaction and dissatisfaction relate to the discrepancy between the perceived product performance and the expected product performance. When the perceived product quality is negatively disconfirmed in the post consumption stage, the customers’ dissatisfaction will increase (Cho et al., 2003). There are many ways by which the consumer may feel dissatisfied or unhappy with their purchase because of inaccurate colour representation (Nitse et al., 2004). These negative consequences may occur when consumers do not trust the representation of the colour or receiving the product and then finding the colour is not how the consumer expected it to be. Consumers who purchase sensory products such as fashion are more likely to complain to the retailers when they feel dissatisfied with the presentation of information for the sensory product (Cho et al., 2002). The dissatisfied consumer may then return the product to the retailer or even keep the product and continue to be dissatisfied with it which my result the customer defaulting from online shopping with that particular brand in the future. Therefore to avoid the situation of a dissatisfied consumer it is important to identify the factors relating to colour information and post purchase satisfaction and the avoidance of dissatisfaction.

From the information collected from the interviews, post purchase behaviour is categorised into 4 sub-categories, satisfaction, avoid dissatisfaction, disappointment and repurchase.

<table>
<thead>
<tr>
<th>Post purchase</th>
<th>Satisfaction</th>
<th>Feel satisfied with the product</th>
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</thead>
<tbody>
<tr>
<td>Avoid dissatisfaction</td>
<td></td>
<td>Avoid returning the product to the retailer</td>
</tr>
<tr>
<td>Repurchase</td>
<td></td>
<td>Willing to repurchase from the same retailer</td>
</tr>
<tr>
<td>Disappointment</td>
<td></td>
<td>Feel disappointed with the product or service</td>
</tr>
</tbody>
</table>

6.13.1 Avoid dissatisfaction

“Int1: for me having the confidence in the product is important because it would be a lot of time and effort wasted when you’re buying the product if you’d then have to send it back if they had given me incorrect information about its colour. So for the most important thing is them matching up the correct name with the product, so that I know what I’m going to be receiving so that I’m not disappointed when it arrives.” (1, 19)
Qualitative data collection

“...but if it’s actually different to what you thought then you have to think if you still want or would I send it back. So then there is an added next stage of the decision about whether to buy it or not.” (2, 220)

“Int2: well it needs to be the right colour name, the image that I have got in my head now from its being called butter cream it needs to match the actual colour, if it came more yellow, well I’m not big on yellow so I wouldn’t want to keep it and then it’s a waste of time having gone though the other and the paying and then the delivery and waiting for the day. Because when I buy something new I want to wear it and sometimes waiting a few days is frustrating and when it arrives and its wrong it’s even more frustrating.” (2, 361)

“I wouldn’t want to get something that could be right or could not be because I want to get something right because I wouldn’t want to go through the hassle of sending something back.” (16, 48)

“Int17: I suppose the hassle of having to take it back if it’s not what I want, because online shopping is meant to be easier for it to be delivered to your house and you will be able to go out in it that night. But if it it’s not what it is described and you buy it and it comes and it’s a bit of a let-down then you have to go back to the shop, or sometimes you can only return online.” (17, 82)

In this instance dissatisfaction is focused on returning a product that was ordered online. The respondents stated that if the colour of the product was not what they had anticipated it to be then they would be faced with having to return the product to the retailer. Many respondents cited the effort of returning the products to be a waste of time and postage and packaging expenses.

6.13.2 Satisfaction

“...and they’re giving up a bit of money that I may have spent on the wrong thing because they want me to come back because they want me to feel satisfied and they’re not in for a quick sale, so they’re making that investment in me to get a long term customer and I really respect that.” (5, 424)

Post purchase satisfaction strongly influences the intention to repurchase from the same retailer (Jiang and Rosenbloom, 2005).
6.13.3 Repurchase
The respondents discussed their relationship with the retailer after they had purchased the products.

“Int6: it would make me react positively to them and make me consider them in the future. I think the scarlet red also makes it more memorable so I’m more likely to look in the retailer to see if they have that dress because it is more imprinted on my mind. It is because it is evoking such a strong image of what it is representing.” (6, 151)

“Int6: well it would make me more likely to buy from them in the future.” (6, 271)

“Int5: I think that would not only make me buy the product but it would also bring me back to the website. If the product that I had received was good and everything else was good about the buying experience it would make me come back because I would be thinking about what else do they have to offer,...” (5, 359)

“If I know that the brand takes care in what they call the colour and what they call the dress it would encourage me more to have more confidence in them and go to them more. Because I am confident that the next dress that I look at will also have that kind of thought and care put in to it. It’s not like they’ve just thrown together things.” (13, 202)

Evidence from the interviews implies that consumers would repurchase from the same retailer in the future. Considering purchasing from the same retailer in the future appears to be related to memorable product perceptions, positive experiences and confidence in the retailer.

Repurchase intentions are believed to be linked to customer loyalty, as loyalty drives consumers to repurchase. Both industry and academia recognise the importance of loyal customers and customer retention especially within online retailing as this can result in increased profits (Jiang and Rosenbloom, 2005).

6.13.4 Disappointment

“..., it would make me wonder if I was going to be disappointed in this product or am I not? So I’m less confident.” (1, 192)

This evidence suggests that a lack of confidence is linked to disappointment in the post purchase stage.
6.14 Product perception

<table>
<thead>
<tr>
<th>Product perception</th>
<th>Positive perception</th>
<th>Negative perception</th>
<th>Intriguing perception</th>
<th>Feminine</th>
<th>Memorable</th>
<th>Personality</th>
<th>Attachment</th>
<th>Value</th>
<th>Fashionable</th>
<th>Target consumer</th>
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<tbody>
<tr>
<td></td>
<td>More exciting</td>
<td>Disappointed</td>
<td>Intriguing perception</td>
<td>Feminine</td>
<td>Stand out</td>
<td>Product has more character</td>
<td>Attachment between respondent and product</td>
<td>Product appears more valuable</td>
<td>Product appears more fashionable</td>
<td>Product appears to be aimed towards a target age group</td>
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<tr>
<td></td>
<td>More positive</td>
<td>Turn off</td>
<td>Interesting perception</td>
<td>Girly</td>
<td>Memorable</td>
<td>Product seems to have more personality</td>
<td>Product seems more relevant</td>
<td>More worth</td>
<td>Product is in line with current trend</td>
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<tr>
<td></td>
<td>Feel happier towards the product</td>
<td></td>
<td>Appealing</td>
<td>Pretty</td>
<td>Different</td>
<td>Identity</td>
<td>Relates to personal style</td>
<td>Exclusive</td>
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<td></td>
<td>More favourable perception</td>
<td></td>
<td>Attractive</td>
<td></td>
<td>Point of difference</td>
<td></td>
<td>Relates to personality</td>
<td>Better quality</td>
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<td>Drawn to the product</td>
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<td>Feel involved with the product</td>
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Perception is defined as:

“The process by which people select, organise and interpret information to form a meaningful picture of the world” (Kotler, 2006: 151)

By applying the statement to the present context assumes that consumers use information stimuli provided by the retailer to form their perceptions of products.

Perceptions are not only judged by a consumers experience with the product but it is also judged by preconceived ideas of the product’s properties and it is also influenced by the consumer’s frame of reference (Frewer et al., 2001). The frame of reference and the product’s characteristics create a network to provide a vivid idea of the product under investigation; this is often described as the product image. Product image is the perception of the product that stays with the consumer. Perception is influenced by past experiences and beliefs and therefore each consumer’s perception may be different (Frewer et al., 2001). However that does not mean that patterns of perceptual agreement do not emerge especially among segmented consumer
groups such as those used in a qualitative interview whereby the respondents are selected in accordance with their prior experience of the variables in question.

Many of the respondents pointed out the way they perceived the product as a result of the colour name. The type of perceptions and the detail of the perceptions that the respondents discussed differed greatly, however patterns have emerged from the data and are summarised in the table above.

The different types of perceptions have been categorised to establish the relationships between the types of perceptions and the other constructs in the hierarchical value map.

6.14.1 Positive product perception

Many respondents suggested that their perception of the product was more positive due to the colour name.

“Int2: I think it already gives me a reason to like it, and then I might decide that I like the top too, so it is already putting it in a favourable way in my head.” (2, 305)

“Int6: well yes I would first look at it because of the design and then I would notice the name and that would tip me very slightly, so it would have a slight positive impact about the product.” (6, 98)

“Int8: I like it, I like the colour and I like the colour name. It suits the t shirt, definitely suits the t-shirt and it suits the black buttons on the t shirt.” (8, 324)

“Int11: yes I think it would because scarlet red, the word scarlet is sexy and then that makes me think the dress is a bit more sexy and when I picture it on me, I picture me being all dolled up, but if it was just red I don’t know if it would be as effective.” (11, 89)

“Int15: I just think it would make me think differently about the product, like there is more to it than just what I am seeing.” (15, 158)

The impact that the colour names have on the perceptions of the products range from a slight positive perception of the product, to the colour name being the reason the respondents liked the product. The evidence suggests that this may be due to a halo effect caused by positive attributions to the colour name, therefore if consumers like the colour name then they are more likely to like the product or for example; the colour name has sexy connotations so the product is perceived to be sexier.

A positive product perception is likely to impact on purchase intention and therefore a positive product perception could be advantageous for online fashion retailers. However, it is important that the perceptions of the product that are formed pre-purchase represent the perceptions of
the product post-purchase as this will avoid consumer dissonance and a dissatisfied customer (Cho et al., 2003).

6.14.2 Negative product perception

Respondents also discussed the occasions when they felt the perception of the product was more negative because of the colour name.

“Int8: yes it is giving me a negative cloud over it, because it is making me think it is boring so it is influencing me. It is the name having that influence on me; it is the name and nothing else.” (8, 298)

“…because I’m not attracted to it, I am put off buying it because the picture in my head it’s not appealing to me so I’m put off buying it…” (13, 271)

“Int14: I think it’s probably making it seem a bit duller than it probably is, because it is quite a detailed colour t shirt, it would have taken a lot of time to make, a lot of detail has gone into it.” (14, 326)

“Int16: yes I would say it does because I can really, it gives me the idea of maybe slightly tarty, maybe it’s too bright to be sophisticated, if you know what I mean, so it maybe wouldn’t necessarily be something I would go for as much as for example tomato red one because it doesn’t have an idea of such a nice red in my head, it makes me think of essentially negative things.” (16, 152)

“…but I don’t want to look at it, I always love looking at green clothes, it’s one of my favourite things that I buy, but sage green just puts me off it.” (16, 259)

The evidence suggests that the connotations of the colour name are impacting on the product perception. The negative associations drawn from the colour name objects are reflected on to the perception of the product and result in a negative product perception.

It is unlikely that online fashion retailers would like their merchandise to be perceived in a negative light, therefore highlighting this category will demonstrate the evidence of the occasions when this negative perception occurs and thus these instances can be avoided by online retailers. It is important that retailers recognise when negative associations are made with the colour name so that these negative associations cannot transcend to impact on the perception of the product.
6.14.3 Intriguing product perception
The respondents discussed an attraction to the product caused by the colour names. In some instances this encouraged the respondents to look at the product.

“It sums up the colour and the style so I was drawn to it.” (1, 119)

“Int4: it makes it seem more interesting and more dynamic, which I would then view to be a reflection of myself.” (4, 162)

“…because the name is quite interesting and it makes you think about why they would call it this name and it makes the dress more interesting as well.” (9, 92)

“Admittedly that does attract me to it, because that is an attractive name…” (11, 175)

“…and then this adds (crème) that attractiveness to it so I like that one. Because it is descriptive of the colour, it is quite clear what colour it is but also it makes it seem attractive.” (11, 207)

“I think I would be quite intrigued because of its name to go in and find it to see what it is like so to see whether my perception is right or whether it is completely off.” (17, 251)

As mentioned in the analysis of emotions, a level of interest along with a person’s inherent need, experience and importance are factors of personal involvement. The intriguing product perception may derive from involvement with the colour name, if the colour name ‘strikes a chord’ with the respondents, this feeling may transcend to the product and then the product becomes more interesting and the respondents feel more disposed to investigate the product further.

6.14.4 Feminine product perception
Many respondents discussed how they perceived the products to be more feminine because of the colour name.

“Int14: well if I hadn’t seen the picture of the t shirt I would think it was girly and the name with the picture just enhances it.” (14, 90)

“...I think it is a pretty colour, it is very feminine, it is that little bit softer than orange.” (5, 392)

“Int11: I guess it makes me think that the top seems prettier again…” (11, 174)

“Int13: yes and because it is floaty and things like that, yes, it is more girlier I feel. I think the word peach goes quite well.” (13, 398)
The theme of femininity flows from associations with the colour name to the perception of the product.

6.14.5 Memorable product perception
The respondents discussed how their perception of the product made the product stand out more compared to other products and results in the product being more memorable.

“Int3: well I think it just makes it stand out more, as a product, it is only a basic t shirt with a couple of buttons down, it makes you think that you’d better get that flamingo top. And it makes it stand out in your head a bit more and it is more memorable.” (3, 264)

“Int4: it makes me feel like the product is different and distinct from the others.” (4, 90)

“I think the scarlet red also makes it more memorable so I’m more likely to look in the retailer to see if they have to dress because it is more imprinted on my mind.” (6, 152)

“Int6: well it heightened my enjoyment of it and it makes it more memorable. Later on tonight I bet I’ll still remember that this top reminds me of the wrappers in quality streets.” (6, 264)

“Int14: yes because if I saw it in a list then I would be more likely to click on it, even if I hadn’t seen the picture because it’s automatically going to be more attractive to me than just a red dress.” (14, 66)

Products with strong product images are more likely to be categorised in the consumer’s long term memory. The products with strong images are likely to be recalled from long term memory when the need for the particular product category arises and thus a memorable product perception is valuable to marketers (Wilkie, 1994). Therefore products stored in long term memory are more likely to be purchased when the need for the product arises.

6.14.6 Personality
The respondents discussed how the products appeared to behold an extra dimension that the respondents termed as ‘more personality’, ‘character’ and ‘persona’. The evidence suggests that the respondents found that these products had a stronger identity due to the colour names and this suggests that the respondents were able to relate to these products more.

“Int4: it brings it more to life. It makes me look at it more, yeah look at it more and it gives it a bit more personality that I might associate with mine.” (4, 6)

“Int4: it makes it more interesting and adds more personality and reflects on my personality being interesting.” (4, 213)
“Int5: I like a bit of fun and a bit of word play, I feel like they’re trying to give it character like this little dress now has its own character and it is fun like tomatoes, I don’t know why tomatoes are fun, but that’s how it struck me, they’re not taking it too seriously. So if every colour on the site was pale, or dark or mid, it would make me think they don’t really know much more about colours than a small child so I think tomato red is a bit different and individual and if I was wearing the tomato dress I’d feel like it had its own little persona.” (5, 63)

“Int15: yes I think it shows there is like a story behind the product. Like if they have tailored a colour name that really suits it and it looks like it has just been made for that product it gives it almost like a bit of a story behind it.” (15, 142)

“...it’s a bit more exhibitionist, like flamingo is quite exhibitionist but not in a negative way in a way that would make people stop and look at you in a flamingo coloured top,...” (15, 280)

The evidence from the respondents suggests that they regarded these products to have a stronger identity than other products. Product identity is integral to product image, and a strong product image is able to enhance a product’s equity (Hawkins et al., 1998).

6.14.7 Product attachment

Inclusion into this category requires that the respondents felt a relationship or bond with the product. These are established by the respondents suggesting that they feel attached to the product or by the respondents describing how they are attached to the products. Product attachment can come from the respondents suggesting that they have a bond with the product or from the evidence that the respondents are attached to the product. This evidence is found when the respondents describe and imagine themselves wearing the products or interacting with the products. The respondents’ interaction and imagination of them wearing the product suggests they have a level of attachment to the product as they are already engaging in a cognitive elaboration activity.

“Int2: well you are engaged more and you want to be involved in it. And sometimes when you read a description you think yeah yeah I already know all that.” (2, 352)

“Int4: it makes it more interesting and adds more personality and reflects on my personality being interesting.” (4, 213)

“Int4: it gives it personality. And makes me feel like it would be a good reflection of my personality, which would make me more likely to buy it because I wear clothes that are a reflection of me.” (4, 234)

“...and once you start thinking about those things you are involved aren’t you? You are entertained and then you are involved.” (7, 156)
“Int8: yes if I had an occasion to wear it then I might buy it because it is a nice garment and it has got the right look to it and it is the right colour and I feel quite attached to it.” (8, 264)

“Int10: yes because I can picture the product is a setting with me wearing the garment, yes definitely.” (10, 21)

“Int14: I can see myself out in that on a Saturday night dancing and if it just said red I would think it was for work.” (14, 13)

Consumers who form bonds or involvements with the products are more likely to uncover poignancy in the product category information (Zaichkowsky, 1994). Petty et al (1983) established that consumers under high involvement conditions were more likely to exert the cognitive effort which is required to make a vigilant evaluation of the stimulus. Petty et al (1983) postulated that if this product-relevant information is persuasive and cogent then it is possible that the consumer’s attitudes towards the products may become more favourable. Therefore when the respondents suggested that they were more attached to the product it is conceivable that a more favourable attitude towards the product may develop.

6.14.8 Valuable product perception

A more valuable product perception was described by the respondents in the interviews. Generally it was the perception of the information that created the perception of the product to be more valuable. The nature of the colour name information transcended to the product and suggested to the respondents that the product has more value; this made the product appear more exclusive, sexier and more expensive.

“...well we have all got a red dress, but a scarlet red dress could be better than the one I’ve got it could be even more seductive and so it gives it added value really and it is adding sexiness.” (3, 145)

“Int4: yes because I can’t touch it makes it more of a tangible product, it gives more value of it to me.” (4, 16)

“Int4: yes because it makes it more exclusive, although I’m into fashion I don’t want to feel as though everyone is wearing it.” (4, 92)

“Int15: like I would probably think that the fact they have taken time to sort of give it a colour name that really suits it would almost add value to it and you would think it was worth more than it was probably.” (15, 160)

A valuable product perception would be beneficial during product evaluation as the outcomes of the evaluation are more likely to be favourable.
6.14.9 Valuable product perception, Antonym

“Int6: I feel like I am slightly disappointed but slightly satisfied. I would assume that it was one of their cheaper lines and would hope that the price would reflect that, because things that tend to come in peach would be cheaper than things that come in a sunset colour.” (6, 2)

This evidence suggests that the colour name made the product appear less valuable in a monetary sense. It is unlikely that retailers would prefer their products to be seen as low value so therefore highlighting this category does suggest the colour name information must be carefully constructed to avoid a low value perception of the product.

6.14.10 Fashionable product perception

The respondents identified the occasions when the product seemed more fashionable due to the colour name. Inclusion into this category requires an indication towards a fashion or trend association.

“Int4: it makes it seem more fashionable even though it is a plain garment with a plain colour, it is the floral connotations it’s relating it to the floral trends which is in fashion so it appeals to me.” (4, 49)

“Int4: yeah because it has more impact on its fashionability. The product itself is not that fashionable so a fashionable colour name might give it a bit of oomph.” (4, 182)

“Int9: well more positive because I think this colour is more fashionable at the moment to wear.” (9, 132)

This evidence suggests that the colour name reinforced the fashionability of the product. The fashionability of a product is imperative to online fashion consumers. Product information that gestures towards or highlights a product’s fashionability or trend related features can be deemed as valuable information to the consumers. Therefore highlighting the fashionability of the product may result in more approach behaviours from online fashion consumers.

6.14.11 Target age group

The respondents suggested that the colour names made references to the type of consumer that the product was aimed at. The respondent defined the type of consumer the products were aimed at by the consumer’s age.

“Int13: it tells me that it’s quite lively and the person who would wear it is quite out going, they like to go out and party and have fun, and it’s quite like a playful name.” (13, 11)
Qualitative data collection

“Int13: well I like sweets, I think it’s quite playful, I think it’ll obviously be targeted towards teenagers towards early twenties, so people who are quite young and energetic.” (13, 102)

“Int13: yes I find it more fresh and young. So maybe aimed more towards me, like my age.” (13, 406)

“Int15: not really actually, its providing a description about what kind of product it is and the kind of person that should wear it than the actual colour because magnolia is not a very well-known colour I would say.” (15, 255)

As the respondents believed that the products are aimed at a consumer age group they could derive from that whether the product is suitable for their age group. This would assist the consumers to evaluate if the product is right for their needs.

In summary, product perception can lead to product preferences such as like and dislike (Imram, 1999). Consumers’ overall perception of the product can determine their purchase behaviour (Chen-Yu and Kincade, 2001). Products with a strong product image that is related to product perception are categorised in consumers long term memory are more likely to be purchased when the need for that product arises (Wilkie, 1994). A positive product image can also enhance the product equity of a product, this is the value the consumers appoint to the product above the functional characteristics (Hawkins et al., 1998). This can ultimately lead to retailers being able to charge a higher price for a product with a positive product image (Chen-Yu and Kincade, 2001). Therefore inducing the right perception of the product can be a valuable marketing tool and may encourage approach behaviours in online fashion consumers.

6.15 Represents the product

<table>
<thead>
<tr>
<th>Represents product</th>
<th>Represents the product</th>
<th>Colour name of the product represents the product features</th>
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</table>

This category is derived from the respondents’ suggestions that the colour names related to more than just the colour of the product. The respondents suggested that the colour name matched other details or features of the product; this made the respondents believe that the colour name was representative of the product.

“So you can say if you looked up something thinking romance, you think floaty fabric and pretty detail, which is what that is. So I think it is nice to have the colour name that means you can not only see the colour but it also gives you information on the fabric.” (3, 180)

“...and I think this matches the garment because it has this kind of floaty quality to it, it has these nice little folds that are like the waves, I can imagine this being a light floaty cool garment just like swimming in the sea...” (5, 296)
Qualitative data collection

“Int6: it is a nice sounding colour and the name matches the item.” (6, 158)

“Int7: Rose petal cream, I like it because I can see the image of a rose petal in my head and when you think of rose petals you see the layers of the top...” (7, 32)

“Int13: yes, I would know what colour it is and also because it has got buttons on it and part of the flamingo has got black on it as well so I think it goes really well.” (13, 424)

“Int14: well I'm girly so I love roses and I love petals and I love cream. But I think it actually helps describe the top as well because it's layered its girly, it's frilly. Yes it's nice.” (14, 73)

The evidence demonstrates that the context for the representations were derived from either a direct association or ideas with the colour names and also ideas and associations that were abstract associations with the colour names.

These representations highlighted product features and details and helped to describe the products. The respondents suggested that they felt more informed about the products when the colour name represented the products as the representation suggested information about the product such as the fabric weight, and product features and details.

6.16 Product information

<table>
<thead>
<tr>
<th>Product information</th>
<th>Specific product information</th>
<th>Product's fabric</th>
<th>Style of the product</th>
<th>Detailing on the product</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wearing scenario</td>
<td>Season to wear the product</td>
<td>Imagine wearing the product</td>
<td>Suggests an occasion to wear the product</td>
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<tr>
<td>Provides information</td>
<td>More product description</td>
<td>Provides more details</td>
<td>Extra information about the product</td>
<td></td>
</tr>
<tr>
<td>Provides information, Antonym</td>
<td>Doesn't provide enough information</td>
<td>Confused about the information</td>
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</table>

The objective of colour naming is to provide information about a product's colour. However, in addition to proving information about a product's colour the respondents also described other ways in which the colour name was informative. This category describes the types of information that the respondents attributed to the colour name as well as the content of the information.

6.16.1 Specific product information

In this group the colour names elicited information about specific product details. This category does not include information about the colour of the product.
“Int1: I like rose petal cream, again, rose petal cream evokes a mental interpretation of what it is going to be, it makes me feel like this product could be very feminine and very soft and delicate, the way that a rose petal is, it kind of gives me a feel that that is what the garment is going to be like as well as the colour.” (1, 26)

“Int7: ok I’m choosing peach, it looks peach and you can think of a soft little peach and it might be soft like a peach.” (7, 169)

“...and because the top is layered like that it looks delicate. So it is providing me with a lot of information about the product, lots of information that isn’t necessarily there at first glance.” (8, 100)

“Int12: yes it’s just adding to that really and giving it more, and I also imagine the fabric to be really light and to be quite not heavy. Its making me think about wild blue makes me think that it wouldn’t be a heavy fabric it would be something light and light weight.” (12, 131)

“..., so straight away that tells me it is going to be made of something soft and like a gentle fabric perhaps, so it’s like telling me about the fabric more than anything more than the colour, as I’m thinking of textures and materials.” (12, 316)

The evidence suggests that the respondents were applying the characteristics of the colour name object to decode specific details about the product. The association between the colour name object and the product is shown to highlight product features. Once these product features are highlighted the respondents then appear to interpret this association as providing some additional product information. This further elaboration has offered additional information about the product features that they would not necessarily be noticed without the presentation of the colour name.

This is in agreement with a suggestion by Graumann, (2007) that stated in addition to using imagery to enhance the significance of the colour name it can also highlight a product’s concept or design feature. Complex or ambiguous colour names can underline the overall concept of a designed product and play a role in creating semantic networks to establish meaning to some products (Graumann, 2007).

6.16.2 Wearing scenario

Many respondents talked over the idea that the colour names elicited information about when and where the product could be worn. This provided the respondents with another form of information about the product that they wouldn’t have necessarily had if they had not been presented with the colour name.
I would think I could wear this to a nice garden party when I could be floaty like a fairy. And it gives me an idea about what other thing I might want to wear with it, because it is giving me an image of floaty delicate things so that is why I would be drawn to it (5, 211).

I would be wanting to think of an occasion I could wear it to and try to justify it to myself, whereas if I've got a fantasy in my head of when I'm going to wear it and where I'm going to wear it then it is creating an image in my mind then I would be more likely to think that is a justification and then I would be moved to buy it on an impulse (5, 220).

“Int9: it is impacting on what occasions I will wear this dress or where I will wear this dress, because fiesta means party so that itself just brings a whole impact on me, because I think I will buy this dress for a particular party I will go to in the next few weeks.” (9, 9)

“I know it sounds really silly, I think because of the name it reminds me of a holiday in Spain, because of the words and also because you would wear a dress like that on holiday.” (10, 13)

“..., but the fact that it has these connotations of fiestas I just think it’s almost like a party celebration which might suggest how and when I’d wear it. Because I’m not sure, if it was a cardigan for a daytime, if that was called fiesta red it probably wouldn’t make sense to me, it would be a bit like why is it called fiesta, whereas it makes sense to me if its relating it to the product it is, it would be something that would be partyish.” (12, 32)

“Int14: I can see myself out in that on a Saturday night dancing and if it just said red I would think it was for work.” (14, 31)

Int14: yes definitely because I want an occasion I could wear it for. Not everyone is made of money so I would need an actual reason to buy it to be able to justify it. (14, 35)

“Int15: it would make me feel like confident like I wouldn’t really need to accessorise or try hard with any other bit of the outfit.” (15, 219)

The associations drawn from the colour names gave the respondents some guidance about appropriate occasions to wear the products. The colour name also suggests how the product could be worn and suggestions for complementing items that would ‘go’ with the product.

Some respondents mentioned that having an occasion to wear the product may become a justification for purchasing the product. This suggests that the colour name could be a powerful motivator for purchase as it is assisting to provide a justification for purchasing the product.

The impact of self-related imagery can influence behaviours (MacInnis and Price 1987). Gregory et al (1982) found evidence that subjects who imagined themselves performing behaviours influenced their behavioural intent, and the longer the subjects spent imagining their behaviour the greater the intention became towards that behaviour. Therefore as the
respondents in this study were imagining themselves wearing the product, they are in theory more likely to take actions towards these intentions, therefore there may be a relationship between the elaboration of imagining wearing the product and increased purchase intentions.

6.16.3 Provides information

This category describes the other ways that colour naming provides information to the respondents.

“It’s almost evoking feeling of tactile again, even with certain opaqueness, even though the top might not be but because it is magnolia for some reason it gives me a feeling of a solid object that is painted.” (1, 227)

“Compared to another site that just said ‘red dress’ which could be more pink, but with this you’ve got more of a description of it.” (3, 37)

“Int5: well because I’m not able to try it on and touch it and see if it suits me and put it next to the other clothes that I have bought. You know I need a detailed description otherwise, because I can’t use my eyes as much as I would like because I don’t have the physical product.” (5, 116)

“Int10: yes it sort of like helps me place the product in my own wardrobe, with what kind of group of clothes could I put it in, and also it tells me a little more about the product and then I think what I can wear it with.” (10, 93)

“Int11: again just because I like having all the information really clearly and easily accessible to me. And I can have all of the information in front of me and not have to search for it and its easier to compare to other things.” (11, 124)

“Int14: yes just because you can’t feel it and you can’t see it in real life, just the descriptive words adds towards the description of the dress.” (14, 61)

The evidence suggests the product information is vital for consumers, they are relying on the information from the retailers to make judgements about the products. This is due to the fact that consumers who shop online are sensory inhibited compared with the vast amount of sensory information that a consumer might experience on the high street. It is not possible for the on-line consumer to touch and look at the product so they must trust the information provided by the retailer to be an accurate dipiction of the garment. This is more of a problem for consumers shopping for fashion products that require sensory evaluation. According to Holbrook and Moore (1981) products with aesthetic, sensory or symbolic benefits such as apparel must be experienced for adequate evaluations to be made. This issue is magnified for the consumers choosing to purchase apparel online as it generally requires sensory inspection.
to evaluate the fit and colour of the product (Kim and Lennon, 2008). However the respondents in this experiment have suggested that the colour name can provide information about a product’s colour but also provides information about product features that are normally not easily evaluated online such as the fabric handle.

Product information plays an important role in consumer’s purchase decisions (Kim and Lennon, 2000, Kim and Lennon, 2008) and in particular the product presentation offered by online retailers. Verbal content relating to the shopping goal, whether that is information gathering or purchasing, are important to the success of the shopping experience.

Shopping for fashion is a more involving process as fashion is described an experiential product category (Park et al., 2006). Consumers who are more involved are more likely to search for, and evaluate product-relevant information. Therefore those consumers who become more attached to the products through the colour name and associated elaborations are more likely to find value in further product information. (Anderson, 1973) observed that a more positive evaluation of a product was attained if accurate product information described that product compared with the presentation of no product information. Petty et al (1983) postulated that if this product-relevant information is persuasive and cogent then it is possible that the consumer’s attitudes towards the products may become more favourable. Therefore product information about fashion products is crucial for online fashion consumers in order for them to form product evaluations and successful product information may lead to a more favourable product perception.

6.16.4 Provides information, Antonym

“...it could give more information but if I didn’t know any different then I might not notice that it doesn’t give a lot of information, I might just accept it, so I can’t really say how I would react to it.” (7, 164)

“Int13: the material, in my head I picture it more flowing and more feminine.” (13, 83)

The respondents did not always agree that accurate and sufficient product information was provided by the colour name. Only a very small number of the respondents reported that the information was not accurate or sufficient. By highlighting this negative category through the analysis of the data it facilitates the identification of when these instances arise so that the occurrence of these incidences can be avoided by the retailers and their consumers will not feel that there is insufficient or inaccurate information.
6.17 Retailer perceptions

<table>
<thead>
<tr>
<th>Retailer perceptions</th>
<th>Retailer values</th>
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<tbody>
<tr>
<td>Positive identity</td>
<td>Know their consumers</td>
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<tr>
<td></td>
<td>Put extra effort in</td>
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<tr>
<td></td>
<td>Respects individuality</td>
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<tr>
<td>Positive perceptions</td>
<td>Retailer has sense of humour</td>
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<td></td>
<td>Playful identity</td>
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<td></td>
<td>Not too serious</td>
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<td></td>
<td>For a young market</td>
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<tr>
<td>Negative perceptions</td>
<td>Confused about the retailer</td>
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<tr>
<td></td>
<td>Have not thought about the colour name</td>
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<td></td>
<td>Doubts about the retailer</td>
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Colour naming provoked the respondents to discuss how they would perceive a retailer that offered this type of colour name information on their websites.

Although this was not an initial aim of the research it became an emerging theme throughout the data collection as respondents offered up their view on the perception of the retailers and therefore it was felt that it should be pursued further and thus included in the content analysis.

Occasionally the respondents referred to brand perceptions and these have been included in this category too. The main market sector that this research aims to address is multi-channel high-street retailers such as Top Shop and Oasis and pure-play retailers such as asos and Boohoo, the majority of the products sold on these sites are the store’s own brands and hence in that instance when the respondents refer to brand perceptions they are also referring to retailer perceptions. In the context of these brand referents the respondents did not discuss the branding per se, but rather how the brand functioned as an online retailer.

6.17.1 Retailer values

Respondents suggested that the colour names they were presented with led them to believe certain values about the retailer. These tended to be values that the respondents appreciated about the retailer and therefore would be important for a retailer to aspire to.

“Int1: well I suppose it is important because it shows the retailer has gone out of their way to find words that can be recognised by a lot of people.” (1, 214)

“Int5: well I think with online shopping because there is so much choice it is a good way to go because I think I would be disposed to buy it and go back to that brand because they are making things and having a bit of fun with it at the same time they seem to be enjoying what they’re doing and again it shows they are putting a bit of time in it and I feel valued and
they’re putting in imagination and they obviously like these clothes and they’re proud of these clothes rather than we’ve made another dress for these people who like red.” (5, 80)

“Int8: It makes me feel a bit more that they have thought about it more, the person or company selling the item has thought about the name, it shows they’ve given it more thought.” (8, 20)

“Int8: that they are thinking about how to please their customers. They’ve thought about it so they’ve obviously thought about the quality, the person that is going to be buying it, their thought and feelings about the colour choose, and whether they would go for the name.” (8, 62)

“Int13: yes, because it’s like the brand has taken more care of what they have called it.” (13, 444)

Demonstrating that the retailer has put in extra effort with their colour naming tended to be a key theme running through this category. The respondents responded positively when they could see that the retailer has taken extra care to provide their consumer with accurate and sufficient information about the product. Another value that was appreciated by the respondents was the retailer knowing their customers well and knowing how to please them. These retailer values that were identified by the consumer led to positive perceptions and identity of the retailer.

6.17.2 Positive retailer identity

This category includes the occasions that the respondents suggested features about the retailer’s identity that could be gleaned from the colour name.

“Int1: it shows me that the retailer has a sense of humour, that they are playful in their office environment when they are writing their website content.” (1, 134)

“Int13: yes, it is trying to be quite playful as well with what it is called; you probably wouldn’t get that kind of name on clothes targeted towards older people. Like the brand I think the brand is quite a young market.” (13, 129)

The respondents suggested that the colour names elicited a playful identity about the retailer.

Ward et al (2003) suggest that elements of retailer identity and the atmosphere provide a point of difference and this can assist in creating a brand identity that is clear and consistent and bestowed in to the store itself. As traditional store atmospherics do not always transcend the online environment the other items that create retailer identity become more pivotal. A playful identity like the suggestions raised by the respondents could create a stronger retail identity and could run throughout the retail experience and the brand identity.
6.17.3 Positive retailer perceptions

This category was created for the occasions when the respondents perceived positive ideas about the retailer.

“So then I’m trusting the retailer to design something suitable, if they’re marketing something as a summer top then I would definitely trust that, I would go with it.” (5, 414)

“...because I know the retailers have thought carefully about it, and if I think that they have thought carefully about it I think that they know what they are talking about so it must be the colour I see rather than them guessing making something up, and I think if they have done part of the work, I presume they have done the work well so I’m more likely to trust them.” (5, 376)

“Int6: it makes me feel happier with the retailer that they can provide the right colour description and information.” (6, 418)

“Int6: it would make me trust the retailer more and make me think more positively towards the retailer.” (6, 268)

Int8: yeah I think I would trust the retailer more, and they might have also looked around the marketplace and looked at other products. (8, 70)

“Because it goes well together I think it is a positive thing for the brand and the product, because I have got more confidence in the brand.” (13, 197)

The perception of trust of the retailer was brought up by the respondents. For the respondents trust is clearly an issue in online fashion retailing. In online retailing trust is vital for a consumer’s purchase decisions as risks are perceived in online retailing that are not present as much in a high street store such as product risk, financial risk and concern for privacy and security (Kim, 2009). Any acknowledgment of an increased level of trust of the retailer has positive potential for the retailer. Online trust and satisfaction are antecedents of e-loyalty (Cyr et al., 2010). Therefore when consumers trust the online retailer they are more likely to exhibit loyal behaviour towards that retailer and thus a positive retailer perception may lead to a competitive advantage.

6.17.4 Negative retailer perceptions

“Int13: maybe towards the brand that again they’re not attaching the right name with the clothing so maybe their brand is, not confused, but maybe not on the ball.” (13, 92)
“Int15: like they are trying too hard, like they are trying to be more up market than they are if it’s just a high street retailer. Like you said they are trying too hard.” (15, 82)

Negative retailer perceptions are opinions that retailers would want to avoid. By highlighting the negative retailer perception it identifies the issues and antecedents of the problem so that these mistakes or issues can be avoided by the retailer to avoid being perceived in a negative light.

6.18 Understand the product

<table>
<thead>
<tr>
<th>Understand the product</th>
<th>Product visualisation</th>
<th>Imagery of the product</th>
<th>Mental images of the product</th>
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<tbody>
<tr>
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<td>Visualise the product</td>
<td>Use imagery to understand the product</td>
</tr>
<tr>
<td>Better sense of the product</td>
<td>Better idea about the product</td>
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<td>Understand the product more</td>
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<td>Know the product more</td>
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Many respondents suggested that they had attained a heightened understanding of the product due to the colour name and the information provided by the colour name. The respondents described how they held a better understanding of the products via either product visualisation or by achieving a better sense of the product.

6.18.1 Product visualisation

“Int2: It helps me build a picture in my head of what it is going to look like...” (2, 29)

“So when you’ve got more of a descriptive word it makes it easier to visualise the product a bit better.” (3, 11)

“I don’t think it is that exciting as some of the other names that we have seen today but I think it gives it a clear image of what the product would be.” (3, 237)

“Int12: yes I think it does, it gives more of a feel for it, you can imagine yourself in that sort of setting, especially when you’ve got an occasion coming up if you’ve got a wedding or something. You can always think and picture yourself in that setting and I think it does add to that.” (12, 57)

“Int12: yes I think it complements this texture that I’ve built up in my head. I’m seeing the colour of it as this texture and I can imagine feeling it and that sort of thing, so yes.” (12, 364)
Qualitative data collection

“Int14: yes and how short it is that sort of thing, and I would need information first to use my imagination to know what it looks like. It might not look like that when I try it on but what I hope it will look like anyway.” (14, 44)

The respondents suggest that some level of information stimulus enabled them to visualise the product. They suggested that the visualisation of the product enabled them to understand the product better.

Perceptions derived from imagery are more likely to involve concrete representations and can include the other senses such as touch and smell (MacInnis and Price 1987) thus the use of imagery and product visualisation is more likely to produce a better understanding of a product.

6.18.2 Better sense of the product

“Int2: it helps me understand what the product is then. I can see the shape of it but it gives me a better understanding of what it looks like in real life.” (2, 157)

“Int3: yes it gives you definitely a strong representation of what the item is going to be like when you buy it.” (3, 183)

“Int9: it helps me compare the flower and the colour of the flower with the t shirt colour and it matches and it builds up an understanding of the product as well which is useful in order to understand the product better and whether I should buy this product or not, because if it was just called cream I’d have to think about what kind of cream it is because there are lots of types of cream, my idea of cream might not be someone else’s idea of cream.” (9, 115)

“Int11: just that it makes it by having a simple explanation of it, I don’t know but it kind of like makes you understand the product better quicker.” (11, 16)

Int17: yes because that’s what puts me off online shopping because not all the time but when I have bought online it’s not been what I wanted or how it was described or the colour isn’t what it said it was. So yes that does put me off, so yes I think having more detail helps my informed decision, a bit more info. (17, 70)

From the evidence, the respondents who have attained a better sense of the product they are interested in are more likely to make more effective and quicker purchase decisions. A better sense of the product suggests that the respondents felt that they have an adequate amount of information to sum up the important characteristics of the product. Online shopping is already regarded as a risky activity as consumers are not able to evaluate products however with apparel and fashion shopping this problem becomes amplified due to the experiential nature of the product category (Park and Stoel, 2005). A better sense of the product will enable the respondents to make informed purchase decisions. Product evaluations benefit from a better
understanding of the product as consumers can use more information to back up their evaluation

This is supported by the literature as Glazer (Glazer, 1991) found an increase in available information increases the consumers’ ability to make informed decisions and results in an increased satisfaction with the shopping experience.

6.19 Self

As previously mentioned in Chapter 3, fashion and clothing are seen as vehicles by which consumers may express their personalities and views of themselves and therefore demonstrates a relationship between these products and emotional and psychological disposition of the consumer (Goldsmith et al., 1996, Kang and Park-Poaps, 2010).

6.19.1 Aspirational

Many respondents suggested how they would feel wearing or owning the products and what it would mean to them. The concept of aspiring to their ideal self, which in this case was mostly to keep up to date with the fashions and trends, appears as a strong theme from the data, but this is perhaps expected as the respondents were all online fashion consumers.

“Int2: it makes me feel like I’m on trend. It makes me feel fashionable and knowledgeable and also I like the idea of thinking that I’ll wear this in winter and by the time summer comes there is something new to wear, a new colour to wear.” (2, 197)

“Int3: well I think if you are going to buy a dress it is because you might want to be sexy or for a particular occasion so to have a sexy name issued to it might make me want to buy the product more.” (3, 135)

“Int4: it makes it more appealing to me because it relates to me and I might think oh yeah that’s me I want to be fiesta red.” (4, 19)

“Int4: because I like to be up to date”
“H: and why is being up to date important to you?”
“Int4: because it is a reflection of me, its about being fashionable and current.” (4, 57)

Int4: it makes me feel more fashionable. (4, 178)

Int7: It is more descriptive than the other two and fiesta makes me think of being in a party and going on holiday and having more fun, it makes me think if I wear the dress then I will have more fun. (7, 6)
Qualitative data collection

Fashion and clothing are consumed not just for their utilitarian functions, such as to keep us warm, they are also consumed to portray important symbolic meaning and facilitates consumers to express their self-identity. In this instance the respondents are suggesting that they desire their self-image to express their fashionability and fondness of keeping up to date with the current trends.

The implication of understanding the consumers’ self-image and their aspirations can give retailers a competitive advantage. By knowing consumers self-image and their aspirations it could help shape marketing and advertising objectives by appealing to their consumers’ aspired self-image. Colour naming strategies could be designed to appeal to the consumers’ aspired self-image (Dittmar et al., 1996).

According to Rokeach (1973) the functions served by a person’s values are to provide help to maintain and enhance a person’s total conception of oneself. Therefore self-concept determines personal values to satisfy preferred states of existence, and personal values drive actions to satisfy one’s values. In the means-end chain theory personal values drive consumption and form the ultimate source of choice criteria (Claeys et al., 1995). This is also in line with Maslow’s hierarchy of needs, the highest and most complex point of the hierarchy is ‘self-actualisation’ in terms of fashion this is represented by ‘my clothes are an expression of the total me’ (Solomon and Rabolt, 2004). Self-actualisation is achieving ones potential and the other, the upper steps of the hierarchy of needs are concerned with the consumption motivations of symbolism and pleasure.

Therefore knowledge about consumers’ self-concept and their aspiration desires will assist the retailers to understand more about their customers. If the retailers are able to understand the consumers’ self-concept they will be able to contribute towards predicting their consumers’ behaviour.

6.19.2 Belonging

A sense of belonging is one of the list of values scale (LOV scale) formed from the original Rokeach personal values list and Maslow’s hierarchy of needs (Baker 2002) and is therefore regarded as a ‘Value’ in this research. Within the context of fashion, clothing is used to communicate to others and demonstrate belonging to a social sub grouping and to blend in (Schofield, 2005).

Belonging to a group was also brought up by the respondents. Some respondents regarded being part of a group as a positive situation whereas other respondents would rather have stood out from the crowd.
“Int2: you’re wearing the right thing, I think it’s a colour for holiday so it’s an appropriate thing to be wearing on holiday so compare it to what everyone else is wearing, as sad as that sounds, it would suit nicely and it would blend in.”

“H: ok would you say that wearing the right thing at the right time is important to you? And why?”

Int2: yes because, as sad as it sounds it’s good to fit in with what everyone else is wearing, I don’t want to stand out to be wearing the wrong thing as such.” (2, 186)

6.19.3 Belonging, Antonym

“I feel as though it might make me stand out more” (4, 80)

“...I wanted to stand out, the dress would make me feel good about myself...” (15, 213)

“... like flamingo is quite exhibitionist but not in a negative way in a way that would make people stop and look at you in a flamingo coloured top, but not in a bad way, it makes you stand out from the crowd, it’s quite unique.” (15, 280)

In these instances the respondents felt it was more important for them to stand out from the crowd rather than fit into a group.

6.20 Qualitative analysis codes

<table>
<thead>
<tr>
<th>Aiding the shopping experience</th>
<th>Hedonic aids</th>
<th>Colour information processing</th>
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</thead>
<tbody>
<tr>
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<td>Escapism/fantasy</td>
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<td>Enjoyment</td>
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<td>Leisure</td>
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<td>Effective shopping process</td>
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<td>Facilitates searching</td>
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<td>Spend longer online</td>
<td>Spend/ stay longer online/ website</td>
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<tr>
<td>Attachment</td>
<td>Relates to personality</td>
<td></td>
</tr>
<tr>
<td>Attachment</td>
<td>Feel involved with the product</td>
<td></td>
</tr>
<tr>
<td>Value</td>
<td>Product appears more valuable</td>
<td></td>
</tr>
<tr>
<td>Value</td>
<td>More worth</td>
<td></td>
</tr>
<tr>
<td>Value</td>
<td>Exclusive</td>
<td></td>
</tr>
<tr>
<td>Value</td>
<td>Better quality</td>
<td></td>
</tr>
<tr>
<td>Fashionable</td>
<td>Product appears more fashionable</td>
<td></td>
</tr>
<tr>
<td>Fashionable</td>
<td>Product is in line with current trend</td>
<td></td>
</tr>
<tr>
<td>Target consumer</td>
<td>Product appears to be aimed towards a target age group</td>
<td></td>
</tr>
<tr>
<td>Represents the product</td>
<td>Represents the product</td>
<td>Colour name of the product represents the product features</td>
</tr>
<tr>
<td>Product information</td>
<td>Specific product information</td>
<td>Product’s fabric</td>
</tr>
<tr>
<td>Product information</td>
<td>Specific product information</td>
<td>Style of the product</td>
</tr>
<tr>
<td>Product information</td>
<td>Specific product information</td>
<td>Detailing on the product</td>
</tr>
<tr>
<td>Wearing scenario</td>
<td>Season to wear the product</td>
<td></td>
</tr>
<tr>
<td>Wearing scenario</td>
<td>Imagine wearing the product</td>
<td></td>
</tr>
<tr>
<td>Wearing scenario</td>
<td>Suggests an occasion to wear the product</td>
<td></td>
</tr>
<tr>
<td>Provides information</td>
<td>More product description</td>
<td></td>
</tr>
<tr>
<td>Provides information</td>
<td>Provides more details</td>
<td></td>
</tr>
<tr>
<td>Provides information</td>
<td>Extra information about the product</td>
<td></td>
</tr>
<tr>
<td>Provides information, Antonym</td>
<td>Doesn’t provide enough information</td>
<td></td>
</tr>
<tr>
<td>Provides information, Antonym</td>
<td>Confused about the information</td>
<td></td>
</tr>
<tr>
<td>Retailer perceptions</td>
<td>Retailer values</td>
<td>Know their consumers</td>
</tr>
<tr>
<td>Retailer perceptions</td>
<td>Retailer values</td>
<td>Put extra effort in</td>
</tr>
<tr>
<td>Retailer perceptions</td>
<td>Retailer values</td>
<td>Respects individuality</td>
</tr>
<tr>
<td>Retailer perceptions</td>
<td>Positive retailer identity</td>
<td>Retailer has sense of humour</td>
</tr>
<tr>
<td>Retailer perceptions</td>
<td>Positive retailer identity</td>
<td>Playful identity</td>
</tr>
</tbody>
</table>
Qualitative data collection

<table>
<thead>
<tr>
<th>Positive retailer perceptions</th>
<th>Not too serious</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>For a young market</td>
</tr>
<tr>
<td>Positive feelings towards the brand</td>
<td></td>
</tr>
<tr>
<td>Trust the retailer</td>
<td></td>
</tr>
<tr>
<td>Respect the retailer</td>
<td></td>
</tr>
<tr>
<td>Encouraged by the retailer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Negative retailer perceptions</th>
<th>Confused about the retailer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Have not thought about the colour name</td>
</tr>
<tr>
<td></td>
<td>Doubts about the retailer</td>
</tr>
</tbody>
</table>

Understand the product

<table>
<thead>
<tr>
<th>Product visualisation</th>
<th>Imagery of the product</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mental images of the product</td>
</tr>
<tr>
<td></td>
<td>Visualise the product</td>
</tr>
<tr>
<td></td>
<td>Picture yourself wearing the product</td>
</tr>
<tr>
<td></td>
<td>Use imagery to understand the product</td>
</tr>
</tbody>
</table>

Better sense of the product

<table>
<thead>
<tr>
<th>Better idea about the product</th>
<th>Provides a sense of the product</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand the product more</td>
<td>Know the product more</td>
</tr>
</tbody>
</table>

Table 6-1 Summary of qualitative analysis codes

Table 6-1 summarises the constructs and the groups from the content analysis and briefly details the categories used in the content analysis. These categories will be brought forward and used to create a hierarchical value map to establish the relationships between the categories for each of the colour naming categories.

6.21 Statistics for qualitative research

Descriptive statistics provide a useful way to summarise of a data. Statistics are particularly useful for comparing large amounts of data on different phenomena (Bagozzi, 1998).

Table 6-2 provides an aggregate score for all of the colour names that were selected during the 17 qualitative interviews. The table is divided by the groups of products and colour names as they were presented to all of the interview participants.

<table>
<thead>
<tr>
<th>Group #</th>
<th>Colour name category</th>
<th>Colour name</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1</td>
<td>Ambiguous</td>
<td>Fiesta red</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Common</td>
<td>Blue</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Common</td>
<td>Orange</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Group 2</td>
<td>Unexpected descriptive</td>
<td>Rose petal cream</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Unexpected descriptive</td>
<td>Tomato red</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Common</td>
<td>Pale green</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Group 3</td>
<td>Ambiguous</td>
<td>Fruit sweets</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Ambiguous</td>
<td>Wild blue yonder</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Common</td>
<td>Cream</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Group 4</td>
<td>Ambiguous</td>
<td>Green fairy</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Common descriptive</td>
<td>Scarlet red</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Unexpected descriptive</td>
<td>Ornamental poppy</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Group 5</td>
<td>Ambiguous</td>
<td>Sunset</td>
<td>9</td>
</tr>
</tbody>
</table>
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### Table 6-2 Aggregate of colour name/ category selection from qualitative interviews

<table>
<thead>
<tr>
<th>Colour name category</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguous</td>
<td>44</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>39</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>39</td>
</tr>
<tr>
<td>Common</td>
<td>14</td>
</tr>
<tr>
<td>Total</td>
<td>136</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Colour name category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguous</td>
<td>32.35%</td>
</tr>
<tr>
<td>Unexpected descriptive</td>
<td>28.67%</td>
</tr>
<tr>
<td>Common descriptive</td>
<td>28.67%</td>
</tr>
<tr>
<td>Common</td>
<td>10.23%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 6-3 Total frequency of selected colour naming categories

Table 6-3 displays the statistics for the overall selection for each of the colour naming category across all of the 17 interviews. The table shows that ambiguous colour names were selected the most at approximately 32%, with unexpected descriptive and common descriptive selected an equal amount of times and is represented by almost 29% for each of these categories, however common colour names were only selected for 10% across all of the interviews.

The figures in table 6-3 are also representative of the amount of data collected for each of the colour naming categories. As common colour names were only selected 10% out of the total number of selections therefore fewer people chose to discuss this colour naming category and hence there is a smaller amount of data collected for this category compared with the other colour naming categories.
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Figure 6-1 Frequency of colour name category selection

Figure 6-1 represents the frequency that each colour name was selected for all of the respondents in the qualitative data collection. This chart describes the overall percentages that each category of colour naming was selected during all 17 interviews. The percentages are also representative of the average number of times each of the colour naming categories were selected during the interviews.

Common names like red, blue, and green were selected the least amount of times and the ambiguous names such as fiesta red and green fairy were selected the most amount of times.

6.23 Presentation of results

In order to provide a clear presentation of the results of the analysis of the qualitative data a graphical representation is required.

Within qualitative research there is a large array of what is consider a relationship between the variables or constructs in the data. Throughout the qualitative data collection for this study the means-end relationships have been sought, these are briefly described by (Spradley, 1979) as construct X is a way to do construct Y. LADDERMAP is a program specifically designed to create hierarchical value maps based on the means-end type of relationships.
6.23.1 Defining the levels of constructs

In order to implement the LADDERMAP, the constructs identified from the data analysis must be assigned to levels of abstraction on the means-end chain relationship. These are divided into attributes, consequences, values and purchase intention.

6.23.2 LADDERMAP

LADDERMAP (Gengler and Reynolds, 1993) is a decision support software program specifically designed for the laddering technique. LADDERMAP is specifically designed to calculate the relationships between attributes, consequences and value constructs. The relationship between attributes, consequences, values and purchase intentions is not calculated by LADDERMAP as it is only designed to manage the first three levels of constructs. Table 6-4 describes the way in which the constructs identified from the data collected are divided between attributes, consequences and values.

<table>
<thead>
<tr>
<th>Attributes</th>
<th>Colour perception</th>
<th>Evokes images</th>
<th>Associations</th>
<th>Emotional response</th>
<th>Evokes memories</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Colour confidence/ Antonym</td>
<td>Colour information processing/ Antonym</td>
<td>Provides ideas about the colour/ Antonym</td>
<td>Specific colour information/ Antonym</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Abstract association</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Associations with the colour name object</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Feminine associations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evokes images</td>
<td>Abstract images</td>
<td>Images of the colour name object</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional response</td>
<td>Fun</td>
<td>Playful</td>
<td>Happy</td>
<td>Relaxed</td>
<td></td>
</tr>
<tr>
<td>Evokes memories</td>
<td>Evokes memories</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consequences</th>
<th>Aids the shopping experience</th>
<th>Hedonic shopping</th>
<th>Looking more in-depth</th>
<th>Facilitates decision making/ evaluation</th>
<th>Shopping process</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Shopping process</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Comparing products</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Product search</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Spend longer online</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provides information</td>
<td>Provides information</td>
<td></td>
<td>Wearing scenario</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Understand the product</td>
<td>Visualise the product</td>
<td></td>
<td>Specific product information</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Product perception</td>
<td>Product attachment</td>
<td></td>
<td>Positive perception</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Negative perception</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Feminine perception</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fashionable perception</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Intriguing perception</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Memorable product perception</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th></th>
<th>Valuable product perception</th>
<th>For a target consumer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Represents the product</td>
<td>Represents the product</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Retailer perception</th>
<th>Retailer values</th>
<th>Positive retailer identity</th>
<th>Positive retailer perception</th>
<th>Negative retailer perception</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Values</th>
<th>Self</th>
<th>Aspirational</th>
<th>Belonging</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Emotional value</th>
<th>Excited</th>
<th>Happy</th>
<th>Relaxed</th>
<th>Negative emotional value</th>
</tr>
</thead>
</table>

Table 6-4 Breakdown of constructs into attributes, consequences and values

<table>
<thead>
<tr>
<th>Purchase intentions</th>
<th>Purchase</th>
<th>Inquire</th>
<th>Consider</th>
<th>Purchase</th>
<th>More likely to purchase/ Antonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impulse</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Purchase on impulse</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Post purchase intentions</th>
<th>Post purchase intention</th>
<th>Satisfaction</th>
<th>Avoid dissatisfaction</th>
<th>Repurchase</th>
</tr>
</thead>
</table>

Table 6-5 Breakdown of constructs into purchase intentions and post purchase intentions

Table 6-5 demonstrates the way in which the constructs identified from the data collection are divided into purchase intentions and post purchase intentions. The relationship between the means-end chain variables (attribute, consequences and values) and purchase intention is calculated by hand by considering the frequency of these relationships with respect to each of the hierarchical value maps produced by LADDERMAP.

### 6.24 Individual laddering chains

Once the constructs are identified through the content analysis and the level of abstractions are assigned to each of the construct the creation of chains which link the constructs can begin. The individual laddering chains are created by applying the identified constructs from the content analysis to the interview respondents’ discussions. Once the respondents laddering chains have been created the data is then inputted into LADDERMAP to formulate hierarchical value maps and implication matrices. The individual laddering chains can be found in Appendix 7.
6.25 Implication matrices

An implication matrix illustrates the amount of times each of the codes are related to each other through either direct or indirection relationships. Direct relationships describe the linkage between two constructs whereby the first construct leads directly to another construct without any intervening codes. Indirect relationships are those which include an intervening construct (Bryman and Bell, 2003, Baker, 2002).

The implication matrix is illustrated as a table depicting the frequency of the relationships between the codes. Numbers within the table represents the frequency of the relationships, the numbers to the left of the decimal point represent the direct relationships and the numbers to the right of the decimal point represent the indirect relationships. The nature of the implication matrix brings quantitative elements to qualitative research as the frequency of the relationships between the groups (Gruber, 2011). All of the implication matrices can be viewed in Appendix 8.

6.26 Hierarchical Value Map

Each of the attributes, consequences and values identified in the analysis procedure of this research is represented by a node in a network on a hierarchical value map (Bryman and Bell, 2003, Baker, 2002). Data that is collected in the implication matrix is used to draw-up the hierarchical value map. This data is aggregated from the individual respondent’s ladders and is used to form chains that link the constructs together.

An appropriate cut off point must be identified, a cut-off point is the point at which the number of linkages between the constructs are either included or excluded. The cut-off point that has been decided for this research is a cut-off point of two. This means only the linkages between the constructs that are represented twice or more will be brought forward to the hierarchical value maps, and therefore only significant relationships will be reported.

<table>
<thead>
<tr>
<th>Colour name</th>
<th>Common</th>
<th>Common descriptive</th>
<th>Unexpected descriptive</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cut-off point</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Data represented</td>
<td>21%</td>
<td>51%</td>
<td>57%</td>
<td>67%</td>
</tr>
</tbody>
</table>

Major chains that are identified in the hierarchical value map i.e. those that start at the bottom of the map and go to the top represent a perceptual orientation.

The key below describes how the diagrams are divided into attributes, values and consequences. The linkages represent how the constructs are related together. The thicker the link the more frequently the relationship was mentioned by the respondents, the larger the circle the more times the construct was mentioned by the respondents.
Figure 6-2 Diagram 'key' for hierarchical value maps

Figures 6-3 to 6-14 present the aggregated means-end chains graphically. The value maps for 3 of the colour naming categories reveal complex cognitive structures.

6.27 Hierarchical value map for Common colour names

Figure 6-3 Hierarchical value map for common colour names
This diagram is representative of the hierarchy value map for the common colour names. The common colour names used in the interviews were blue, orange, red, pale green, cream and pink. In total this category of colour names were selected the least amount of times over all of the interviews. Pale green was not selected at all and pink was only selected once.

Common colour names were selected for the information that the common colour name provided about the perception of the colour and colour confidence, however the respondents also noted that common colour names did not always provide colour information. The hierarchy value map produced by LADDERMAP has identified two separated routes in the cognitive map. The cognitive map on the right demonstrates that common colour names did not provide the respondents with ideas about the colour of the product and that was not sufficient to give the respondents information about the colour. This part of the diagram goes no further showing that the respondents are not engaged in any further levels of abstraction and there is no evidence available to suggest that it has an impact visible on their proceeding behaviour. However this could also suggest that the respondents thought that if they did not receive sufficient colour information then they would not be able to evaluate the product accurately and therefore would not be able to purchase the product, however this assumption cannot be proved this time due to lack of evidence.

The left of the figure illustrates the implications of common colour names when there is some level colour information attained and also provides confidence in the colour name. It shows that satisfactory common colour naming can aid the decision making process by enabling the respondents to visualise the product.

The colour information provided by the common colour names also made the respondents have a positive perception of the retailer. This suggests that if the respondents thought they had confidence in the colour and they were provided with colour information then they had more favourable views towards the retailer.

Figure 6-4 presents a simplified version of the LADDERMAP hierarchical value maps. The simplification has been done in order to facilitate comparisons between the hierarchical values maps for each of the colour naming categories. The simplification has been carried out in a manner that retains the integrity of the maps by grouping the sub codes back to their main groupings.
Figure 6-4 Simplified hierarchical value map for common colour names
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6.28 Hierarchical value map for Common Descriptive colour names

This diagram represents the hierarchical value map for the common descriptive colour names; these are names such as scarlet red and peach.

This illustrates that the respondents were engaging in associative and imagery processing in order to decode the information from the common descriptive colour names. The abstraction from the decoding process has provided the respondents with colour confidence and ideas about the colour. In some instances the decoding of the colour information to attain a confidence in the colour provided the respondents with an emotional response related to the 'fun' type of emotions.

The level of colour information provided by the common descriptive colour name led the respondents to glean even more information about the product such as specific information and wearing information, these constructs are mainly presented by the nodes on the left of the
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diagram. The extra product information gleaned from the colour name was found to assist the respondents in their decision making regarding the products.

The respondents suggested that information they had received and decoded about the colour led them to make opinions about the product itself such as the product is perceived to be feminine or intriguing. Specific information about the colour such as whether it is a pastel shade or a dark shade led the respondents to believe that the product has more character about it, which in turn contributed towards a more positive perception of the product.

Many respondents suggested that the colour name represented the product, according to the hierarchical value map this was a consequence of having confidence in the colour. This suggests that the respondents were able to decode the stimulus to provide information about the colour and then apply it to the product to determine how it may represent the product and then consequently the respondents formed opinions about the products. The respondents felt that they were more interested in the products if the colour naming represented the product and this led to the product being perceived positively. Therefore the added level of interest created by the colour name representing the product made the perception of the product more favourable.

Together, the level of confidence in the colour and the colour name representing the product has enabled the respondents to gain a deeper understand about the product. A deeper understanding about the product coupled with the respondents’ perceptions of the product facilitated the respondents to gain more in-depth knowledge of the product. All of the information giving constructs facilitated the respondents in their decision making about the product, many pieces of information led to the decision making construct.

The aspirational value and product attachment are both the results of abstract associations derived from the colour names. This suggests that the respondents are engaging with the colour names and they are drawing links between themselves and the ideas that are derived from the abstract associations. In the case of the aspirational value, the associations drawn from the abstracts of colour name are shown to target the respondents’ aspirations. Products are consumed because they represent something to the consumer (Reynolds and Gutman, 1988, Veludo-de-Oliveira; et al., 2006). As this construct is a value it represents the respondents need within the means-end chain and thus may drive purchases.

Figure 6-10 simplifies the hierarchical value map produced by LADDERMAP to illustrate the main points of the map. The sub-groups have been grouped back into their higher groups to produce clarity and still illustrate the relationships between the groups.
The importance of colour naming for online fashion retail

Figure 6-6 Simplified hierarchical value map for common descriptive colour names

The cognitive map illustrates the interpretation of the relationships between the topics brought up by the respondents. In summary the colour information is decoded using imagery and associations, associations build attachments between the respondents and the products. The decoding of the colour information produces affective responses of fun and interest, and suggests further information about the product and inferences about the perception of the product and interference about the retailer are also made. A better understanding about the product is built which aids the shopping experience. Product attachment and aspiration values are also derived from the decoding of the colour naming.
6.29 Hierarchical value map for Unexpected Descriptive colour names

Figure 6-7 Hierarchical value map for unexpected descriptive colour names
The figure represents the hierarchical value map for the common descriptive colour names; these are names such as sea green and tomato red.

The box on the left of the map represents the antonyms of colour information. The maps suggest that the respondents did not always find unexpected descriptive colour names useful for interpreting information about the product's colour, this is illustrated by the node labelled ‘Does not provide ideas about the colour’ this results in not having confidence in the perception of the colour. There is no evidence to suggest that the respondents were using any structures to decode the information about the product. The respondents may have struggled to find any associations or imagery for the colour name and this could be the reason for the lack of knowledge about the colour. Again as with the common colour names there is not enough evidence to make further assumptions about the impact this has on behaviour.

The second route on the map represents the implications when the colour name does provide colour information. This triggers many reactions as illustrated on the diagram. Colour information is determined from associations and imagery. The decoding of the information through imagery and associations brought an emotional value of fun to the respondents. Evoking emotional response from imagery processing is in line with MacInnis and Price (1987) who suggest that the impact of imagery processing can influence affectivity and behaviour. As a terminal value in the means-end chain it has significance as products that bring the respondents their desired personal values are more likely to be chosen compared with products that do not correspond to personal values (Woodall, 2009).

Contrary to imagery decoding, decoding through association provides specific product information and ideas about the colour. There is a strong link between associations with the colour name object and representing the product to providing specific product information and to product attachment. As with the common descriptive colour names attachments are formed between the respondents and the products and this is noteworthy because it can provide the impetus for consumption as products that represent something to the consumer are more likely to be purchased (Reynolds and Gutman, 1988, Veludo-de-Oliveira; et al., 2006). A pattern appears to form between associations and product attachment.

Wearing information is gleaned from specific product information and this links to a more hedonic experience. This suggests that the respondents were making assumptions about when to wear the product based on particular product information. Having wearing information could led to a hedonic experience as the respondents’ imagine a scenario of themselves wearing the product or how the product would be suitable to wear for a particular occasion. This link could suggest the respondents were engaging in some sort of fantasy or daydream regarding wearing the product to gain a hedonic experience. Wearing information and other product information led the respondents to make a positive perception about the product. This is in line with the suggestion from Miller and Kahn (2005) that as the colour information is unexpected, then consumers search for the reason for the deviation and this may lead to positive attributions to
be made about the product. This product perception led to further perceptions about the products and then contributed towards aiding the shopping experience. The respondents linked an aspirational value to the positive perception of the product; therefore the respondents viewed products that related to their aspirations in positive light. Values are drivers for product choice, the product which reflects the desired values are more likely to be the product selected for consumption (Woodall, 2009).

Wearing information and colour confidence also lead to the respondents to develop a better understanding about the product which in turn contributed towards aiding the shopping experiences. Product perceptions and a better understanding of the product both contribute towards aiding the shopping experience. There is a particularly strong link between looking more in-depth and aiding the decision making which leads to guiding the shopping process.

The hierarchical value map for unexpected descriptive is summarised in the figure below.

![Hierarchical Value Map](image)

**Figure 6-8 Simplified hierarchical value map for unexpected descriptive colour names**
The hierarchical value map has been summarised to enable the viewer to clearly see the relationships between the different levels of abstraction and also to enable comparisons to be made between the hierarchical value maps for the entire colour naming category.

The diagram illustrates the relationships from decoding the colour name to providing colour information and creating a positive affective response. Product information is gleaned from the colour information that provides more information and also coupled with an emotion response of feeling interested it also creates an attachment bond between the product and the respondents. Product attachment and wearing information led to perceptions about the product that linked with the aspirations of the respondents and also enabled the respondents to gain a better understanding of the product. Aiding the shopping experience is the furthest abstraction from the colour naming category in the diagram.
6.30 Hierarchical value map for Ambiguous colour names

This diagram represents the hierarchical value map for the ambiguous colour names; these are names such as green fairy and fruit salad sweets.

This map shows more constructs as decoding this information was a more involved process. Like the previous two colour names, this map also illustrates that the respondents were
engaging in associative and imagery processing in order to decode the information from the ambiguous colour names. However this time the respondents were also using information from memories to decode the colour information. This had the result of providing more ideas about the colour but also produced a positive affective response. Therefore the respondents were using a broader variety of concepts to decode the information from the ambiguous colour names. This is in line with Miller and Kahn (2005) who designed these colour naming categories based on the Gricean theory of conversational implicature and suggests that consumers search for implied meanings of communications. The implied meaning gave the respondents information about the colour of the product, about wearing information and also represents the product. Representing the product creates a strong link to providing specific product information suggesting that there are specific details about the product that are taken from the colour name that is reflected in the product in way other than regarding the colour.

Specific product information leads to more inferences about the product as the respondents’ record a positive perception of the product. This mirrors the suggestion from Miller and Kahn (2005) that as the colour information is usual, then consumers search for the reason for the deviation and this may lead to positive attributions to be made about the product. These perceptions indicate the formation of an attachment between the product and the consumer. These pieces of information all lead to a better understanding of the product, which in turn links to the decision making process.

Product attachment and a feminine product perception are linked to the respondents’ aspirations, this suggests the respondents want to feel feminine when wearing the products and they are able to identify the products that are related to femininity. The attachment may be formed by the respondents because of an aspect of the positive product perception that relates to their aspirations thus causing an attachment between the respondents and the products. An attachment to the product makes it seem more intriguing; this promotes a hedonic shopping experience but also makes the product more memorable, both lead to further aiding the shopping experience.

Abstract associations link to the respondents’ sense of belonging. This indicates that the respondents’ were able to decode enough information from the abstract associations that they could determine that a personal value is related to the abstraction. This suggests the respondents felt a sense of belonging if they bought a product with an ambiguous colour name.

The whole process abstracted from the ambiguous colour names is guided by affective responses, most of which appear to be related to the wearing information concept. Emotional responses provoked the respondents to engage in thinking about wearing the product or where to wear it and this in turn promoted fun as an emotional value to the process.
Figure 6-10 Simplified hierarchical value map for ambiguous colour names

Figure 6-10 simplifies the hierarchical value map for ambiguous colour names. The map distinctly shows the extra concept involved with decoding the colour information compared to the other previous two colour naming categories.

Affective responses and personal values are found throughout the levels of abstraction on this diagram. This could suggest a relationship between decoding information, emotions and personal values.

6.30.1 Purchase intentions

One of the major objectives of this research is to investigate the impact colour naming has on purchase intentions. Purchase intention is not regarded as a personal value and therefore
Qualitative data collection cannot be analysed using the LADDERMAP software. As presented in section 4.15.6 the theory for the qualitative data collection approach uses the means-end chain analysis and the values attitude behaviour model to determine the full impact of the colour naming categories. Therefore the influence of the colour naming categories on purchase intentions will now be determined. Table 6-6 is a matrix of purchase intentions versus the colour naming categories. The column on the left regroups the codes into the same groups used to produce the simplified hierarchical value maps. The next column is the purchase and post-purchase sub codes that were abstracted from the interviews. The numbers represent the frequency of linkages between the codes and the purchase and post-purchase intentions divided by the colour naming categories. The matrix has been created to present the linkages between these constructs in order to identify the relationships between the means-end chain hierarchical maps and the respondents’ purchase and post purchase intentions. The numbers in the column represents the frequency of direct linkages between the codes.

In order to assemble a cognitive map that will include the means-end chain results and the information about purchase intentions a process of amalgamating the two concepts are brought together. To maintain consistency throughout the analysis the relationships between the colour naming categories and the means-end chain codes and the purchase intention codes was treated in a similar way to how the data was treated in order to create the hierarchical value maps.

LADDERMAP creates matrices to identify the linkages between the codes; table 6-6 illustrates the matrices used for this part of the analysis.

<table>
<thead>
<tr>
<th></th>
<th>Ambiguous</th>
<th>Unexpected descriptive</th>
<th>Common descriptive</th>
<th>Common</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aids the shopping experience (Look more in-depth, decision making, hedonic shopping, aid the product search, spend longer online, compare products, aids the shopping process)</td>
<td>Inquire</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Consider</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>More likely</td>
<td>12</td>
<td>3</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Impulse</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Repurchase</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Avoid dissatisfaction</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Emotional value (Fun, happy, valued)</td>
<td>Inquire</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Consider</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>More likely</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Impulse</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Repurchase</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Avoid dissatisfaction</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Colour (colour confidence, colour information, specific colour information)</td>
<td>Inquire</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Consider</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>More likely</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Impulse</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Repurchase</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Qualitative data collection

The importance of colour naming for online fashion retail

Table 6-6 Purchase intention matrix

<table>
<thead>
<tr>
<th></th>
<th>Avoid dissatisfaction</th>
<th>Inquire</th>
<th>Consider</th>
<th>More likely</th>
<th>Impulse</th>
<th>Repurchase</th>
<th>Avoid dissatisfaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product perceptions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Intriguing, positive,</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>feminine, attachment,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>valuable, memorable)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Wearing information,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>specific product</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>information)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Understand the product</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>retailers perception</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(positive perception)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aspirational</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase intentions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>42</td>
<td>38</td>
<td>27</td>
<td>7</td>
<td>114</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A cut-off point must be determined; this follows the process of LADDERMAP. The cut-off point must keep the balance between detail and interpretability (Gruber, 2011), in this instance the cut-off point is 2 this is in line with the cut-off point used in the earlier analysis used to create the means-end hierarchical value maps but also removes the weak linkages and therefore increase interpretability. Therefore only linkage frequencies more than or equal or to 2 were carried forward and included in the full cognitive maps of the colour naming categories.
Figure 6-11 Cognitive map with purchase intentions for common colour names

Figure 6-11 presents a framework for the common colour name experience for online fashion consumers from the laddering interviews. No purchase intentions were found as a direct result of common colour names. However data was found that would suggest that if the respondents gained colour information that consequently enabled them to visualise the product. The result of the visualisation and colour information would enable a good decision about the products and the respondents thought this would help them to avoid post purchase dissatisfaction, such as having to return the product or feeling unsatisfied with the product.
Figure 6-12 Cognitive map with purchase intentions for common descriptive colour names

Figure 6-12 presents a framework for the common descriptive colour name experience for online fashion consumers from the laddering interviews.

Purchase intentions were found that related to having more information about the product, therefore this suggests that if the respondents felt they had sufficient information then they would be more likely to purchase the product.

Aiding the shopping experience including the decision making process, the shopping process and looking more in-depth at the product links to purchase intentions. The respondents felt that aiding the shopping process is linked to them being more likely to buy the product and also to avoiding post purchase dissatisfaction.
Many researchers state that personal values drive consumption through the means-end chain (Reynolds and Gutman, 1988, Veludo-de-Oliveira; et al., 2006, Woodall, 2009). However this map suggests that purchase intention is linked to consequences rather than to personal values.

Figure 6-13 Cognitive map with purchase intentions for unexpected descriptive colour names

Figure 6-13 presents a framework for the unexpected descriptive colour name experience for online fashion consumers from the laddering interviews.

For unexpected descriptive purchase intentions are found to be linked to product perception, aspirations and aiding the shopping experience. The link between the product perception and
being more likely to buy suggests inferences that the perception of the product is strong enough to induce buying behaviours in the respondents.

The personal value of aspiration is linked to more likely to purchase, this is in line with the theory of means-end chain. Products that help consumers attain their personal values are more likely to be preferred over those who do not offer the same values (Reynolds and Gutman, 1988, Veludo-de-Oliveira; et al., 2006, Woodall, 2009). This suggests that the aspirations that are identified from the abstractions of the colour name, such as being fashionable or being feminine, for example, may drive consumers to purchase the products.

Most of the purchase intention related to unexpected descriptive colour naming is through the abstraction of aiding the shopping experience. The respondents have suggested that aiding the shopping experience which included items such as decision making and looking at the product more in-depth would make the respondents more likely to purchase the product but also enables the respondents to avoid dissatisfaction which in turn would make them more likely to return to repurchase the products. This is intuitive because if the shopping experience is not effective then the buying process cannot be completed.

Figure 6-14 Cognitive map with purchase intentions for ambiguous colour names
Figure 6-14 presents a framework for the ambiguous colour name experience for online fashion consumers from the laddering interviews. The most purchase intention data was collected regarding ambiguous colour names.

Information decoded from the first level of abstraction provided the respondents about the information about the product’s colour; the respondents reported that this would make them more likely to purchase the product because they would have sufficient information about the colour. Another result of having sufficient information about the colour of the product also made the respondents believe that this could help them to post purchase avoid dissatisfaction. The respondent could avoid post purchase dissatisfaction from being more confident in the colour of the product and therefore would not have wasted time and energy to return the product to the retailer if it did not match their expectations.

The respondents also reported that having more information about the product would make them more likely to consider the product with respect to buying the product.

Product perception is also linked to being more likely to purchase the product. This indicates that the perception of the product derived from the colour name would have an impact on consumers’ purchase intentions.

Aiding the shopping experience, including an hedonic experience, spending longer online, decision making and looking at the product in more depth, produced the strongest link between the colour naming categories and purchase intentions. The purchase intentions provoked by the ambiguous colour names include an inquiry about the product, considering the product, more likely to purchase the product and more likely to purchase the product on impulse. The factors that differ between aiding the shopping experience for ambiguous colour names and aiding the shopping experience for the other colour names are a more hedonic experience and also the inclusion of spending longer online. Therefore the boost in purchase intentions for ambiguous colour names could be in part due to the creation of a more hedonic online shopping experience that would make consumers more likely to spend longer online and more likely to purchase the products. This is in line with the affective responses that are encountered throughout the whole abstraction from the ambiguous colour names as hedonic shopping represents the fun of shopping (Holbrook and Hirschman, 1982).

As with the common descriptive colour names, the purchase intentions for ambiguous colour names are not directly linked to the personal values that were identified by the respondents. This observation is incongruent to the suggestion from the previous literature on means-end chain theory (Reynolds and Gutman, 1988, Veludo-de-Oliveira; et al., 2006, Woodall, 2009).
6.31 Qualitative data collection summary

This second section of the data collection aimed to explore the impact of colour naming on consumers’ purchase behaviour, and the impact on cognitive responses.

The aim of this study is to: “develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumer’s purchase outcomes”.

The data collection was carried out in accordance with the previously determined research objectives.

5. Evaluate the cognitive responses to colour naming using qualitative research.
6. Evaluate the impact of colour naming on fashion consumers and purchase outcomes using qualitative research, and in particular with depth interviews.

The researched aimed to shed light on the previously identified gaps in the literature, summarised by the research hypotheses.

- Colour names are processed using imagery processing
- Colour names are processed using discursive processing
- Colour names elicit cognitions
- Colour names provide valuable product information
- Colour names may impact purchase intent

Data was collected for all the subjects within the research hypotheses. Satisfying the research hypotheses will be reviewed in Chapter 7.

In carrying out the research data collection in accordance with the research aim, objectives and hypotheses the whole experience of colour naming for online fashion consumers has been identified and organised into frameworks that distinguish the relationships all of the elements of the colour naming experience. This includes the online fashion consumers’ cognitive responses to the colour naming categories, how these are processed and the purchase intention implications of the colour naming categories.
7 Discussion

The purpose for carrying out the quantitative and qualitative research was to provide precious evidence that contributes towards filling the gap in knowledge that was identified in the literature review Chapters, 2 and 3. From this gap in knowledge the aim, objective and hypotheses were extracted.

This research aims to:

“To develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes”.

Objectives:

1. Conduct a literature review concerning the key areas of research: colour naming; emotion; online retailing; fashion consumers and product information along with a review of appropriate methodologies and measuring instruments.
2. Identify the gap in the literature and generate hypotheses on the impact of colour naming.
3. Evaluate the emotional responses to colour naming using quantitative research.
4. Evaluate the consumers’ perception of colour naming within an online fashion retailing setting
5. Evaluate the cognitive responses to colour naming using qualitative research.
6. Evaluate the impact of colour naming on fashion consumers and purchase outcomes using qualitative research, and in particular with depth interviews.
7. Conclude upon the impact of colour naming on fashion consumers’ with respect to the identified dependent variables

Hypotheses:

- Colour names are processed using imagery processing
- Colour names are processed using discursive processing
- Colour names elicit emotions
- Colour names elicit cognitions
- Colour names may impact purchase intent

Table 7-1 provides a summary of the colour naming categories in relation to each of the hypotheses.
### The importance of colour naming for online fashion retail

<table>
<thead>
<tr>
<th>Unspecific</th>
<th>Quantitative experiment 1</th>
<th>Pleasure</th>
<th>Slight positive response for pleasure, M = 5.47</th>
<th>Slight positive response for pleasure, however it scored the lowest out all of the colour naming categories, M = 5.31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arousal</td>
<td>Slight positive response for arousal was found and scored the highest, M = 4.82</td>
<td>Negative response was found for arousal and scored the lowest out all of the colour naming categories, M = 4.05</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominance</td>
<td>A very slight positive response was found for dominance however this was the highest for the colour naming categories, M = 4.75</td>
<td>A slight negative response was found for dominance, M = 4.43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quantitative experiment 2</td>
<td>Pleasing</td>
<td>A significant positive response was found for pleasing and was the highest out of all of the colour naming categories, M = 6.84</td>
<td>A slight negative response was found for pleasing, M = 4.29</td>
<td></td>
</tr>
<tr>
<td>Likeable</td>
<td>A significance response was found for likeability of ambiguous colour names, M = 6.63</td>
<td>A negative response was found for the likeability of common colour names, M = 4.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotionally appealing</td>
<td>A significant response was found for emotionally appealing for ambiguous colour names, M = 6.52</td>
<td>A significant negative response was found for emotionally appealing of common colour names M = 3.23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interesting</td>
<td>A significantly high response was found for the interestingness of ambiguous colour names, M = 7.21</td>
<td>A significant negative response was found for interesting for common colour names M = 2.88</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualitative experiment</td>
<td>Processing</td>
<td>Evidence of imagery, associative processing and the use of memory to decode colour name</td>
<td>No evidence of decoding the colour name was found</td>
<td></td>
</tr>
<tr>
<td>Cognitions</td>
<td>Evidence was found to suggest the colour name does elicit colour information</td>
<td>Evidence was found to suggest the colour name does sometimes provide colour information</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Product information</td>
<td>Further product information was elicited from the colour name</td>
<td>No evidence of providing further product information was found</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase intentions</td>
<td>Purchase intentions were found via colour information, product information, product perception and aiding the shopping experience</td>
<td>None, however post purchase avoiding dissatisfaction was found</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Specific

| Specific | Quantitative experiment 1 | Pleasure | Slight response for pleasure, however it scored the 2nd lowest out all of the colour naming categories, M = 5.44 | Positive response for pleasure and scored the highest, M = 5.65 |
| Arousal   | A slight positive response was found for arousal, M = 4.73 | A very slight positive response was found for arousal, M = 4.55 |
| Dominance | A very slight positive response was found for dominance, M = 4.64 | A very slight positive response was found for dominance, M = 4.72 |

Unspecific

Ambiguous colour names

Typical

Common colour names

Quantitative experiment 1

Pleasure

Slight positive response for pleasure, M = 5.47

Slight positive response for pleasure, however it scored the lowest out all of the colour naming categories, M = 5.31

Arousal

Slight positive response for arousal was found and scored the highest, M = 4.82

Negative response was found for arousal and scored the lowest out all of the colour naming categories, M = 4.05

Dominance

A very slight positive response was found for dominance however this was the highest for the colour naming categories, M = 4.75

A slight negative response was found for dominance, M = 4.43

Quantitative experiment 2

Pleasing

A significant positive response was found for pleasing and was the highest out of all of the colour naming categories, M = 6.84

A slight negative response was found for pleasing, M = 4.29

Likeable

A significance response was found for likeability of ambiguous colour names, M = 6.63

A negative response was found for the likeability of common colour names, M = 4.00

Emotionally appealing

A significant response was found for emotionally appealing for ambiguous colour names, M = 6.52

A significant negative response was found for emotionally appealing of common colour names M = 3.23

Interesting

A significantly high response was found for the interestingness of ambiguous colour names, M = 7.21

A significant negative response was found for interesting for common colour names M = 2.88

Qualitative experiment

Processing

Evidence of imagery, associative processing and the use of memory to decode colour name

No evidence of decoding the colour name was found

Cognitions

Evidence was found to suggest the colour name does elicit colour information

Evidence was found to suggest the colour name does sometimes provide colour information

Product information

Further product information was elicited from the colour name

No evidence of providing further product information was found

Purchase intentions

Purchase intentions were found via colour information, product information, product perception and aiding the shopping experience

None, however post purchase avoiding dissatisfaction was found

Unexpected descriptive colour names

Specific

Ambiguous colour names

Typical

Common colour names

Quantitative experiment 1

Pleasure

Slight response for pleasure, however it scored the 2nd lowest out all of the colour naming categories, M = 5.44

Positive response for pleasure and scored the highest, M = 5.65

Arousal

A slight positive response was found for arousal, M = 4.73

A very slight positive response was found for arousal, M = 4.55

Dominance

A very slight positive response was found for dominance, M = 4.64

A very slight positive response was found for dominance, M = 4.72

Unspecific

Ambiguous colour names

Typical

Common colour names

Quantitative experiment 1

Pleasure

Slight positive response for pleasure, M = 5.47

Slight positive response for pleasure, however it scored the lowest out all of the colour naming categories, M = 5.31

Arousal

Slight positive response for arousal was found and scored the highest, M = 4.82

Negative response was found for arousal and scored the lowest out all of the colour naming categories, M = 4.05

Dominance

A very slight positive response was found for dominance however this was the highest for the colour naming categories, M = 4.75

A slight negative response was found for dominance, M = 4.43

Quantitative experiment 2

Pleasing

A significant positive response was found for pleasing and was the highest out of all of the colour naming categories, M = 6.84

A slight negative response was found for pleasing, M = 4.29

Likeable

A significance response was found for likeability of ambiguous colour names, M = 6.63

A negative response was found for the likeability of common colour names, M = 4.00

Emotionally appealing

A significant response was found for emotionally appealing for ambiguous colour names, M = 6.52

A significant negative response was found for emotionally appealing of common colour names M = 3.23

Interesting

A significantly high response was found for the interestingness of ambiguous colour names, M = 7.21

A significant negative response was found for interesting for common colour names M = 2.88

Qualitative experiment

Processing

Evidence of imagery, associative processing and the use of memory to decode colour name

No evidence of decoding the colour name was found

Cognitions

Evidence was found to suggest the colour name does elicit colour information

Evidence was found to suggest the colour name does sometimes provide colour information

Product information

Further product information was elicited from the colour name

No evidence of providing further product information was found

Purchase intentions

Purchase intentions were found via colour information, product information, product perception and aiding the shopping experience

None, however post purchase avoiding dissatisfaction was found

Unexpected descriptive colour names

Specific

Ambiguous colour names

Typical

Common colour names

Quantitative experiment 1

Pleasure

Slight response for pleasure, however it scored the 2nd lowest out all of the colour naming categories, M = 5.44

Positive response for pleasure and scored the highest, M = 5.65

Arousal

A slight positive response was found for arousal, M = 4.73

A very slight positive response was found for arousal, M = 4.55

Dominance

A very slight positive response was found for dominance, M = 4.64

A very slight positive response was found for dominance, M = 4.72

Unspecific

Ambiguous colour names

Typical

Common colour names

Quantitative experiment 1

Pleasure

Slight positive response for pleasure, M = 5.47

Slight positive response for pleasure, however it scored the lowest out all of the colour naming categories, M = 5.31

Arousal

Slight positive response for arousal was found and scored the highest, M = 4.82

Negative response was found for arousal and scored the lowest out all of the colour naming categories, M = 4.05

Dominance

A very slight positive response was found for dominance however this was the highest for the colour naming categories, M = 4.75

A slight negative response was found for dominance, M = 4.43

Quantitative experiment 2

Pleasing

A significant positive response was found for pleasing and was the highest out of all of the colour naming categories, M = 6.84

A slight negative response was found for pleasing, M = 4.29

Likeable

A significance response was found for likeability of ambiguous colour names, M = 6.63

A negative response was found for the likeability of common colour names, M = 4.00

Emotionally appealing

A significant response was found for emotionally appealing for ambiguous colour names, M = 6.52

A significant negative response was found for emotionally appealing of common colour names M = 3.23

Interesting

A significantly high response was found for the interestingness of ambiguous colour names, M = 7.21

A significant negative response was found for interesting for common colour names M = 2.88

Qualitative experiment

Processing

Evidence of imagery, associative processing and the use of memory to decode colour name

No evidence of decoding the colour name was found

Cognitions

Evidence was found to suggest the colour name does elicit colour information

Evidence was found to suggest the colour name does sometimes provide colour information

Product information

Further product information was elicited from the colour name

No evidence of providing further product information was found

Purchase intentions

Purchase intentions were found via colour information, product information, product perception and aiding the shopping experience

None, however post purchase avoiding dissatisfaction was found

Unexpected descriptive colour names

The importance of colour naming for online fashion retail

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Pleasing

A significant positive response was found for pleasing, $M = 6.21$

A significant positive response was found for pleasing, $M = 6.38$

Likeable

A significant response was found for the likability of unexpected descriptive colour names $M = 6.63$

A significant response was found for the likeability of common descriptive colour names $M = 6.50$

Emotionally appealing

A high response was found for emotionally appealing of $M = 6.05$

A high response was found for emotionally appealing of $M = 6.50$

Interesting

A significantly high response was found for the interestingness of ambiguous colour names, $M = 7.00$

A significantly high response was found for the interestingness of ambiguous colour names, $M = 7.00$

Qualitative experiment

Processing

Imagery and associative processing was found to be used in decoding the colour name

Imagery and associative processing was found to be used in decoding the colour name

Cognitions

Evidence was found to suggest that the colour name does elicit colour information however in some instances negative colour information was reported.

Evidence was found to suggest the colour name does elicit colour information

Product information

Further product information was elicited from the colour name

Further product information was elicited from the colour name

Purchase intentions

Colour name impacts on purchase intention via product perception, aspirational value and aiding the shopping experience. Post purchase avoiding dissatisfaction was found as well.

Colour name impacts on purchase intentions via aids to the shopping experience and product information

Table 7-1 A table to summarise all of the experimental results
Discussion

A $M= 4.5$ represents the centre point of the scales as the range of possible scores was 1-9. A score of less than 4.5 represents a negative response for PAD and colour name appeal scores and thus does not suggest feelings of pleasure, arousal and dominance.

7.1 Hypotheses development

Hypotheses were developed from the identified gap in the literature surrounding the impact of colour naming on online fashion consumers. To inform and guide this research secondary data sources from a variety of disciplines have been brought together in a novel way. Research from areas which include the study of emotions, linguistics, retailing and psychology were all reviewed in the previous chapters of this study and have contributed to the formation of this study. Previous research has been used together in a new way to provide information about colour naming, influential in the formation of the hypotheses and used in the research design. These research disciplines were previously separated and have now been brought together by this study.

7.2 Hypotheses testing

The hypotheses were tested by implementing a series of experiments to investigate the relationships between the independent and dependant variables. Unique and original research methodologies were designed in order to meet the requirements of the experimental conditions to facilitate the testing of the hypotheses. Research instruments that are new to research within the area online fashion retailing research have been reviewed and presented as the most appropriate research instruments for testing the hypotheses. These research instruments including SAM and the laddering technique have been successfully applied to this research to produce meaningful and significant results. Therefore this research provides new evidence that the selected research instruments used in this study can be implemented within other areas of research and in particular within online fashion retailing and marketing research to provide valid results for answering new research questions.

The next sections discuss the results of the experiments in regard to the proposed hypotheses.

7.3 Investigating the processing types of colour naming

- Colour names are processed using imagery processing
  - Colour is perceptual and therefore may elicit the information processing type associated with the processing of perceptual information (MacInnis and Price, 1987).
- Colour names are processed using discursive processing
Discussion

- Colour naming is verbal information and therefore maybe processed through the discursive type of processing (MacInnis and Price, 1987).

The results of qualitative experiments show that colour naming information is decoded using imagery and discursive processing. Therefore in this instance the verbal stimulus supplied by the colour name is not only decoded using the more anticipated discursive processing but also engages a processing type that is more often associated with the processing of visual stimuli (Kim and Lennon, 2008). This research has revealed that as colour naming is also processed using imagery processing it is more likely to provide more concrete information as imagery processing involves sensory experiences of information in working memory compared to discursive processing that is detached from sensory experiences (MacInnis and Price, 1987).

Staats and Lohr (1979) suggest that the creation of imagery determines behaviour through the elicitation of emotional response. This suggestion leads to the idea that images create positive emotions and can consequently elicit positive emotions which influence approach behaviour in consumers, and vice versa for negative emotions eliciting negative avoidance responses in consumers (Kim and Lennon, 2008). Given that imagery processing is sensorial (MacInnis and Price, 1987), then the experience of decoding information through imagery processing is more aligned with the experiential aspect of consumption (Holbrook and Hirschman, 1982). Therefore imagery processing is more likely to aid the hedonic shopping experience and thus colour naming decoded through the use of imagery processing may enhance the hedonic online shopping experience. Table 7-1 shows that all of the colour naming categories except for common colour names are decoded using imagery processing. The application of imagery processing may increase the recallability as images created from stimuli are more easily recalled from memory (MacInnis and Price, 1987), therefore consumers may have an enhanced ability to remember product related information. Thus this research suggests that colour naming has the potential to make the product more memorable for consumers.

If imagery processing represents a more hedonic experience then discursive processing is related to utilitarian processing. Colour names are also processed using discursive processing. Associative processing in the hierarchical value maps represents discursive processing as it uses attributions and associations to decode the information. In relation to the elaboration likelihood model discursive processing will influence the elaboration routes for the ELM model. Therefore colour naming as a piece of product information is able to induce the elaboration procedure if it is in line with the consumers shopping goal.

The inclusion of both discursive and imagery processing suggests that discursive processing is used to form attributions about the individual elements of the colour names and imagery processing is used to form holistic impressions of the colour name. Since colour names are verbal information about a colour it seems natural that the information would be processed using a processing technique that is used to decode sensory information such as colour and techniques that are used to decode verbal information such as the meaning of the colour name.

This study has provided new evidence that the colour naming categories of common descriptive,
Discussion

unexpected descriptive and ambiguous colour names are processed using discursive and imagery processing which is valuable information as this may lead to providing more tangible information about a products colour, make the product's colour more memorable and add hedonic value to the shopping experience.

7.4 Investigating the relationship between colour naming and emotions

- Colour names elicit emotions
  - Colours are known to produce affective responses (Valdez and Mehrabian, 1994) and therefore as colour naming is a modality of colour then it may also produce an affective response.

Evidence was found in both the quantitative and qualitative data collections that colour names do elicit emotions. Although it was not one of the objectives to determine the impact of colour naming on emotional responses within the qualitative data collections, however many respondents discussed how their emotions were affected by colour naming. This is useful data as it provides an insight into the relationships between emotions, colour naming and the other identified concepts, such as wearing information.

7.4.1 Evidence of emotional response within the quantitative data collection

Within the quantitative data collection experiment it was found that the scale item of pleasure was impacted on by colour naming the most, and out of the colour naming categories the common descriptive colour names had the largest impact, table 7.2 overleaf demonstrates this relationship. Therefore common descriptive colour names elicit the most pleasurable responses. Donovan et al (1994) found that pleasure within the PAD system was linked to spending more time within the environment and resulted in the increased chances of the consumers making more purchases. Within the online environment Menon and Kahn (2002) found that their respondents browsed more, sought out more stimulating products and were more likely to engage in unplanned purchasing when they were within a pleasurable environment. Therefore adding more pleasure with the use of common descriptive colour names to the online environment may influence the amount of time consumers spend online and may result in an increased purchase intention.

The measure of arousal was impacted on the most by the ambiguous colour names. The effect was only slightly positive and for common colour names produced a negative result for arousal, suggesting that this colour naming category is viewed as more boring and uninteresting compared to the others. Ambiguous colour names are the most stimulating. The reduced
Discussion

response of arousal compared with pleasure is in line with other studies who also report the same differences between pleasure and arousal (Young and Hyunjoo, 2012, Eroglu et al., 2003, Ha and Im, 2012). Some studies have reported a negative effect for arousal and perceived information, suggesting a high arousing environment inhibits the ability for the consumers to make a purposeful purchase decision (Mano and Oliver, 1993). This could corroborate with the finding of this study as the atypical colour names such as ambiguous and unexpected descriptive colour names were found to be the most arousing. Consumers may find atypical colour names surprising and therefore more elaborations are need to decode the information (Miller and Kahn, 2005) and are therefore more stimulating compared to the other colour naming categories. However as the positive impact for arousal was only slight it is unlikely this would have a dramatic impact on the evaluation tasks during online shopping. At these low levels of arousal it is more likely that there is a slight positive impact which may indicate an inclination for word-of-mouth intention and to obtain an hedonic and experiential shopping value (Young and Hyunjoo, 2012). Therefore adding a more stimulating colour name, such as ambiguous or unexpected descriptive, would induce arousal and may create a more hedonic value to the shopping experience and may result in word-of-mouth intentions.

The measure of dominance was most impacted on by the ambiguous colour names; however common descriptive colour name scored only marginally lower on the dominance item than ambiguous. The item of dominance and submissiveness relates to the amount a consumer feels free to act within the environment (Donovan and Rossiter (1982). This suggests consumers feel more in control with ambiguous and common descriptive colour names. However Donovan and Rossiter (1982) could not find a link between dominance and approach and avoidance behaviours and for that reason it is often not included in research (Kim and Lennon, 2012). However, in line with Eroglu et al (2003), it was decided that dominance should remain an item within this research until it proved to be insignificant, and therefore offering the best possibility to find evidence for the impact of dominance.

<table>
<thead>
<tr>
<th>Pleasure</th>
<th>Arousal</th>
<th>Dominance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Common descriptive</td>
<td>Ambiguous</td>
<td>Ambiguous</td>
</tr>
<tr>
<td>2 Ambiguous</td>
<td>Unexpected descriptive</td>
<td>Common descriptive</td>
</tr>
<tr>
<td>3 Unexpected descriptive</td>
<td>Common descriptive</td>
<td>Unexpected descriptive</td>
</tr>
<tr>
<td>4 Common</td>
<td>Common</td>
<td>Common</td>
</tr>
</tbody>
</table>

Table 7-2 Rank order of the colour naming categories for the emotion scale items

<table>
<thead>
<tr>
<th>Pleasing</th>
<th>Likeable</th>
<th>Emotionally Appealing</th>
<th>Interesting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Ambiguous</td>
<td>Ambiguous/ Unexpected descriptive</td>
<td>Ambiguous</td>
<td>Ambiguous</td>
</tr>
<tr>
<td>2 Common descriptive</td>
<td>Ambiguous/ Unexpected descriptive</td>
<td>Common descriptive</td>
<td>Common descriptive/ Unexpected descriptive</td>
</tr>
<tr>
<td>3 Unexpected descriptive</td>
<td>Common descriptive</td>
<td>Unexpected descriptive</td>
<td>Common descriptive/ Unexpected descriptive</td>
</tr>
<tr>
<td>4 Common</td>
<td>Common</td>
<td>Common</td>
<td>Common</td>
</tr>
</tbody>
</table>

Table 7-3 Rank order of the colour naming categories for the emotion scale items
Table 7-2 and 7-3 orders the colour naming categories by their mean scores on the emotion scales and colour name appeal scale.

7.4.2 Evidence of emotional response within the qualitative data collection

Within the qualitative data collection no statistically significant evidence was found for the impact of common colour names on consumers’ emotional responses after a LADDERMAP cut-off point of two from the hierarchy value map. In addition, limited statistical significance was found for the emotional response to common colour names within the quantitative data collection. The results suggest that common colour names are the least emotionally inducing out of the entire colour naming categories and the qualitative data collection has found no evidence for the emotional responses from common colour names after a cut-off of 2. In conclusion it is unlikely that common colour names cause any emotional responses.

Emotions of fun and interesting were found for common descriptive colour names. These emotions strongly correlate with the pleasure and arousal items used in the quantitative data collection. Both of these emotions were found to have occurred after the colour information was obtained, suggesting that the decoding of the colour names to produce colour information left the respondents feeling positive. This relates to the positive feelings obtained in the congruency theory, whereby a moderate incongruency of the information is likely to produce favoured emotional responses (Meyers-Levy et al., 1994, Miller and Kahn, 2005). The emotion of interesting was related to product perception, suggesting that when the respondents felt an increased level of arousal through the feeling of interest then they were more likely to exert the energy required to form perceptions about the product. The feeling of fun was at the end of the chain and did not seem to encourage any further relationships with any more factors within the hierarchical value map.

It is not surprising that an emotion of fun was recorded in the hierarchical value map as common descriptive colour names obtained the highest score for pleasure from the quantitative data collection, it also scored highly on the pleasing, emotionally appealing and interesting items of the colour name appeal construct. The score for arousing from the quantitative experiment was only marginal however it was still positive. This suggests that common descriptive colour names produce favourable emotional responses that are closely aligned to the feelings of pleasure with some influence of arousal and interest that may cause further elaboration within an evaluative context.

Within the hierarchical value map, an emotional response of interest was found as a result of unexpected descriptive colour names, this corroborates with the findings of the PAD experiment as unexpected descriptive also scored highly on the arousal scale, although as with all of the colour names on this score the results were only marginal. The score for the unexpected
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descriptive colour names on the colour appeal construct determined that a high response of likeable and interesting were found, it was also found to be somewhat pleasing and emotionally appealing although the higher responses were found with likeable and interest. This suggests that unexpected descriptive colour names are likely to produce a positive stimulating response that is linked to product attachment. Therefore unexpected descriptive colour names produce a stimulating response which increases the attachment between the consumer and the product.

An emotional value of fun was found for unexpected descriptive colour names. According to the hierarchical value map the fun value was found after the colour information, therefore the decoding of the colour name to provide colour information left the respondents feeling as though they had reached a value of fun. A value of fun is related to the measure with the LOV scale to the item of fun and enjoyment in life (Baker, 2002) and therefore according to the means-end chain it provides a justification as to why one product may be preferred over another. This relationship suggests that unexpected descriptive colour names are able to produce a personal value of fun therefore a consumer who highly values a sense of fun and enjoyment in life may find satisfaction from products using the unexpected descriptive colour names. The satisfaction of desired values provide selection criteria within a consumption setting (Gutman, 1982), therefore consumers are more likely to select the products that will satisfy their personal values.

According to the hierarchical value map, feelings of fun, playfulness and interest result from ambiguous colour names, this corresponds to the results of the PAD scale where ambiguous colour names scored top for arousal and second highest for pleasure. Unlike the previous two colour names the emotions of interested and fun do not relate to the decoding of colour information. In this instance they seem to be a direct response of the colour name itself, therefore ambiguous colour names are interesting and fun. The results from the colour name appeal construct correlate with the results from the PAD scale as ambiguous colour names produced the highest score for all of the items within the colour name appeal construct. And therefore ambiguous colour names are the most favourable according to the colour appeal construct.

Similarly to the previous two colour names, the feeling of interest is related to the perceptions of the product. Therefore the response of interesting causes consumers to be more likely to engage in further elaboration to decode product meanings such as those associated with the perception of the product.

In addition the feeling of fun and playfulness is found to be related to the wearing information. This suggests that a feeling of fun and playfulness causes consumers to engage in further elaboration which results in information about how and when the consumers could wear the product and results in the emotional value of fun. This suggests that information about the wearing of products is surrounded by hedonic values and provides evidence that wearing information may be a result of fun emotions and together with understanding the product finally results in the effect of a personal value of fun. The concept of understanding the product is
comprised of two elements, product visualisation and a better sense of the product, of which product visualisation and imagery is related to hedonic value (Holbrook and Hirschman, 1982). This suggests this process may be underlined by hedonic value attributed from the initial positive emotional responses and results in consumers fantasizing and daydreaming about wearing the product and thus produces an emotional value of fun, related to fun and the enjoyment in life (Baker, 2002). In addition fantasies and daydreams are related to high elaboration imagery processing and therefore suggest that the respondents become more involved in the situation (MacInnis and Price, 1987). Researchers postulated that imagery processing would have advantageous effects on purchase decisions (MacInnis and Price, 1987) as it makes it easier for the consumer to visualize the decision outcomes, meaning imagery had superior effects on consumers than discursive processing, and therefore may directly impact on purchase intentions.

The potential perceived affectivity level of a product is directly related to the degree to which it is linked to the consumer’s goals and values (Laurent and Kapferer, 1985, Zaichkowsky, 1985). The products with potentially high amounts of affectivity can increase the motivation to process information about the product (Celsi and Olson, 1988). Therefore this increased level of affectivity alludes to a connection between the product and their goals and values, thus if affectivity is increased then the perception of the relevancy of the product may increase.

7.5 Investigating the relationship between colour naming and cognitions

- Colour is one of the most important product characteristics especially within the context of fashion retailing (Nitse et al, 2004); therefore any information about a product’s colour is regarded as valuable product information.

7.5.1 Colour names provide colour information

Colour information is difficult to attain online, all of the difficulties associated with representing colour online are discussed in section 2.4. Not only is colour information difficult to express (Nitse, et al 2004) but colour is also one of the most salient product features of fashion products, and therefore the provision of accurate colour information is important. This could particularly impact on consumers who perceive online fashion shopping to be high risk as product information is a factor in reducing perceived risk (Park and Stoel, 2002). Therefore providing sufficient and accurate colour information may decrease online fashion consumers’ perceived risks associated with shopping online.
Discussion

According to the evidence of the hierarchical value maps a level of information about the product’s colour can be attained from all of the colour naming categories, table 7-1 provides a summary of the relationships between the colour naming categories and colour information.

7.5.2 Common colour names
According to the hierarchical value map of common colour names, colour information is provided for some of time, however in some instances common colour names did not provide any colour information. The results illustrate that in some instances common colour names did not provide ideas about the products colour and this resulted in not providing colour information. However in other instances colour confidence was elicited from common colour names. This research has found new evidence that common colour names are unreliable at providing information about a product’s colour. Therefore using common colour names should be avoided as it does not reliably inform consumers about the colour of the product.

7.5.3 Common descriptive colour names
Common descriptive colour names were found to elicit colour information; this led to emotional responses and further elaboration regarding product meaning and product information. Based on the reliability of colour information, this research has provided new evidence that common descriptive colour names will provide consumers with valuable colour information.

7.5.4 Unexpected descriptive colour names
Unexpected descriptive colour names were found to elicit colour information most of the time; however there were instances when colour information could not be attained. In some cases the colour name did not provide ideas about the colour which led to the respondents not having confidence in the colour. However there is a much larger proportion of data collected when colour information was provided by the unexpected descriptive colour name, therefore suggesting that the majority of the time the colour name did elicit colour information, however it did not do so all of the time, and therefore cannot be relied on.

7.5.5 Ambiguous colour names
Evidence from the hierarchical value map suggests that ambiguous colour names were reliable in providing colour information to the respondents. The colour information was attained by the respondents engaging in more processing types, associative, memories and images. Therefore colour information can be attained if the colour name is ambiguous.
Discussion

7.6 Investigating the relationship between colour naming and cognitions

- Colour names highlight product features and thus are involved with providing ideas about the product.

7.6.1 Common colour names

There is no evidence to suggest that common colour names elicit any further inferences about the product.

7.6.2 Common descriptive colour names

According to the evidence in the hierarchical value maps the information obtained from the colour information elicits further inferences about the product. There is a relationship between the colour naming information and representing the product which suggests that the respondents were reflecting the ideas they received from decoding the colour information on to their perception of the product so that the two concepts were represented by the same idea.

The colour information together with a feeling of being interested caused the respondents to form perceptions about the products; these include an intriguing, feminine, positive and memorable product perception all of which would be important factors of product perception to online fashion consumers.

In addition product attachments between the products and the respondents were formed from the associations created in the colour name processing stage. This suggests the respondents felt that the associations represented something personal to them which caused an attachment bond to be created between themselves and the product.

7.6.3 Unexpected descriptive colour names

In the case of unexpected descriptive colour names when the colour names do provide colour information, there is evidence of the respondents forming a relationship between the colour information and their representation of the products. This suggests that ideas put forward by the colour information are pushed on to the respondents’ product meanings; this process also infers specific product details to the respondents.

Product attachments are formed as a result of representing the product, specific product information and a response of feeling interested. Therefore the respondents felt a connection
between themselves and the product as a result of abstractions from the colour information and feeling interested. Product attachments and wearing information result in the respondents forming perceptions of the product that included an intriguing, feminine, positive and memorable product perception and again all of these perceptions would be important factors of product perception to online fashion consumers.

7.6.4 **Ambiguous colour names**

Colour information led to further elaboration to decipher the meaning behind the communication and results in the respondents drawing links between the colour name and how it might represent the product. This suggests the colour information is decoded using the Gricean theory of conversational implicature as the evidence from the hierarchical value map suggests that the respondents sought the meaning behind the communication. Conversational implicature is evident from the relationship between colour information and representing the product. This suggests the respondents were pushing the ideas initiated by the ambiguous colour names on to the meaning of the product in order to make conclusions as to the reason for the communication.

The ideas obtained from the colour information representing the products enabled the respondents to obtain more information about the product including wearing information.

7.7 **Investigating the relationship between colour naming and cognitions**

- Colour names form part of the information package about a product and product information is used in product evaluation (Kim and Lennon, 2008) and therefore they may elicit cognitions based on evaluation.

7.7.1 **Common colour names**

The evidence from the hierarchical value map suggests that when common colour names do provide a level of colour information then a confidence in the colour occurs and this leads the respondents to have a better understanding of the product as they are able to visualise the product. Therefore colour information contributes towards a wider understanding of the product.

7.7.2 **Common descriptive colour names**

Further product information is derived from the colour information. Specific information and wearing information were the two types of information abstracted by the respondents from the
Discussion

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These two types of information, together with representing the product and product perception elicited a wider understanding of the product. Therefore consumers are able to gain more information from inferences made as a result of decoding the colour information, and these can lead them to achieve a better understanding of the product.

7.7.3 Unexpected descriptive colour names

In the instances when colour information was gleaned from the unexpected descriptive colour names further elaboration was generated this also led to the identification of further specific information about the product. This suggests that unexpected descriptive colour names encourage further elaboration and results in the identification of further specific details regarding the product. From this level of abstract and with the addition of the colour naming representing the product more information was elicited in the form of providing wearing information.

Therefore unexpected descriptive colour names are not always reliable at providing colour information to consumers, but they may enable consumers to glean more specific product details and wearing information from the inferences elicited from the colour information.

7.7.4 Ambiguous colour names

The hierarchical value map suggests that further information was obtained about the product as a result of tying in the colour information with the product meaning (representing the product). The results suggest that the concept of representing the product provides general extra product information and also provides wearing information. The information about the wearing of products is surrounded by hedonic values and provides evidence that wearing information maybe a result of fun emotions and together with understanding the product finally results in the effect of a personal value of fun. The concept of understanding the product is comprised of 2 elements, product visualisation and a better sense of the product, of which product visualisation and imagery is related to hedonic value (Holbrook and Hirschman, 1982). This suggests this process may be underlined by hedonic value attributed from the initial positive emotional responses and results in consumers fantasying and daydreaming about wearing the product and thus produces an emotional value of fun, related to fun and the enjoyment in life (Baker, 2002).

7.8 Investigating the influence of colour naming on online fashion consumers’ purchase intention

- Colour names may influence purchase intent
Product information reduces perceived risks to the consumers and colours evoke emotions (Valdez and Mehrabian, 1994) and indirectly influences purchase intention (Babin et al., 2003) and since reducing perceived risk and increasing emotions within the consumption setting are important determinants of purchase intention, then colour names impact on purchase intentions.

### 7.8.1 Common colour names

From the hierarchical value map no evidence was found to connect common colour names directly to purchase intention. However a relationship is found between common colour names and avoiding post purchase dissatisfactions.

Post purchase dissatisfaction occurs if the received product is not how the consumer expected it to be (Cho et al., 2003). Therefore the concept of avoiding post purchase behaviour is related to the consumer feeling that they have acquired enough information to form an accurate evaluation of the product in the pre-consumption stage of purchasing. This would result in consumers feeling like they have a better idea of the product and therefore have an understanding of what the product will be like when it arrives and thus reducing the chances of being disappointed with the product and reducing the chances of being dissatisfied in the post consumption stage. This suggests that even the most basic colour names can provide colour information to help consumers feel more at ease about buying fashion online during the pre-consumption stage of evaluation and results in consumers believing that they will be less likely to be dissatisfied when the product arrives.

However the evidence from the hierarchical map suggests that in some instances common colour names do not provide sufficient colour information and therefore this category of colour name should not be relied on.

### 7.8.2 Common descriptive colour names

According to the hierarchical value map purchase intentions of being more likely to purchase are found to be related to common descriptive colour names. Two incidences of purchase intentions are reported to be related to common descriptive colour names, the first one is directly linked to providing information. This suggests that when the need for information is satisfied then consumers may feel more inclined to make a purchase, this result is in line with research conducted by Kim and Lennon (2010). The second link to purchase intentions is as a result of aiding the shopping experience. Aiding the shopping experience includes concepts such as aiding the decision making process, facilitating the shopping process and looking at the product in more depth, therefore most of the factors are related to product evaluation Therefore it is assumed that a better understanding of the product leads to product evaluation and results in the purchase intention being more likely. Avoiding dissatisfaction was also found to be
directly related to aiding the shopping experience which suggests that a better understanding of the product leads to a better evaluation of the product as the respondents suggest that they are less likely to be disappointed when they received the product suggesting they are more likely to make a better purchase decision.

In this instance purchase intentions were not found to be related to the personal value of achieving aspirations, and therefore it does not correlate entirely with the means-end chain, which states that personal values drive consumption. In this instance it appears to be the quality and quantity of information and the evaluations of the product that are driving the consumption.

### 7.8.3 Unexpected descriptive colour names

Purchase intentions for unexpected descriptive colour names are related to personal aspirations, product perceptions and aiding the shopping experience, however only when unexpected descriptive colour names are successful with providing colour information.

With regard to the link between purchase intention and product perception, it suggests that comparatively the product is perceived more favourably with the application of an unexpected descriptive colour name. The favourability of the product is strong enough that it has led the respondents to suggest that they would be more likely to purchase the product as a direct result of the perception of the product. Therefore unexpected descriptive colour names positively impact on the perception of the product and results in an increase in purchase intention.

In line with the means-end chain theory personal aspirations are linked to purchase intentions. The hierarchical value maps suggest that unexpected descriptive colour names create a connection between the colour name and online fashion consumers’ personal values related to achieving their aspired self, and this link increases the purchase intentions. As discussed in section 6.5.4 the achievement of personal values drives the consumption of a product that will help achieve these values.

The hierarchical value map for unexpected descriptive colour names suggest that purchase intentions are also related to aiding the shopping experience, in this instance aiding the shopping experience is predominately comprised of the elements of decision making, looking more in depth and shopping process. These elements of the shopping experience are all involved with product evaluation and shopping transactions. Product perception and an understanding of the product are linked to aiding the shopping experience and therefore once a product has been selected and evaluated it is then more likely to be purchased.

Avoiding post purchase dissatisfaction is also found to be related to unexpected descriptive colour names. This suggests the unexpected descriptive colour names assist consumers in making a confident purchase decision, illustrated by the relationship between the colour names and the avoidance of post purchase disappointment. The hierarchical value map suggests that
Discussion

A confident decision is bred from the colour naming providing colour information which leads to the abstraction of further information and leads to product perception and an understanding of the product that facilitates the decision making processing and aids the shopping transaction resulting in an intention to purchase and a confident decision that will not lead to post purchase disappointment. The respondents also suggested they would be likely to repurchase from the same retailer in the future, this suggests a confidence in the retailer that they have provided sufficient and accurate information for the consumer to make a good purchase decision.

In conclusion, when unexpected descriptive colour names provide information to the consumers it assists them in making a good purchase decision that will help avoid disappointment when the product arrives. Unexpected descriptive colour names are also found to be related to aspirational value and results in purchase intentions.

The personal value of feeling fun was not found to be related to purchase intentions.

7.8.4 Ambiguous colour names

Purchase intentions were found to be related to ambiguous colour name via colour information, more general information, product perception and aiding the shopping experience. There are more relationships between ambiguous colour names and purchase intentions than any of the other colour names; this higher frequency of purchase intentions suggests that purchase intentions are more likely with ambiguous colour names.

As with common colour names, ambiguous colour names also have a relationship with colour information and avoiding post purchase dissatisfaction. This suggests a strong link between providing sufficient and accurate colour information and avoiding post purchase dissatisfaction, as colour information shares a direct link to avoiding dissatisfaction in two of the colour naming categories. Therefore colour information reduces the perceived risks associated with post purchase dissatisfaction. Unlike the previous two colour names, no other links between ambiguous colour names and avoidance of post purchase dissatisfaction were found.

According to the hierarchical value map, the concept of considering to purchase is related to providing information. This suggests that product information leads a consumer to consider purchasing an item, both of these concepts are cognitively driven and related to the processing and evaluation of information. Product perception as a result of the ambiguous colour names are related to being more likely to purchase. Aiding the shopping experience is strongly linked to purchase intentions and includes intentions to inquire and consider, purchase intentions are more likely and impulse purchase intentions are more likely, however avoiding post purchase dissatisfaction was not found to be related to aiding the shopping experience for ambiguous colour names. For ambiguous colour names aiding the shopping experience is comprised of aiding the hedonic experience, spending longer online, decision making and looking more in depth.
Discussion

In this instance the identified personal values are not found to be directly related to any purchase outcomes. The hierarchical value map illustrates a strong presence of emotional responses and values for ambiguous colour names, so although there is no evidence of a direct link between personal values and purchase intentions does not necessarily mean they are not indirectly connected. One of the most prevalent concepts within aiding the shopping experience is aiding the hedonic experience; this suggests that ambiguous colour names enhance the hedonic value of the online fashion shopping experience; the evidence of emotions running throughout the map further validates the suggestion. Conversely, ambiguous colour names are shown to provide colour information as well as product information which would satisfy the utilitarian needs for information and evaluation whereas emotion and hedonic experiences satisfy the hedonic value of the shopping experience. Within the concept of aiding the shopping experience the elements of aiding the hedonic experience is related to spending longer online. The presence of a more hedonic experience gained from the ambiguous colour names, along with spending longer online could also be the reason for the relationship between product information and purchase intentions. Kim and Lennon (2010) found that a more pleasurable experience from a website is likely to increase consumers’ perceived amount of information, and therefore perceived risks are reduced and purchase intentions are increased. In this instance, ambiguous colour names provide a more hedonic experience which encourages consumers to spend more time online and therefore can perceive more information and may result in positive impacts associated with an enhanced amount of perceived information, such as a reduction in perceived risks and an increase in purchase intentions (Kim and Lennon (2010). This suggests purchase intention elements for ambiguous colour names are connected to both hedonic and utilitarian concepts within the map. Ambiguous colour names can provide both hedonic and utilitarian value and the purchase intentions are highest with ambiguous colour names therefore ambiguous colour names satisfy the hedonic and utilitarian needs of online fashion consumers and results in increased purchase intentions.

7.9 Chapter summary

This chapter presents the evidence that the hypotheses set out at the beginning of this study were successfully tested and confirmed for most of the 4 colour naming categories. The main contribution of this research lies in the original findings produced from the experiments presented in this study. Prior to this research the impact of colour naming on online fashion consumers was not known. To address this gap in knowledge this study was designed with the aim of discovering the impact of colour naming on online fashion consumers’ emotional and cognitive responses and the resulting effect on purchase intentions. The purpose of this study was to research ways of providing online fashion consumers with colour information as colour is not easily represented within online retailing and is highly important within an online fashion retail setting.
Discussion

This chapter has discussed the core findings from the study relating to the proposed hypotheses. Significant relationships have been found between colour naming and online fashion consumers emotional and cognitive responses and these findings have been used to accept the nominated hypotheses.

Common descriptive, unexpected descriptive and ambiguous colour names are processed using discursive and imagery processing. The values of imagery and discursive processing are to provide tangible colour information, the product's colour may be more memorable and creates more hedonic value.

Common descriptive, unexpected descriptive and ambiguous colour names elicit emotional responses. Feeling interested as a result of the colour names causes further elaboration and results in the formation of product attitudes, with regard to product perception and product meanings and initiates the formation of attachments with the product. Common descriptive and unexpected descriptive colour names produce an emotional boost from solving the congruency. The hedonic value is enhanced by the eliciting of emotions throughout the shopping experience by ambiguous colour names.

All of the colour names provide some level of colour information, common descriptive and ambiguous colour names are the most reliable colour names to provide colour information. Therefore as colour information is provided, consumers’ perceptions of risks associated with online fashion purchases may be reduced.

Colour naming highlights product features by causing the respondents to draw similarities between the meanings and ideas put forward by the colour names and the product under evaluation. Product perceptions and product attachments were also formed from the meanings derived from the colour names. Therefore salient product features may be highlighted using colour naming and may be useful to emphasise one product’s superiority over another.

Colour names elicit further product information and leads to a better understanding of the product for the entire colour naming categories. Colour names can be used to infer specific product information, and can also be used to infer wearing information. Wearing information may elicit emotional and hedonic value by encouraging daydreams and fantasies surrounding the product and may result in an increased involvement.

Colour naming increases purchase intentions. Colour naming assists in product evaluation by providing colour information, product information and emotional value, and is perceived to assist in the avoidance of post purchase dissatisfaction therefore perceived risks are seen to be reduced and may directly impact on purchase intentions. Therefore colour naming elicits utilitarian value through the information it provides in the pre-purchase evaluation and hedonic value by eliciting emotions within the shopping experience and therefore increases purchase intentions.
In addition to new research findings this chapter also demonstrates the successful use of the research instruments. Knowledge from various research disciplines have been brought together in an original way to inform this research. The novel use of research instruments within a new research discipline and the combining of previously separated research instruments have been applied in addition to the development of a new construct. This study has presented a new construct to measure colour naming appeal within online retailing. The development of this construct within this study will enable further research to measure the colour name appeal within other areas of retailing.

The applications of the results presented in this chapter will be discussed in the next chapter.
8 Conclusion

8.1 Introduction
This chapter will review and conclude the research presented in this thesis. The contributions towards originality and commercial implications will be presented with the research limitations and future research opportunities.

8.2 Research review
The aim of this study was to investigate and analyse the impacts of colour naming with the purpose of identifying a way to provide reliable colour information to online fashion consumers. A review of the relevant literature identified a gap in knowledge regarding providing colour information to online fashion consumers. The aim and the objectives developed for this study are centred on providing online fashion consumers with reliable colour information and closing the gap in academic knowledge.

This research aimed to:

“Develop an understanding of the way colour naming affects consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes”.

Objectives:

1. To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.
2. To generate a hypotheses on the impact of colour naming.
3. To evaluate the emotional responses to colour naming.
4. To evaluate the consumers’ perception of colour naming within an online fashion retailing setting.
5. To evaluate the cognitive responses to colour naming.
6. To evaluate the impact of colour naming on fashion consumers and their purchase outcomes.
7. To establish the impact of colour naming on fashion consumers.

Objectives 1 and 2 were met in chapters 2 and 3 through the analysis of the relevant literature, objectives 3-6 were met through the implementation of primary research and are detailed in chapters 4-6, objective 7 is met and presented in chapter 7 and 8.
The outcomes that were presented in the introduction chapter of this study will guide this chapter.

Outcomes:

1. Contribute new knowledge to the domain of online retail environmental cues and the influences on consumer behaviour.
   a. Identify the importance of colour naming within the online fashion retail environment.
   b. Contribute new knowledge to the research area of colour naming and its impacts on online fashion consumers.

2. New applications of utilising the selected qualitative and quantitative research methods

3. To provide information to marketers about how colour naming can be used to benefit the consumption experience and increase purchase outcomes.

8.2.1 The impact of this research on theory and practice

The purpose of this research was to provide information on how to deliver tangible colour information to online fashion consumers and also to fill the gap in knowledge regarding the impact of colour naming on online fashion consumers.

The context of online fashion retailing was selected for this study as colour naming has not been previously researched in this area and also it provides the most interest as colour is a highly important product attribute for online fashion consumers and therefore the need for colour information is greatest within this group of consumers. A review of the literature identified that the limited pool of previous research on colour naming has either conceptualised colour naming and provided a framework of colour names or considered the impact of colour names on consumers without stringent regard for theoretical frameworks. Building on previous research, this research has made use of both stringent theory to provide the background for the primary research and applies a commercial context to answer a research question, thus closing the circle to provide knowledge that is pertinent to both academia and commercial domains. This research has implications for both academic and commercial domains; these implications are discussed in the next sections.

8.3 Outcome 1:

Contribute new knowledge to the domain of online retail environmental cues and the influences on consumer behaviour.
Conclusion

In line with objective 7 and outcome 1 the results of the study are presented with regard to the hypotheses and an original framework on the impact of colour naming on online fashion consumers is put forward.

8.3.1 Academic contribution

1. Contribute new knowledge to the domain of online retail environmental cues and the influences on consumer behaviour.
   a. Identify the importance of colour naming within the online fashion retail environment.
   b. Contribute new knowledge to the research area of colour naming and its impacts on online fashion consumers.

Objectives 1 and 2 were used to inform the empirical research through a review of existing research and the identification of the gap in knowledge.

1. To explore: colour naming; emotion; online retailing; fashion consumers and product information, to determine an appropriate methodology and measuring instruments.
2. To generate a hypotheses on the impact of colour naming.

Through the exploration and review of secondary data sources presented in chapter 2 and 3 it was surprising to find that an element that is consistent to every online fashion website has not already been extensively researched. A vast amount of information on online retail design and the importance of product information can be found although very little is available regarding colour information. It was felt that the impact of colour information was crucial for online fashion consumers because of the relationship between colour and fashion. Therefore providing online fashion consumers with sufficient and accurate colour information should be a priority for online fashion retailers; however the representation of colour online is difficult and faces many challenges as described in Chapter 3. A solution of providing online fashion consumers with sufficient and accurate colour information could not be identified in the previous literature and therefore this research was created to fill the gap in knowledge and provide a solution to the problem associated with online retailing. Colour naming was identified as a crucial piece of product information and presented the most potential to provide solid colour information to online fashion consumers. In addition there is lots of research on the impact of the emotional experience in retail, and colour is one known and certified stimuli that causes emotional responses, therefore there is a value in understanding colour naming, and this research presents original findings that fulfils the gap in knowledge. As discussed in section 7.1, this study pulls together theories from many different disciplines (linguistics, study of emotions, retailing and psychology) in an original way to inform the hypotheses of this research in order to carry out meaningful and empirical research. The research hypotheses were developed based
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on the need for colour naming to provide information to consumers, likelihood that colour names may evoke emotional responses, approach behaviours that may be influenced by emotional responses and the addition of more information and interest around why retailers use a variety of colour names. This contributes to new knowledge by providing evidence that these research disciplines can be used harmoniously together to inform new research.

Objectives 3-6 guided the empirical research to test the hypotheses by identifying the impacts of colour naming.

3. Evaluate the emotional responses to colour naming using quantitative research.
4. Evaluate the consumers’ perception of colour naming within an online fashion retailing setting.
5. Evaluate the cognitive responses to colour naming using qualitative research.
6. Evaluate the impact of colour naming on fashion consumers and purchase outcomes using qualitative research, and in particular with depth interviews.

Up until now, colour naming had only been investigated in terms of its impact on product preferences and purchase propensity (Skorinko et al, 2006, Miller and Kahn, 2005) and there has been no research published on the concepts which may cause this consumer behaviour. In addition no research exists on the importance of colour naming for online fashion consumers, nor does the current research extensively investigate the information processing types of colour naming. To fill this gap in knowledge the qualitative portion of the research facilitated a holistic examination of the colour naming experience. The findings of this study have identified the determinants derived from colour naming that influence purchase intentions. Therefore this study contributes to new knowledge and sheds light on previous research that reported a relationship between colour naming and purchase intentions, however they but did not report the intervening constructs. The intervening constructs have been identified as colour information, emotional responses, product perception, product attachment, and product information, understanding the product, personal values and post purchase implications, and have all been found to contribute towards purchase intentions. None of these relationships have been determined previously and therefore presents new knowledge to the academic domain. The relationships between each of the constructs for each of the colour naming category is depicted as hierarchical value maps in Chapter 6 and relationships between all of the colour name categories and the constructs can be viewed in Figure 8.1 The relationship between colour naming, the intervening variables and purchase intentions suggest the stimulus- organism-response paradigm befits this research. Therefore this research has presented colour naming as a new variable for the online retail environment.

Kim and Lennon (2010) had determined that other information about a products colour, which in their case was colour swatches, provided entertainment and enjoyment to the consumers, and many other studies have examined the impact of colour within the retail environment on emotional responses (Valdez and Mehrabian, 1994, Bellizzi and Hite, 1992, Cyr et al., 2010),
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however no previous research had determined the impact of colour naming on consumers emotional responses within the online environment. The quantitative portion of this research has determined that colour naming provides more than just colour information, the results of this research suggest that colour naming shares a behavioural property of colour, as both colour and colour names elicit emotions. This study has identified a statistically significant causal relationship between colour naming and emotional responses. This presents the first finding of a relationship between colour naming and emotional responses and therefore contributes towards new knowledge. In addition a new construct has been determined to measure the appeal of a colour name within the online environment. The appeal of colour naming within the online environment has not been determined before and therefore the identification and testing of a new construct presents new knowledge to the academic domain.

8.3.2 Framework presentation

The framework has been developed based on the results of the experiments presented in this study. The framework depicts the experiences associated with each of the colour naming categories. Each of the concepts identified in the experiment results are represented in the framework as segments of the diagram. The concepts influenced by colour naming are identified by following the labels on the outside of the diagram. The centre area of the diagram represents the experiences associated with common colour names, the next ring in the diagram represents common descriptive, and then unexpected descriptive and finally ambiguous colour names are represented by the outermost ring in the diagram.
Conclusion

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Figure 8-1 Framework of the colour naming experience for online fashion consumers
The framework has been created based on the following results from the empirical research guided by the research hypotheses. The framework illustrates all of the hypotheses were accepted.

**Colour names are processed using discursive and imagery processing**

This research has shown that written information induces both imagery and discursive processing. This contributes to new knowledge as the relationship between colour naming or any other components of product information and imagery processing techniques was previously not known. This provides support to Kim and Lennon’s (2008) presumption about the cause of affective responses in information processing in their findings.

An imagery information processing technique was not found for common colour names and therefore will not produce an affective response as corroborated in the framework.

**Colour names elicit emotions**

Colours are known to produce affective responses (Valdez and Mehrabian, 1994) and therefore as colour naming is a modality of colour it was hypothesised that colour naming may also produce an affective response. Ambiguous colour names have been found to cause the biggest impact on emotions whereas common colours do not produce an affective response. Common descriptive and unexpected descriptive colour names also both cause affective responses. The results contribute to new knowledge as they conclude that colour naming causes an affective response for online fashion consumers.

The elicitation of emotions caused by colour naming was also found to induce further elaborations such as the visualisation of product wearing which adds to the hedonic value of the shopping experience.

**Colour names elicit cognitions**

It was hypothesised that colour naming would elicit cognitions and provide colour information, highlight product features and contribute towards product information. These elicited cognitions were found along with forming product attachments and product perceptions and these were found to give consumers a better understanding of the product.

This study has found the amount of colour information provided by the colour name can be divided into 4 levels. It was found that all of the colour names provided some level of colour information; however it was not always seen as reliable. Common descriptive and ambiguous colour names provide the most assurances about colour information as they provide colour confidence and specific colour information. This is useful in reducing perceived risks within an online fashion retailing setting as they provide the most reliable colour information compared to the other colour naming categories.
Further cognitions were also extracted from the colour names as they were also found to highlight product features and thus are involved with providing ideas about the product. Product attachments, ideas about the product in the form of representing the product and perceptions of the product were all extracted as a result of the colour names excluding common colour names. Colour names can facilitate consumers to form further ideas about the product which may lead to the formation of opinions. This suggests that if a retailer wanted to highlight product features they could provide a colour name that would link the ideas of the colour name with their intended product meanings and therefore encourage consumers to form attachments with the product and form perceptions of the product. In addition, in the three instances where ideas about the product are attained from the colour information it results in a better understanding of the product. Colour naming contributes towards a broader understanding of the product.

**Colour names influence purchase intent**

Colour names are found to increase purchase intentions. Product information and product perceptions created from the inferences of the colour name have a relationship to purchase intentions. The information provided by the colour name has a broader scope than only providing information about the colour of the product; consumers may also use this information to make attributions about other product features. Extra product information and opinions about the product derived from the colour name influence purchase intentions.

Colour naming provides information that assists in providing a better understanding of the product and consequently results in evaluating the products, thus aiding the shopping experience which is strongly related to purchase intentions. Aiding the shopping experience has the biggest direct impact on purchase intentions. Out of this concept of aiding the shopping experience the evaluative elements of decision making and looking more in-depth form a large proportion of the relationships and results in increased purchase intentions.

Ambiguous colour names have the strongest relationship with purchase intentions it can be assumed that this is largely due to the impact of ambiguous colour names on engaging the hedonic shopping experiences that causes this strong relationship. Therefore colour names that not only meet the utilitarian requirements used in evaluation but also meet the hedonic needs of online fashion consumers have more potential for increasing purchase intention.

Post purchase online fashion consumers’ satisfaction is related to providing sufficient and accurate colour information; colour names that are successfully evaluated and are found to provide colour information can increase consumers’ post purchase satisfaction.

**Personal value**

The identification of personal values was not included within the hypotheses but evidence was collected to support the relationship between meeting personal values and colour naming. Common colour names do not engage personal values, however aspiration, a sense of
belonging and emotional value can be achieved from the other categories of colour name within an online shopping experience. This again strengthens the case for retailers to move away from using common colour names within the online product information.

8.3.3 Framework summary

Figure 8-1 illustrates the colour naming experience of online fashion consumers derived from the empirical data collected in this study. Figure 8-1 is only representative the occasions when all of the colour naming categories provided colour information, however as discussed in Chapters 6 and 7 common and unexpected descriptive colour names did not always provide colour information and therefore may be seen as unreliable. The full colour naming experience has not been investigated prior to this research, nor has the emotional and cognitive responses to colour naming, therefore this body of work forms the first holistic view on the colour naming experience for online fashion consumers. Figure 8-1 represents the holistic experience of colour naming and illustrates the differences between the scopes of experiences for each of the colour naming categories. The figure shows the experiences for common colour names are much narrower in scope compared to those of the ambiguous colour names and therefore ambiguous colour names provide a wider reaching impact on the consumer.

This thesis contributes to theory building in the area of product information within the online fashion retailing environment. It provides a theoretical understanding of the colour naming experience for online fashion consumers. The research has specifically focussed on the impact of colour naming on online fashion consumers’ emotional and cognitive responses and the resulting purchase outcomes, and thus fulfils the identified gap in knowledge.

8.4 Outcome 2:
New applications of utilising the selected qualitative and quantitative research methods

This thesis has demonstrated originality during many stages of its development. The development of this study has used concepts from many different disciplines in a novel way to produce meaningful results. Linguistic theories have been used to analyse the colour naming frameworks, concepts of colour perceptions were included to demonstrate the need for colour naming, concepts from marketing and consumer behaviour were identified and provided the context for the research and cognitive processing was reviewed to identify the first impacts of colour naming.

The empirical research within this study uses techniques from a variety of disciplines, the stimulus-organism-response paradigm provided the framework for the study and the pleasure, arousal and dominance scale are brought from the domain of environment psychology. The application of the self-assessment manikin is brought from the domain of psychiatry and
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provided a useful tool that facilitated the isolation and successful measuring of the colour naming variable. The identification of these techniques from varying disciplines has brought benefits to this research and may bring benefits to other consumer behaviour research. Now the link has been drawn between techniques such as the self-assessment manikin and research in consumer behaviour it may facilitate further research by suggesting the suitability for this technique to be used in other consumer behaviour research particularly in the area of online fashion retailing. This study therefore provides new evidence that the self-assessment manikin can be used as a research instrument where the isolation of a variable may be difficult such as a single attribute of a product's information package, for example the country of origin or product name. The use of these research instruments and techniques provides new uses for these tools and opens opportunities for new ways to utilise these existing research tools.

This study has illustrated the use of the laddering technique to determine personal value and also purchase intentions. Previously the laddering technique with means-end chain analysis had only been used to conduct research to investigate the impact of product attributes on consumers desired end states of personal values. This research has demonstrated that a laddering technique with means-end chain analysis can be used to identify both personal values and purchase outcomes. Therefore this research paves the way for researchers wishing to examine the role of personal values and purchase intentions on a given variable.

8.5 Outcome 3:

Provide information to marketers about how colour naming can be used to benefit the consumption experience and increase purchase outcomes.

The results of this study demonstrate that colour naming can be used as a strategic marketing communication tool. Figure 8.1 will assist marketers in the design of the online fashion retail environment by providing a guide to the influences of colour naming. This framework provides a holistic view of impact of colour naming on online fashion consumers in the pre-purchase and post purchase stages of consumptions. The framework depicts the relationships between the colour naming categories and the constructs that were identified and tested in the empirical data collected in this study. Colour naming has been found to influence the perceived colour information, product information, highlight product features, influence product perceptions, elicit emotions and influence purchase intentions.

As previously mentioned, Figure 8-1 represents the occasions when all of the colour naming categories have provided colour information, common and unexpected descriptive colour names did not always provide colour information and therefore may be seen as unreliable.

This study has researched approaches of providing online fashion consumers with colour information as colour is not easily represented within online retailing and is highly important.
within an online fashion retail setting; however the results of the study show that colour naming elicits more than colour information.

Colour naming does elicit colour information and is found to impact on purchase intentions and therefore the assumption is that the perceived risks associated with online fashion retailing are reduced when colour information is provided by the colour names. This study has found that more complex colour names such as common descriptive and ambiguous colour names are better at providing information and are more likely to result in purchase intentions, therefore this research suggests that retailers should move away from using simple common colour names to describe the colour of their products as enough colour information is not always gleaned from these simple colour names. The more complex colour names are processed using discursive and imagery processing and therefore a more concrete perception of the colour is derived from these colour names. A more concrete perception of the colour may provide consumers with more confidence in their assessments of the product and thus the perceived risks are reduced and purchase intentions are increased.

It has also been determined that colour names are also useful in making inferences about product perceptions and other product features such as the weight of the fabric and the style of the product. Therefore retailers want to highlight product features they should use a colour name that draws links with the colour of the product and the specified product feature to draw attention to the specific feature. In the case of online fashion retailing, colour naming could be used to highlight the fashionability of product by drawing attention to features of the product that are applicable to fashion or a trend.

Colour names have been found to elicit emotions; therefore retailers wanting to create a more hedonic experience for their consumer may want to introduce ambiguous colour names as these are found to elicit the most emotions. In addition to eliciting emotions ambiguous colour names also create a sense of fun from the created imagery related to the imagination wearing the product. Therefore a more hedonic retail environment can be created by implementing ambiguous colour names.

Therefore this research has satisfied the determined outcomes presented in Chapter 1. The aim of the research has been fulfilled as this research presents evidence of the impact of colour naming on consumers’ emotional and cognitive responses and online fashion consumers’ purchase outcomes.

8.6 Research limitations

As with any research that seeks to measure consumer behaviour there are limitations, however the limitations are not considered to undermine the findings of this research.
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This research is limited to young online fashion consumers and therefore cannot be generalised to all online consumers. One of the strategies of this research was to determine the impact of the variables on young online fashion consumers, and females were selected as the most appropriate gender to determine the impact of colour naming. This study used women’s fashion products, colour names that were derived from pre-tests of female consumers and a mock online retailer that was specifically designed to represent a women’s online fashion retailer. Therefore this research could only be carried out on one gender and women were selected as the most appropriate, consequently the research cannot be generalised to include males. However it is suggested that the colour naming categories provide enough scope that new research using the same variable could be conducted to determine the impact of colour naming on men.

This research required an age limit as the products that were used in the study were representative of the products that the consumers would purchase therefore the retailer selling the products that were used in the experiment had to have a target age that was congruent with the age group used in the study. The consequences of using an age limit means this research is not generalizable to all ages.

8.7 Suggestions for future research

This research has contributed towards new knowledge and hopes to initiate new research in the field of colour naming. Some future research suggestions are now briefly discussed.

Evidence collected from the interviews suggests that consumers’ perception of a retailer is effected by the colour names they offer. Future research could investigate the impact colour naming has on the perception of the retailer and the relationship with consumer loyalty.

Evidence collected from this research suggests that colour naming is able to increase the purchase intentions through both the hedonic and utilitarian values provided by the colour names. This research has assumed the information provided by the colour names influence purchase intentions by reducing the perceived risks associated with online fashion consumption; however the relationships between colour naming, perceived risks and purchase intentions are not known. Therefore an opportunity of further research is to investigate the impact of colour naming on online fashion consumers’ perceived risks and the resulting impact of purchase intentions.

Evidence presented in this research verifies the stimulus- organism- response paradigm for colour naming, the intervening constructs and purchase intentions. Future research could investigate the magnitude of the relationships between the S-O-R levels using structural equation modelling to determine how much each of the constructs contributes towards purchase intentions. This would identify the most important relationships between colour naming and purchase intentions and further assist in understanding the relationships.
8.8 Future implications for colour naming

This study specifically used the context of fashion retailing; however the issues of regarding the representations of colour are still applicable to other distance selling methods such as main order and mobile retailing. The retail domain of mobile commerce is growing dramatically and is predicted to be a key channel for young fashion consumers who are becoming quick to adopt mobile retailing (Mintel, 2011b). In response mobile retailers are creating new ways to inject fun and interaction with their presence in mobile commerce. As colour naming is now known to add hedonic value and produce emotional responses it may be advantageous for mobile retailers to adopt a colour naming strategy that befits the integration of fun throughout the retail experience. In addition Kim and Lennon (2010) determined that the amount of perceived information online is related to purchase intention and satisfaction which may be applicable to other remote selling channels and therefore mobile retailers should offer sufficient and accurate product information to increase purchase intention and satisfaction. Therefore colour naming may form an integral part of their product’s information package and thus may also be applicable to mobile retailing.

8.9 Conclusion

In conclusion, after determining the research objectives by identifying the gaps in literature, this study has discovered the relationships between colour naming and online fashion consumers’ emotional and cognitive responses and the impact on purchase intentions, through the application of the S-O-R framework. In addition to these sought relationships further intervening constructs were identified between colour naming and purchase outcomes. The results of the empirical data has provided a framework (Figure 8-1) that depicts the holistic colour naming experience for online fashion consumers. The framework identifies the clear differences between the experience of the colour name categories, and the constructs that lead to purchase intentions.

As mentioned in Chapter 3 it has been predicted that in 2020 90% of transactions will be either carried out online or be influenced by the internet therefore it is important for online retailers to remain competitive in order to attract a sufficient percentage of the market share to raise profits through raising purchase intentions. Therefore this research provides valuable knowledge to online fashion retailers wishing to remain competitive and increase their purchase intentions.

This study also provides further knowledge to the academic domain regarding the impact of colour naming as product information that was previously unknown. Consequently this research enhances our understanding of the online retail environment and roles played by the product information cues.


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1 Colour naming questionnaire

Information sheet- Colour naming questionnaire

The person with responsibility for this research is Helen Payne who can contacted by email using h.payne@postgrad.manchester.ac.uk and supervised by Professor Chris Carr and Dr Natasha Haswell.

This research is being carried out in the Department of Textiles and Paper, School of Materials, The University of Manchester, Sackville Street, Manchester, M13 9PL, Tel 0161 306 3178.

This research aims to conceptualise the impact of colour naming on emotional responses using a self-assessment manikin (SAM) and will contribute towards a wider study to investigate the impact of colour naming on online fashion consumers.

If you are happy to participate in this study, you will be asked to complete a questionnaire. Your questionnaire responses will not be made available to any third party. At this stage, the collected data will be converted into an anonymous format.

Should you consent to take part in this project, you will be free to withdraw at any time without giving a reason.

The questionnaire should take approximately 5 minutes to complete. If you would like any more information about this questionnaire or to discuss this research the please contact me using the email above.

Thank you,

Helen Payne
Instructions

For about the next 5 minutes you will be looking at different images on the screen or paper in front of you, and you will be rating each image in terms of how it made you feel while viewing it. There are no right or wrong answers so you can respond as honestly as you can.

The first rating scale you will see is provided for demonstration and practice purposes.

You will be able to see 3 sets of 9 figures each arranged along a continuum. These sets of figures are SAM (self assessment manikin) rating scales and you will be using these figures to rate how you felt while viewing each of the images. On each page you will mark your feelings on the rating scales on all 3 ratings scales, using one mark for each of the scales and likewise for every image you observe. SAM shows 3 different kinds of feelings: Happy versus Unhappy, Excited versus Calm, and Controlled versus In-control.

You can see that each SAM figure varies along each scale. In this illustration, the first SAM scale is the happy-unhappy scale, which ranges from a smile to a frown. At one extreme of the happy vs. unhappy scale, you felt Happy, pleased, satisfied, contented, hopeful, relaxed.

If you felt completely happy while viewing the picture, you can indicate this by placing an "X" below the figure at the right.

The other end of the scale is when you felt completely unhappy, annoyed, unsatisfied, melancholic, despaired, bored. You can indicate feeling completely unhappy by placing an "X" on the figure at the left, like this:
The figures also allow you to describe intermediate feelings of pleasure, by placing an "X" over any of the other pictures. If you felt completely neutral, neither happy nor sad, then place an "X" over the figure in the middle.

The excited vs. calm dimension is the second type of feeling displayed here. At one extreme of the scale you felt stimulated, excited, frenzied, jittery, wide-awake, aroused. If you felt completely *excited* while viewing the picture, place an "X" over the figure at the right of the row. On the other hand, at the other end of the scale, you felt completely relaxed, calm, sluggish, dull, sleepy, unaroused. You can indicate you felt completely *calm* by placing an "X" over the figure at the left of the row. As with the happy-unhappy scale, you can represent intermediate levels by placing an "X" over any of the other figures. If you are not at all excited nor at all calm, place an "X" over the figure in the middle of the row.

The last scale of feeling that you will rate is the dimension of controlled vs. in-control. At one end of the scale you have feelings characterized as completely controlled, influenced, cared-for, awed, submissive, guided. Please indicate feeling *controlled* by placing an "X" over the figure at the left. At the other extreme of this scale, you felt completely controlling, influential, in control, important, dominant, autonomous. You can indicate that you felt *dominant* by placing an "X" over the figure at the right of the row. Note that when the figure is large, you feel important and influential, and that it will be very small when you feel controlled and guided. If you feel neither in control nor controlled you should make an "X" over the middle picture. Remember you can also represent your feelings between these endpoints.

Some of the pictures may prompt emotional experiences; others may seem relatively neutral. Your rating of each picture should reflect your immediate personal experience, and no more. Please rate each one AS YOU ACTUALLY FELT WHILE YOU WATCHED THE PICTURE.

You'll have only a few seconds to watch each picture. Please view the picture for the *entire* time it is on and make your ratings immediately after the picture is removed. After each picture you will see “Please rate your reaction to the colour *name* using the subsequent scales. Your answer should be based on the colour *name*; the picture of the product is there to illustrate the colour”.

Before you begin, here is an example of the kinds of pictures you will be viewing and rating. Use the example image to practise rating the following pictures, all on the same sheet. This is just to help you get a feel for how the ratings are done.
Please rate your reaction to the **colour name** using the subsequent scales. Your answer should be based on the **colour name**; the picture of the product is there to illustrate the colour.

![Bright Red](image_url)
Please rate your reaction to the colour name using the subsequent scales. Your answer should be based on the colour name; the picture of the product is there to illustrate the colour.

Unhappy, annoyed, unsatisfied, melancholic, despairing, bored.

Happy, pleased, satisfied, contented, hopeful, relaxed.

Relaxed, calm, sluggish, dull, sleepy, unaroused.

Stimulated, excited, frenzied, jittery, wide-wake, aroused.

Influenced, submissive, cared for, awed, guided, controlled.

Influential, dominant, in-control, important, autonomous, controlling.
2 Assessing the normality of the data, Experiment 1

Assessment of normality of the quantitative data
3 Mock online retailer

Index/ homepage

Product views
Close up of product information and product views

Delivery information and close ups of the product provide a more realistic experience of the mock website
4 Assessing the normality of the data, Experiment 2

The next 6 sets of graphs illustrate the normality for each of the colour name appeal scale.
5 Qualitative interviews transcription
Interview 1

Group 1, Ambiguous

*H:* can you tell me which of these colours do you prefer for the product? And why?

*Int1:* I would say fiesta red, I would say the reason for this is because the word fiesta evokes feelings of Spain, the colour feels a bit Spanish so that summarises the red very well and effectively and it’s a good interpretation of that colour, it’s a fiery red, again very sort of Spanish.

*H:* if you had to clarify it, why would you say that colour name would be important to you?

*Int1:* I would say the colour name would be important to me because I feel like seeing this it kind of gives me both a mental interpretation of what that colour would be as well as seeing the picture gives you a visual interpretation so you are able to put the 2 together so that if they match up the visual interpretation with my mental interpretation I should then be more confident in the fact that this is going to turn out as fiesta red. So the effort that the retailer has gone to effort of giving me much more information about the red, rather than just saying its red as that could be anything in the spectrum of red and I wouldn’t know exactly whereas with this I can feel like I know precisely what this colour is.

*H:* so just to confirm you think the combination of having them telling you what colour it is and you being able to visualise in your mind’s eye gives you a clearer idea of what the product colour should be when you receive it and that gives you confidence.

So why do you think, or what’s it about having confidence in the colour of the product that would be important to you? When you are online shopping

*Int1:* for me having the confidence in the product is important because it would be a lot of time and effort wasted when you’re buying the product if you’d then have to send it back if they had given me incorrect information about its colour. So for the most important thing is them matching up the correct name with the product, so that I know what I’m going to be receiving so that I’m not disappointed when it arrives.

Group 2, Unexpected descriptive

*H:* which of these colour names do you prefer for the colour name and why?

*Int1:* I like rose petal cream, again, rose petal cream evokes a mental interpretation of what it is going to be, it makes me feel like this product could be very feminine and very soft and delicate, the way that a rose petal is, it kind of gives me a feel that that is what the garment is going to be like as well as the colour. Again its nice interpretation of the cream colour, it shows more effort has been made in thinking what exactly the cream colour is, and what tone of cream. And again it’s just very feminine
H: why, is it important to you that the retailers are giving you a message about the colour name that also includes information about the style of the product? If I’m interpreting correctly what you have just said?

Int1: say that again

H: did you say that you can tell that the retailer has put effort into assigning that colour name and that must be done for a particular reason, so why would that be important to you?

Int1: the fact that they have put more effort in shows they are paying more attention to what they’re customers need, and they are offering more information for their consumer, it shows extra care, and that they are going the extra mile. They are trying to encourage the consumer more, showing that they care more.

H: so what is it about retailers caring more about the information about their products that would be important to you when you are online shopping? If they are putting in extra time and effort in colour naming, it shows that they care more, so why would you feel like the retailers care more about the information they are giving so why would that be important to you?

Int1: it’s important to be because I want to feel like a valued customer, and they are giving me as much information as I need, and if they give me that I feel much more valued because they are valuing me more.

H: so you’re valuing them more because they are valuing you more?

Int1: it’s sort of like when they are giving you respect so you give them respect back. It’s nice that they put that much more effort in so they’ve actually assigned someone to do this. And the purpose of that would be to offer me information to the consumer. So they feel like are getting the right product that they are buying, so that in itself is a brilliant thing to do to put a resource aside just for a consumer purpose. So it’s being valued.

H: so that colour name evokes femininity? Why is femininity important to you?

Int1: I like to dress feminine; I like to feel that I look feminine so for this name to give that feeling of femininity and softness so it sort of gives tactile qualities of it. But I would say the value and the effort of the retailer is more important, but it would make me feel happier towards this product so as I’m a female and it’s making me feel more feminine then, I feel almost encouraged by it, as it’s very much for a female.

Group 3, Ambiguous

H: which colour name do you prefer for these colour of products and why?

Int1: I like fruit salad sweets a lot

H: so why do you prefer fruit salad sweets?
Int1: I prefer this name because it summarises this colour very well, it evokes a childlike, fun and playful feeling in me. It makes me remember the sweets and it’s almost amusing, and it’s a bit exciting because I like fruit salad sweets. And it represents this colour so I feel much more confident about this colour.

H: so the information provided by the colour name gives you confidence in what the colour is?

Int1: yes

H: so what impact? Or why would the confidence in that colour be important to you when you are online shopping?

Int1: I want to feel that confidence when I’m online shopping because I want to know that what I am buying is going to be the same colour as I have interpreted it is going to be so that I won’t be disappointed so that I won’t have to go out of my way to return the item and then wait to get my money back if it’s not right. Because colours can go one way or another and one way it could be great and one way it could make you look like a sheet of paper. So you want it to be exactly what you think it is so if I’m confident that this colour is what I think it is in my mind and it is in real life that I will be satisfied.

H: You also mentioned that it evoked emotions, you suggested childlike, fun, playful and amusing. Would you say all of those describe how you feel in one group? Rather than you think it’s childlike that you think it is fun and then you think it’s playful, or would you suggest they are all the saying the same sort of feeling?

Int1: yes very similar feelings, I think the whole child-like, playful aspect is more of a childhood memory of having the sweets so it makes me feel it almost takes you back to that subconscious feeling of being playful and fun and childlike having the sweets.

H: so you’re saying that child like fun and playful, is a memory thing. And amusing is amusing because it is make you look back.

Int1: yes definitely. I would also say the amusing thing is just the fact that a retailer would use such a description so very explanatory of the colour seems amusing to me as well. Amusing in a satisfied way not in a critical way or sarcastic, more in a feel that makes you think that it is quite nice, kind of way. It makes me think ‘oh what a nice thing to put’

H: what would that make you feel or how would that be important to you, if you were amused by a colour name?

Int1: if I came across this colour name and I liked the product I would be more encouraged to try it, because it matched the colour very well. It would make me feel happier towards that brand, as it gives a playful aspect to that brand which would satisfy me more, and that would make me like the brand more, because they’ve put such a playful aspect in there by using such a description. It would make me feel more towards that brand.
H: why is having coloured described like childlike, fun and playful important to you?

Int1: it is just the whole, having such a memory gain, makes me feel happier towards it makes me feel happier towards the product and the brand. I probably wouldn’t say it was important for any kind of purchase intention towards it, because at the end of the day, it might be a nice description, but it might be a horrible top, but it still makes me feel happier through the amusement aspect of the memory.

H: so, you saying the colour name of the product might not necessarily be enough to persuade you to buy the product or enough for you to like the product so that directly might not impact on the purchase intentions, but would feeling happier and amused by the information or that sense of feeling happy and amused, would that impact on your purchase intentions?

Int1: depending on If I liked this product, if I really liked this product and I saw that name and I felt this amusement and playfulness, I would be more encouraged to put it in my bag, and with the idea of buying it, because I would have gained that confidence that it was the right colour. It just gives me that little bit more confidence that makes me feel more persuaded, not massively though. If it said the colour name was pink, I wouldn’t be as interested, I would be slightly less interested if it said pink, as this (fruit salad sweets) draws me to it.

Group 4, Ambiguous

H: which of these colour names do you prefer for these product and why?

Int1: Green fairy, I would say I’m drawn to this one more just because it is a much more ambiguous; it evokes pictures in my head. Like when I first saw this I first of all thought of the absinth fairy, I don’t know what that means, but maybe again it’s because of that feeling of fun that might go with alcohol drinking. I feel like it summarises this top, in colour design and style with this floaty flimsy fabric, it is something that Tinkerbelle would have worn. It sums up the colour and the style so I was drawn to it.

H: what is it about? And why is it important to you that a name is fun?

Int1: if it’s fun it kinds of add more fun to the shopping process, instead of saying this is a green top, it just adds that bit of playfulness, a bit more excitement and enjoyment for the user to imagine that colour and what the retailer is trying to portray.

H: you’re saying that the fact that it is fun is encouraging you to think about it in your mind’s eye, which is giving you a clearer picture in your mind’s eye about what the colour should be? So that fact that it is fun is making you more likely to think about it?

Int1: the ambiguity of this description, because not many retailers do this, so straight away you see this and it evokes pictures in your mind which is fun, and at the same time its also fun that fact that
they have described it in such a way that takes away the drabness and adds fun. The description is fun, it’s a fun description.

H: how would a fun description impact? Or why would that be important to you while you are shopping?

Int1: it shows me that the retailer has a sense of humour, that they are playful in their office environment when they are writing their website content. It impacts upon me by increasing the sense of satisfaction and enjoying the shopping. I don’t feel bored by it and I feel interested by the description, and intrigued I supposed.

H: so the element of fun that adds gives you information about the brand? And also it gives you information about the product and it also gives you information about a sense of the product in the texture and the styles.

Int1: yes all three. Definitely. Very much actually.

H: why is it important that the colour name of the top represents that style, gives you a sense of the style, as well as the colour itself?

Int1: it’s a nice touch; it almost encapsulates the entire garment into 1 name. It just a nice piece of effort they have put it in, if it was green giant or green pea, it wouldn’t have that same effect. Whereas the fact that it is fairy, gives that feeling of movement.

Group 5, Ambiguous

H: which of these colour names?

Int1: Sunset evokes happier emotions in me. Forget me not is a flower, but I don’t recognise this as well so I’m going to go with sunset.

H: that’s funny because sunset isn’t a colour, whereas forget me not is. So you prefer sunset because it is more emotive?

Int1: yes it evoked more emotion in me, including happiness, calmness, all kind of feelings that I would associate with the word sunset, all these emotions come to me, and again as I said before it very much summarises this colour very well, and I feel I know exactly what this is like. Also it makes me feel like there might be some tonal qualities to the top, as this part looks a bit orangey and this looks a bit lighter. And a sunset goes from dark to light, so it gives an impression of tonal qualities.

H: what is it about the tonal qualities are important?

Int1: I wouldn’t say they are important, I probably wouldn’t want the top to have tonal qualities, well if they were very slight in different light, but if it looked tie dye I wouldn’t be happy. So it’s not important to me, but it definitely still evokes those feelings of gradual gradient on me.

H: so are you saying the colour name provides more information about the look of the product? Including how the light might reflect on it, and how it might drape.
Int1: yes, but I wouldn’t say drape. It has tonal qualities in different lights.

H: what is it about the emotions of happiness and calmness that would be important to you?

Int1: the calmness would calm me into looking at it much more in-depth, as I would think that’s nice, as I would be calm and happy and that could guide the transaction. It would take away any nervousness, not that I’m very nervous as I always shop- but that only very minor as I always shop.

It’s actually more the happiness that it evokes within me. That partly gives me the confidence in the colour which gives me the confidence to purchase it if I like it, and it makes me feel better towards the brand. So its happiness towards the brand. Happiness towards the product, and then a happiness toward the colour name and evoking the feeling of calm and happiness.

Group 6, Unexpected descriptive

H: which of these colour names do you prefer for these product and why?

Int1: I’m going to go for sea green.

H: Why do you like sea green?

Int1: to be honest I’m not a massive fan of this, but I didn’t like the other 2 so I went with this.

H: Any reasons why?

Int1: I don’t think it’s as good a reflection of this colour as previous ones have been, I myself do not see sea green as this colour. As I see sea green as a more aqua colour and this seems more mint. It doesn’t represent the colour name that explicitly.

H: so how does that make you feel?

Int1: that makes me feel not overly concerned. I’m concerned in a way that my memory of this and the colour don’t match up so it makes me feel less confident towards buying this top.

If someone put a table on the website and it looked like this (beach coloured office desk) and they described it as mahogany, you’d have to question it, it would give you that air of doubt as you wouldn’t have as much confidence. So you wonder if it’s going to be that picture or what you know as sea green.

It’s quite ambiguous in a way, as it depends where you have been on holiday as sea green could be more aqua; more blue more of an aqua tone. I just don’t see sea green as this colour; I see the sea of more blue.

H: so how does this conflict make you feel? Or how may it influence you when shopping online?

Int1: it would increase my doubt as I would wonder if it was going to be the same product, it would make me wonder if I was going to be disappointed in this product or am I not? So I’m less confident.

It doesn’t make me feel that badly toward the brand because at the same time they’ve still put a bit of effort in to the naming, so the fact that they have put the effort it makes me appreciate it. But I’m slightly disappointed that they haven’t given me a name that is a little bit more representative. But it
also makes me question whether they name them when the products are on the screen or do they
get them physically and look at them and decide what the colour name should be because in the
case the confidence could fly out of the window and there is none that’s because what I’m seeing is
the same thing as what they are seeing, but that isn’t necessarily what it physically looks like.

H: so receiving the product that is the expected colour is the main point? So even though you like the
colour and you like the colour name you may still be disappointed when you receive the product if it
is not what you expected it to be.

Int1: yes exactly, because I do have a certain fondness for this but not massive amount because it
not representative. If I like the product and I liked the name but they didn’t match up I’d be
disappointed by the top so I’d be upset.

**Group 7, Common descriptive**

H: which of these do you prefer for the colour name? And why?

Int1: magnolia. I prefer this one because it is representational of this top. It’s a widely known paint
colour. The fact that it is so notorious that it is a cream colour that evokes a feeling towards of liking
it. That fact that it is acknowledge by a massive amount of people as being that colour makes me like
it more as I think it represents it very well and it can be recognised by lots of people. So I think it
have been effectively assigned to this top.

H: so what is it about having information that is common or well acknowledged that is important to
you? Or why is that important when you are online shopping?

Int1: well I suppose it is important because it shows the retailer has gone out of their way to find
words that can be recognised by a lot of people so in that way I respect the brand for trying words to
make it more accessible. So it makes you think that is a nice touch that they have done that as is so
notoriously that colour it is so recognisable as that colour so I think I have been widely used.

H: so it’s widely used and accessible to the consumer so it is easily understood by a lot of people.

Int1: the fact that the retailer has made it so accessible to so many people makes you feel a bit
happier towards that brand, like they are doing a good job, using such widely known names to make
it easier for everyone but its only very small amount.

H: so it’s not making you massively more positive or happier?

Int1: no it’s only a little thought really, its just a little feeling.

H: You said that colour represents the colour of the top?

Int1: Yes it represents the colour very well and because I associate magnolia with this sort of white
wall, and this gives me a sensations of a smooth cream colour. It’s almost evoking feeling of tactile
again, even with certain opaqueness even though the top might not be but because it is magnolia for
some reason it gives me a feeling of a solid object that it painted. That’s me attaching my memory on to the colour and that is persuading me towards the tactile qualities of it. But if some see this as a flower they may then feel that it is more delicate and feminine, but to me it represents more of a paint colour than a flower and I just see walls of magnolia which gives me a sense of the tactile qualities.

H: so I suppose it is contextual, depending on what experience people have had with the word used for the colour.

Int1: yeah so I supposed in that instance the retailer could add something like sheer magnolia. Maybe another bit of description would therefore be a bit handy. However for the retailer to put that much effort into it is good.

H: so how does information about a product that also gives information about and clues about the texture, about the thickness of it- how would that be important to you?

Int1: it just heightens my enjoyment of the online shopping process. The fact that the retailer has taken the effort to put in that information is a big thing. And secondly the feeling that you’re being told about the colour and about the fabric is always going to be positively accepted. So it’s important to me to gain more information about the product to then feel that I have more confidence in buying, if I had any doubt about buying it that concerns the colour that would take away my doubt.

Group 8, Common descriptive

H: which one do you prefer?

Int1: I like all three, but I like this one the best. Flamingo. I like that fact that it doesn’t t have a colour on it and the names very much asking for your interpretation but they’re using widely acknowledged objects, shapes and things to describe so that people know exactly what that colour is going to be. It’s not ambiguous in that respect because everyone knows a flamingo colour is that colour.

H: so why is it important to you that it is asking you to interpret the colour yourself?

Int1: I don’ know how important that is to me. It’s like a nice way of writing it rather than flamingo pink, to interpret it yourself, it’s almost like its cutting out pink because it doesn’t need to be there, it is concise and self-explanatory and easily read and understood, it’s very precise.

H: so what is it about having precise and readily understood information that is important to you?

Int1: just because when I’m trying to shop I don’t want to have to look through the colour options and be given these very ambiguous colours that you don’t know what they are straight away, it’s much better to be given these exact colours that match the colour straight away so there is no confusion in your mind, as you know what you getting and there is no more thought about it, it’s just a quick thing that you notice flamingo and then think do I want it. Online shopping is meant to be a
quick process you don’t want to have any doubt you just want to know that colour is going to be
that colour when it arrives and by being given such descriptive word as that, although it is only 1
word but in your mind’s eye it is descriptive. It’s an effective process as you think straight away that
it will be the colour you are going to get, so there is no faffing about with wondering about what
colour it is. I’ve been shopping before and I’ve been left wondering what colour mink is and I had to
think about it for a few minutes and you don’t want that, because all that time you have doubts
raising and doubts rising and doubts rising and you don’t want to doubts you just want to think
straight away do I want it. Straight away as you don’t want to give in to doubts so it reduces doubt.

H: does that have any importance to you when you are online shopping?

Int1: yes. I don’t want to feel doubt when I’m online shopping, I want to be confident that the
product will be that colour when it arrives.

H: and what impact would that confidence have

Int1: the impact it would have on me would be that if I was going to purchase this product then I
would do, if I had that doubt that it might not be that colour then I would be much less willing to buy
it. So I would be put of buying it because that doubt would have crept in and I would be over
thinking it and I would be wondering I that it might not be that colour so I might not bother. It’s not
a good idea to give the consumer that time, just want them to purchase.
Interview 2
Group 1, Blue

H: Can you tell me which of these colours you prefer to represent these products? And why?

Int2: I prefer the name blue, because that dress is obviously blue and so the colour name is correct. I can see why this one is called orange but because it’s see-through I don’t think the colour will be orange. And with Fiesta red, I understand why it is red but the fiesta isn’t as clear as the blue is for that product.

H: So what is it about how this blue represents this colour that is important to you?

Int2: I want the colour to be something I recognise and I want the colour name and the colour to match. Because if it looked more green and I thought they say have put green as the colour name, then I would think the retailer doesn’t know what they are talking about. I would be worrying about what else they had got wrong description wise so I guess I wouldn’t trust it as much then. But because I can see that this colour is blue and they’ve called it blue makes me feel like we’re in agreement.

H: What is it about the colour and the colour name matching that is important to you?

Int2: It reduces the risks that you don’t have it there in real life to be lower, because the risk is that what you order isn’t what you have seen on screen and what is described to you so if the two didn’t match then I wouldn’t trust that it was a good purchase, well perhaps not that but that I wouldn’t be receiving what I saw on the screen.

H: If you didn’t receive what you thought it would be, that situation was to happen why would that be important to you? And how would that impact on you?

Int2: I might not want to keep it because it not what I thought I was, but on the other hand it might be better so you never know really. If you’re after a particular colour that you’re after, say if you had an occasion to go to like a wedding in that case I’d go to the shop. Because then you are guaranteed to know if that suits you or know that it doesn’t so you know not to bother and then move on. But if you’re ordering online and you think that it should match, say as navy or blue you’d think would be a standard colour, you’d think you’d be safe in doing that but you could be completely wrong and then you could be wasting your time.

H: So going back to what you said about the colour being really recognisable, why would that be important to you?
Int2: It helps me build a picture in my head of what it is going to look like and then whether or not I’m going to like it. So if I like the colour blue and it says it is blue then I am more likely to like the product more.

H: so the fact that you like the colour and the colour is what they’re showing it to be, how would that have a consequence on how you might shop.

Int2: I think I would probably want to buy it more.

Group 2, Unexpected descriptive

H: which of these 3 colour names do you prefer for these products and why?

Int2: I prefer tomato red, because that is the colour of tomatoes.

H: Could you elaborate on that?

Int2: well it is obviously red but in my mind, tomatoes are red is slight more orange and I can see that that colour is quite an orangey red so with online viewing I don’t know if its from when they have taken the pictures with the photography or it’s the light behind the screen the colours can look slightly different to how they do in real life. But with it having tomato, well I know tomato is an orangey red and it does look it on the screen so it does reduce the risk of it being something different because of the screen or the photography. So I’d expect that to come out as an orangey red colour. It reassures me that it’s not just the light from when the picture was taken and it’s not just the image that looks lighter so it reassures me that it is a specific type of red.

H: how would being reassured about the colour impact on you?

Int2: well let’s say I was looking for a red dress as they are so many different types of red, so if I know it was a tomato red and I liked that colour and I suite that colour and it was what I wanted to wear then I would be more inclined to order it. But that is if I had a specific colour in mind otherwise I do like red anyway.

H: so you have don’t any feelings about the tomato red itself, its just that if it was red that you were looking for you would be more confident in it?

Int2: so say like I’ve got a nail varnish or a pair of shoes that were red it would be very hard to get the colour match right and it that just said red you could easily order if thinking it was the same colour, but with it being tomato red I know it’ll be slightly orangey so I would know not to order that because it is going to clash with the red on the shoes.

H: so am I right in saying it is providing more information?

Int2: Yes it is painting a clearer picture of what the actual colour is. And what shade it is.
H: you mentioned that it would reduce the risk and reassure you about the colour, so would you say the order would be that it is providing more information about the colour which is reassuring you about the colour of the product when it actually arrives and that is reducing the risk to you about having to return the product.

Int2: Yes, it makes me think the chances are I’m not going to be disappointed with the colour so I might be disappointed with the fit but the colour would be correct.

**Group 3, Common**

H: Which of these colour names do you prefer for these colours and why?

Int2: Cream, because it is cream it is the colour of cream, whereas the other ones, well I don’t really know what wild yonder is, obviously I know the blue part in it but wild yonder gives me no idea. And fruit salad sweets I can see that fruit salad sweets are that colour but its not as obvious as cream is.

H: so what is it about this colour name?

Int2: it’s pretty standard name and I also feel that it is a pretty standard colour, usually there isn’t that much difference between cream tops, across different retailers so I know what I am getting with it.

H: so what is it about knowing what you would receive that would be important to you?

Int2: less chance of it being sent back because it is the wrong colour, so if it arrived a different colour to what I thought and I didn’t like that colour then I’d have to send it back and it would be a hassle to send it back, but if I’m looking for a cream top and it fits well and arrives as a cream top and as it was described then that’s good so I’d be happy with that. It would save the hassle of returning it.

H: how would you having to return some impact on you?

Int2: I find it frustrating and a waste of time and the fact that you have to pay up front and then you have to wait for the credit card to be reimbursed so it’s making sure that it is paid in time and it’s the annoyance of thinking that you’re going to get something and thinking that you’re going to get something a new piece of clothing and then actually you have to send it back, and it’s just a big let-down.

**Group 4, Ambiguous**

H: Which of these colour names do you prefer for these colours and why?
Int2: not ornamental poppy, but it’s between these 2 as I can see why these colour names are that
colour. Ok I think I prefer green fairy because it suits the colour and the style of the top as well. It’s
floaty and fairy like.
H: Ok go through it again what you like about it.
Int2: It’s obviously green so I agree that it’s a green and the fairy bit I think it is quite, well I get a
picture of it being quite feminine and floaty and that top has a very floaty look about it. And so I
think the two go nicely together in describing the colour and the product.
H: so there are two things you like about this colour name, the fact that it represents the colour, and
it also represents the style, well gives you information about the style as you can imagine it being
floaty like a fairy, and also that the green fairy is more feminine?
Int2: Yes definitely.
H: so what is it about providing information about the colour and the style that might be important
to you?
Int2: with the colour you are reassured that that is what you are going to get, but with the style, I
think it almost builds up a bigger and better picture of how it would suit you. So if I know a certain
style will suit me, so if my style is feminine and floaty and that the feeling I get from their descriptors
then I feel like I’m matched with that product. So if my style is floaty and this is floaty, it’s great
because the two are together.
H: so how does having information about the product that is congruent with your style, how would
that impact on you?
Int2: makes me feel like it is meant to be. I’m going to feel confident whilst I’m wearing it and I’m
not going to feel silly because it is my usual style or it’s a style I want to wear so therefore buying it
would be a good idea.
H: so if you felt that that this top would make you feel confident because it represents you and your
style, would that impact on you?
Int2: yes, because I don’t want to buy anything that I would worry about not wearing, because I
would lack confidence in it and it would be a risk, so if I know I’m going to feel confident and it suits
my style then yeah I’ll buy it.
H: the fact that the colour name is feminine why would that be important to you? If you saw a colour
name that was feminine?
Int2: I think it would relate to my style, although I wouldn’t always say I’m overly feminine, you know
I don’t always wear chiffon and feminine styles, but now and again you do feel like that or there is
the occasion where you need that so with this product I would be more likely to consider buying it, if not actually buy it because it fulfils the need. You need feminine things for weddings and christenings and nice occasions so if that what I’m looking for then I would be more drawn to a style that appears more feminine.

H: so that has to have a congruency with what you are looking for?

Int2: yes.

H: so would say that relates to you personally? So having information in front of you that evokes femininity, how would that impact on you? Like right now for example? So if you we’re necessarily in the frame of mind of looking for a feminine product.

Int2: So if I didn’t go in think I want something that is feminine?

H: yeah, you weren’t necessarily looking for something that is feminine or isn’t feminine.

Int2: just looking? How would I feel? So in that case I think it relates to whether I like the style, as opposed to whether you looking at that and thinking its feminine, it could be feminine but I might not like it, so it would relate back to whether I like the style and the colour of it. So for that image I do so thinking it is feminine is positive in this case because I like the top itself, but I might still think something is feminine and not like it.

H: ok so because you like the top and the colour name is feminine, how does that make you feel about it?

Int2: that the two together are quite girly and pretty and so I feel like it’s a pretty looking top makes me feel that I would look pretty in it. Hopefully, well after trying it on.

H: so it makes you feel girly and happier about it?

Int2: yes.

H: so if you came across this in a shop and it made you feel happier and girly and feminine about it, how would that make you feel?

Int2: I would certainly be more inclined to look at a different view of it. To explore different images of it and videos and then maybe I’d buy it, depending on if I had money. Because I’m quite an impulsive shopper, so if I do like something then I will buy it.

Group 5, Ambiguous

H: Which of these colour names do you prefer for these colours and why?

Int2: I prefer sunset. I don’t think that is pink to me I wouldn’t know what that is because the image I had in my head wouldn’t be the same as that colour. I know forget-me-not blue is flowers and I can
see why that might be but I don’t know if I would be able to call that shade forget-me-not blue. 
Whereas sunset I can put those 2 together nicely.

_H: so why do you prefer it?

Int2: well first of all I like the name, I like sunset. I saw an advert the other day and it was talking about providing your own sunset with this product and I like the idea sunset, sunset has nice connotations with it and the colour, well it's an inbetweeny colour as there are certain shades are neither this nor that, if you call that orange it wouldn’t work, because it definitely not orange and its not yellow, its like a mix of the two which sunsets can be, so it’s a good way of describing it. It’s a good way of describing a difficult colour I think.

_H: so what is it about having a good description of this colour which is important to you?

Int2: it helps me understand what the product is then. I can see the shape of it but it gives me a better understanding of what it looks like in real life. So if I’ve got a description of it and I think colour is really important in products because I like to coordinate colours especially so it’s important to have an idea and a good image of what that colour is.

_H: so having a good image in your mind’s eye about what the product might look like, how would that impact on you?

Int2: well I can start thinking about how that product might look on me and whether it would suit me or not and if it did suit me and if I liked the look of the product then I would be more inclined to buy it.

_H: So when the colour name of the product describes the colour of the product well, you would have a better idea of what the product would look like in real life? Which means you can make a better judgement about whether the product suits you or not, but and if the product does suit you then you would be more inclined to buy it?

Int2: yes

_H: ok what is it about the connotations of the sunset that you like?

Int2: Well its summer and you want to buy summery looking clothes and part of that are bright colours like oranges and yellows and that product is and sunset you would associate with summer time, even though sunsets happen all year round for me it means more beachy things. It’s that bright holiday feel and that’s the kind of thing I like to wear on holiday.

_H: ok so what is it about having a holiday feel that is important you?
Int2: well it makes me feel happy, holidays make me happy so either buying clothes specifically for holiday or if I'm not going on holiday still, I'd be dreaming about holiday so that makes me feel happy.

H: do you think that would impact on how you might shop? Or if you would shop for it?

Int2: yeah because I think actually I would buy that as a little treat either for my holiday or because I'm not going on holiday and this is very holiday like so I'm going to buy to cheer myself up with it. But in that case it would be more of an impulse buy to treat myself.

H: what is it about that fact that it is a colour for holiday that is important to you?

Int2: your wearing the right thing, I think it's a colour for holiday so it's an appropriate thing to be wearing on holiday so compare it to what everyone else is wear, as sad as that sounds, it would suit nicely and it would blend in.

H: ok would you say that wearing the right thing at the right time is important to you? And why?

Int2: yes because, as sad as it sounds its good to fit in with what everyone else is wearing, I don’t want to stand out to be wearing the wrong thing as such. Also certain colours you can’t wear in winter so I’m going to make the most of it in summer, like dark colours make me feel guilty in summer because I spend the year wearing dark colours and black. So I feel like its more appropriate to wear that sunset bright colour in summer and so I do. For example the nail varnish that I have got on at the minute, well I would never wear this colour in winter probably because it is not on trend as well.

H: so what is it about wearing the seasonally appropriately colours that is important to you?

Int2: It makes me feel like I’m on trend. It makes me feel fashionable and knowledgeable and also I like the idea of thinking that I’ll wear this in winter and by the time summer comes there am something new to wear, a new colour to wear.

H: so you like the innovation every few months?

Int2: yes I like the change, the change in the fashions and the season because it something a bit new. But whether it is new or not because it could have been in the year before it’s a change from what you have spent the last 6 months wearing.

Group 6, Common descriptive

H: Which of these colour names do you prefer for these colours and why?

Int2: I’m going to say denim blue, because although that is red I still don’t trust in real life that the product matches the image. So I think that would look slightly dark or slightly lighter, that’s fine if I
like the style so if the colour changed a bit that would be fine, but if I was looking for a red dress
then if it was darker or light than the image then I would think that it’s probably not what I expected
and I might be disappointed but it might not matter. Denim blue is the colour I see denim being, but
I do expect that dress to maybe be denim because it looks like it is because of the colour and sea
green, well the sea is blue to me so it doesn’t quite match but denim blue does.

H: so what is it about denim blue that you prefer?

Int2: I think the colour, well if you take the image away the colour of denim blue is the colour of that
dress so I feel confident that the description matches the description of the product. But I’d then
expect it to be a denim dress because it looks like it could be.

H: so what is it about the fact that it represents the colour well that is important to you?

Int2: I feel more confident that I can make an informed decision, because I think once you go
through the thoughts of do I like it or not, is it want I want, yes or no, right ok I’ll buy it so you go
through all of that to make the decision you then expect to get it delivered and you have it and
that’s it, but if it’s actually different to what you thought then you have to think if you still want or
would I send it back. So then there is an added next stage of the decision about whether to buy it or
not. Because I think what I said before sometimes you’re looking for just a dress and sometimes
you’ve got a colour in mind and when you’ve got that colour in mind then it is very important than
when you’ve just got a style in mind and you just want a dress its maybe not as important as
whether it matches it or not. For me fit is a very important thing and if it doesn’t fit then it doesn’t
really matter if the colour is right or not.

H: so fit is important to you? What else is important?

Int2: whether it suits me or not, and style. Colour is important to me because I often have it in my
mind that I want a dress to go out in I would automatically always look at darker colours like blacks,
navy, purples they’re colours to go out-in in the evening, in my head they just match so that’s what I
would look for in a dress, but that’s not to say that if a brightly coloured dress is available I wouldn’t
be put off because it is brightly coloured.

H: so when you receive the product and you receive it and its different to the denim blue that you
think it is, What impact would that have on you? Or it is what you expect it to be and it is the denim
blue you had in mind?

Int2: if its fits well and I like the fit of it then I’d keep it.

H: would that have any post purchase impact?
Int2: well if I hadn’t already paid for it, like at h and m then I would make sure it is paid for. But because it’s already paid for and then delivered that I would just keep it I wouldn’t send it back. I then I would wear it, I never buy things that I don’t wear. I do always make an effort to wear them so I would wear them.

H: so if you received the product and it wasn’t what you expected because the denim blue wasn’t right colour, then what would happen? How would that impact on you?

Int2: if the colour was different to how I expected? Well in that circumstance with that dress I don’t think it would matter, I don’t think the product would change so much. If I was a bit lighter than I thought then that would be fine, but actually if it came and as it looks like denim, if it wasn’t denim, well actually I like the idea now, because if it looks like denim that’s fine, but if it came and I have denim blue in my head now and if it came and it didn’t look anything like denim blue in real life I’d be disappointed that I wasn’t getting a denim dress even though I know it isn’t a denim dress, it can get away with it from that image. So I would be disappointed.

H: so if it wasn’t congruent with the idea that you had in your head then you’d be disappointed?

Int2: yes I would be.

Group 7, Common descriptive

H: Which of these colour names do you prefer for these colours and why?

Int2: I like sage green, because the peaches I eat aren’t that colour and magnolia makes me think about the colour of my walls and they’re slightly different whereas sage green, doesn’t give me any other ideas of colours so that matches in my head.

H: so what is it about sage green that you feel is important to you?

Int2: well it is not lying to me, as it is a green top and I think sage green is natural because sage is a leaf well a herb and I can see it being that kind of green the colour is quite a natural colour green its not a dyed green colour, it isn’t like a neon green, so it’s a nice way of describing that shade.

H: so what is it about the fact that it represents the colour that appeals to you? And why is that important to you?

Int2: well it keeps it simple to understand. Its saying this is the product, this is the colour, this is the information, this is the price and this is what you get so I’m not going to be disappointed with it, as I feel like I know what the product is I understand the product so I can make decision from that.

H: so what is it about it being simple to understand that is important to you?
Int2: well with online shopping you’re still taking a risk and the more complicated the things are the higher the risk seems because you can’t physically touch it, see it handle it try it on. So you have to gain every other piece of information to reduce the risk of it. If the information is simple it’s easy to understand.

H: so if it’s easy to understand and you mentioned risk, how would they be related?

Int2: well if it’s easy to understand so I won’t be confused about what the colour would be and the other information as well whether it’s about the delivery and the fabric and how you would wash, then if I understand it I can start to think about whether I want to buy in to that and whether it appeals to me or not, because if its complex and I don’t really understand what that is then it is easier not to bother buying it.

H: so the fact that it is simple and easy to understand enables you to judge whether it appeals to you or not, so once all of those things have been answered it makes the buying process easier?

Int2: yes that’s right, I feel more encouraged to do it and it makes me just ask myself if I want it yes or no.

H: so what is about that the idea that it is a natural sounding colour that appeals to you?

Int2: it’s the connotation of natural being light to wear, and it suits the style of it, even though it isn’t cotton. I’ve got this image in my head that wearing it would make me feel like I could stand in a forest and blend in. the idea of natural fibres and colours appeals to me over artificial and neon bright colours and polyester fabric, the idea of polyester is horrible I think, cotton is a lot better I think for wearing and cotton is a natural fibre and natural colours are associated with being better to wear.

H: why do you think they are better to wear?

Int2: the properties of natural fabrics are cooler and summery, they’re better to wear in the summer because they are lighter fabrics to wear.

H: is it just about the physical properties?

Int2: yes I would say so.

Group 8, Ambiguous

H: Which of these colour names do you prefer for these colours and why?

Int2: I think butter cream because that best matched the product and I also like the name of it, I can see the top is a cream top but I think butter cream has been thought about more than just cream. I do like the other ones but I don’t think it’s as good as describing the product.
H: are they any other reasons you’ve chosen this one? You’ve said it represents the colour of the product well and the people that have named it have thought about the colour, is there anything else?

Int2: well I’ve got a sweet tooth so butter cream is quite appealing to me.

H: so the fact that it is a sweet food appeals to you?

Int2: yes because I enjoy them it’s an indulgence thing, so all of those things I like the idea of.

H: ok so how would the fact that it reminds you of a treat or something that you enjoy, how would that impact on you?

Int2: I think it already gives me a reason to like it, and then I might decide that I like the top too, so it is already putting it in a favourable way in my head.

H: so even though you might not have fully evaluated the product in full but you feel more favourable towards it?

Int2: Yes it would make me more inclined to look at the rest of the images. It wouldn’t make me think that I like the name so I want to buy it, but I would think that I like the name so what’s it all about which would make me look at the images and then if I liked it and wanted it I’d buy it, so it’d definitely make me explore the other images.

H: so the fact that the retailer has put more thought into the colour, by giving it a different kind of name, how would that make you feel about it.

Int2: it makes me think that the retailer is adding a bit more fun. It’s a very specific name so the retailer is giving you that bit more information and so you can decide what that colour means to you and whether you like it or not, you do expect retailers to add to basic colours it adds all the fun side to it, all the frills.

H: so knowing that the retailer is adding a bit more fun about the product, how does that make you feel? Or does that impact on you?

Int2: I probably just feel happier about it, it’s a fun colour name so it almost insinuates that it’s a fun product so you should be wearing when you are having fun so you would enjoy wearing it which I think that’s what you should do when your wearing fashion, enjoy wearing it.

H: so if they’re insinuating that it’s a fun product and you should enjoy wearing it, how would that impact on you?

Int2: well if I wanted to be that fun person then I would buy it. If it’s perceived as being fun and I wanted to be perceived as being fun then I would buy it.

H: do you? So if you wanted some thing was fun, how would that impact on you?
Int2: yes sometimes, I would look for certain things when I am shopping. So if I wanted a fun top to wear out, a fun top that would be nice to wear when I’m going out, if that was the specification for it then I would probably look at certain colours or I’d look at certain patterns and themes, butter cream just sounds delicious and enjoyable and enjoyable is fun.

H: so how would feeling fun impact on you? Or that it was slightly more fun than you were expecting?

Int2: if I was in a good mood and I saw that and thought that is was nice and fun and it would probably add to the good mood which would probably make me more impulsive, when I’m in a good mood I am more impulsive so it would probably make me buy it if that was how I was feeling. It would have to suit me though, because sometimes you look at things and think oh I wish I would wear that because that looks nice, and there are occasions when I can wear it but it doesn’t suit me then it would be a bit of a shame and I wouldn’t be able to buy it.

H: so you think having another injection of fun, if you were already in that mood…

Int2: well it would just suit how I was feeling, when I am shopping I want to exaggerate how I am feeling or at least feel how I am feeling so if something doesn’t keep you in a positive mood that it’s good. As long as it’s positive, if something contributes towards being in a bad mood then that is obviously bad. But if you’re enjoying shopping and it makes you enjoy it more then I guess I would be more inclined to purchase or I’d go back on the website and browse again.

H: so fun information about a product could make you feel as though the website is more fun that would make you revisit it?

Int2: yes I would say so; I think that fun information can be quite persuasive. And it makes it more interesting.

H: so what is it about the fact that the information is more interesting that is appealing to you?

Int2: well you are engaged more and you want to be involved in it. And sometimes when you read a description you think yeah yeah I already know all that.

H: so what is it about the information being more engaging that might be important to you if you were shopping?

Int2: it stops me from being bored and when I’m bored I leave the site so it stops me leaving and keeps me on the site. It makes me more interested as it is more interesting, it’s like a cycle really.

H: so what is it about the fact that colour name represents the colour that is important to you?

Int2: well it needs to be the right colour name, the image that I have got in my head now from its being called butter cream it needs to match the actual colour, if it came more yellow, well I’m not
big on yellow so I wouldn’t want to keep it and then it’s a waste of time having gone though the other and the paying and then the delivery and waiting for the day. Because when I buy something new I want to wear it and sometimes waiting a few days is frustrating an when it arrives and its wrong its even more frustrating.

H: So what effect would that have?

Int2: if I’ve had a bad experience just once, then It might not not have any negative effect, I would probably still order off the website but if its constant I would then stop ordering on the website, I probably wouldn’t stop going to the store, but I wouldn’t stop order online. Because by ordering online I’m already giving up the instant gratification of having the product there and then but sometimes it is worth it because you’re getting it online and you might not need it straight away so I can just wait. But if you’re constantly being disappointed by that then I would just go to the store as it would just be easier as I would be able to get it there and then and wear it there and then.

H: so what would you do if you’ve ordered online and you were disappointed in the colour of the product a few times, you still might shop at the same retailer presuming it is a multi channel retailer, you’d still go to the same one, you just wouldn’t order online you’d just make the effort to visit the shop an then have a look at the product and then make your judgement?

Int2: yes, because sometimes online you see a product and you like it, first of all I always prefer to try on and the other benefit of in store you can see the colour for yourself. Then if I do like it when I can see the colour in real life then I will buy it while I’m in the shop. Its not that I wouldn’t buy it from the retailer I want the reassurance, so I’d buy it in store.

H: so the fact that the information provided by the retailer is wrong would not have any other knock on effects about how you thought about the other aspects of the retailer?

Int2: Yes because I would just think that they’ve got the colour wrong and I’d be able to see that for myself because I’d have the product in front of me when I’m in the store. So it wouldn’t matter that they have called it something else.
Interview 3
Group 1, Ambiguous

H: Which one of these colour names do you prefer to represent these products? Which one you pick if you had to pick one that represents the product best for you?

Int3: Fiesta red

H: Ok why would you pick that?

Int3: I think it represents the product better and it makes the product seem more exciting, rather than the other 2 products. It jumps out more, the name makes jumps out more than the others and when you see fiesta red, it makes it more exciting and then the colour comes out of the garment more.

H: So what is it about the colour representing the product that is important to you?

Int3: Well online you’re not actually viewing the physical product, so it makes the colour name even more important. So when you’ve got more of a descriptive word it makes it easier to visualise the product a bit better.

H: so it helps you to visualise the product? What is it about that is important to you when you are online shopping?

Int3: You want to make sure it is something you are going to get what you think you are going to buy. I think sometimes when you buy a product from website, it’s not always the right colour you though it was going to be. I have bought a dress from oasis that I thought would be pink and it turned out to be brown, it was a completely different colour

H: so what would happen if the product and the colour named matched?

Int3: I would feel more confident to buy from them again, if the colour named match the product then I would trust that retailer more and buy from them again.

H: And if it turned up and it wasn’t the colour you expected what would happen then?

Int3: I would be really disappointed so I probably wouldn’t buy from them again, because I wouldn’t trust the colour was going to correct on the garment, because a lot of the time you are drawn to the colour and the pattern of the fabric, so it if wasn’t a good representation I probably wouldn’t buy from them

H: you mentioned that it was a bit more exciting than the other ones why would that be important to you if you are online shopping.

Int3: because you can view so many product so quickly online, so when you see something a bit different and it actually that represents the product straight away, I think it makes me want to buy it
a bit more and buying it is exciting. So I think probably just because it represents it well, the product
and the colour name.

H: you said that it jumps out a bit more as well, what impact do you think that would have on you if
you were online shopping.

Int3: well you can browse a lot for products online, so I think something like that is more detailed so
it perhaps makes you more likely to buy that product. Compared to another site that just said ‘red
dress’ which could be more pink, but with this you’ve got more of a description of it.

H: so what is it about having more detail that is important to you?

Int3: you are more likely to know what you are going to get, because you are buying online you can’t
actually touch the product or see it physically so details are really important online. If I was in a shop
I wouldn’t really look at the product to see if it says fiesta red. So it’s more important to get the
details.

H: you say it is represents the products which makes the product seem more exciting and it makes it
jump out more. But mainly it is about providing extra information, so that you are confident in the
purchase.

Int3: yes I would

Group 2, Unexpected descriptive

H: Which colour names do you prefer to represent the product?

Int3: Ok I think I like rose petal cream

H: so why would you say you prefer this one?

Int3: well I’m drawn to it because it is a pretty name and it is quite a pretty top. It is actually a nice
descraptor of the colour cream. Because when I see rose petal cream, I connect to it, and I imagine
the nice rich cream that you get on roses, so it is a nice representation of that object.

H: am I right in saying that you thought the pretty name matches the pretty top?

Int3: yes I think if you put rose petal cream and if that t shirt had skulls on it, it wouldn’t be as
appealing so I think it represents it so the colour almost tells you what the colour is like. I imagine
that the fabric is soft like the name.

H: yeah so it is providing you with more information than just the colour?

Int3: yes it is providing me with information about the colour and the material

H: ok so why would that be important do you think?

Int3: well because I can’t touch the product.
H: and how would that influence you, knowing that there is extra information there that you need as you can’t touch the product?

Int3: it makes me more likely to buy it because I’ll have a better idea of what it will be like when it comes. So I’d be more likely to buy it.

H: you said you thought rose petal cream is know is nice descriptor of that colour cream, how would that be important to you if you were online shopping?

Int3: it gives you a better representation and there are lots of different creams so I think that colour cream especially because I can visualise it with an object like it could be another object but it’s not it is that rose colour that you can visualise that you know is like a pinky cream.

H: why is it important that it represents a colour or evokes an image of an object in your mind?

Int3: well when you can see the object like rose petal cream, you know what that colour roses are like because you see them all the time so you know what that colour is like so even though you can’t physically see the product your mind just knows what rose petal looks like so you can apply that to the product so you know what it is going to be like before you buy it.

H: so would that have any impact on you when you are shopping and considering the product?

Int3: yeah it would make me more likely to buy it because it gives me a better idea of what I’m going to buy. So I think it would make me more likely to buy it especially if it matched the material as well.

Group 3, Ambiguous

H: Which colour names do you prefer to represent the product?

Int3: oh well it has got to be that one, fruit salad sweets. I like them

H: so what is it about this one that you like?

Int3: I like it because I like fruit salad sweets. It is like the rose thing you can visualise straight away what colour fruit salad sweets are like, especially being born in the 80’s you can see the wrapper and taste the sweets so it is the correct colour name for that top.

H: so you said you can taste it and it reminds you of the taste of it and how it looks, what effect would that have on you?

Int3: well I think that it makes me happier and I think it would affect me buying it because I can see that t shirt being like a fruit salad sweet, because I would have a better understanding of what it would look like I would buy it. It’s also a bit quirky and a bit more fun and it stands out more than your basic pink, because I don’t really think it is pink, it’s a peach pink like a fruit salad.

H: so what impact would the quirkiness have you?
Int3: well I think I would remember the t shirt more and if I was going to browse online and I would want to go back to that top, so I could put that in a search engine because it is likely to come up because it is more original so it would be easier to find, and it really sticks in your memory a bit more.

H: the fact that it helps you visualise the product because it gives you a good mental image, how would that impact on you if you were online shopping?

Int3: I would be more likely to buy it I suppose, because I know what it is going to look like when I get it home.

H: so it helps you visualise the colour, so you are more likely to buy it because you are certain of the colour and it makes you happier.

Int3: it evokes a memory of my childhood that makes me a bit happier about product and it might influence me more to buy it.

H: and you think that it is going to stick in your mind more so you’d find it easier to search for it because you have remembered it more and it’s easier to put it in the search as it would be filtered in the search, so how would that influence you?

Int3: it would make it easier for me to find it and buy it, I do shop online a lot and I do look at different products all the time so if I thought I like this t shirt, if it was Friday, because I usually buy something so I might search for that and find it easily and buy it. Some tops you forget but that would be memorable and reminds me of my childhood.

Group 4, Common descriptive

H: Which colour names do you prefer to represent the product?

Int3: probably for the product I like the scarlet red. It is not the most exciting name, but in this representation I would go for scarlet red.

H: is that the one you prefer?

Int3: well I like the name green fairy.

H: why do you like that one?

Int3: I like it because it is a bit different and it is quirky and it standouts out more and I see Tinkerbelle, but I don’t know if it is that green and in my mind Tinkerbelle might be a bit darker. But there is also green fairy washing up liquid and that would be darker.

H: so does that mean you are going with scarlet red? It is ok to go with that one.
Int3: yeah I’m going to go with scarlet because it is clear in my head what it is going to look like. You see scarlet red lipstick which is that red of the dress.

H: so why do you prefer it?

Int3: because I think it is a good representation of the colour is the fabric and the dress, I think it is quite nice and seductive, scarlet red, so I think it goes well with the product and the colour.

H: what is it about the fact that it represents the product well that it is important to you?

Int3: well it makes it as if you know what you are going to get, if you order if you know what you are going to receive and the whole part of buying online is the convenience of it, so if you have got a fair representation of what it is online then that is better because you are more likely to buy the product.

H: so you said you would be more likely to buy it if the colour name is what you expect it to be, or it gives you a good clear image of what it is in your mind?

Int3: yes definitely.

H: so the fact that it is a seductive sounding name and it reminds you of lipstick, why would that be important to you? Or why have you brought that up?

Int3: well I think if you are going to buy a dress it is because you might want to be sexy or for a particular occasion so to have a sexy name issued to it might make me want to buy the product more.

H: so the colour of the product is match with the colour name and that also matches the fact that it is a red dress, so all of those are grouped together to give you a better idea about the product.

Int3: yeah because when I think of a scarlet red dress you would associate with being sexy. It wouldn’t work with a t shirt because although the colour might be scarlet red it wouldn’t really have the same appeal.

H: so what is it about having information about the product that is congruent with how you would the product that would be important to you?

Int3: well it probably encourages me to buy it s bit more because I think a red dress, well we have all got a red dress, but a scarlet red dress could be better than the one I’ve got it could be even more seductive and so it gives it added value really and it is adding sexiness.

H: how would that ultimately affect you?

Int3: well I think it is linked to purchase, because when you have got a better idea of what the product it you are more likely to buy it.
Group 5, Ambiguous

H: Which colour names do you prefer to represent the product?

Int3: well it is in between forget-me-not blue and sunset. I do like forget-me-not blue but I’m not so sure about what the flower looks like, but I like the floral association, but I wouldn’t be able to say it was a fair representation of the colour, so I think I’m going to go with sunset.

H: so why do you prefer this one?

Int3: well I like the word sunset because it is a bit more appealing than peach, because I do think it is a peachy colour, so I’d be more likely to purchase it if it said sunset rather than peach, because I can’t really see myself as peach person but I am a sunset person. I think you can, even though a sunset can be lots of different colours as soon as you see sunset and you see that top you can visualise the orange sky at night, I know you can have reds and yellows, but you know it is that orangey bit in the sky so it is quite nice. It is also a floaty blouse and a sunset is romantic so I think it is quite a good name for a floaty caped blouse so I’d association the name with the product again and the material and as it is a floaty fabric and I sometimes think the romantic words should match the products and the fabric.

H: so what is it about the colour name being appealing to you that might be important to you if you were browsing or purchasing?

Int3: well I think it makes the product stand out more in your mind, I think it makes you kind of look at the product a bit more, I would never search peach in a search engine, but this would be something that I would look at it, I think it is a bit more appealing and interesting.

H: and how do you think that might affect you, if it made you look at the product more and captured your interest more.

Int3: I would be more likely to buy it, because I would look at the name of a sunset colour, you know if it was in a search I would look at it because I would think it could be something quite nice and I’d think it would be something quite romantic.

H: so what is it about the fact that the colour name is evoking romantic images and they are matching the style of the product that is important to you?

Int3: well I think it is again because you are not actually trying the product on, you can see it on the mannequin and it floaty and falls and it is quite feminine and I think the word strengthens that almost. So you can say if you looked up something thinking romance, you think floaty fabric and pretty detail, which is what that, is. So I think it is nice to have the colour name that means you can not only see the colour but it also gives you information on the fabric.
H: so it strengthens your idea about what the product is going to be like?
Int3: yes it gives you definitely a strong representation of what the item is going to be like when you buy it.
H: so how might that influence you?
Int3: I would be more likely to buy.
H: so the fact that the colour name is representing the style of the product and the colour of the product is giving you a stronger image of what it is going to be like and it is positive because it is romantic and feminine, so they’re all working together to make you more likely to buy it.
You said you are more the type of person to buy sunset rather than something called peach, so that is personal to you, so how do you think that might influence you?
Int3: yeah I see myself as a sunset romantic girl, but I don’t see myself as a peach girl. I see peach as old ladies, where as sunset is more fun. And younger.
H: and so is it important to you the information about the product is appealing to you?
Int3: yes.
H: does that make you feel anything about the product overall.
Int3: yes it makes me like the product more, if it has got better descriptors and it is associated to the style of it that makes me want the product a bit more.
H: so the colour name is associated with style and that is speaking to you and appealing to you personally and that is having a positive effect?
Int3: well yes, you wouldn’t want sunset trousers would you?! So I think it has got to be something like that, so the colour name has got to match the colour, the style and the consumer.

Group 6, Unexpected descriptive
H: Which colour names do you prefer to represent the product?
Int3: I’m going to go with denim blue, but I like sea green. Oh no I’ve just seen that the product is not denim. So I’m going to change mind. I like the word to associate with the fabric really. So I’m going to go with sea green. I would choose denim blue, because that is a better representation with the colour, however I don’t like the association with the material but I feel like it should be denim, because it says denim blue flower crochet dress I might associate if it didn’t have the fabric information I would think it was a denim fabric crochet dress and it if it arrived I think whoa, this is wrong. So I’m going to go with sea green.
H: so is there anything that you like about sea green?
Int3: I think sea green is a nice descriptor and I think you can see that it suits the product. I think I automatically visualise the sea and that colour green so I think it is a good representation of the product.

H: so the fact that it represents the product, in what way would you say that happens?

Int3: I would say it's particularly the colour of it; it's not like the last one which matches the style. So I think this one is a good descriptor of the colour.

H: so why would that be important to you?

Int3: so I know what I’m going to buy so I can associate it a bit better.

H: associate it with that?

Int3: so I can visualise what colour that is, sea green, we’ve all seen the sea so I think it is easier to visualise what you are going to get.

H: so if you are able to visualise the product well, what impact would that have on?

Int3: it would make me more likely to buy it, because the more details you get the better. So I’m more likely to avoid disappointment.

H: what would happen if you were disappointed?

Int3: well I probably wouldn’t buy from them again.

H: so you would avoid that retailer?

Int3: yeah.

H: would you send it back?

Int3: yeah I would definitely send it back and I would likely not buy from them again online. I would still buy from them in store, but I’d think twice about buying from them online. If it was an independent retailer only selling it would be very important for them to get the colour name right.

Group 7, Common descriptive

H: Which colour names do you prefer to represent the product?

Int3: I’d go for magnolia. I think I’ve gone for this one because magnolia it is obviously a cream t shirt so the word represents the product. I don’t think it is that exciting as some of the other names that we have seen today but I think it gives it a clear image of what the product would be. We’ve all seen magnolia on the walls so you know what magnolia looks like because most houses are painted with a bit of magnolia. So I think it is a good representation of what the product is.

H: so the fact that it is easily recognisable, because everyone has seen it everywhere, how would that impact on you?
Int3: I think it helps you know what the product is going to look like when it comes if you order it online, I don’t think it helps with the association with the fabric or the style but I do think it quite clearly tells you what the product colour is going to be like.

H: and how would that impact on you? Or what is it about the fact that you know what the colour is going to look like that is important to you?

Int3: I would be able to buy it online, because if I didn’t know what the colour is going I wouldn’t be able to buy it. Sometimes you can look at the products on different computers and they look different so I think it is important to know as much detail as you can.

H: so how does the fact that it doesn’t appear overly exciting impact on you?

Int3: it just doesn’t inspire me to buy it; I think it is especially the word magnolia because everyone kind of teasing it because they mock people about painting their house magnolia, so it’s almost got some negative connotations about the word. But it is a good representation about the colour, but because everyone mocks it and it doesn’t jump out and inspire me to buy it. It provides the information so that is positive but it isn’t inspiring.

Group 8, Common descriptive

H: Which colour names do you prefer to represent the product?

Int3: Well I do love the orange crème because I am a big fan; I am half of orange crème. But I don’t know whether I would associate that colour with orange crème so I’m going to go with flamingo.

H: ok so what has drawn you to this one?

Int3: its good because you can visual the bird you know what colour it, it is a good representation of that product and again its quirky its isn’t just pinky peach, it is something that you can automatically visualise in your head so it helps with your memory.

H: so that fact that it is quirky, how would that impact on you do you think?

Int3: well I think it just makes it stand out more, as a product, it is only a basic t shirt with a couple of buttons down, it makes you think that you’d better get that flamingo top. And it makes it stand out in your head a bit more and it is more memorable.

H: are there any other reasons why the fact that it is quirky might be important?

Int3: not really it’s more just the memory and because it is associated with a flamingo is obviously a bird and you can see it stood on one leg, so it is a positive

H: so does it make you feel positive?

Int3: yeah because everyone likes flamingos, who doesn’t?
H: how would feeling a bit more positive because of the colour name impact on you?

Int3: I am more likely to buy it because if I’m in a good mood I’m more inclined to spend more. If it something depressing then I wouldn’t buy it.

H: and the fact the it represent the colour, why would that be important to you?

Int3: because you can’t see it physically, with it being online you can view it properly with the detail so you need to use the information that the retailer provides

H: so how would the information that retailer provides be important to you?

Int3: because you have to trust what they say, you’re not there to touch the product and decide what colour the product is yourself so you have to trust the information they give and the more detail they give the more likely I am to buy it.

H: so the more detail they provide the more likely you are to trust them and then you are more likely to buy?

Int3: yes definitely.
Interview 4

Group 1, Ambiguous

1. H: so which out of the three of these colour names do you prefer to represent these products?
2. Int4: I prefer fiesta red.
3. H: so why do you prefer that one?
4. Int4: because of the added descriptive of fiesta makes it more interesting.
5. H: so what is it about the fact that it is more interesting that appeals to you?
6. Int4: it brings it more to life. It makes me look at it more, yeah look at it more and it gives it a bit more personality that I might associate with mine.
7. H: how would look at it more impact on you if you were online shopping?
8. Int4: that would make me look at it more, looking at all the other details, consider it more and that would make it more likely that I would put it in my bag.
9. H: the fact that it is adding more personality, well what would you say it is adding more personality to?
10. Int4: the product. Then I would be more likely to associate myself with it and then more likely to relate with it.
11. H: do you think that might impact on you if you were online shopping?
12. Int4: yes because I can’t touch it makes it more of a tangible product, its gives more value of it to me.
13. H: it what way does it give more value?
14. Int4: it makes it more appealing to me because it relates to me and I might think oh yeah that’s me I want to be fiesta red.
15. H: so how does having associations between you and the product impact on you if you were online shopping?
16. Int4: I would be more likely to buy it.

Group 2, Unexpected descriptive

17. H: Which ones of these do you prefer for the colour name?
18. Int4: I prefer rose petal cream
19. H: So can you think of any reasons why you are more drawn to this one?
20. Int4: because I like flowers, so it’s the association, and it makes cream more interesting.
H: how does that fact that it is something you like within the colour name that might be important to you?

Int4: because of the positive connotations.

H: do you think that might make you feel a bit different when you’re online shopping?

Int4: yes because if it’s boring then I’m less likely to be interested in it.

H: so how would it be if it was boring?

Int4: then I wouldn’t associate with it, and I would literally wouldn’t be clicking in to it so I wouldn’t be inspired to look further.

H: so as it is more interesting how does that impact you?

Int4: it interests me because I feel like it is a reflection on me.

H: does that have any influence on you?

Int4: yes because I want to portray myself and my personality with what I wear.

H: so would you say that the fact that it is rose petal cream and it is floral has positive connotations to you and that is because it is more interesting and you see it as a reflection on yourself which reflects your personality or who you like to be? And do you think might influence you when you are online shopping?

Int4: yes because it is more dynamic so it feel like it is more tailored to me so it is more appealing to me.

H: what would happen if it appeals to you strongly?

Int4: if it appeals to me strongly I am more likely to buy it.

H: and how would the fact that it is a floral name that impact on you?

Int4: it makes it seem more fashionable even though it is a plain garment with a plain colour, it is the floral connotations it’s relating it to the floral trends which is in fashion so it appeals to me.

H: so the fact that you feel like it relates to the fashion at the moment, how would that impact on you? So because it is giving you more information about the product because it’s related to the current trend, how does that impact on you?

Int4: makes me more inclined to buy it because being in fashion is an important part of shopping apparel.

H: so why is shopping for fashionable apparel important to you?

Int4: because I like to be up to date

H: and why is being up to date important to you?

Int4: because it is a reflection of me, it about being fashionable and current.
Group 3, Ambiguous

60  
**H:** which ones of these do you prefer to represent these colour?
61  
Int4: wild blue yonder
62  
**H:** what is it about this one that draws you in?
63  
Int4: it’s quite abstract. It tells me the colour directly but it adds a bit of extra personality.
64  
**H:** why is it important that it provide you with an interest about the colour?
65  
Int4: because I do need to know what the actual colour is. If it was too abstract that would be lost
66  
**H:** the fact that it is abstract, why would that be important to you?
67  
Int4: I like it because it is abstract because it’s interesting. It makes me think and do different things.
68  
It actually makes me think what is wild blue yonder so it brings it more to life.
69  
**H:** so how do these things, the fact that it is interesting and it brings it more to life, how does that make you feel?
70  
Int4: more excited.
71  
**H:** how is that important to you? If it is more exciting that the average norm?
72  
Int4: although it is quite boring being sat at a computer shopping so anything little that gets me a bit excited makes it a more enjoyable experience.
73  
**H:** so that fact that you are enjoying looking at information about the product could that influence you?
74  
Int4: yes because although it gives me the basis of information I need it also differentiates it from other products.
75  
**H:** so what impact would that have?
76  
Int4: it would be more likely to stand out to me and more likely to buy it in the end. I feel as though it might make me stand out more.
77  
**H:** so this also reflects on you as well.

Group 4, Unexpected descriptive

83  
**H:** So which ones of these colour names do you prefer to represent the colour?
84  
Int4: Ornamental poppy because I like poppies and the word ornamental add to it. It makes it seem more distinct and a unique name and a unique colour name.
85  
**H:** so the association with your preference for poppies and the fact that you like them does that make you feel any different towards the product?
Int4: yes it makes me feel more positive things towards it.

H: the fact that ornamental is distinct, how is that impacting on you?
Int4: it makes me feel like the product is different and distinct from the others.

H: so the fact that the product seems distinct would that alter your opinions of it?
Int4: yes because it makes it more exclusive, although I’m into fashion I don’t want to feel as though everyone is wearing it.

H: so the fact that it is more exclusive, how would that influence you if you were online shopping?
Int4: well I’m more likely to buy the product because I want to feel unique and exclusive.

H: so how does the use of poppies that you like and you have an association with, how is that important to you?
Int4: it makes me feel good, more likely to buy it because I feel like I will feel good wearing it.

Group 5, Ambiguous

H: So which ones of these colour names do you prefer to represent the colour?
Int4: I like the sunset one.

H: what is about sunset that has drawn you in?
Int4: It almost gives one colour dimension of lots of colours, all the different sunset colours.

H: Anything else?
Int4: everyone likes sunsets

H: what do you mean about the sunsets being different colours? Can you elaborate?
Int4: well when I see the product itself I just see orange really but when I think of sunset almost none visually but perceptually I am thinking of yellows and reds and different shades of all of those different colours.

H: so what effect does that have on you?
Int4: a positive effect because it is making me think imagine a sunset when I am looking at that colour and that product.

H: and what emotions does that evoke?
Int4: its makes me feel good and positive and gives associations to good memories.

H: so that fact that it is evoking memories, is that important to you when you are online shopping?
Int4: I wouldn’t say consciously, but I would say it does have a positive effect. Like I would not look out for colours that have a positive association with a memory but it is definitely important to me if it happens, it’s not a motivation to shop online but it does add to the benefits of shopping online.
H: so the fact that it is adding something positive, would that impact on you?

Int4: it would impact on me because it would encourage me to look at the product in more detail.

H: so would you say the fact that it is a sunset and evoking strong images in your mind, is that what is creating the positive associations? Or would you say the word itself is creating positive associations? Is it via the images or just the word?

Int4: the words evoke the images and the images evoke the positive associations

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**Group 6, Unexpected descriptive**

H: So which ones of these colour names do you prefer to represent the colour?

Int4: I like sea green.

H: so what has drawn you to the sea green?

Int4: it’s also connotations with the sea, but the word also looks like pea green so that is a bit funny. It’s the familiarity and associations that I might have with sea green, pea couldn’t put me off I would just have a little chuckle to myself.

H: so what is it about the familiarity of it that might be important to you?

Int4: familiarity is important to me because I can associate with it better so I can recognise that colour.

H: so would you say you associate with it quicker? And you know you recognise the colour quicker?

So it is more instant?

Int4: yes it is more instant.

H: would that impact on you?

Int4: yes because online I like it to be quicker, I like to process the information quicker.

H: why would you say that is important to you?

Int4: because there are a lot of products online so there are a lot of places I can look. So it is important to me it is efficient process.

H: so the fact that it might be efficient how does that impact on you?

Int4: I’m happier when its efficient because I can get my shopping done quicker which what I like to do when I am shopping online because when I’m shopping online it is about time as well as the process. Like I will do it because I can’t go shopping and usually I can’t go shopping because I haven’t got time.

H: the fact that it allows you to shop quicker, do you think that would impact on you?
Int4: yes I am more likely to buy it because it is more impulse, the more time I am thinking about the less likely I am to put it in the basket. But if it is already in my bag I am reluctant to take it out, because I like to follow my gut instinct so it is like to stay in there and be bought.

H: so you like that fact that it is sea green because you like the sea, how is that important to you?
Int4: it makes me feel more positive.

H: so how does it make you feel positive?
Int4: because I associate to that (the sea) and it makes me think of the nice colour that I associate with the sea and its makes the colour seem nicer even though it is the same.

H: so how does it make the colour seem nicer?
Int4: Because you always think of a picturesque sea don’t you? so it makes me think of a picturesque green.

H: And that is evoking pleasure images in your mind.
Int4: it’s not just saying sea green its saying all of those other associations with the sea green, its evoking lots of images of the same theme.

H: so how would that impact on you?
Int4: it makes it seem more interesting and more dynamic, which I would then view to be a reflection of myself.

H: the fact that you feel it is reflecting on yourself, does that make you feel any differently towards its?
Int4: it would make me more likely to buy it.

Group 7, Common descriptive

H: which of these three do you prefer for the colour?
Int4: I prefer magnolia, I chose magnolia because it gives it a floral personality. I know some people have negative connotations with magnolia because it is boring, but it is more interesting than cream. And it is quite a neutral colour so that it why it is used a lot of walls.

H: so the fact that it is floral, how is that important to you?
Int4: it is matching the trend, because there is always a floral trend.

H: so how does matching the trend become important to you?
Int4: it is important to me because I like to feel up date and fashionable.
H: so how does the fact that you’re looking at this product and you assume it is magnolia and you recognise that it is floral and you know that florals are up to date at the moment and on trend, how does that make you feel about the product?

Int4: it makes me feel more fashionable.

H: do you think that might influence you?

Int4: well I am more likely to buy it than if it had a floral name, especially because it is a plain t-shirt.

H: so an interesting colour name is more important for a plainer colour name?

Int4: yeah because it has more impact on its fashionability. The product itself is not that fashionable so a fashionable colour name might give it a bit of oomph. It makes the value of it bigger.

H: so a more basic top needs to have more interest with it through other means rather than just the product because the product itself is plain.

Int4: yeah you can add more fashionability to it with just a label.

H: so the fact that it might make the product appear more fashion, do you think that might influence you when you are online shopping?

Int4: yes because plain tops on the internet might seem even plainer.

H: so what does it do?

Int4: it might make me consider the product more, which then might make me more likely to buy it. You wouldn’t usually go online to buy your plain white t-shirt, but it might make it more interesting.

H: so how plain would say this top is?

Int4: it’s not that plain actually, it’s almost a fashion top. Magnolia is a good balance really because it’s not too fashion and it isn’t too abstract. People will associate immediately cream with the colour; I just see one colour which is a uniform descriptor which is good because it isn’t too abstract.

H: so the fact that it is a good descriptor of the product, how does that influence you?

Int4: it being a good descriptor makes me feel like I can trust what it is and that what I am seeing is what it is, because that is important to me online.

H: so you feel like because the colour of product that you are seeing well the image of it and the colour name in your mind you feel more inclined.

Int4: it makes me feel like it will actually arrive that colour, as if it said blue it could arrive it could be any colour.

H: so the fact that it is more specific...?

Int4: makes me feel more like I could buy it, because I trust it more.
H: so the fact that you feel like you are going to be receiving the right product because they are providing the right colour information, do you think that might impact on you?

Int4: yes I am more likely to buy it and then go back and buy from that retailer again.

Group 8, Common descriptive

H: Which one of these three do you prefer for the colour names to represent these products?

Int4: I prefer flamingo, it makes me think of a flamingo bird. It gives it a natural colour like it is a nature colour, but it is still a very vibrant one. It brings it more to life

H: so the fact that it makes you think of the flamingo bird, how does that impact on you?

Int4: it makes it more interesting and adds more personality and reflects on my personality being interesting. If I hated flamingos I would feel differently, if I had had a bad experience with them.

H: so what impact does it have on you from the fact that it is more interesting and brings the product more to life?

Int4: it makes me feel more positive about the product; it makes me want to look at it more. Because it is a bright happy bird it makes me feel happy, and I feel like I would feel happy when I am wearing it.

H: so the fact that you imagine yourself feeling happier wearing it how would that impact on you?

Int4: it would make me more likely to purchase it.

H: you said that it is vivid colour, but it is still natural and named after something natural, how would that be important to you?

Int4: it is important that it feels natural because it is refreshing, away from your day to day routine of work so it is almost a release, it is getting away from it.

H: so would you say that it is making you think about the outside the fact that you think the flamingo is a natural thing and that is refreshing.

Int4: it makes me think about being in a place that I am not now, I mean like escapism.

H: how might that be important to you?

Int4: it would make me more likely to purchase because of the positive connotations that I have with escapism and it makes me feel good, which is another reason for online shopping, because I am already in an escapist activity so I would already be in that frame of mind.

H: you said it brings it to life, how might that be important to you?

Int4: it gives it personality. And make me feel like it would be a good reflection of my personality, which would make me more likely to buy it because I wear clothes that are a reflection of me.
Transcription - Interview 5

Group 1, Common

H: Which of these colour names do you prefer to represent these products?

Int5: I would say this one, orange.

H: Ok so what has made you choose the orange one?

Int5: Well I think I chose the orange because with the blue I think there are lots of different shades of blue and if I was buying something that was blue I would want to be quite specific about the blue with the different tones and shades of blue, I might I thought that yes that is blue, but I could have done with a bit more information. With the red it just says cheap car to me. Like some kind of old banger, so I wouldn’t have chosen the red because I associate it with cars. But orange, I don’t buy many orange things because I don’t really like buying orange, so orange is orange to me, equally hideous in all shades so I think this is not particularly dark it’s not particularly bright it just sort of a mid tone colour so I agree that yes that colour is orange. Whereas the blue has a bit more scope for description. And that is pretty orange to me.

H: so you are basically looking for the correct information about the colour, was that your criteria for selecting the one you prefer?

Int5: yes I think in my head some colours have more scope for description whereas I think this one is mid tone and I think it is orange so it suits it.

H: why is it important that you are looking for an accurate description of the colour of the product?

So why would that be important?

Int5: when you are looking on a screen it is quite difficult to judge the exact tone in real life and you can’t always judge the texture of the clothes which can also affect the colour I think. You are making a purchase online it is a bit of a commitment and you are not really getting to see the product properly so I think it is really important to describe the colour accurately because I want to know what sort of tone I’m getting.

H: so why is it important to you that you need to know what you are getting.

Int5: well because I’m going shopping without realising it I’m looking through lots and lots of different clothes and I’m feeling them all so I’m making a decision not just about how it looks on the screen but how it will look in real life in 3 dimensions and I’d be paying quite a lot of money, paying for postage and packing , I’ve got to wait for it to arrive and plan when it is going to arrive and it might be for an occasion and then if it wasn’t quite right I’ve got to organise to send it back, I’ve got
to package it up and it is time consuming and it involves more money so it is a decision that if I was
stood there in a shop I would be able to make the decision in a few seconds.

H: so how does it make you feel if the product arrived and it was the right colour? How would that make you feel?

Int5: I would feel that it was good and because I would feel that the company has spent a lot of time wanting to make sure it is right for the customer rather than just getting it out of the box and just putting a quick description down and not really caring if it just right, it’s good to see they are paying attention to detail.

H: how does it make you feel knowing that the company has paid extra attention to detail?

Int5: it makes me feel that my custom is valued, and it has taken into consideration that I have a specific way about how I want my clothes to look so they’ve taken that into consideration and they obviously want me to come back and shop with them again and they’re making me the investment with their time and that makes me feel valued, and that my opinion about how clothes look and feel is important to them. Also they see things in a similar way that I do, they have the same ideas about colours that I do.

H: and if it arrived and it wasn’t the right colour and after you put in all the time and investment and it wasn’t what you thought it would be when you ordered it how would that make you feel?

Int5: I would feel a bit irritated and I would be put off from shopping on that site because I wouldn’t be able to trust that what I was getting was what I wanted.

Group 2, Unexpected descriptive

H: Which of these colour names do you prefer to represent these products?

Int5: Ok I think this is a tricky one. I think tomato red, I like tomatoes.

H: ok so tell me why you were drawn to this one?

Int5: well I think it is a good match with tomatoes, it is quite a brassy red because it has a bit of orange in it is that kind of tone, rather than a wine red, or something that was darker and I wouldn’t really go for a brassy red myself but that it does tell me that it has that kind of brightness in colour. This rose petal cream, I always see rose as pink and I’d expect it to be pink and I think rose and cream they are a bit confusing and they don’t say the same thing to me. I do think the pale green is right, but I think sometimes there is a greater number shades it could be and I like green so I want to know more about the green colour, it is quite good that it is pale and I would agree with in. So I’m choosing tomato. And that definitely does look like to tomatoes or how I think tomatoes look but if
that red didn’t look like tomatoes then I probably wouldn’t have chosen it but I think they match up really well and it sounds fun too, I quite enjoy it.

H: so does the fact that it has a little bit of fun make you feel about it?

Int5: I like a bit of fun and a bit of word play, I feel like they’re trying to give it character like this little dress now has its own character and it is fun like tomatoes, I don’t know why tomatoes are fun, but that’s how it struck me, they’re not taking it too seriously. So if every colour on the sire was pale, or dark or mid, it would make me think they don’t really know much more about colours than a small child so I think tomato red is a bit different and individual and if I was wearing the tomato dress I’d feel like it had its own little persona.

H: so because it has its own little character, how does that affect you if you were online shopping?

Int5: I think it would strike me, because if you take a company like asos who have lots of different brands on one site and you’ve done a search by red and your faced with a 100 red dress from all different brands well there are only so many you can look at without falling asleep and then this might jump out at me more and I think if it did match the colour and I’d be really happy with that. Sometimes with the fun names it doesn’t seem to match something that strikes a chord with me then I might think it is a bit irritating. But I like this one because it might stand out to me from red dress after red dress in a line.

H: why is that important to you?

Int5: well I think with online shopping because there is so much choice it is a good way to go because I think I would disposed to buy it and go back to that brand because they are making things and having a bit of fun with it at the same time they seem to be enjoying what they’re doing and it again it shows they are putting a bit of time in it and I feel valued and they’re putting in imagination and they obviously like these clothes and they’re proud of these clothes rather than we’ve made another dress for these people who like red.

H: ok does the fact that tomato red matches up with the colour and with how you perceive tomato red to be, how does that make you feel about it?

Int5: it is similar to what I was saying before and I think this particular brand have a similar way of viewing colour than I do, I understand it is very subjective and if I recommended this site to a friend they might get really annoyed with it because they don’t see the colour the same way I see the colours, but for me I think these people see these colour in a similar way to what I do so I would personally quite like to buy from them.

H: so what effect would it have that it matches it up with colour and your perception?
Int5: yes I think it is really important; it would definitely make me want to go back.

H: so how does that make you feel?

Int5: yeah it would make me feel valued.

H: ok so what is the link between the colour being what you perceive it to be to feeling valued?

Int5: I think I feel excited that there is somebody else that has put this on the website that has similar views to me and I feel a connection with that and I think it makes it more personal and there is some body of a person who has made these decisions rather than a machine turning them out and I quite like to feel that when I am shopping that there is a person involved who has designed it and created and that there is a person involved with providing the information and I like to be creative so I have that connection with them.

I think sometimes when you buy things on the internet or in shops that you almost feel like they are trying to trick you that they are using gimmicks and you’ve got to be a bit weary and when they’ve got lots of sale offers, sometimes when I’m buying things I think well these people are not really wanting to dress me in nice clothes to make me feel good about myself they are just wanting to make money so I think they’re sort of caring and I feel a bit cared for and I feel that my opinion counts.

H: so tomato red suits the tone of that colour, why do you think that is?

Int5: well because it has a brassy colour which is more like tomatoes, and if I’m looking for a red then I would like to know what kind of red it would be.

H: why specifically would that be important to you?

Int5: well it needs to suit my skin tone and I’ve got a pinky skin tone so I would want to know that it isn’t going to clash too much. So personally I prefer a pinky red rather than an orangery one.

H: so why is it important to know information about the colour about whether it is going to suit your to not?

Int5: well because I’m not able to try it on and touch it and see if it suits me and put it next to the other clothes that I have bought. You know I need a detailed description otherwise, because I can’t use my eyes as much as I would like because I don’t have the physical product.

H: so if you were online shopping how that might transpire when you are online shopping, the fact that you can make a judgement about whether it suits you or not because you’re not able to try it on but you are using the colour to give you an idea about what the colour might.

Int5: yes and it is an association as well because its associating the word with a picture, and that really helps because you know when you are on screen and you’ve got the light and if you’ve got
something to reference to you then you are sure that it is the right colour. It is like if you look at dark  
things it is hard to distinguish between blacks and blues, so the name of it gives me that extra  
reassurance about the colour.  

_H: so what would the extra reassurance do?_  
Int5: it would make me feel more confident about what I’m buying and I would feel more confident  
that I won’t need to send it back and I would think that it is going to be the right thing it is going to  
suit me.  

_H: and do you think that added confidence might manifest itself in your shopping behaviour?_  
Int5: yeah I think I’d be quicker to make a purchase and I think I would feel more excited about it  
when it arrives, more confident and more excited about wearing it, generally a more positive  
experience because the whole experience has been made easier for me so I’m more likely to do it  
again because it won’t have been a hassle to shop online. Because if you’re in a shop you can make  
really quick decisions but online you’ve got lots more things to look at you’ve got a lot more choice  
so being sure really helps.

**Group 3, Common**  

_H: Which of these colour names do you prefer to represent these products?_  
Int5: I think I would go for cream. I do like the other names they are more fun, I do enjoy them and it  
draws my attention to it. The good thing with cream is that cream is cream and I’ve never seen a  
cream that doesn’t look like this. So with blues and greens there are lots of tonal variation so with  
those you need more description. But with this one it is really useful because it makes you think that  
it could be the light that makes you think it is white, but the lighting has made it different. So if I just  
saw it without the name I would be wondering whether it is white or not, because it might be the  
lighting that is shining on it, but no it is cream so I think it is bag on the nose there so it’s the best  
way to describe it.  

_H: so why is it important that it is telling you the colour it is?_  
Int5: well because it could be mistaken for something else and I wouldn’t want it to be mistaken for  
something else because when I buy it I would want it to match other clothes that I have. I might  
have bought a coordinating item that perhaps was white and I’d wanted it to be the same colour and  
I get this and it is actually cream and then I wouldn’t want to wear a white cardigan with a cream top  
and if I already had a item that I wanted to wear with it and it is a nice colour but it isn’t the one you  
wanted then that would make me feel frustrated about having to send it or keep it and not being
able to wear it in the way I wanted to wear I would feel a bit annoyed. So I think it is important that it accurate because I would feel happier with the product and I would go back about buy it again.

H: so the fact that the colour name is useful because it matches the product colour makes you feel satisfies that it would match it once it arrives?

Int5: yes it matches my perceptions of it and it matches what I had in mind for it and because it is difficult when you can’t ask an assistant, or a friend if this goes with this. So it gives you that reassurance because when I’m shopping on the internet I usually go shopping on my own, where as if I was shopping in a shop I might be able to ask some bodies opinion so it helps me make a decision independently so it is helpful.

H: so the fact that it helps you make a decision, is that influential if you were online shopping?

Int5: yes because if I wasn’t sure then I am more likely to look through lots and lots of things and I’d have to double check to see if I wanted that item from another page and then I’d have to go and the longer it take and the more frustrated I’d be and then I switch my computer off and give up on that now because I can’t make a decision. Whereas because you have got too much choice on the internet finding something that I am confident with buying would really help and it makes me a bit more impulsive so if I was buying something I would think yes I would just have and it makes it easy for me to part with my money by removing the barriers. And also when you are shopping online you start off searching and perhaps you don’t have a really specific idea of what you are looking for you are just browsing but then the more you are look at a different items you get a picture in your head of what you want and you start designing outfits and before you know it you are just  browsing but then the more you are look at a different items you get a picture in your head of what you want and you start designing outfits and before you know it you are looking for something quite specific and again if you’ve got a correct name then it helps you find that specific thing, and you want it to be a specific way, you don’t know if it exists yet, but this is what you start looking for so it would exciting and exhilarating when you’ve found the missing piece of the puzzle and you’ve solved the puzzle of what you wanted and that makes me feel excited that I’ve found the perfect thing. I’ve hunted it out and hear it is and when it arrives it is what I expected it to be.

H: so would you say that the colour name representing the product helps to facilitate the whole process?

Int5: yes absolutely because colour is one of the most important things so when you’re buying an item of clothing you know one of the most important things and one of the most important things that you can’t quite see. You can see the cut clearly because it has been put in a certain way so it looks like it is on a model so I can see how it would sit so I know all that information instantaneously but the colour I could get convinced that it could be tricking me and you don’t want pictures to be
taken with a poor quality camera. And it can change when you lighten or dim the screen and the

time of day can all change the perception of the colour but if you’ve got the name that it is a

constant thing that you’ve got to look at to help evaluate the colour.

**Group 4, Ambiguous**

_H: Which of these colour names do you prefer to represent these products?_

Int5: ok I’m going to rule out this one, because I see poppy and I think of red, I do know what

ornamental poppies are this colour and they are a bit more pinky if I saw the actual flower and I

would say it is right but the moment I see poppy I expect it to be red and I would assume that

they’ve put ornamental to sound a bit fancy. So it sounds like it is just a bit of a gimmick that they

are trying to do.

I’m drawn to this one because as well as the colour the green fairy speaks to me about delicate

floaty things, and this item because of the material of it and the cut as well as well as the pale colour

does remind me of fairies and I think because of the fun name I might be drawn to this.

But this one is also similar in a way because of scarlet and miss scarlet is a sort of femme fatale and

this dress is kind of sexy and scarlet, I always like Miss Scarlet in Cludo, she is a foxy lady and it is

scarlet red and I would say that is accurate.

I normally I would say the fairy bit is a bit superfluous and it doesn’t tell you much, but with this

particular item I am actually drawn to it and I think I want to look like a fairy. So it is difficult I like

them both for the same reason and if they were is separate groups I would choose them in their own

groups. I’m going the fairy because the product as a whole, with the colour well if it was just a plain

top with that colour then I perhaps wouldn’t choose it just for the colour. I’m a bit funny about

greens because I like specific greens and I don’t like specific greens because of my skin tone and

everything, I like green fairy, so perhaps I’d like to look like a fairy so I’d be drawn to that.

_H: you like the fact that it represents the style of the product, how important it that?_

Int5: yes it is the item as an whole this time and I forgive it for being a bit abstract because I don’t

think its adds much information about the green but I do feel drawn to it because it seems it give the

style of the item an identify and a kind of general style and I would think I could wear this to a nice

garden party when I could be floaty like a fairy. And it gives me an idea about what other thing I

might want to wear with it because it is giving me an image of floaty delicate things so that is why I

would be drawn to it and I would kind of perhaps, forgive it for not explaining much about the green
tone.
H: how is that affecting you? The fact that it is providing more information to you about the product as a whole.

Int5: it is creating an image in my mind of me in this top and where I could wear it and it is providing a bit of a fantasy around this top because if I am looking for an item especially if it an impulse buy item, if I don’t need it I’m just browsing, I would be wanting to think of an occasion I could wear it to and try to justify it to myself, whereas if I’ve got a fantasy in my head of when I’m going to wear it and where I’m going to wear it then it is creating an image in my mind then I would be more likely to think that is a justification and then I would be moved to buy it on an impulse.

H: so it is providing more identity with the product and it evoking an image in your mind’s eye about what the product is about. And it makes you think that it is green fairy and it is creating a stronger image?

Int5: yes and it is giving me more associations in my mind.

H: so it is it helping you image yourself wearing it and events that you might wear it to which is playing on your inclination to impulse buy?

Int5: yes because not only am I think yes I’ve got something to go with that, or yes I might need that, in this case I am already imagining when and where I’m going to wear it and how I am going to orchestrate some kind of garden parties so I can wear this top. It is very visual image in my mind.

H: so you have said that it provides some information about the colour, but you can forgive it for not giving the details?

Int5: yes If I didn’t; see the colour and it said green fairy and I wouldn’t know what that should be if you were asking me to guess and pick, I wouldn’t be able to pick a colour that is green fairy. But when I see the picture and the name together it all comes together even though it doesn’t provide any information about the type of green it is.

Group 5, Common

H: Which of these colour names do you prefer to represent these products?

Int5: I’m ruling out sunset, because I associate sunset with several colours so I’d expect a kind of tie dye effect and I would never pick sunset to represent one colour because to me a sunset is lots of colours so I would say no to that one.

But now I’m not really convinced about either of these. I really like forget-me-not blue, but I’m not entirely sure what colour they should be however it does say blue in the forget-me-not blue.
So I’m going to choose pink, but I would say this was more of a coral pink and usually when I’m looking for pinks I’m searching for more of a hot pink rather than a baby pink and this is more of a coral pink so I might get a surprise when I saw this and so I would have to rely on my own eyes when I saw that to be able to judge exactly what kind of shade it is. But I am drawn to more interesting names, but the forget-me-not doesn’t really match what I’ve got in my head.

I’m going to go with pink, but when I do buy pink I am looking for hot pink so the colour name is important and so I would be looking more closely because I’d definitely want it to be the right shade. I find this kind of pink more difficult to coordinate to I might dismiss it, but it is pink at the end of the day and I don’t think I’d feel like I’m being misled if it was just pink.

H: so why have you chosen this one?

Int5: I don’t think it is a positive association, this is very difficult because I have pre existing opinions about this colour, because I wouldn’t normally buy it because it wouldn’t suit me. But it is a plain colour name and everyone knows their colour names and because it is colour name that is so common it is very difficult to have any emotion response to it, it is like the word chair or table, I can’t have an emotion response to those. So I would probably click on this to look but I couldn’t say if I was presented with a range of pink that I would pick this pink because it wouldn’t catch my eye. But if it was my website I might want to go down a more descriptive route to stand out against the other products. I guess I like it because it isn’t misleading it is not fancy pink or it is not fun time or ornamental pink, it isn’t adding any adjectives that may be misleading it is just being honest with the colour. So in that way it isn’t inspiring me to make my own judgement about it I suppose.

If it said baby pink I wouldn’t like it, I would be annoyed because I wouldn’t want it to be associated with a baby, I don’t want to dress like a baby so again calling it just pink doesn’t put me off because it hasn’t tried to create an image I don’t like or I don’t prefer.

H: so the fact that it is honest and leaving you to make your own judgement about it and it is not misleading, how would that impact you?

Int5: well I don’t feel patronised or manipulated by it, it isn’t gimmicky. It can make you feel like it is an them and us process you know that they are just trying to make money off you, and also it is not about to put an image on me, it isn’t saying this season is all about baby pink and you’ve got to fit into that, it is more adult clothing and you can create your own style with it and that makes me feel more independent and that takes into account my mature personality, I’m not a teenager that can be seduced by fizzy pink and boys will love you pink, I don’t need that, I know myself.

H: would you say that it is serious? There is no fun in it.
Int5: it is what it is and I do like that aspect of it, it would depend on how all of the products were, if
everything was every plain then there wouldn’t be anything to draw my attention when there are
lots of other things on the market, it isn’t trying to push me into a certain way. But I think it is more
to do with preference, because with green fairy, I was very happy to imagine myself as a green fairy
for some reason.
It is more difficult because I had negative responses to the others. If it had said coral pink I would
have been more positive, I do generally like more description, but if it is negative to me then I
wouldn’t like it.

Group 6, Unexpected descriptive

H: Which of these colour names do you prefer to represent these products?
Int5: I’m taking away this one, red. I always find that reds are very difficult, because normally they
are on the darker side, you don’t get many bright reds or a really light red so I find red the most
difficult to determine.
H: I tend to think they can be the most dangerous as well.
Int5: yes because they can be very clashy with skin tones so I would say for red I would want more
information, I don’t think red would give enough information. Ok so now I’m going to take out denim
blue, I agree with the colour that it is denim blue but it confuses me that it isn’t denim fabric, I
understand what they mean by denim blue but I would always have to double check what the fabric
is.
I like sea green because it is giving more idea about the colour and the tone of the green and I
always think of the seas as being relaxing and sea green is quite a relaxing colour and I think this
matches the garment because it has this kind of floaty quality to it, it has these nice little folds that
are like the waves, I can imagine this being a light floaty cool garment just like swimming in the sea, I
might have thought that sea green might have a bit more blue in it but I think that is splitting hairs,
actually I think this is quite like the crayon we had at school that was called sea green. So I would say
that this is crayola sea green if you wanted to be specific and that was always my favourite. I
wouldn’t expect the colour to be any more leafy than that otherwise I’d expect more blue to be in
sea green and get a bit annoyed, but I think for the whole product because it creates that floaty light
delicate, cool image and I can imagine being all cool like a sea breeze. And it is a natural thing, it isn’t
like fiesta red which is like cars to me, I like the connotation with nature like flowers, it makes me
more at one with nature and I like being among nature and I can wear while I’m being in nature.
H: so does that help you imagine yourself wearing it?

Int5: yes it helps me imagine where I am going to wear and it helps me imagine how it might feel because it is loose and delicate and it matches the cut and the fabric of the item as well as the colour this time, because I understand what sea green is, and I've got the idea in my head what a sea green is. And it helps me to determine what green it is because I know it isn't lime green or forest green, it is sea green. And these are the greens I like, so actually without looking I would probably click on this to have a look, and then it would help me direct the search, and then it is also a natural colour and it is a natural name for the colour so I think it all marries in very well and it makes me feel more confident buying it.

H: so how does feeling more confident about buying it influence you, if you were online shopping?

Int5: it would make feel more like I'd probably buy it on an impulse and it would help me come to my decision a lot quicker and I wouldn't feel the need to zoom in and out and debating and putting things up next to the screen and looking at all the different products and how the colour match so it would make me feel that I could buy it straight away without too much bother.

H: ok so you’ve said it makes you think of the sea and that is relaxing? How would that influence you if you were online shopping and you came across something that makes you think of the sea and you found it relaxing and calming? Or the image it is evoking is relaxing and calming?

Int5: I think it would make me feel more relaxed about the whole shopping experience and I wouldn't feel as stressed about having to unpick all of these complicated words and I think it would especially if they had lots of different images all around it then I would feel very at home with that website and it helps me picture where I could wear it and I think that would make me feel more relaxed, I feel relaxed just looking at it.

H: how would being relaxed within the process of buying influence you do you think?

Int5: well if I was relaxed I wouldn't feel that I had to do a lot of weighing up in my head, so if I was stressed out when I was internet shopping it would make me wonder whether I can afford it or perhaps I don't need it so it would take that browsing element out if I was stressed. I like to do recreational shopping on the internet rather than having to search for something, and battle the internet to search it out. So I think I'd be more disposed to buy something if I was in a relaxed state of mind and if you do get frustrated it is very easy to press the ‘x’ button and it will all go away. Whereas when I go shopping in a shop say if I need an outfit for an occasion, for example if I’m in meadow hall I think to myself I’m not leaving this hell hole until I find something because I’m not coming back, I don’t want to have to make a mission to come back. But with internet shopping you
know you can go away and come back whether you want with it, but if I was relaxed I’d be more
happy to stay a long time and looking and more happy to make a purchase. But if I was stressed and
I came across all these confusing names I’d be more likely to think that I can’t be bothered to do that
now, I’ll do it later.

H: how do you find it the fact that the colour name is matching, or is congruent with the style of the
product, do you think that is influence you in any way?

Int5: yes very much, it is influencing me because it is creating a whole package and once it is creating
a whole package I start imagining it and wearing it and when I’m going to wear it and it is suggesting
a style to me without pushing an image, if it was funky diva green and I would think that it is pushing
a type of person on me, whereas the suggestion with the sea lots of people can have positive
thoughts about the sea and so it is suggesting something but it is letting you have your own ideas
about what that might, like how you’d wear it and when you’d wear rather than pushing me into a
certain character or personality trait, because it is suggesting something natural like a place then
I can use my own imagination rather than something like fun time girl green- why do I have to be fun
time girl? Or it might make me think it is for a young teenager so it isn’t for me, so this is why I like
natural connotations it is creative a canvas that you can put your own imaginings on, rather than
what they want you to be this little clone and this is the uniform that our brand is equipping the
masses with, which does not suit my age

H: the fact that it is not pushing information or a lifestyle on to you and it is creating a blank canvas
where you can put yourself in, how does that influence you? Or once you have reached that point of
evaluation, how do you think that might influence you?

Int5: I think that would not only make me buy the product but it would also bring me back to the
website. If the product that I had received was good and everything else was good about the buying
experience it would make me come back because I would be thinking about what else do they have
to offer, because it s brand that respects my individuality and it respects my ability to co ordinate my
own clothes and I am being my own person so I would want to go back after that website because I
am the kind of person who doesn’t automatically find stuff, some people can find individual items
and have this idea of how to put things together it their heads, I’m not one of those people, I don’t
have that much fashion knowledge, however if something is suggested to me like sea green, I just
need a little bit of a suggestion and then I know where to jump off especially if it had coordinating
items then I would definitely be going back, because I could think that this could be my style. So if it
is enough of a suggestion, not too much of a narrow window that it is trying to pocket me into to I
find really helpful, just a small suggestion of how to wear the item without over loading it.

_H: what it is it about providing information about the colour that would be important to you if you
were online shopping._

Int5: it just makes it quicker for me to make a purchase, it is easier to make a decision because I
know the retailers have thought carefully about it, and if I think that they have thought carefully
about it I think that they know what they are talking about so it must be the colour I see rather than
them guessing making something up, and I think if they have done part of the work, I presume they
have done the work well so I’m more likely to trust them so I’m more likely to make a quicker
purchase. It is really important because I don’t want the hassle of sending it back.

**Group 7, Common descriptive**

_H: Which of these colour names do you prefer to represent these products?_

Int5: Magnolia is out because I associate it with being on walls even though I really like magnolia as a
flower, and it is this colour, I wouldn’t dispute it but in terms of branding it is that boring colour that
people paint their houses. I try not to like it because there are too many negative connotations
associated with it.
I’m going to go with peach, I’m glad it is not called orange because I really hate orange, orange is not
an easy colour for anyone to wear in my opinion is has to be handled with extreme caution with my
skin tone so if it was described as orange I wouldn’t even look at it, however peach might be a shade
of orange that I am more likely to think about and it is definitely very peach so that would catch my
eye and I think that it isn’t the hideous orange that I loathe and despise, so perhaps this is a colour
that I might be able to entertain for a few minutes. And peaches are juicy and zingying and they’re
fun to me because you have peaches in the summer and this is a summery top and I think it is a
pretty colour, it is very feminine, it is that little bit softer than orange. We all have colours that we
struggle with and I struggle with orange. And it is a natural thing and it allows people to have their
own opinions about it and most people like peaches. Peaches have a lot of positive connotations and
I really like that.

_H: what is it about the fact that it reminds you of summer that might be influential to you?_

Int5: well I find summer clothes quite difficult, I like jumpers and knitwear so sometimes I think I
need a bit more assistance and guidance and if I think that a lot of people look for holiday clothes, so
I can’t buy a black cardigan or a grey jumper, I must buy summer clothes so if I saw something that
was peach I would know that is for the summer so that would be the chap I was looking for it would tick the box for me. So that helps me narrow down the type of clothing for the season as well as the colour. It helps narrow down the search and provides information about when to wear it and what kind of temperatures you should were it in.

H: so would influence you that it is providing information about when to wear it?

Int5: well I like that because I sometimes when I buy something I think it is a great top and I’d be able to wear it any time but then when it gets to winter and I think that I feel a bit fruity in it for November, and you feel that the top might not be helping you. So being giving me information about when to wear it which is good. Even though I may not follow all the fashion trends generally I want to not look like a complete idiot wearing something that is not appropriate. And also because you can’t feel the fabric, this does look light and floaty, but if it was a plain t shirt that was peach I would want a feel of it and you can have a feel of it but giving it a summer name, making it a summer top makes me feel that I could wear it in summer and it wouldn’t be too thick because why wouldn’t they make a summer top that is thick and warm, I trust them to have thought about that. So then I’m trusting the retailer to design something suitable, if they’re marketing something as a summer top then I would definitely trust that, I would go with it. It would make me feel that I would be able to wear it this summer, I would be fashionable and I would feel at the right temperature.

H: how does trusting the retailer that they have provided information that is relevant to the product become important to you when you are online shopping?

Int5: Well it is very important because it is them trying to help me, not just making me part with my cash, it is them trying to help me make a good choice about what to buy, I always like it if you ask someone in a shop or on the internet and they recommend an item for a particular person, when they say don’t wear this wear that so I’m thinking well I could have bought this instead of that and it wouldn’t have been right but actually they’re wanting to care enough to say don’t buy that buy this, and I respect that because they are trying to make me feel better as a person and they’re giving up a bit of money that I may have spent on the wrong thing because they want me to come back because they want me to feel satisfied and they’re not in for a quick sale, so they’re making that investment in me to get a long term customer and I really respect that. Also if they have thought carefully about what they are selling and what they have made and how they are marketing it, I think that these are not just people out to get cash these people care about things and they care about my customer so that’s really important.
Group 8, Common descriptive

H: Which of these colour names do you prefer to represent these products?

Int5: Well butter cream is going out because I have to think about it too much, it isn’t something I come across a lot I imagine it is not something that many people come across a lot so I imagine it is an assumption that people would have to use to know what butter cream is because I would be thinking is it more yellowy like butter? Or is it just like cream? I think the butter is kind of superfluous and confusing because if it is just like normal cream then why add the butter, and if it is yellowy then why say not say butter or buttercup?

H: so which one do you prefer?

Int5: Ok I’m going to go for flamingo, I really like flamingos. I have this connotation about really fun things about flamingos, I don’t know why, I don’t know if it is because I watched Alice in wonderland as a child so I think they’re fun and for some reason this gives me a festival idea and also this to me is flamingo coloured, it isn’t a Barbie pink, it is flamingo which is a natural thing again. And they make me feel fun, I have to connotation of flamingos and fun, they’re just like party birds and they’re kind of tropical and summery to me, it’s not like a tawny owl, it is a brightly colour flamingo. It also steers away from the baby pink thing and for young people; I think flamingo could be more sophisticated, it isn’t like candy pink. I think you could have lots of bad connotations with pink if you’re not careful, it could be very stereotypical.

H: How do you think that fact that you think of fun when you think of flamingos might impact on you?

Int5: well they are just so funny, and they’re bright. You see flamingos on beach wear and beach things or cocktail sticks and it has that kind of Mardi gras, it has that kind of tropical bird. It’s a kind of made up branding I don’t know who decided that flamingos were going to be the bastions of fun, but whoever did it they’ve convinced me. And it is also a natural thing and I always drawn to natural things rather than the cars and the magnolia wall paint. I like to feel fun and it appeals to my impulsive side, if you feel fun you feel excited and happy and giggly and it brings out my impulsive side rather than my negative serious side rather than thinking that I have to weigh things up, and everyone wants to be fun and so I might think I’d be a bit more fun if I wore this top. So impulsiveness is bred from this happy feeling.

H: so the fact that you think it is tropical and summery, how would that influence you if you were online shopping?
Int5: well I always like to be at a tropical party, I tend to buy a lot of things for occasions that I really like even though it is not an occasion I always go to, I’m always doing that. So it kind of tricks you in a good way so that you buy things that you want for occasions that you want to go to, rather than making a tally of the actual occasions that you are going to, otherwise you’d have far too many work clothes. I don’t usually go to very hot places nor have many occasions for summy clothes but when I do I want to be led to what I should buy so again it makes it easier for me so it is telling me when to wear it. I’ve got an occasion or a scenario of when I need to wear it and this would be the chap for the job.

H: so the fact that it fulfils the need to buy something for a particular occasion?

Int5: yes that really helps because quite often I’m looking for something to buy for a particular occasion so I’m thinking I need something to go with this skirt or I need something to wear if it is hot or if I’m going go to a party, even though it might not be formal like a party it might be something to go on a walk in or something to go to a park in so I’m imagining these scenarios and I might be thinking that I’ve got this skirt and I like to where this skirt to the park but I haven’t got anything to go with it so even though I do like to browse I’m quite often to thinking of an occasion. You’ve got too much choice on the internet and you do have to have something to narrow your search down, especially with companies like asos, that’s why I get really put off with asos because it is too much for me, you have to know what you are looking for before you go in, I can’t find any pleasure in browsing I have to find a criteria and search rather than a smaller website that doesn’t have as many things and I can look through the whole collection in a few minutes. With companies like asos they’re bringing in lots of different clothes for different brands and if you’re searching for something then it is really good, but they haven’t got collections and I like to look at a collection. I look on Joe browns website, I don’t always like the things on it, but I like looking through it because it puts things into collections so it doesn’t take very long to look through it all and it puts things in little collections and gives them names and I find that a pleasurable experience even if I don’t necessarily like what I am looking at. Even if I don’t want to buy it is still something I can do pleasurably, I could never go into asos and have the same experience it is just not a happy time. They’re not trying to create a nice atmosphere for you, they are literally just stacking everything up in rows and you can have 10 pages of red dress and it’s all a bit of a menagerie for me.

H: so does the fact that it is a natural based colour influence you?

Int5: I’m always drawn to nature personally, as I said it is something that everyone can access and it can give you positive connotations, it is a characteristic, it is like a natural thing and it is something
that these retailers have created, and I associate creative things with natural things to create something that looks beautiful and nature is beautiful so these things match up very well together.

H: so how does influence the process of buying it or not?

Int5: yeah I think it would do because it makes it more positive and if they had a whole collection that was named after natural names and they all married together and it would help me feel calm and I always think nature and beauty mirror each other, rather than trying to persuade me that something is beautiful.
Interview 6

Group 1, Ambiguous

H: which of these three colour names do you prefer to represent these products?

Int6: fiesta red.

H: what is it about fiesta red that you like?

Int6: I think blue and orange sounds quite dull whereas fiesta red sounds more colourful and it makes me feel that more effort has been put in to the product.

H: so what is it about the fact that you feel it has had more effort put in that might be influential to you if you were online shopping?

Int6: well it probably wouldn’t be influential to me if I was online shopping because I would probably look at the product more before looking at the name. And I’d probably pick it because of the colour rather than the name of the colour.

H: ok so does it impact on you in any way? So for example you’ve seen it and realised that more effort has been put in so do you think that might make you feel slightly differently?

Int6: yes it would but I can’t really explain why.

H: ok so what was your instant gut reaction when you saw fiesta red?

Int6: well that it sounds like more for a passionate colour than just red, it sounds more fun.

H: so the fact that it sounds more fun, do you think that might be influencing you in any way? Or have your views towards the product changed?

Int6: yes I feel more positive towards the product.

H: how do you think that might impact on you if you were online shopping?

Int6: it changes the way I feel about the product, I think oh fiesta red, sounds nice, sounds like me.

H: so you’d say it relates to you more?

Int6: yes

H: and so do you feel any differently about a product that relates to you?

Int6: well yes it would make me more likely to buy it.

H: so would you say the fact that it is more fun makes you feel more positive about it, so does that relate to you?

Int6: I don’t know

H: ok you said it makes you think it is a more passionate colour, do you think that is changing your opinion about the product?
Int6: yes it makes the product seem dressier, it makes it seems it is something I might wear to a posh party rather than something that is more casual.

H: so the fact that you envisage wearing it in more formal situation rather than a casual situation, does it make you have that perception of it, so does that influence you in any way? Or would that hold any importance to you?

Int6: well I suppose it would make me think about an occasion where I could wear something like that.

H: so it would make you think about the occasion?

Int6: yes

Group 2, Unexpected descriptive

H: which of these three colour names do you prefer to represent these products?

Int6: Rose petal cream.

H: tell me what it is about the rose petal cream that you like?

Int6: it sounds like a complimentary colour, whereas tomato red makes me think of tomato red cheeks as well. Whereas rose petal cream sounds dainty and pale green sounds a bit dull.

H: is there anything else you like about that one?

Int6: I chose it because the name seems nice.

H: so can you explain why it is complimentary?

Int6: well I thought it matches the product as well because it has over laps like rose petals.

H: so would you say it is representing the colour and the style?

Int6: yes

H: so the fact that it is representing the colour and the style, how might that be important to you if you were online shopping?

Int6: not sure

H: why do you think that might be important to you when you are online shopping? The fact that it is providing information about the product and the style?

Int6: it helps you look for something that you want or need when confronting with tiny thumbnail pictures and the name also gives away some information about what the design is going to be like.

H: ok so do you think that might impact on you if you were online shopping? Or would it facilitate the process? Or help you make a decision? Or would it have any impact on you?

Int6: sorry I don’t know
H: so what way would it help with the searching through the thumbnail image?

Int6: well if you’re looking for a rose type of cream, then you would know that was it.

H: ok what would happen if that was what you were looking for and you came across, how would you react?

Int6: I would react positive.

H: and how would that manifest itself?

Int6: it would make me feel good

H: what way would you feel good about it?

Int6: I think it is just the name you feel quite girly and then coupled with the design it is giving off a really girly impression.

H: so how does that appeal to you? Or would it appeal more because it is sounds more girly?

Int6: yes it appeals to me more because it sounds more girly.

H: ok and why would that be? Why does it appeal to you more because it sounds girly? Is it because you like to dress in feminine clothes?

Int6: yes

H: so you said it makes you feel more positive and it make you feel good, what way does it make you feel good? Is it going back to because it is girly?

Int6: yes

H: and that makes it more appealing? Because you like to dress in feminine clothes?

Int6: yes

H: so because it is highlighted the femininity by using rose petal cream, do you think that would influence you if you were shopping online?

Int6: it would make me consider the product in more detail.

**Group 3, Ambiguous**

H: which of these three colour names do you prefer to represent these products?

Int6: I’m going to wild blue yonder.

H: so what is it you like about this one?

Int6: I like the colour and the design of the product and I think the name is quite fun as well, wild blue yonder.

H: ok why is it fun?
Int6: it sounds casual. It makes me feel quite naughty by buying it because it’s got wild in the name and running away to the wild blue yonder.

H: so does it evoke any images?

Int6: yes of cowgirl sort of style.

H: and how do you feel about that?

Int6: it is making me react positively, its gives me an image of sunshine.

H: so that makes you feel positive?

Int6: yeah the sunshine and horse riding and being outside.

H: so does that make you feel more positive about the product?

Int6: well yes I would first look at it because of the design and then I would notice the name and that would tip me very slightly, so it would have a slight positive impact about the product.

H: so how would you behaviour, once you have seen the product that you might like and the name has tipped the balance and it has evoked images of being a cowgirl on a ranch, so what would you do next?

Int6: I would be thinking about the occasions where I can wear this dress.

H: why would that be important to you?

Int6: well because it is a sun dress and we don’t get much sun in this country.

H: ok so it is important to have an occasion to wear it to? So if you had a time when you could wear it, what would you do then? For example if you had a barbeque to go to.

Int6: well it would make me consider buying it

H: so you said it seems casual, in what respect did you mean that?

Int6: it is more about the designing of it, where the crocheting is, is it see through? Well then it would be casual, so it’s about the design of the product.

Group 4, Common descriptive

H: which of these three colour names do you prefer to represent these products?

Int6: I’m going to go with scarlet red.

H: so what is it about this colour name that drew you in?

Int6: well it wasn’t just the colour name because I’m not keen on the others.

H: so is there anything about the colour name that you liked?

Int6: scarlet red think of passion and scarlet lady.

H: so why did it make you think of that?
Int6: I think it is just the scarlet it is a vivid colour and gives you vivid images.

H: how do you feel about it when you see that product and you see scarlet red and It makes you think of passion and the scarlet lady, how does that make you think about it?

Int6: well the trouble is I like the dress and I like the colour, but red doesn’t suit me, so although I would look at the dress and react positively to the name because I like it, I wouldn’t be able to buy it because I don’t think red suits my complexion.

H: so you wouldn’t be able to buy it because you don’t think it would suit you, but does that make you feel any more positively about it?

Int6: the fact that is scarlet red rather than just red?

H: Yes

Int6: yes I would say.

H: does it make you feel that you wish you could wear red?

Int6: yes it does.

H: does that have any sort of ultimate effect? So you’re seeing this product and it is red and then you think it is scarlet red and then you think of miss scarlet and passion and then you think that you wish you could wear red is there any kind of final thought on that? Or would you try red?

Int6: if it was in a shop as well I would go to it and try it on. But if it was only online I would forget about it and just leave it.

H: so if it was a multi channel retailer like Oasis for example you would be more inclined to go to the store and try it on?

Int6: yes

H: so what is it about the fact that it is a vivid colour that strikes you?

Int6: I don’t know.

H: ok do you feel that represents the colour?

Int6: yes it represents the colour.

H: and would that be important to you if you were online shopping?

Int6: yes it would be extremely important to me that the colour matches the actual colour of the item.

H: and how does it make you feel that the colour does match?

Int6: it makes me feel happier with the retailer that they can provide the right colour description and information.

H: does that make you have any more thoughts about the retailer?
Int6: it would make me react positively to them and make me consider them in the future. I think the scarlet red also makes it more memorable so I’m more likely to look in the retailer to see if they have to dress because it is more imprinted on my mind. It is because it is evoking such a stung image of what it is representing.

Group 5, Ambiguous

H: which of these three colour names do you prefer to represent these products?
Int6: I would say sunset.
H: is there anything that you liked about the sunset?
Int6: it is a nice sounding colour and the name matches the item. It evokes images of an orange, reddy, yellowing sort of colour and you knew it was going to be one of those colours.
H: so it represents the colour?
Int6: yes
H: so what is it about it being a nice sounding name that you like?
Int6: well it brings up lots of positive images of sunsets.
H: and does that make you feel anything? Or think more in depth about anything?
Int6: I think it probably just sounds like a nice colour.
H: how important is it that the colour name matches the colour of the product in some way?
Int6: well if this was on a front page and it said the colour was sunset then I would know what sort of colour it was going to be. But it also has a romantic idea about the colour.
H: so is it evoking images?
Int6: yes sort of gypsy skirts and boho.
H: so how important is that to you then? The fact that it is evoking images of gypsy skirts and the boho look, do you relate to it?
Int6: a little bit yes. I think it is the whole idea of it being floaty and also the name of sunset that it sounds floaty sunset.
H: so do you say the name evokes images of the style of the product as well?
Int6: yes because of the fact that it is floaty
H: does that help you decided whether you want to look at it more? And the fact that it has a sort of theme around it?
Int6: yes
H: and do you think that would influence you?
Int6: yeah I think it would influence me, with the colour being connecting to the style.

H: ok so how would that portray itself, what would that make you think or do?

Int6: I think it would make me consider it more.

Group 6, Unexpected descriptive

H: which of these three colour names do you prefer to represent these products?

Int6: ok I’m going to sea green.

H: so what has drawn you to this one?

Int6: I think the name sea green matches the top better than the other names.

H: in what way does it match the top?

Int6: well you think of sea green as the sunlight reflecting off the water and looking into the murky depths and that is pretty much the colour that you get.

H: so it is about the colour?

Int6: well the colour links to item because it is floaty and it builds images of things floating on the sea and waves.

H: so am I right in saying that this evokes strong images for you? So how is that influencing you?

Int6: I don’t know.

H: is it making you relate more to the product?

Int6: yes it is making me relate more to the product; it is making me more likely to add it to my bag.

H: is there anything else?

Int6: I can’t think of anything

H: so the sea green matches the top and to some extent the style?

Int6: yes

H: and it evokes images of the light reflecting off the watcher and underneath the water and the waves and does that make you relate more to the product? Is there a link there?

Int6: it would probably make me think more positive about it and it would also make me more likely to look at it in different colours. I don’t think sea green would be my colour but I would look to see if there are any other colours, because it would draw me in so I might look at other colours of the same top.

Group 7, Common descriptive

H: which of these three colour names do you prefer to represent these products?
Int6: I’ll go for peach

H: so why have you chosen this one?

Int6: I think it matches the colour

H: so does that evoke any images to you?

Int6: well it makes me think that the manufacturers have put a little bit of effort in but it isn’t as much effort as I would like because it sounds quite cheap, but not as cheap as saying orange, but it as much effort as sunset.

H: so how does that make you feel?

Int6: I feel like I am slightly disappointed but slightly satisfied. I would assume that it was one of their cheaper lines and would hope that the price would reflect that, because things that tend to come in peach would be cheaper than things that come in a sunset colour.

H: so you would expect it to be cheaper?

Int6: yes.

H: so you think the higher price the retailer demands should reflect the information that they give?

Int6: yes, but obviously it should also be about the quality. Something that comes in pink or blue you would think it might be cheaper fabric as well and that is linked to price as well. It wouldn’t make me think negatively of the manufacturer it would be more of a neutral reaction. But I would expect more if it was a more expensive item.

H: so what is it about the retailer giving it a colour name that matches the price that might be important to you? Or do you think it is important that the type of name should reflect the price?

Int6: well I don’t think it is important but it is just what happens, so it is what you kind of expect. The colours of the more expensive are named a bit better than the cheaper ones.

H: is there anything about it being called peach that you like?

Int6: well it is kind of a medium, level, because the retailer has thought about it a bit. It makes me think that the top might be soft like a peach.

H: so is that providing you with more information than about the product?

Int6: well it is but it might be false information, because you can’t really tell online. It does say it is polyester but polyester can feel quite different depending on how thick it is. So I think it might make me go in to the store and try it, because then I would get a full idea about it.

H: so it might not encourage you to buy it online but it might make you more inclined to go into the shop and try it?

Int6: yes
Group 8, Unexpected descriptive

241. **H:** which of these three colour names do you prefer to represent these products?
242. **Int6:** I’m going with orange crème
243. **H:** ok so what has drawn you to this one?
244. **Int6:** the images it evokes are the images of sweets and it is a touch girly and like I said it is the images of something sweet and it makes it a sweet little top.
246. **H:** does that make you feel happier towards the top.
247. **Int6:** yes it sort of gives me a positive reaction to it.
248. **H:** so you have a positive reaction to the product?
249. **Int6:** yes
250. **H:** does that have any potential? Or could it lead to anything?
251. **Int6:** it might lead to me considering it and maybe putting it in the basket and buying it.
252. **H:** so it evokes images of sweet things which you like and that makes you feel happier and more positive towards the product? And that would make you feel like you could put it in the basket?
253. **Int6:** yes and that might lead to a purchase.
254. **H:** what do you think about orange crème to represent this colour?
255. **Int6:** I’d say it is quite a good description because orange you think of being quite a vivid colour but yet the crème makes it sound softer and a pale version of orange.
258. **H:** so you think it represents the colour well?
259. **Int6:** yes
260. **H:** do you think that is important to you?
261. **Int6:** yes I think it is important that the manufacturer matches the colour name with the actual colour. I also imagine the floatyness reminds me sweet wrappers as well.
263. **H:** so how does that make you feel about it?
264. **Int6:** well it heightened my enjoyment of it and it makes it more memorable. Later on tonight I bet I’ll still remember that this top reminds me of the wrappers in quality streets.
266. **H:** so you said it is important to match the colour name with the colour of the product, why would it be important to you that they match?
268. **Int6:** it would make me trust the retailer more and make me think more positively towards the retailer.
270. **H:** does that have any impact on your behaviour?
Int6: well it would make me more likely to buy from them in the future.
Interview 7

Group 1, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?
Int7: Fiesta red
H: Ok so why have you chosen fiesta red?
Int7: It is more descriptive than the other two and fiesta makes me think of being in a party and going on holiday and having more fun, it makes me think if I wear the dress then I will have more fun.
H: So the fact that it is more descriptive, why might that be important to you?
Int7: I think it is more evocative so as soon as you say fiesta, I can see a picture in my mind so I think of myself wearing that dress perhaps at a fiesta or party.
H: so the fact that you are imagining yourself wearing the dress and you are already imagining yourself wearing it in a particular scenario, does that influence you?
Int7: well yes, because I’m already down the path to buying it.
H: so do you think that increases your chances or purchasing it?
Int7: yes probably.
H: so you just talked about the fact that it evokes images, however you also mentioned that it is more descriptive, do you get any usefulness out of that? Or is it just the fact that it is evoking images?
Int7: initially it is just evoking images, but then if I thought about it more I guess it does evoke images of that particular colour, but I didn’t really think about that straight away. It says fiesta red and it says red, so I don’t really have to think that it would be the sort of red that you would go straight to the image to see the colour.
H: does that images feature any red?
Int7: yes it does but also red and yellow and allsorts.
H: so does it give you a clearer idea of what red it might be because your images that you’re imagining contain a type of red?
Int7: I don’t think it gives me a clearer idea of the colour because they’ve given me the colour name and the colour is there.

Group 2, Unexpected descriptive
H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: Rose petal cream, I like it because I can see the image of a rose petal in my head and when you think of rose petals you see the layers of the top and you think of a little tea party and you think of a situation when you might wear the garment. If it was called the cream of office wall cream, it would make me think of that to wear to the office, which wouldn’t be good. But when they say it is rose petal cream, it makes me think of being in the garden and having a tea party and I think that would be nice.

H: how would that influence you if you were online shopping?

Int7: well I don’t really like the top so it wouldn’t really influence me but I do think it is a nice colour.

H: so would it make you look at the product more?

Int7: yeah it has made me look at it more because I’ve realised I don’t like the top and it’s made me evaluate it more. But that might only come up if that colour name was in the search.

H: so the fact that it represents the layers of the top, how does that influence you?

Int7: well the layers are like a flower, but it doesn’t influence me that much because it is obvious to me. It is more like the occasion that I see, because it is rose petal that I see and it makes me think of a tea party rather than the layers. The layers are quite obvious to me, but I do a lot of online shopping. It brands it in a way, it brands it in a sense that if it is just cream, but that doesn’t evoke anything, so the fact that it says rose petal, and it brands it in a way that it could be or should be. It’s branding and marketing and evocative.

H: so do you think it is creating a stronger presence in your mind?

Int7: yes but I know that it is, I’m aware that it is.

Group 3, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: I’m going with fruit salad sweets.

H: ok so why have you chosen this one?

Int7: I like it because it is the colour of fruit sweets, and it makes me remember that I love fruit salad sweets and I think awh that’s nice. They’ve attached a meaning to it, its an appeal to childhood and your memories, it is evocative transportation of your thoughts, when really you’re just looking at a top a top but it makes you think of everything else that goes along with it. And all of those reference
points, it leads you to all of those reference points, when you think of fruit salads sweets you think of being little you think of sitting on a wall and you think of the texture and the wrapper and you think of the smell of it and you think that nice and then you look at the picture of the product and see that it is dressed as just leggings and a top and you think I might wear that one day when I’m eating fruit salads so it makes me look at how much it is I bet it is around £22, you wouldn’t pay that in Primark and they wouldn’t call it fruit salad sweets.

H: does that change you as you’re looking at it?

Int7: well it doesn’t change me because I know what it is doing. I am indulging myself, but I know what it is doing so it is not really changing me, I would be led because it is indulging me, so I know what it is doing. but I know what it is doing and I like it.

H: so you’re on the journey, but you’re thinking it is just a marketing ploy so it’s not leading you to go further?

Int7: yes, but that is probably because I do marketing so I’m probably a bit more informed.

H: so that fact that it evoking these memories you wouldn’t say you it was making you feel any emotions towards it?

Int7: of yeah, it is making me think of emotions so I’m attaching emotions to the product.

H: so where do you think that you know about marketing interrupts the process?

Int7: because I personally wouldn’t attach emotions to it, or it make me aware of what it is doing. Well actually if I was in a boutique shopping and I was in my leisure time I would probably be more inclined to indulge, I would still know, but I would I think it was nice. But I would say for consumers that didn’t know I would say the journey could end with them giving you the £22, or in Philip Green’s pocket.

H: so would you say the memories are evoking feelings?

Int7: for this yes definitely, it’s the memories that are evoking the emotions and then you attach the emotions to the top.

H: so for you that journey ends there?

Int7: yes, but if I really liked it I would buy it, but I don’t so I probably wouldn’t buy it. But it is nice and I would like to see something called that because it is nice and it is entertaining which might keep me on the site for longer because I would be entertained and the longer your on the site for the more likely you are to spend money.

H: is it important to you that the name might be a bit more entertaining and a bit different?

Int7: yes
H: how important is it to you that it represents the top?
Int7: yes very important I would say.

H: what are the different behaviours that you would exhibit if it was representative and if it wasn’t representative?
Int7: you only notice or comment when something is wrong so if it wasn’t wrong then I would just carry on as I normally would. But if it was wrong and I noticed it, it would jar me and it would interrupt the shopping experience I think. So if everything was perfect you wouldn’t mention it, but if it was wrong it might jar you.

H: ok so what do you think the jarring might do?
Int7: I think it would make me click off the site, maybe not immediately but you would reference it so if it did it for everything and you were an anxious shopper and you wanted things in a particular colour then it would be annoying.

Group 4, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?
Int7: I like green fairy

H: so why are you drawn to this one?
Int7: well I like the style of it and the green fairy makes me think of the fairy in the Moulin rouge.

H: so what would you say about the style?
Int7: it is evocative of what a fairy would wear because it is floaty and light and layered.

H: so the colour name is also representing the style of it?
Int7: yeah and probably this one the most so far.

H: ok so how does the fact that the colour name is influencing the style having an effect on you?
Int7: I just recognise that it has, but I wouldn’t say it is having a great effect, I can just recognise that it is, I don’t really like it that much so it isn’t doing very much. I can see it and think yeah that’s called green fairy and it looks like green fairy.

H: ok so has it drawn your attention to any part of the top?
Int7: well yeah, it is making me look at the parts of the top that are fairy like. Which I guess is what it is trying to do because it is making you look at the detail but then the detail on that is quite obvious so that it is probably the first think I would look at. I think I would look at the image and then the colour name.
H: so bearing that in mind and the fact that it is evoking images of the Moulin rouge and Kylie, is the whole package having any effect on you?

Int7: no because I don’t like the top, I would have moved on already and clicked away from this product. I think I am a fast shopper and I process it quite fast.

Group 5, Unexpected descriptive

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: I’m picking this one, because I like forget-me-nots.

H: so what has drawn you to this one?

Int7: well I know what a forget me not, looks like so I like it and it is that memories things again. It has got the flowers on the dress so that is nice and they resonate together and I quite like the dress. And forget me not is quite romantic and it makes me think that I wonder what I would look like in that if I went on a date in it.

H: is it making you have a closer inspection of it? Or how is it important to you?

Int7: yes because it makes me want to see the flowers.

H: so it is making it more intriguing?

Int7: yes it is making me want to look at it more in this case.

H: do you think that is increasing your interaction with the product more?

Int7: yes probably.

H: do you think it is imprinting itself more on you?

Int7: yes because it is making you think of the flower and it is making you think about whether it is like the flower so your thinking about it and it is making it have more of a presence in your mind.

H: and so how does the fact that it is more romantic sounding change your feelings towards it?

Int7: yes I think it does because it is already making me think I might go on a date in that then. And then you are thinking of yourself in that scenario, it is transporting you to a fantasy.

H: so it is making you think of wearing the dress on a date.

Int7: yeah and that is making me feel happier towards the dress.

H: so ultimately might that lead to a purchase?

Int7: well it would hook me in certainly and then there is every chance I might purchase.

H: so you said it evokes images and memories of the flower, so you think that creating stronger links between you and the product?
Int7: yeah

H: and how is that influencing you? Does it go any further?

Int7: it just ties in to the fantasy thing that makes me feel more favourable. It is getting me to look at it for longer, that doesn’t necessary mean I will buy it because I still not to know all the practicalities but it is taking me down the right path so I get the think about the practicalities and make me look to see if they have got my size and once you start thinking about those things you are involved aren’t you. You are entertained and then you are involved.

Group 6, Common

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: well I don’t like any of these. But I’ll go for red.

H: ok is there anything you like about it.

Int7: well yeah the product is red and it says it is red. It is kind of a primary red so it is red.

H: so it represents the colour?

Int7: yeah it is isn’t negative, it could give more information but if I didn’t know any different then I might not notice that it doesn’t give a lot of information, I might just accept it, so I cant really say how I would react to it.

Group 7, Common descriptive

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: ok I’m choosing peach, it looks peach and you can think of a soft little peach and it might be soft like a peach.

H: so it represents the colour, is that important to you when you are online shopping?

Int7: yes it is, because when you are online shopping you need a bit of help with the colour.

H: ok so does that give you any more confidence in the product or the processes?

Int7: yes because if the colour was totally wrong that it wouldn’t give me much confidence in what I was going to get with the end product which makes me feel like it might be a bit riskier which makes me feel like it might be a waste of time which makes me feel like I might not want to buy it essentially.
H: so the fact that the fabric might be soft like a peach and makes you think of a peach do you think that might give you any information about it that you can’t get from just looking at the images?

Int7: yes because a peach looks soft and it might be soft. The fact that you thought that peaches are soft fits the top and so it matches what you think the two should be like so it helps the processing.

Group 8, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int7: orange crème, it is the same thing as the fruit salad sweets, you can imagine the box of roses and you can imagine your hand searching through and you can smell the chocolate, I don’t like orange crèmes but you know what they look like and what they taste like and by that point you’ve eaten half a box of chocolates in your mind and you’re staring at that top the whole time and it makes you attach that feeling to that top. It makes me think of Christmas which is when you get roses so you’re sat in the living room in your pyjamas sifting through the box of roses and it makes you feel happy. It creates all of those little images in your head.

H: is that making you as a consumer happier?

Int7: yes because I like sitting in at Christmas and eating chocolates, it transports me to a fantasy and it is entertainment.

H: and do you think that it having any ultimate impact on you?

Int7: yes because you are hooked it, I don’t like it so I’d probably only go that far, but if I did like the product than it would make me think more about the practicalities more.

H: so you’re processing it more? You’re going through all of your filters?

Int7: yes exactly, yes!
Interview 8

Group 1, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int8: Fiesta Red

H: ok why do you prefer this one?

Int8: because it has got an extra descriptor.

H: so what does that mean?

Int8: well it describes the colour, fiesta red it is more descriptive. Instead of it just being blue or green it has got another name to it.

H: are there any other reasons?

Int8: because fiesta red is not bright red, it isn’t signal red, it isn’t and orange red, it is a mid way colour.

H: anything else?

Int8: I think it is saying it is a party dress, fiesta to me means party.

H: do you think that matches with the dress?

Int8: yes I think it does.

H: and how does that influence you if you were online shopping? Does it give you any stronger sensations about the product, or images about the product?

Int8: well I like it because it has got another name yes, rather than just red.

H: why would that be important to you?

Int8: It makes me feel a bit more that they have thought about it more, the person or company selling the item has thought about the name, it shows they’ve given it more thought.

H: what does that make you think about it?

Int8: it has a little bit more worth.

H: does that make you feel differently about the product do you think?

Int8: well I suppose it does really because the others that I didn’t chose just had orange and blue, this one had another name to it.

H: so is it making you feel more positive about it?

Int8: yes more positive about it.

H: do you think that would have any influence on your shopping behaviour?

Int8: personally I think it probably would yes, because I am a colour person, I love colours.
H: can you describe how that might be important to you?

Int8: because I like to link things with names of flowers and different objects, things that I have seen. So for instance for pink you might say that is fuchsia pink, if it was bright pink to use that instead of saying bright pink, so it would be linked with something that you have seen or experienced. So this fiesta red would be something that you have experienced and I like to give names to things.

H: so what images is that conjuring up in your mind?

Int8: that it is a party dress.

H: so would you say the fact that the colour name is providing information about the product, is it telling you the dress is a dress to wear at a party?

Int8: possibly

H: so it is providing you with more information about the product?

Int8: yes about the colour of the product. A fiesta is a party and it makes you happy, so if you wanted to buy a red dress to wear to a party you would go for that wouldn’t you.

H: so have your feelings changed about the dress?

Int8: yes because it makes me think of a party which is making me happy.

H: so the fact that it uses another word to describe the colour, would you say that would facilitate the process if you came across this dress when you are online shopping?

Int8: yes it probably does because you can get signal red, or dark red or light red, so fiesta red does provide the shade of the red, it would provide you with more information definitely.

H: so how does that make you feel?

Int8: it would be a warm colour, a fiery red.

H: so how does that make you feel about the retailer?

Int8: well I think the retailer has thought about the colour of it and thought it is not bright red it is not orange red it is a warm red colour, it isn’t dark red either. And they’ve thought I’m not just going to call it red I’m going to put another name to it and also they might have a range of different dresses and call it something like calypso to make a range.

H: so how does that you make you feel about the retailer?

Int8: that they have thought about it

H: does that make you feel any more positive about the retailer?

Int8: yes I think so.

H: in what way?
Int8: that they are thinking about how to please their customers. They’ve thought about it so they’ve
obviously thought about the quality, the person that is it going to be buying it, their thought and
feelings about the colour choose, and whether they would go for the name.
H: whether the consumer would go for the name?
Int8: yes whether they would go for a colour name rather than just red.
H: so would you say these retailers are looking to know their consumers more?
Int8: yes they would know their customers.
H: would that be important to you?
Int8: yeah I think I would trust the retailer more, and they might have also looked around the market
place and looked at other products.

Group 2, Unexpected descriptive
H: out of these three here, which of these colour names do you prefer to represent the colours of the
products?
Int8: Rose petal cream.
H: so why have you chosen this one?
Int8: well I have eliminated the other ones because I don’t like pale green and I don’t like that dress
being called tomato red because it doesn’t do anything for me. I have got a rose that colour of this
top so it fits in. It is cream and I can associate the name with rose petals because I have got a rose
that colour.
H: does help you relate to the colour more?
Int8: yes it does help me, and the other reason I have chosen it is because I like the style of it.
H: is there anything to do with the style that is reflected in the colour name?
Int8: yes because you can imagine that those layers are like the gradients of the petals it is sort of
delicate like petals of a rose.
H: so does that make you have more emotions towards the product? The fact that you can see that
the tiers are a bit like petals and it is delicate.
Int8: it is actually very nice, I do like it. It is feminine and it is a feminine colour as well. You would be
able to wear it with anything and it would go with anything, it is a colour that can be worn with
anything.
H: is the fact that it is a bit more feminine, with the colour name and the product influential?
Int8: the rose petal cream I suppose is influencing the femininity of the garment.
H: does that make you feel any more attached to the product?
Int8: I rather like it yes; I think I would buy that actually.

H: why would you say that?
Int8: because it is a nice style and I think I would feel feminine wearing it because of the rose petal
cream connection and the fact that it is a nice colour and cream is a nice colour, it is nicely layered.

H: how does the fact that it helps you envisage the colour more because you have associated it with a
rose that you have got? Does that make you feel differently about the product?
Int8: well the fragrance of it because the rose I have got is very fragrant and it is cream and delicate
and because the top is layered like that it looks delicate. So it is providing me with a lot of
information about the product, lots of information that isn’t necessarily there are first glance.

H: so the fact that it is cream and it is tell you it is cream, does that make you have any feelings
towards it? Or would you say the colour name matches the product?
Int8: yes definitely.

H: is that facilitating your decision to buy it?
Int8: yes, the fact that it is called rose petal cream would influence me decision to buy it.

H: how would it influence you?
Int8: well I would hope that if I did purchase it it would be just like the rose I have got growing in my
garden.

H: so does it give you more confidence to buy it?
Int8: yes because it is giving me a strong image of how it should look.

H: so you are not querying it?
Int8: no

H: so would you say it is reducing doubts about what the colour should be then?
Int8: yes I would know exactly how it should be like in my mind’s eye. It would give me no doubt
whatsoever but if I got it and it was completely different and it wasn’t like a rose I would be
disappointed.

H: so if you were disappointed what would you do with the product?
Int8: I would have to send it back I think. I would be disappointed if it turned out to be greyer or
whiter than it should be I would be disappointed.
H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int8: fruit salad sweets.

H: so why did you choose this one?

Int8: I remember when I was a child and eating these sweets and pulling it out of my mouth and it being that colour, I wouldn’t eat them now because I think they are revolting.

H: so it represents the colour?

Int8: yes the sweets represent the colour. I’m not sure about the black buttons I don’t think that detail actually goes with it, they are a misdemeanour as far as I am concerned. That colour is definitely it because it is not pink and it is not peachy it is definitely fruit salad sweets.

H: anything else?

Int8: well I wouldn’t buy it personally. It isn’t really my thing.

H: so that fact that it evokes memories of eating them when you were a child does that make you feel positive towards the product?

Int8: well the colour of it because it is that is the colour of fruit salad sweets and it is makes me feel positive because it is that colour. But I’m not sure it makes me feel positive towards the product. I guess it is because I don’t really like the product so it could be called anything but I still wouldn’t buy it. It is perhaps because I don’t like the sweets now and I don’t like the sweet.

H: so the fact that it represents the colour well does that make you feel any more positive about the product?

Int8: yes they have absolutely chosen the right name for the product and you could have a range of these different colour t shirts like sherbet orange and dib dab, I think a range would be good and I can see that happening.

H: would you like that?

Int8: yes that would be good and that would appeal to me.

H: would you say it is providing some entertainment value then?

Int8: yes definitely, I think it would be a good idea actually, I can see that being quite a good thing.

H: so the fact that you don’t like the product but it is proving entertainment value, would you go on to look at other products, would that encourage you to look at other products on the site if you didn’t like that particular product?

Int8: yes definitely it would be fun and entertaining, they’re might be bubble gum pink which I would like.
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H: so would that make you stay on the website for longer because is it more interesting?
Int8: yes.

H: does it make you feel positively about the retailer?
Int8: well I think they would provide some fun things so yes, and it would provide some diversity from the rest of the market.

Group 4, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?
Int8: I'm going to choose green fairy, the reason I have chosen it is because of the light fabric around here is reminiscent of fairy wings so I can see where they have got that name from, it sort of fits it. It is light fabric and it says floaty caped blouse so that bit reminds me of fairy wings so that is why I have chosen that one because I think the name suggests what it is it suggests that it is little fairy wings.

H: so does that provide you with any information about the colour? Are you envisaging a green fairy?
Int8: I am not envisaging a green fairy, I am envisaging that top being light and gossamer like and that bit is a bit more floaty than the body bit.

H: so you like it because it is providing information about the product, because that bit is floaty and it is like a fairy? Would you say you are forgiving it for not providing exactly what green it is?
Int8: yes because it has not actually told me that it is pale green or what green it is, but it has told me a little bit about the top itself, that it is floaty that it is light and maybe can be worn for an evening when you want to have something a bit more dressy, it is giving me that information really without having to think about it.

H: is it giving you all these references?
Int8: yes and I can see what colour green it is by the picture anyway. So it is actually giving me quite a lot of information by giving the word fairy there.

H: so does that give you a better sense of the product and what the product will be like?
Int8: yes.

H: would you say that is facilitating you with evaluating the product?
Int8: yes it does facilitate my evaluation of it and that makes the product more appealing in some respects because you can understand what the product is about. Because just by looking at it you wouldn't really understand what it is about, but if you have a closer look at it you can see it, and the
name makes you want to have a closer look at the product, if you look at the back of it is longer at
the back than it is at the front so therefore it is representing the fairy wings at the back than it is at
the front. So it makes me want to have a look at it again. If it wasn’t that colour I might like to buy
that.

H: so would it also make you look at other products then?
Int8: it would certainly make me want to look at it in a different colour.

H: so the fact that it is making you look closer, would you say the colour name is making it more
intriguing?
Int8: yes definitely, for me it does anyway. It might not for other people but it certainly does for me.
It is quite a nice product actually I really like it.

H: so would the fact that it is giving you more reference points for using in your evaluation of the
product, does that facilitate the buying process?
Int8: well it may do because I might want to look at it in a different colour, so yes it might influence
whether I want to buy it or not. I would defiantly choose to examine it closer because of the colour
name.

Group 5, Unexpected descriptive

H: out of these three here, which of these colour names do you prefer to represent the colours of the
products?
Int8: forget me not.

H: so why have you gone for that one?
Int8: because I love forget-me-nots.

H: any other reason?
Int8: I wouldn’t buy the dress because I don’t feel that I can wear dresses well, they don’t suit me.
The name forget me not blue would make me look at that dress, the name the actual name would
make me look at the dress.

H: so is there any reason why it makes you look at the dress?
Int8: yes because it evokes a lot of memories the flower evokes a lot of memories, the name itself
just seeing the name would make me look at the dress.

H: so it evokes memories that have a strong behavioural objective because you are seeing it,
processing it and reacting.
Int8: yes because I am looking at it more intently. I would be curious purely based on the name to look at the dress.

H: so I take the memories are happy memories, does that make you feel happy?

Int8: yes because of the forget-me-nots

H: does that transcend on to your perception of the dress?

Int8: yes it makes me feel happier towards the dress. I think the colour is slightly darker than what it should be but I can forgive it because a lot of people think forget me nots should be that colour, but I know exactly what they should look like.

H: so are you using your own experience to override that conflict and allow the evaluation?

Int8: yes because I’ve seen them lots so I know what they should look like.

H: would you say that is making you feel any negative thought towards the retailer or the product?

Int8: no no definitely not. It is such common place to use that colour it isn’t dark blue or light blue so a lot of people use forget me not blue for that blue

H: is there anything else about the colour name that you like?

Int8: it is sort of homely and old fashioned; it is quite an old fashioned flower.

H: so I presume your saying it is old fashioned because you have memories of it from a while ago?

Int8: yes because I have old memories of it.

H: anything else?

Int8: well the name is reflected in the style, there is some sort of flower on the waist band. The waist band is pretty with the flowers around it, it is like the name mimics it. They have crocheted it as well so that again makes it all homely and gives it a homely type feel which matches the name so that has added to the homely feel of the dress.

H: so would you say it is providing the dress with a stronger identity?

Int8: yes I guess it would because it would make me feel that it is well made and from a manufacturer that you can trust.

H: so you don’t like the dress necessarily?

Int8: I personally wouldn’t wear that dress.

H: so would you browse that retailer for something else?

Int8: possibly. I think I probably would actually browse it. I’m a bit of a browser.

Group 6, Unexpected descriptive
H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int8: this group seems really difficult. I’m going with sea green.

H: what do you like about it?

Int8: the name sea green is a much more fitting name for this colour.

H: anything else?

Int8: sea green is probably the more fitting name for it. Yes definitely. And I suppose when you think about it this bit (the cape) here could represent the sea too.

H: does it evoke images of the sea that colour?

Int8: yeah there are seas that colour aren’t there. Yeah there are seas that colour in the Maldives in places like that and you would wear a floaty blouse like that in the evening when you are going out for a walk with a nice pair of white trousers and a pair of gold sandals on a hot evening?

H: would you say it is providing some level of escapism and entertainment?

Int8: yes I would say that because it is obviously conjuring up a picture in my head.

H: so the fact that you have thought of an occasion when you are going to wear it does that give you more attachment to the product?

Int8: yes

H: so let’s say you were going to the Maldives and you were going for a stroll along the beach on a balmy evening, would it be something that interests you?

Int8: yes.

H: so the fact that you have already envisaged yourself wearing it, does that make you more likely to put it in your bag to buy? If you had an occasion to wear it?

Int8: yes if I had an occasion to wear it then I might buy it because it is a nice garment and it has got the right look to it and it is the right colour and I feel quite attached to it.

H: why would you say you feel attached to it?

Int8: because of the name I guess and because I have been day dreaming about it.

H: anything else?

Int8: I can imagine wearing that.

H: so it does create an attachment and links to it?

Int8: yes

H: would you say that makes it more memorable?
Int8: yes and it actually influences my decision to buy, if I can envisage myself wearing these things and if I can think of an occasion to wear them then it makes me want to buy them.

**Group 7, Common descriptive**

*H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?*

Int8: I’m going with magnolia. I don’t like peach or sage green. Well I know what colour a magnolia is and it is an off white cream colour.

*H: how is that important to you when you are online shopping?*

Int8: well you know that magnolia is magnolia, there are no if buts or maybes, everybody knows what magnolia is.

*H: does that give you more confidence in choosing the right colour and product? Does that facilitate you in the buying process?*

Int8: yes it would because you would know what that colour was because you know it is like a cream colour. So it reduces the doubts you have.

*H: anything else?*

Int8: well I like to have a name with a bit more meaning, a frill to it. For example if it said lace magnolia or tiered magnolia, or silk magnolia they would make me look at it. But because it just says magnolia it is boring.

*H: and why would you say it is boring?*

Int8: because magnolia is boring and everybody has magnolia in their house and it is boring isn’t it?

If you were buying a t shirt or something you wouldn’t say it was magnolia, you would say a powder or perfume is magnolia because of the fragrance, I have never seen fabrics or clothes called magnolia because it has such negative connotations and that is with the colour of magnolia not the fragrance. If it said something like Chantilly magnolia, some other name with it that would frilly it up a bit and that would make it more saleable.

*H: so would say the magnolia colour is making you think of a wall? Or is it just giving you a negative cloud over the whole thing?*

Int8: yes it is giving me a negative cloud over it, because it is making me think it is boring so it is influencing me. It is the name having that influence on me; it is the name and nothing else.

*H: is that turning you off from the product?*

Int8: yes it is purely the name making me think negatively about the product.
H: so the colour does represent the product but the colour name is uninteresting and boring, how does that influence you?

Int8: because historically magnolia is meant to be a boring colour and everybody paints their house magnolia.

H: ok not why it is influencing you, but how is it influencing you?

Int: 8 because I don't particularly like it, I don’t really like magnolia.

H: how is that influencing you?

Int: 8 because it is making me feel negative about this t-shirt when I actually like the style of it, but if it was called a different colour name I might feel differently about it.

H: how might you have thought differently about it?

Int8: the name magnolia makes me turn off from it; I must be influenced by the names of products after doing this exercise

H: would you say it is making you less likely to consider the product?

Int8: yes definitely

H: so it isn’t providing any intrigue about the product?

Int8: no.

Group 8, Common descriptive

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int8: flamingo; its fun and actually I can see why it is called that, it is a really fitting name for that colour because it has the black bits on like a flamingo’s beak and the legs of a flamingo, and it is a much more fitting colour, flamingo.

H: so how does that make you feel about it?

Int8: I like it, I like the colour and I like the colour name. It suits the t-shirt, definitely suits the t-shirt and it suits the black buttons on the t-shirt.

H: so does that give you a better sense of the product?

Int8: yes definitely.

H: does that help you evaluate the product?

Int8: well I can imagine in my mind’s eye what colour it is for a start and it that they’ve got black buttons which are like the beaks and the eyes on a flamingo.

H: so it is providing you with information about the product that it is not necessarily obvious?
Int8: yes its helping.

H: so would you say that it is assisting in the processing or evaluation of that product?

Int8: yes.

H: so it is conjuring strong images of what a flamingo looks like and you can relate the aspects of a flamingo to the features of this top including the colour and the buttons the black details of it and that’s giving you a strong sense of what the product is going to be like, which is giving you more information about the product which is allowing you to evaluate the product?

Int8: yes I can see in my mind’s eye exactly what the colour is going to be. It is assisting me in the evaluation of the colour. I can’t say the top is anything else to do with flamingos, it is not feather like or anything like that, it is purely the colour. You could get lost in the flamingo enclosure. It is facilitating the knowledge of the colour.

H: does that help you get to know the product more?

Int8: well yes as the colour is part of the product. I think it is a perfect name for it.

H: you said you chose it because it is fun?

Int8: yes because flamingos are funny creatures aren’t they?

H: yes. Do you think that is providing any entertainment to you?

Int8: yes I think it does yes.

H: do you think that is rubbing off on what you think about the product?

Int8: yes

H: so is it making you like the product more? Or are you amused by it?

Int8: well it is certainly not giving me a negative feeling about it, I’m having a positive feeling about it.

H: do you think that might have an ultimate effect on you?

Int8: I would definitely browse around this website more if they had names like this, they’re entertaining.
Interview 9

Group 1, Ambiguous

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: Fiesta Red, It is more different compared to the other 2, they are just normal, the other are 2 are just everyday colours it is just orange or blue. Whereas fiesta red makes you think it is something that is added on to just being red- it is fiesta red if that makes sense? It instantly gives the whole dress more of a character and personality to it.

H: do you think that the fact it is giving the dress more personality, is that impacting on how you feel about the dress?

Int9: it is impacting on what occasions I will wear this dress or where I will wear this dress, because fiesta means party so that itself just brings a whole impact on me, because I think I will buy this dress for a particular party I will go to in the next few weeks.

H: so does that give you more information about the product? Rather than just the colour, because it is saying it is a dress for a party.

Int9: yes because I think if it was just called red I would see this dress as something I would wear to an office, adding fiesta red to it gives it that little bit more.

H: does that help you get to know the product more?

Int9: a bit more but not so much, I wouldn’t buy it just for the name. I wouldn’t forget the style or the trend. It makes me feel more positive about the product, it is something I would consider.

H: does it help you makes your decision about it?

Int9: yes because they have called it fiesta red it is a very positive impact as fiesta is a party and it brings forward all the adjectives that go with a party and it is a positive optimistic event so it brings all of those emotions on to the dress. And it makes me feel more positive towards the product.

Group 2, Unexpected descriptive

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: Rose petal cream, in your head you suddenly think of a rose and taking a petal off and looking at the colour the and the rest of it and to put that next to the t shirt you can see how that goes together. Because roses symbolise romantic evenings and just the whole theme that goes with roses it gets reflected on to the product.
H: does it make you think of wearing that product on a romantic evening?

Int9: yes I think so, so it makes the product seem more romantic. It almost makes the product sound more delicate compared to it just being cream and it makes me like the product more. It also makes me look at it more intently because I’m looking at the name and product and I’m trying to think about whether it goes with the name. If I was just called cream I wouldn’t think about it much but now they’re added rose petal cream I can kind of see it is more floaty and airy so it changes my perception straight away. It makes the whole product seem more delicate like a rose.

H: so you said it makes you think about a rose and it’s petals, based on that does that help you know the product more?

Int9: yes because I’ve got a strong mental image of what the rose looks like and what the petal looks like so it helps me to decide what the colour is like on the website. And it is also calming

H: does that make you feel more calm? Would that have any impact?

Int9: yes because I will feel calmer and then I will think it is easier to put together an outfit, so if I feel more calm about it and I look at the product itself and then I will be able to easily put together an outfit in my mind because it is giving me space to think about it. And I will realise that it goes with more things because it isn’t as stressful and its not a pushing situation.

H: so it helps you think about it in a relaxed and unpressured environment?

Int9: Yes and it makes it easier for me to make a decision about the top.

Group 3, Ambiguous

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: Fruit salad sweets. The name itself having sweets in it makes you instantly think of your childhood and then you eat fruit salad sweets and it’ll give you the imagery in your head of what the packing looks like and then you think about it and the colour and compare it to the product in front of you and you realise it is the same colour and that makes me happy.

H: so how does that fact that it is making you think of your childhood, does it change how you feel?

Int9: yes it makes me feel happy because it reminds me of it. It makes me feel nostalgic and that makes me feel more positive towards the product.

H: would that have any impact on you if you were shopping?

Int9: yes I would spend a longer time looking at that product because it is more interesting. And then there is more of a chance that I would put the product in my basket.
**Group 4, Ambiguous**

H: so you said it is helping you to imagining the colour by imagining the colour associated with the name? Is that helping you to know the product more?

Int9: yes because it is giving me information about the colour but I also need information about the product so I would have to evaluate that too, I need to look at the styling and the components they've used to make the product as well. But it helps me evaluate the colour.

**Group 5, Unexpected descriptive**

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: Forget-me-not blue.

H: so what has drawn you towards this one?

Int9: well I found it quite interesting because the name is really long for a colour name and it is unusual.

H: so how does that make you feel?
Int9: it makes me look at the product more and makes me question the creators more because I’m wondering why they chose this name and what has it got to do with the dress. Its not so much in a negative questioning sense more in a curious sense. And I think with that it contradicts it a bit because of the name it makes me remember it more. I think psychologically it will make me think about the colour name more and I will spend more time with this product. And looking at the product itself, it would encourage me to buy the product more, because the name is quite interesting and it makes you think about why they would call it this name and it makes the dress more interesting as well. Which means I will spend longer looking at the product and then I might even put it in my bag to buy.

Group 6, Common

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: Red.

H: what has drawn you towards this one?

Int9: I think it will help me imagine the dress, more because it is like a staple colour so it is easy to think about the colour. It sort of represents me idea of what that red should be, it matched my perception.

H: would you say that helps you get to know the product?

Int9: it does because not all colours look the same as they do online so I have a better idea about what the product should look like. And that helps me to decide if I want to buy it or not.

H: any other reasons why you chose this one?

Int9: no

Group 7, Common descriptive

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: I like magnolia because it is a flower and it makes me imagine the flower in my head and it helps me picture the flower in my head so I know what the colour is going to be like by that association.

H: could you explain the imagery a bit more?
Int9: it helps me compare the flower and the colour of the flower with the t shirt colour and it matches and it builds up an understanding of the product as well which is useful in order to understand the product better and whether I should buy this product or not, because if it was just called cream I’d have to think about what kind of cream it is because there are lots of types of cream, my idea of cream might not be someone else’s idea of cream.

H: does that help you decide whether you like the product?

Int9: well I’d spend more time considering it and then maybe I’d press the purchase button.

H: so that fact that it has associations with a flower does that make you feel any differently towards the product?

Int9: well not really, but it is more of a positive impact rather than a negative one, but just slightly.

H: anything else?

Group 8, Common descriptive

H: Out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int9: flamingo

H: why do you prefer flamingo?

Int9: well at first I look at the colour name and I will move my focus on to looking at the product itself and I think it goes really well because I think of the flamingo animal and it is that colour.

H: so how does that make you feel?

Int9: well more positive because I think this colour is more fashionable at the moment to wear.

H: does that make you feel any differently towards the product or retailers?

Int9: yes towards the product but not the retailer, but I would be more likely to buy it.

H: any other reasons why you were drawn to flamingo as a colour name?

Int9: I think it is the association with the animal.

H: how does that make you feel?

Int9: I would say quite calm, not so much emotions but it makes me think that is colour is the colour of the animal and they’ve used that to describe the t shirt so that itself is special, special in the sense that they found the right name to call this colour and that makes me feel calm about the shopping experience I would have online and it would make me less stressed about buying and it makes the shopping experience more positive.

H: how important is it for you to feel calm about the shopping experience?
Int9: very important because at the end of the day I've got to use my money wisely so I need to make the right decisions and being in a calm environment gives me space to evaluate the product so I can decide if it is right for me.
Interview 10

Group 1, Ambiguous

H: out of these three here, which of these colour names do you prefer to represent the colours of the products?

Int10: Fiesta Red.

H: Why did you choose fiesta red?

Int10: although I quite like the colour of the blue dress, I like the sound of that better (fiesta red) because I’d be able to wear it if I was going out to a party or something. And it looks like a nice colour and I think that the name sounds fun.

H: would you say it reminds you of parties?

Int10: yes

H: Are there any other reasons why you chose it?

Int10: in terms of the colour or the dress?

H: the colour name.

Int10: well red is one of my favourite colours, but fiesta red I think would be nice. I know it sounds really silly, I think because of the name it reminds me of a holiday in Spain, because of the words and also because you would wear a dress like that on holiday

H: does that make you feel any differently towards the product?

Int10: yes I can think of more uses for it, so I think I would wear that going out at the weekend and also I would wear that on holiday as well.

H: would you say that is providing more information about the product? With the images it is evoking about wearing it out?

Int10: yes because I can picture the product is a setting with me wearing the garment, yes definitely.

H: How would that be important to you? would that make you behave any differently, if you saw this online? And you were going through the process of reminiscing about being on holiday and going out?

Int10: well yes because if I went to a store I would be able to try it on and imagine what I would wear it to, but that almost, the description does that job for me, in some ways because I don’t get that interaction with touching the garment, the dress, and thinking that this looks nice on me. So I probably feel more comfortable about buying the dress before I get it at home.

H: is there anything else?

Int10: no that’s fine. I like that dress.
**Group 2, Unexpected descriptive**

31. *H:* which of these three colour names do you prefer for these products?
32. Int10: that one (rose petal cream)
33. *H:* what is it you like about rose petal cream?
34. Int10: it sounds really girly, whereas the other ones well I didn’t like the name tomato, it doesn’t sound attractive.
35. *H:* anything else?
36. Int10: It still tells me the colour but I find it a bit confusing because it says *rose* petal cream so I think if it is slightly pinkie when I receive it home but it sounds really nice and it almost describes the fabric, I know that that sounds silly but it sounds quite floaty and really pretty.
37. *H:* so the fact that it feels girly and pretty is that changing your perspective of the product? Or giving you more information about the product?
38. Int10: It doesn’t give me more information but it almost categorises the top, because I’ve got clothes that are girly and I’ve got clothes that are more boyish, and I’ve got my sporty clothes but I think it makes it sound like I might wear that out of a date or something, so I guess it kind of goes back to the setting of when I would wear them item. I wouldn’t say it gives me more information about it though.
39. *H:* does it make you feel more positive or negative towards the product? (This is information-contextual)
40. Int10: It makes me feel more positive.
41. *H:* could you explain that?
42. Int10: It makes me feel more positive because, obviously if I was going to wear that and I was going out on date or something it sounds attractive and the top is going to make me look attractive as well and look quite girly. And it just sounds; well the description above it says tiered t shirt and that doesn’t sound very exciting where as the rose petal cream makes it sounds nicer. It can of adds to the description of what it is.
43. *H:* so does that make you feel more excited about the product?
44. Int10: yes
45. *H:* Why would that be important to you?
46. Int10: if there was a rose petal cream top and the exact same top called cream, I would buy the rose petal one because it sounds better.


Group 3, Ambiguous

H: which of these three colour names do you prefer for these products?

Int10: Well I like the blue dress, but I like the pink top (fruit salad sweets) and I like the description. It sounds really fun and I quite like the top in terms of its style, its quite fun as well and quite like fruit salad sweets so I’m going to like anything called fruit salad sweets.

H: so you liked it because it felt fun?

Int10: yes.

H: anything else?

Int10: in terms of the colour again

H: yes

Int10: well I like fruit salad sweets so I’ve already got a positive idea because I like those sweets so I might like other products with a similar name.

H: is what do you think it is fun?

Int10: I don’t know how to describe it, but it almost sounds quite retro because fruit salad sweets are quite retro and I think the top sounds the same a bit. But I don’t know, because the top doesn’t look pink so I can understand the descriptions a bit more than usual and I think of all the colours of the sweets themselves and I could imagine that being the same colour (as the top).

H: so does it help you know what the product is?

Int10: I know this sounds silly but it does because fruit salad sweets are pink and yellow and if you mix it up you kind of getting a sort of orangey pink colour. Yes I know it sounds a bit stupid it does, I’m kind of thinking pastel colours and kind of like soft pinks and yellows and that kind of spectrum of colours.

H: would you say it is important to you if you are online shopping to have a description of the colour if it was not like an obvious pink or and obvious yellow?

Int10: yes because sometimes when I buy a product online it’ll say it might be aqua blue or before I even see the colour I will zoom in on the top and I might think well that is like a sea blue and then I see the description of it and it says aqua blue I can then place the colour better in my head and it is the same with that. I imagine it being in the pastel group of colours so I know I’d still like the top even I it wasn’t like pink or yellow.
H: so would you say that having something that describes the colour well helps you to evaluate the product?

Int10: yes it sort of like helps me place the product in my own wardrobe, with what kind of group of clothes could I put it in, and also it tells me a little more about the product and then I think what I can wear it with. Because it says fruit salad sweets I probably wouldn’t wear it if I was going for a classy night out, I would wear it in the day with my baseball shoes and jeans.

H: so again, it’s suggesting a time when you would wear the product?

Int10: yes it’s helping me to place when I would wear it and what with.

H: so if you were online shopping, is that facilitating your decision about the product or what would your decision be?

Int10: I think my decisions normally would be that I would still look at the product and look at how it sits on a mannequin but the colour, well I’m not very good with fabric I don’t know what viscose is to touch and feel it although I probably wear a lot of it. But the colours help me place it and the colour description helps me think what kind of fabric it could be so I think it is, well I think its not going to be a rigid structured fabric I think it’ll be quite floaty and easy to wash its not something I’m going to get dry cleaned and its giving me all these potential things of how I need to treat the product and what I would wear it with and also what it might feel like because I’m not in a shop and I’m not getting to touch the product and know that straight away so I’m having to make it up in my mind even though its not right.

H: so what would you do with that information? How would that be important to you?

Int10: right so if I was online shopping might look for other items that might go with that top, because it sounds quite fun the fruit salad sounds quite fun, I might look for a pair of jeans as well, maybe see if I can get a pair of jeans that would go with it.

H: anything else?

Group 4, Unexpected descriptive

H: out of these three, which of these do you prefer for the colour name do you prefer to present these products?

Int10: well I don’t like green fairy, that just sounds weird and I don’t really like the top.

H: would you like me to remove that?
Int10: yes please I like the ornamental poppy because I think that top, knowing my own style, I would wear that sort of top and it sounds really nice and it has got that girly connotation again and I would be more likely to wear that.

H: so we’re going with ornamental poppy?

Int10: yes, the only thing is I find it a bit confusing because it says poppy and I think of red, but then ornamental poppy sounds softer I find that description a bit more confusing because I don’t think it reflects the product it doesn’t mention pink or orange or yellows that I think that top is and ornamental the name is nice but it doesn’t reflect that top.

H: ok so how does that make you feel?

Int10: I’m a bit confused because I think based on my own style I would wear that top with jeans whereas one of my best friends I know she would wear that maybe with like a long skirt and boots or something, she’s a bit more trendy so the description she might prefer the description to me, but I find it a bit confused. I can’t place the product as easy now because I can’t thinking that maybe the fabric is more like a chiffon, something that I need to iron like a silk top not like a t-shirt sort of thing so its maybe more fancy than what I first thought it was.

H: so how does the fact that you initially said it was girly, does that make you feel any differently towards the product?

Int10: yes I think because it says ornamental I think it sounds really girly and really pretty and I can imagine how I would style my hair to wear the top and know that sounds ridiculous but that’s what I think but I think its making me confused about the colour, because above it says Pink and other the colour says ornamental pink, so I don’t know if its pink, I don’t know if its poppy. With the fruit salad one I could place the colour better.

H: anything else?

Int10: no

Group 5, Unexpected descriptive

H: out of these three, which of these do you prefer for the colour name do you prefer to present these products?

Int10: I like the forget-me-not blue

H: what drew you towards this one?

Int10: I like the name forget-me-not it sounds quite dreamy and I think because it is a dress as well it sounds really pretty and that I can think about the summer and a time I would wear that, if I was
going out on a date maybe with my boyfriend or something that sounds like a nice dress that I would wear.

H: the fact that it sounds dream; is that evoking anything?

Int10: yes because I’m thinking out for a date with my boyfriend and I’m thinking that would be really nice to wear if I was going out for an evening for a meal or something.

H: so it’s suggesting a wearing scenario for you again?

Int10: yes

H: and does that make you feel any differently towards to product?

Int10: yes it does because it’s the same as the one before and I know what I can wear that with whereas I don’t like buying things if I can’t think a time when I would wear that, whereas I can think quite clearly that will do for such an occasion and I also think that would be nice over the summer and it sounds kind of cool if I was at a festival cos it mentions in the descriptions that it’s a flower and the forget-me-not makes it sound like I can wear that to a festival or something.

H: would that be important to you?

Int10: yes because again I don’t have that chance to try it on and I don’t know what the fabric is like and then I think well if I know something that I can wear it to then at least I can buy it and try it on at home and see if it matches that kind of thing. it might be that it doesn’t suit me or doesn’t fit, but it would probably encourage me to buy it but then I’d still think that I need to decide once I wear that it still evokes all of that.

H: anything else?

Int10: no

Group 6, Common descriptive

H: out of these three, which of these do you prefer for the colour name do you prefer to present these products?

Int10: denim blue

H: what has drawn you towards this one?

Int10: because it’s the same dress as before its now confused me a bit because it says denim blue so now I’m thinking maybe its not what I thought, I can’t remember if it’s the same fabric as before.

H: it is the same as before, but the fabric is not actually denim, it is viscose.

Int10: right, that has confused me then because I think that is a denim dress even though although it does say denim blue and it does look denim blue but now I think the material is denim as well.
H: you can have denim that’s got the twill, but that isn’t
Int10: yes I know that’s obviously not but because it says denim, if I didn’t read the fabric type I
would expect that to be a denim dress when I received it.
H: could you describe to me that process that you went though to reach your decision about that
then?
Int10: ok well I saw the dress the first and thought it is the same as the one before but that I thought
ooo it is different now, it’s a different fabric because it says denim immediately and I didn’t read all
of the description first until we read it again and then I thought, oh denim blue, the colour is nice,
its the same colour (as the one before) and I was thinking whether the fabric has changed because
you can get variation of the same product because I know if I went into Topshop they might have the
same dress but maybe in 3 different fabrics and styles and then I thought oh maybe I wouldn’t be
able to wear it if I was going out on a date or for a meal because it sounds more casual than the last
dress.
H: so because it now sounds more casual it is suggesting a different wearing scenario to you?
Int10: yes I think I can still wear it to the festival but I might not wear it out on a date. That’s all if I
didn’t look at the material description.
H: is that helping you to reach a decision about how much you like the product or don’t like it?
Int10: yes it is making me not like it as much now because I’m concerned with how heavy the fabric
is going to be when I get it home it’s not going as nice.
H: so can I presume then that it is helping to decide whether it is suitable for you because you are
basing it on when you can wear it?
Int10: ah ha yes.
H: anything else?
Int10: no

Group 7, Common descriptive
H: out of these three, which of these do you prefer for the colour name do you prefer to present these
products?
Int10: Oh sage green is horrible; my Gran has got sage green wall paper. I’m going with that one
(magnolia)
H: ok so what has drawn you towards that one?
Int10: it reminds me of magnolia paint but I like that colour and I like plain cream tops so I instantly know kind of what shade of cream it is going to be, its not going to be like a dark cream or a really white cream, it sounds a bit boring so I almost think that if I buy that top then maybe I need to get a bright necklace with lots of colours on it because it doesn’t sound that exciting, it sounds kind of practical.

H: so how is that making you feel about the product?

Int10: I still like it because its practical but I feel that I would need to buy other things maybe to make it a bit cooler because I don’t want to be known magnolia Sam.

H: Anything else about that?

Int10: no

H: so what images did you say it was evoking initially?

Int10: it reminded me of magnolia paint and it reminds me of painting the bathroom so its not a very exciting or a fun time to be honest but I don’t know where I get practical from maybe it was practical because I was painting the bathroom at the time but that colour and the top seems quite structured and quite practical and quite straightforward so I think maybe I would need to buy something else with it or use some accessories because I think it needs jazzing up a bit.

H: anything else?

Int10: no

Group 8, Unexpected descriptive

H: out of these three, which of these do you prefer for the colour name do you prefer to present these products?

Int10: butter cream sounds horrible because it makes me think of being fat, it reminds me of having a fat day, and I would never buy a top that says butter cream, I still like the pink top but then the name of orange crème is nice, because I quite like orange cream sweets.

H: ok are you going with that one?

Int10: yes

H: ok, so what has drawn you towards this one?

Int10: again I keep thinking of sweets and a bar of chocolate, but yeah I just think of pastel colours and that doesn’t look like as yellow as I thought when I saw it previously because I think the orange cream sounds like pastel colour and it sounds quite sweet so I think of sweet kind of girly things.
**Int10:** no it’s all together because if someone says they, well if you think of cream you think of fondant but I think it is all wrapped up together so cream would be girly and pearly and the orange helps me think that it’s the pastel colour.

**H:** so it’s providing information to you about the colour because it is suggesting it is a pastel version of orange?

**Int10:** yes because if I took away cream from the name, I would like that is more orange than what the description is with the cream because the cream makes it sound like it isn’t a bright orange so it isn’t going to sound a bit mad but then if it was orange I would be a bit scared because although I like orange I would only wear it as an accessory and not as a full top. I do own an orange purse, well its tangerine, but as this is orange cream it is a bit more subdued so I would be able to wear it more.

**H:** so it that helping you to make a decision about it?

**Int10:** it makes me like the product more, and that’s being totally honest because I don’t think it is a bright as maybe I first thought because if I took the description away it looks really bright but then the colour name helps me place that colour better with in the spectrum of oranges.

**H:** would it make you spend more time looking at the product or considering the product?

**Int10:** yes, I think it would be it would need to be that the colour description is in large text so it would need to be that size because with the fabric types I don’t even bat an eye lid as to what it is.

**H:** anything else?

**Int10:** no
Interview 11

Group 1, Common

1. H: which out of these three colour names do you prefer for any of these products?
2. Int11: what do you mean?
3. H: which do you prefer for these products?
4. Int11: I probably like the simple names, like fiesta red I don’t know, so I probably like blue or orange.
5. H: yes ok, which one?
7. H: so you said you liked it because it is simple, any other reasons that drew you towards it?
8. Int11: I don’t know, maybe its because I like the dress.
9. H: right ok, so the fact that you said it was simple, does that have any value or meaning to you?
10. Int11: I don’t know but when I am shopping online like, with the fiesta red one there is always so much information on the page that I kind of like it as the colour is blue and the price is there and (its)
clear.
11. H: so would you say is it was clear would you say that is helping you with your shopping?
12. Int11: yes
13. H: could you explain that if you can?
14. Int11: just that it makes it by having a simple explanation of it, I don’t know but it kind of like makes you understand the product better quicker.
15. H: would you say that is important to you if you were online shopping?
17. H: could you describe that? Or how you might use it? If you had information that made you understand the product easier like you said, could you explain what you might do with that information and how it would make you feel?
18. Int11: it would make me feel, if I thought I had all of the information about the product and it suited me it would probably make me more likely to buy it, but also if I had all of the information clearly I could compare it to other products more easily as well.
19. H: anything else?
20. Int11: no I don’t think so.
21. H: don’t worry, there are no right or wrong answers.

Group 2, Unexpected descriptive

22. H: which out of these three colour names do you prefer?
23. Int11: probably rose petal cream.
H: ok and what has drawn you towards this one?
Int11: well its quite a pretty name.
H: anything else?
Int11: well I don’t know, maybe it’s because the names is quite attractive, it makes you think that the top is quite pretty as well.
H: would that be important to you that you can relate to the colour name with the product?
Int11: what do you mean by relate?
H: you can see how it might have an effect. Ok did you say that it changed your perception of the product? Or is it transposes itself on to the product?
Int11: yes I think it is a bit, I don’t know why, its because its quite a pretty thing and it puts the idea of prettiness in your head.
H: could you explain that a little bit more?
Int11: yeah it’s kind of just like, maybe the theme of the name maybe could connect it a bit with the top.
H: does that make you feel differently towards the product?
Int11: yes I think. Well I’m not sure actually, I don’t think it would, well I don’t know if it would make me more likely to buy it or not.
H: does it do anything? Not necessarily buy it because that is a big step to make that investment in the product but do you think it might make you do something else, like maybe look at it for a bit longer? Or compare it to other products?
Int11: yes I think I would, having a name like that which is a really attractive name might make me like it a little bit more, just a little bit.
H: anything else?
Int11: no.

Group 3, Common
H: which out of these three do you prefer?
Int11: just cream, the pink one I don’t like at all because its not a colour.
H: ok, why do you prefer the cream one?
Int11: because again, it is simple and clear. I want to information straight away and that gives me the information straight away.
H: yes, why would you say that’s important to you to be able to access the information really easily?
Int11: probably because when I am online shopping I feel like I want to do it quickly, so I can look at as much (products) as I can as quick as possible. And maybe lifestyle because I am quite busy so when I am shopping online I want it to be quick and easy.

H: if that does happen how does that make you feel?

Int11: what if I have something that is quick and easy?

H: yes.

Int11: well probably like, I would like the retailer a lot more if they designed it so it is easier to use and all of the information is clear and quick. And I’m probably more likely to return to it.

H: so that makes you feel positively towards the retailer? So you value you retailer more?

Int11: yes.

H: would that change the way you shopped on that retailer?

Int11: what do you mean?

H: for example, would you shop there more often?

Int11: if it was easy to use and I liked it and it and I liked the products on it, then I would definitely use it.

H: anything else?

Int11: no.

Group 4, Common descriptive

H: which out of these three colour names do you prefer?

Int11: scarlet red.

H: why do you prefer this one?

Int11: well it stood out to be, it was a bit more bold then the other ones.

H: ok could you explain that?

Int11: I don’t know I guess because scarlet red is quite a bold colour, it just jumped out at me compared to the other products, I don’t know but I think they seemed to fade into the background.

H: so, is it important to you that a product might jump out at you?

Int11: I think it depends what I am looking for, if I am looking for a dress for a special occasion then probably but if I’m just looking for basics then no really.

H: so, do you think that it inflicting itself on your perception of the product in anyway?

Int11: yes I think it would because scarlet red, the word scarlet is sexy and then that makes me think the dress is a bit more sexy and when I picture it on me, I picture me being all dolled up, but if it was just red I don’t know if it would be as effective. I think scarlet is an emotive word.

H: does it help you imagine yourself wearing it?
Int11: yes that word makes me, I know this sounds weird but that word makes me picture what my
hair and makeup (would be like) and what accessories I would have with it.

H: so do you think that is making you have any positive perceptions towards the product?
Int11: yes because if I just saw it would make me think that that's just a normal dress, but with
scarlet red because it has got that word on it, it makes me think of it actually on myself and me
wearing it and it would make me consider the product more I think.

H: ok anything else?
Int11: no

Group 5, Ambiguous

H: which out of these three do you prefer?
Int11: probably sunset.

H: yes? Ok, can you say why?
Int11: its sounds really weird but when i see the colour being sunset I think of wearing it like and it
makes me think of me wearing it.

H: so, could you explain that a little bit?
Int11: yes well I think like sunset is quite a pretty word and the top is quite pretty as well, I don’t
know if it just had orange next to it I think I would write it off straight away, I think I would be more
likely to not really look at it. But and then, I don’t know why but the sunset because it is like a
daytime of day and that is an evening top, it makes me think of wearing it in the evening.

H: is it important to you if you were online shopping to be able to imagine yourself wearing it?
Int11: yes I would say so.

H: could you explain why that might be important?
Int11: I think that when I look at products online I go through them and I think would I wear it, would
it suit me and all these things and then I write off the products that wouldn’t and then look at the
ones that would.

H: why is it important to you to have a think about whether it would suit you or whether you would
be able to wear it if you have got and occasion to wear it?
Int11: I think because I wouldn’t want to buy anything that didn’t look good on me or I don’t know, I
don’t really know how to answer it.

H: does that make you feel any differently towards the product?
Int11: yes definitely, it makes it more appealing to me.

H: why is the fact that it might be more appealing to you be important if you were online shopping?
Int11: if something is more appealing to me then I am more likely to buy or even compare it to other things or put it in my basket or leave it but it would make me consider buying it more.

H: going back, did you say you can imagine it and then decide whether it suits you or not? does that help you to make assumptions about the product or what you would do with the product next?

Int11: yes, like that, I don’t know whether that makes me think of wearing it in the evening and then makes me think of going out with my friends and have a good time. So its like the positive connotations of it.

H: anything else?

Int11: no.

Group 6, Common descriptive

H: which out of these three do you prefer?

Int11: this one (denim blue)

H: ok what has drawn you towards denim blue?

Int11: it’s because I think the dress is denim and by having it as denim blue it makes it more clear to me again and it makes the shopping easier.

H: so because it’s simpler,

Int11: its more clear. If I looked at that dress I would wonder if its denim but then by having it in the name it saves me from having to look for it (information).

H: could you explain why that might be important to you if you were online shopping?

Int11: again just because I like having all the information really clearly and easily accessible to me. And I can have all of the information in front of me and not have to search for it and its easier to compare to other things

H: the fact that you find it easier to compare to other product, would that be important if you were filter down products that you might buy?

Int11: yes

H: could you explain to me how it might be important?

Int11: yes if I’m looking at retailers that have lots of different things like ASOS loads of the same things in a different colour or slightly different things, quite often I will put the ones I fancy in my bag and I think will go to the bag and look at them and decide which ones I actually want to buy and then discard them like weed out the ones I don’t. so its like when the information is clearly next to them so when they’re in my bag its easier to decide which ones I actually want.

H: what if all the information wasn’t there?
Int11: I would be a lot more reluctant to buy or to consider buying it. Because I wouldn’t want to go through the palaver of ordering it and it not being what I think it is and having to send it back.

H: ok and what if all the information is there?

Int11: then I think I would look more positively towards it and feel less hesitant in buying it.

H: if you were feeling hesitant, what would be the things that you were troubled if you were online shopping?

Int11: not have enough information, not having a clear returns and deliveries policy and if I thought that I could get it cheaper elsewhere, yeah things like that really.

H: so because, with this being called denim blue and you can easily recognise that information so it makes it easier to compare between other products, so that like reducing those things that cause hesitations, is that right?

Int11: yes, I like it because it is descriptive of the colour but also of the dress.

H: anything else?

Int11: no

Group 7, Common descriptive

H: which out of these three colour names do you prefer?

Int11: magnolia.

H: what has drawn you towards this one?

Int11: because it makes me think of flowers and again its like a pretty name.

H: so the fact that you think of flowers, how does that make you feel?

Int11: I guess it makes me think that the top seems prettier again and even that it might smell nice. Admittedly that does attract me to it, because that is an attractive name but also the downside is that I don’t really know what colour magnolia was, if it wasn’t next to it, so that might be a little bit confusing.

H: are you saying that the colour of the product in front of you is helping you to know what the colour of a magnolia flower is?

Int11: yes.

H: it should be the other way round. Am I right in saying you thought it made the product seem more attractive?

Int11: yes because it made me think of flowers and freshness and things.

H: anything else?

Int11: not that I can really think of.

H: does that help you to know the product a little bit better as you’re imagining these things?
Int11: yes I guess it makes me just think its adds an added dimension to my thoughts about the product instead of it jus being cream, maybe that word as it means a flower at the same times it does make me think of flowers so its adds that to it. And that does make me feel more positive towards the top?

H: do you think influence you if you were online shopping?

Int11: no I think so actually, that would make me worried, because I wouldn’t know what colour the magnolia was and I would be worried with what colour I was getting.

H: does that conflicting with you in anyway?

Int11: yes because I like flowers, but I wouldn’t know what colour this was if I was buying it. I like the name, if it was rose and the product was pink or something.

H: so you definitely like the flower associations?

Int11: yes.

H: anything else?

Int11: no

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**Group 8, Unexpected descriptive**

H: which out of these three do you prefer?

Int11: orange cream.

H: why have you chosen that one?

Int11: I picked that one because the other two I didn’t consider them real colours, I guess, and also like again it sounds attractive and I guess it is more appealing that name.

H: so is it important to you that it makes the product seem more appealing?

Int11: yes I would say so as long as its got like the orange in it so you know what colour it is and then this adds (crème) that attractiveness to it so I like that one. Because it is descriptive of the colour, it is quite clear what colour it is but also it makes it seem attractive.

H: is what way, can you describe how it makes it seem more attractive?

Int11: I don’t know really, because it is quite a pretty term; the colour and it makes the top seem prettier as well.

H: so are you having any thoughts about it? Or are you imagining anything?

Int11: I don’t know why but it doesn’t make me imagine it on myself, I think maybe its because I don’t relate to the colour really, but I like the colour and the colour name, but maybe because that term doesn’t relate to my life in any way, it doesn’t make me think of that top being on me.

H: yes because you wouldn’t really want to go out looking like an orange cream. Anything else?
Int11: it does give me the information I want about the product that it’s like orangery, which is what I like.

H: could you explain that a little bit?

Int11: I think what I like is that like red scarlet or orange cream it makes it more attractive but also the colour is in there, it’s not just magnolia because I have no idea what that colour is so that would put me off it. So I like the combination of knowing the facts of what the colour is and also having a nice describing word to make you associate with the product.

H: the fact that it is describing the colour by putting orange in it, is that important to you?

Int11: yes, so that I can get the information which I want to have clearly and quickly.

H: and why is it important to it is quick and clear?

Int11: so I can find out what I want and when I want it and if I want to make a purchase I can do it as quickly as possible or if I want to just have a look I can see what is out there and I will be able to do that as quick as possible.

H: and why would you say that is important to you?

Int11: because I feel like I have got a busy lifestyle and I feel that I want to, when I’m online shopping, I don’t want to have to send stuff back and spend ages doing it so I want to quickly know what is there and what is the best for what I want instead of having to trawl through and find out what the information is and things.

H: anything else?

Int11: no.
Interview 12
Group 1, Ambiguous

H: This is the first group; please pick the colour name you prefer the most to represent these colours.

Int12: Fiesta Red

H: Why did you pick this one? What drew you towards it?

Int12: It sounds more striking and it’s just a bit more detail than the other ones so it just made it more appealing to me. It made me think so fiesta cars that can be red, I don’t know why, it’s quite random.

H: so the fact that it has more detail, do you think that would be important to you if you were online shopping?

Int12: I think yes because often photographs of images cannot always be the same when they are delivered they can sometimes be different. So the fact that they have gone to a bit of detail with it almost make it sounds more appealing. I’ve had this experience before not with clothes but I’ve bought something of amazon that is supposed to be a certain colour but ends up being a different shade. And if it’s just called blue its sort of like it could be any colour, I could think it was going to be dark blue but it could come light blue so when its more detail I could feel like it’s a bit more specific.

H: the fact that is more descriptive adds more detail? How would that be important to you if you were online shopping? And how would you use that information?

Int12: I’m not sure, if I was maybe looking for a red dress and I was on different web sites looking at different ones and they all just appear red to me on the screen it would make me perhaps probably more, well I’m not sure the fact that it is more descriptive makes me think that it’s not going to be a standard red it’s going to have something about it, maybe that’s a bit different or erm yeah.

H: so is that related to the fact that it is a bit striking? The first thing you said was that it was striking.

Int12: yes I think it does relate to that and it also perhaps not I’m not sure, but it might suggest something about the actual style of the item as well. Like the fact that it is red erm but fiesta red makes me think of festivals almost like a kind of party, it makes it seem more appealing and more different to standard red.

H: yes, there are no right or wrong answers, so whatever pops in your head just go with it.

Int12: ok

H: so your sort of suggesting there, I think you’re going in the direction of suggesting something about the style of it, could you explain that a bit more?
Int12: just that it's not like a name I would hear a lot to describe a colour, perhaps I'm used to just hearing red, blue, green, but the fact that it has these connotations of fiestas I just think its almost like a party celebration which might suggest how and when I'd wear it. Because I'm not sure, if it was a cardigan for a daytime, if that was called fiesta red it probably wouldn't make sense to me, it would be a bit like why is it called fiesta, whereas it makes sense to me if its relating it to the product it is, it would be something that would be partyish.

H: *does that help you to get to know the product a little bit more?*

Int12: I guess yeah, like I said it would have to. If I could see its fitting I would see it as a dress so I think ok it does fit in with it and it does make me almost might give a message for what the dress is intended for it might be saying it's not just a day dress, it's a dress that you can wear out and it's a dress that you can go to a party in as well.

H: *so helping you to think of a time when you could wear it?*

Int12: yes

H: *would you say that that would be any way important to you if you were online shopping? If you had a good impression of when you could wear the dress? Would have any value to you?*

Int12: perhaps, but maybe not hugely because I'd usually be looking in the first place because I usually go on and think right I want a cardigan or right I want a dress and when you've got a sea of images when you first click on dresses and you've got all of these to choose from. often especially when there isn't much detail it can be the colours that jump out at me, and it might make me think that that looks nice and if its next or if its next to a colour I can see a yellow one next to a red one and I might oh that's a nice shade or something like that so that would be another thing. But I'm not sure that answered that question.

H: *so, going back. If you could imagine this situation where you can wear the product, you mentioned fiesta which is like a party and you're imagining that dress being in that place, is that helping you to envisage the product more.*

Int12: what by just knowing the colour?

H: *by imagining the dress in that setting because you said it.*

Int12: yes I think it does it gives more of a feel for it, you can imagine yourself in that sort of setting, especially when you've got an occasion coming up if you've got a wedding or something. You can always think and picture yourself in that setting and I think it does add to that.

H: *is it important to you that a product is striking If you are online shopping?*
Int12: yes I personally don’t tend to buy basics online I usually have to see something that would jump out at me, and again when there are so many to look at on a home page or as I log in or something and its advertising different things I am quite drawn to the boldness.

H: would you say that...what would you do with that if you saw something that was striking online?

Int12: I would click on it and have a look and erm yes just look at bit more in to it. Especially online shopping, I know this is to do with the colour but I often like to look at what it is made of because you can’t see or touch it so I’m wondering if its acrylic or is it wool, that sort of thing.

H: so could I say you consider you would consider the product in more detail?

Int12: yes it would make me do that. I’ve not bought that much clothing online and I’m always still quite wary about the risk of it and then having to wait and then sending it back.

H: would that make you less worried about the risks, if you could have more information about the product?

Int12: yes I think the more information that is provided then the more I can feel like I want to get it (product) especially if I have been in the store and been disappointed because it’s not been there or not in the size I want and then it’ll make me even more willing to get it.

H: anything about that one?

Int12: nope.

Group 2, Unexpected descriptive

H: the next three, which of these three colour names do you prefer for these products?

Int12: I’m drawn again to tomato red.

H: what has drawn you towards this one?

Int12: I think because it is unusual name for a colour especially clothing item, I’ve not seen it before so it’s just made me curious really, that’s the main thing.

H: ok so this curiosity, how would it manifest itself if you were online shopping?

Int12: I think, well I’m not sure I wouldn’t see the name of it until I’ve clicked on it properly so to me it would just be red (until I’ve clicked) I’m maybe a bit confused as to what it suggests, I’m not quite sure because you can get all sorts of shades of tomatoes as well so its almost a bit like what is it suggesting.

H: so does it make you think about it more?
Int12: yes it’s just an usual name, its perhaps something... I’m trying to think of where I’d expect that
description maybe paint for decorating I would perhaps expect a name like that but for clothing I
wouldn’t really know what it means.

H: so is it helping you to know the product more? Or the colour of the product more?

Int12: not really no, I’m just drawn to the name because it is interesting not really to do with the
colour or the shape of the product, its just the name that is striking.

H: does that make you have any different perceptions about the product? Before I asked you if it
reflected on the product but is it making you have any positive or negative perceptions about the
product?

Int12: not really because I still can’t almost see it on the product, that makes sense, I still find it quite
unusual it’s not really making me feel any more drawn or pulled away from the product it is just
making me more curious really.

H: anything else?

Int12: no

**Group 3, Ambiguous**

Int12: Wild blue yonder

H: I hadn’t even asked the question!

Int12: I like wild blue yonder

H: what has drawn you towards wild blue yonder?

Int12: it’s an interesting name and its put the colour in to a context it’s not just wild blue, it is wild
blue yonder.

H: could you explain that?

Int12: yes, it just sort of makes it seem more like quite a free colour. Say the yonder aspect of it
seems quite erm, I’m not sure of the best way to describe it, but just quite free and well I don’t
know.

H: well is it evoking any images? Is there anything visual going on?

Int12: it makes me think of like a country field and somebody walking through it and especially
seeing the colour that has been used to represents it makes me think even more of a country feel.

H: and is that impacting on your perception of the product?

Int12: yes, it’s just making it err... I don’t know. It almost suggests maybe what it is going to be like, a
day time sort of thing you could wear and it almost, if this was a name for a body con going out dress
it wouldn’t feel right, whereas the style of this, the floaty style the almost looseness of it really fits in
well with the description as well almost fits in with the idea of freeness and the country.

H: so, that fact you can imagine it, its suggesting that it’s a product for the day, do you think that it
would be important to you that its suggesting to you know when to wear the product, if you were
online shopping?

Int12: I think online yes but I think from just seeing the image myself, I could maybe make a personal
decision on when I would wear it, but yes perhaps its more the style that’s saying more to me than
the colour, in terms of when I would wear it, that sort of thing. It does have this suggesting this like
freeness, daytime feel to it.

H: are the images you’re getting about the freeness and county feel and fields and stuff, is that
enhancing how you feel about the style or the product? Or is that reinforcing that mental image that
you are getting about the style?

Int12: yes it’s just adding to that really and giving it more, and I also imagine the fabric to be really
light and to be quite not heavy. Its making me think about wild blue makes me think that it wouldn’t
be a heavy fabric it would be something light and light weight.

H: so is important that you are getting extra information about the product that might not be written
down as it is giving you mental images and your imagining and your thinking about running through
a field and the product is going to be light weight. Do you think that’s important to you to have these
read in between the lines pieces of information?

Int12: yes at the time I wouldn’t necessarily think to myself oh well the name has sold it to me now,
but I think on reflection it does affect how I see it. Without reading the name I can look at that and
think well that’s something I can wear in the day time and I kind of get a feel for what the fabric may
be like, but that (the colour name ) is adding to it and making it more, it’s not necessarily the main
thing, but seeing that description makes it, well if that was just call blue, I can see that its blue and
its making it more. It’s like they’re (mock retailers) trying to tell me a bit more about it, because I
can’t see it it’s like they’re trying to explain it.

H: so does it help you to get to know the product more then?

Int12: yes in an online context it does. You understand what it is better.

H: is that important to you, if you were online shopping? Is it important that you fully understand the
product before you make a purchase?

Int12: definitely and I think especially price wise especially if it high price as I would feel that I need
to be sure about it.
H: so how would price affect it? How would price affect your expectation of information?

Int12: well I often tend to find myself especially as I am online shopping and I am always looking in the sale section first and I look at what it was (price) and what it is now (price) as that can be an indication what sort of thing to expect. But I would say price plays a bit part for me, I often, if it is maybe above £30 I would probably think I will just go to the shop and look for it because I would rather be sure about it and be able to try it on and see what the fit is like rather then wait in and have to send it back if it’s not (what I want) where as if it was perhaps so highly priced I feel a bit more willing to just give it a go to see what it’s like.

H: and how does your level expectancy about the information relate to the price?

Int12: I think if it was a higher price I would expect more to be said about it. And I think I would expect more details to be there if it was a higher price but necessarily.

H: would it make you feel more comfortable about making a higher purchase if there was more information?

Int12: yes I think it would, things like being about to see what the fabric is and how it can be washed and how it needs to be looked after and little things like if it has stretch in it and if it has zips in it, things like that, because it makes you think if it was something you’d wear before you purchase it.

H: anything else?

Int12: no

Group 4, Ambiguous

H: which of these three colour names do you prefer?

Int12: green fairy

H: why do you prefer green fairy?

Int12: again its different it’s not something I’d expect to see as a description so it would make me curios and it makes me think of Tinkerbelle for something reason because I think of wearing green and her wearing green.

H: anything else?

Int12: no

H: ok how does the fact that it’s different and you didn’t expect it influencing you about the product?

Int12: erm well with the image with it wouldn’t necessarily, well if I was to see green fairy I think it would be more vibrant and not so soft I’m not really sure why I would just expect it to be a bit more of a vibrant tone. Sorry what was the question? Does it change my understanding of it?
H: yes or how does it influence you?

Int12: well I don’t know it doesn’t necessarily seem to me like a description for a colour, because I can’t see green fairy and think oh well it’s that colour, I’m thinking would it be right? Would it be sparkly? Probably as it’s a fairy. So it doesn’t necessary do that much in terms of helping me understand the colour that well. It’s not telling me that much about the colour. It’s more that the names is striking and make me interested.

H: so it makes you interested, is that making you spend longer looking at the product?

Int12: perhaps. But it doesn’t have that much impact on me, it doesn’t seem to tell me that much I think I would have to look at the picture and decide for myself, it doesn’t seem to be telling me that more about it, because a fairy isn’t a particular colour it doesn’t make me think any more about it, if it was called something like a green pepper then I can associate it with a green pepper, a fairy could be any colour, but I think Tinkerbelle. But I can’t really relate to what it is suggesting.

H: so the fact that you said Tinkerbelle is that giving you any extra information about what the product would be like when it arrives.

Int12: it would make me think of a floaty style almost, like a loose fitting type of top and again seeing the image enhances that idea and again I’m thinking there’s something sparkly on it, I don’t know but it tells me there is something sparkly about it.

H: so it’s not necessarily providing much information about the colour but for you it is providing more information about the style or the nature of the product?

Int12: yes.

H: is that easing any hesitations you might have about shopping online?

Int12: I wouldn’t say it’s changing my reservations but it’s like I would see that and make my own judgement on what colour that is, but if I’d seen fiesta red and I would think it is telling me what it is for. Whereas when I see this I think that it doesn’t tell me any more about the colour, I would just look at that and decide myself, I look at that and I don’t think I’m getting that much instruction from that description.

H: ok so is it helping you to get to know the product more in any way?

Int12: not really other than suggesting the style. To me this is almost like the name of the product (rather that the name of the colour) I know that may seem a bit strange but it would always be this is the green fairy top rather that it being a colour it is telling me about it, to me I would look at the and think that it fits cos it’s got this kind of floaty arm thing about it and it does make it seem more like a fairy top but it doesn’t tell me anything about the colour.
H: ok, anything else?
Int12: nope.

Group 5, Unexpected descriptive

H: which out of these three colour names do you prefer?
Int12: this one (forget-me-not blue)
H: why do you prefer this one?
Int12: its appealing and it just makes it sound quite different, the fact that it is forget-me-not makes it sound like it I something unusual almost and it’s a special blue rather than a standard blue. It has a friendly sound to it, it makes the product sound nice.
H: so it’s making the product sound nice?
Int12: yes its again, I can see the image of it and it is something that I personally like, if I was to see the image first and then the name it would make it more, well give it this friendly feel about it and again relating to the style its giving it this kind of like almost like its an occasion wear but a relaxed occasion, it gives a relaxed feeling as well. Even though I wouldn’t necessarily relate forget-me-not and blue, I just see forget-me –not as the saying, together it has made the blue sound more appealing.
H: so is that providing you with more information about the product?
Int12: about the product yes, its doesn’t tell me that much more about the blue, its not really. Well I don’t know, it does make me think of a deep blue, but maybe that is because I can see the picture. Its not like a wishy-washy pale sort of shade, I think its quite a bold colour. And that relates to the style as well as it makes me think that it is something that is a bit different. And by seeing things about the detail as well its makes seem more than a standard dress and its got something different about it.
H: is that something different a positive different or a negative different?
Int12: to me, it’s a positive difference.
H: so how is it important to you that it might be providing a bit of colour information?
Int12: I’m not sure, the more I look at it, well I know I said bold originally but I’m thinking like a worn effect to it, its making it seem like a friendly item of clothing almost like an old friend, perhaps, almost like a deminy worn type of material perhaps, that is not pristine condition it almost makes it sound like the product is almost like a crinkled effect like its not been forgotten about but its still something you’d wear.
H: is that the part that is making you feel more positively towards the product?

Int12: yes, it makes it sounds like its like a trusty dress that you can always pull out and use at different occasions that sort of thing.

H: if you saw that when you were online, would that make you behave differently towards the product? If you saw would you spend longer looking at it?

Int12: I think it would make me stop and it would probably make me stop and think, whereas originally I just thought it looked bold, but the more I looked at it I could see different things, so yeah it would grab my attention.

H: what would you do once your attention has been grabbed?

Int12: I would look more at the product and more in to the detail because I’ve got this idea now that its got this, is it going to be like a vintage stone wash type of thing, so I would want to look more at the detail and the fabric of it, and how I’d care for it and that sort of thing.

H: would that facilitate you to buy the product, if it ticked all of the requirements that you were looking for? Would you be then able to put it in your bag and purchase it?

Int12: yes I think it would.

H: anything else?

Int12: nope.

Group 6, Common descriptive

H: which of these three colour names do you prefer?

Int12: denim blue.

H: so why do you prefer this one?

Int12: straight away I would see that as a dress, I have had a few denim dresses in the past so it says to me that it something that I like and I know that I am comfortable in it and that sort of thing so straight away if I saw the description for the colour of a dress I would be drawn in, like wise if friends saw it as they know that I like denim and I like it in a dress it would interest me straight away.

H: could you explain that a little bit more in more detail? if you saw it as a product on an online retailer what would you immediately think?

Int12: I would immediately click on it. And want to look nearer and see what the details are, that sort of thing and I would perhaps be a bit more, well because I have had denim dresses before I just almost think that it is a style I already have, it would make me interested in it. Even though I’d have
to think do I really need another one, it just sort of makes me want to look at it and see what style it
is.

H: *is there something that you think about before you look at the details? Is there something you
think before you do the action of looking in more detail?*

Int12: I think I would probably think what sort of denim is it going to be and I think.

H: *would you think it is familiar to you?*

Int12: yes and I think denim is something that because it is denim and blue, I know what denim is
and I know what blue is, so it is very clear. Its either going to be one shade of denim or the other it
isn’t suggesting it is going to have sparkly bits on it or anything like that it is quite plain. Despite the
fact that when I look at the dress and I see its got detail, because this almost suggests plain, just a
plain denim item but then its been made a bit more decorated I guess, which I perhaps wouldn’t
expect to see this name initially but yeah.

H: *does that help you to know the product more?*

Int12: maybe not because denim is something I am so familiar with it would make me just think that
I would have to see any image of it or I would have to look at what the details are on it and what
cuts it is and stuff, the name itself wouldn’t necessarily.

H: *does that not tell you some more information about what colour it would be or something else
about the product?*

Int12: yes maybe if some of the detail on the dress was in the colour, so maybe if it was crochet
denim blue that would make me think that it is going to be detailed it is going to have some fancy
about it, rather then just the standard block denim. But the thing I like and I guess in this context is
the denim blue in the dress. Denim is usually expected in jeans and perhaps shirts, but its not
something that’s as common in dresses, it makes me think that it’s a bit different and a bit unusual.

H: *does that make you more intent to look at it?*

Int12: yes because it is on a dress it makes it more unusual so that makes me more interested rather
than it just being blue.

H: *so does that help you to make a decision about whether you like it or whether you are going to
move on, the name and your associated thoughts and how that is represented on to the product or
inflicted on to the product. You said it is more interesting and familiar because you’ve got similar
products and it makes you look at the details. Would that make you have any behaviours or
perceptions towards the product?*
Int12: I think it has a positive perception. The fact that I have seen denim blue and I get to learn more about it as I see, it’s had a positive impact and it is giving me more of an idea. So it is something I perhaps feel I would be more likely to go for.

H: could you explain go for?

Int12: to probably even buy or perhaps send a link of it to my friends or my mum and say what do you think of this? That’s another thing I can do on the internet, you know I don’t just go home and describe it I can show them it. And my mum might point out, that there is no point it getting it because it isn’t machine washable.

H: ok anything else?

Int12: no

Group 7, Common descriptive

H: which out of these three do you prefer?

Int12: Peach

H: ok what has drawn you towards peach?

Int12: well straight away peach has connotations of the fruit and the softness, so straight away that tells me it is going to be made of something soft and like a gentle fabric perhaps, so it’s like telling me about the fabric more than anything more than the colour, as I’m thinking of textures and materials.

H: is that all providing information about the product then, it’s not physically there verbally but it’s there?

Int12: yes it’s telling me about the product. And because I can see the shape of it as well, I can imagine it to be soft sort of thing.

H: so is it important to you that you have lots of information about the product in different formats that you can visualise in your mind or are verbal? Would that be important to you if you were online shopping?

Int12: yes definitely online because I would want to know about the product, because it looks to me that it would be comfortable but if it came and it was in a think coarse fabric that was itchy I would feel like I wouldn’t have expected that because the name is telling me that it is soft, yes if peach was a descriptions of a denim jacket, to me that wouldn’t make sense, because to me that doesn’t given connotations of a rough thing because it makes me think of a soft gentle fabric.

H: so that helping you to make a decision about your product if you were online shopping?
Int12: yes.

H: what decisions would that lead you to? What different types of decisions could that lead you to?

Int12: as in would it make you want to buy it?

H: well can be. The fact that you have got a lot of information there, not necessarily that it is called peach, but because it is called peach it has made you feel all of these different things about the product as you can imagine it is going to be soft, that’s giving you a fuller array of product information. So it’s like having all of the product information, would that help you make a decision about purchasing the product, or spend longer considering the product or sharing the product?

Int12: perhaps yes I think because I can straight away build up my own understanding of what it is. I wouldn’t necessarily say it would make me buy it straight away I would have to be sure about other factors such as the style and the price and the availability to check it is in my size. I am more drawn as the colour appeals to me more but that would be my first thing but I would have other factors that I need to think about. Like the style and the cut, that sort of thing.

H: so the fact that you know the product more, does that facilitate your decision? Obviously you need to know other things, but the fact that you know a bit more now, does that help you to make a decision?

Int12: I think so yes. Although I’m not necessarily, because peach to me is telling me not that much about the colour more about the texture and the feel, so it’s not necessarily making me feel all that well understood on the colour, because when I look at that I think orange, so it’s not telling me all that much about the colour, I’m not getting a full impression about the colour, but it is making me think that it is a nice soft blouse rather than the colour, but then I guess in this sort of thing, whilst it’s not necessarily a colour I would go for it is making it sound comfortable, it is making it sound like it is something that is easy to wear.

H: and would that be important to you if you were looking for a product, that it is comfortable to wear?

Int12: yes, that’s quite a big thing.

H: does that help you make a decision about the product?

Int12: yes I think that why I prefer sometimes to go into a shop because comfort is quite high up for me (in importance).

H: ok you said it’s appealing, does that make you feel more positively towards the product? The colour is appealing, does that transcend to the product?
Int12: yes I think it complements this texture that I’ve built up in my head. I’m seeing the colour of it as this texture and I can imagine feeling it and that sort of thing, so yes.

H: anything else?

Int12: no.

Group 8, Common descriptive

H: which of these three colour names do you prefer?

Int12: flamingo.

H: ok why do you prefer flamingo?

Int12: cos straight away I think of a flamingo and the colour of it which doesn’t seem to vary that much and I can just picture that colour and seeing the image emphases it and confirms it to me as I think that I can just imagine that. But mainly because I think of the animal and I can have me understanding of it.

H: ok so it’s gives you more understanding of what the product is?

Int12: yes

H: so does it help you to get to know the product more?

Int12: not necessarily because it’s not really telling me anything. Because its flamingo it makes me think of the animal its doesn’t tell me anything about the style or cut or anything like that it doesn’t really tell me anything about what the product is going to be like, its just a colour.

H: but that’s quite an inherent part of the product?

Int12: well yes.

H: so would you say it is providing you with good colour information?

Int12: I think so, yes because when I think of a flamingo I can just picture this colour this sort of pinky shade and there is not much variation in it to me I can just imagine it, so if I saw that as a description in a product I could almost picture it on whatever product it was, I could just picture it on that product. And then the (product image) just confirms it for me, as that’s how I would have imagined it.

H: would you say that it is important to you that you can quick access that in your mind’s eye, knowing that’s what colour a flamingo is and that’s what colour the product is, is it important to you that it is quickly relatable?

Int12: yes, in other contexts the colour has suggested to me something about the style of the product; whereas here it has told me nothing about the style of the product at all it has just told me
about the colour. So I think as soon as I saw that product and I could see it was shoes or something or a scarf I could quickly relate the two and picture it. If I hadn’t seen this picture now I could have my own idea of what this t shirt would look like.

H: would that be important to you if you were online shopping, that you can quickly get at that information?

Int12: yes and I think sometimes when there is the option when I’ve seen a pair of shoes that you can get in white, black or brown I guess maybe when it is that straight forward I can always think that I would know what that colour would be because I have seen a style that I like so I know I would go for it in that colour. If it was flamingo I would know I would imagine that (the colour in the image of the product) but in an online context I feel a bit more worried that their idea of flamingo might be different to mine. What if its not the shade I am picturing, but by them giving me a picture of it its making me realise what they mean by it is the same as what I mean by it. They might have a different interpretation of it to me.

H: yes I see what you mean, so the picture and the word itself together is making you know what they think flamingo is?

Int12: yes. If you could get this in black and white I would not need to see a picture of it because I would just be able to think it is black or white.

H: well I suppose that’s the same with any other colour then, except black or white you have to use your judgement.

Int12: yes to imagine what it is going to come out as.

H: so would that help you if you were online shopping? You’d know what the colour is so you can tick that and then next you would need to evaluate the style and the fit?

Int12: yes I think it would help me. I think maybe if I saw this on a page with loads of them I would have to click on that because I thought it was a nice shade but then when I saw it was flamingo it would confirm to me that it is that shade and I would be a able to picture it better.

H: so picturing it, does that facilitates you in making decisions about the product?

Int12: yes and I think picturing it on as well and thinking would that suit me, think if it were to have like capped sleeves where they are tight I would know that I wouldn’t be able to wear that or if it had something on it, I would have to able see it and picture myself wearing it and think a) would it suit me and b) would the colour go with me and then would the style it and that sort of thing.

H: so being able to picture you wearing the product, does help you make a final decision about the product?
Int12: yes I think definitely with clothes. And again asking opinions of others and sending it to people and asking them what they think of this and them saying of yeah it would (suit) or no. as it is difficult to know if it would look right or not.

H: yes it’s always nice to have other people’s opinions. Anything else?

Int12: no.
Interview 13
Task 1
Group 1, Ambiguous
1  *H:* which of these three colour names do you refer for their respected products?
2  Int13: fiesta red
3  *H:* yes? Ok, so what drew you towards the fiesta red one?
4  Int13: the other two are just quite plain, they’re just called blue and orange, where that is more
descriptive and fiesta it kind of reminds me of Spain almost, it just reminds me of Spain which is
always quite appealing and a celebration. Is fiesta, like a party?
5  *H:* yes
6  Int13: I’ve always wanted to go to Brazil to the carnivals and that and it of reminds me of that like
partying and that, so yes I like name.
7  *H:* so is telling you much about the colour of the product?
8  Int13: it tells me that it’s quite lively and the person who would wear it is quite out going, they like
to go out and party and have fun, its quite like a playful name.
9  *H:* oh ok. So does that make you have a feeling about what the colour of the product might look like?
10 Int13: it’s quite bright. Like a bright colour, quite strong. It is quite bright actually.
11 *H:* does that help you to know a bit more about the products?
12 Int13: yes but I don’t think that goes with the product because the product is quite formal and
reserved, so I don’t think that really goes with the name, well in my head anyway.
13 *H:* That’s what I need to know! Does it change your perception of the product in any way?
14 Int13: what do you mean?
15 *H:* well I think I’ve got a sense of what you might be feeling about it because the colour name is
evoking all these images in your mind about parties and celebrations and things, but your seeing the
product and your thinking that its quite formal,
16 Int13: yes, it doesn’t really go together, I don’t think it really goes.
17 *H:* so what would that make you feel about it, if you came across that when you were online
shopping? What would that make you think about the product?
18 Int13: that its not well thought out maybe, that they’ve just picked a name out of the blue, kind of
thing, or they’re trying to make. Well because it looks like Topshop and they’re trying to appeal to an
audience that is 20 so by calling it that, its like they’re trying to aim towards that group, but the
product isn’t as young as the name. Have I just confused you?
H: no I understand, it’s just unexpected, but I understand what you are saying. So you think it sounds not very well thought out, does that make you a little more avoiding?

Int13: I think it’s kind of aimed towards their target market, but I don’t think it goes with the price of clothing.

H: if you were online shopping, would that make you click away from the product?

Int13: no I don’t get put off by what it’s called. But I think with make up and that, because they call them individual names I think that probably affects me more than clothing names.

H: ok so we’ll move on to the next group.

Group 2, Unexpected descriptive

H: which out of these three do you prefer to represent the products?

Int13: this one (rose petal cream)

H: what has drawn you towards rose petal cream?

Int13: I think it is quite elegant and girly as well, because obviously if it was a top for a boy that would put them off it, if it was called that-rose petal, its girly, but I like the name actually.

H: does it tell you anything about the colour of the product?

Int13: well roses I picture them being pink. So rose petal in my head is pink not cream.

H: so how does that make you feel about the product?

Int13: disappointed, kind of, I would expect it to be pink not cream, so it’s like a surprise.

H: so you’re a bit disappointed by it, would that disappointment be enough for you to have any actions if you were online shopping?

Int13: I would actually perhaps check the alternative colour, to have a look if they had pink, I don’t know why but the name makes me think of pink and of flowers and brighter colours.

H: does it tell you anything else about the product?

Int13: petals are quite delicate so I would expect the material to be quite delicate and quite thin.

H: so it does it help you to get to know the product in a different way other than the colours.

Int13: yes, the material.

H: so it suggests what the fabric is going to be like?

Int13: yes

H: would it be important to you that it is providing extra information that isn’t there verbally? But its sort of adding extra information, like you said you were expecting the fabric to be delicate.
Int13: yes, it’s like because when the pictures are on the screen, you can’t touch it and you don’t know what it’s actually like so its more descriptive.

H: so it’s providing,

Int13: yes more descriptive of it.

H: so if you had more descriptions, does that make the shopping process easier for you?

Int13: yes it does. Because I think the problem with online brands is that you can’t touch it, and you don’t know what its like in person and to hold, and so more description helps.

H: could you describe what way it helps the process? Could you describe what you’re going though?

You said you can’t touch the product in person so it helps you.

Int13: it helps me to visualise what material it is and what it will be like when it is on and the way it flows and because the petals are quite...I can’t remember the word...

H: you said delicate before.

Int13: yes delicate.

H: when you are visualising it, do you imagine how it would look if you were wearing it?

Int13: yes, I suppose so yes.

H: does that again help you to decide about the product?

Int13: yes, because you can’t try it on, so the best way is to picture it on you.

H: does that facilitate your decision about the product? If you were online shopping, would that facilitate your final decision?

Int13: yes.

H: anything else?

Int13: in terms of the picture, it’s not what I can picture in my head, about the way it flows the way it appears on the picture.

H: so what is that make you feel? Of which bits are off?

Int13: the material, in my head I picture it more flowing and more feminine.

H: so how does that make you feel about this product?

Int13: let down again maybe, that it isn’t what I can picture and because I am attracted to what it is called I’m not attracted to the picture because its not, doesn’t match.

H: if you were online shopping, you said you would feel disappointed, would that make you feel disappointed enough to move on or would you?

Int13: erm not if I like the item of clothing, its not what I can expect, but I like the item of clothing more still.
H: does it bring any doubts forwards?

Int13: maybe towards the brand that again they’re not attaching the right name with the clothing so maybe their brand is, not confused, but maybe not on the ball.

H: so does that mean you would avoid the brand? Or would you give it another chance?

Int13: I would probably have a look through the clothing still.

H: ok, so its not a big enough deal that you’d say its too confusing, I’m out of here?

Int13: no, but I think it could. If it was called an extreme name it would put me off, like some kind of crude, it would put me off the brand, if its not a very nice name

Group 3, Ambiguous

H: which out of these three colour names do you prefer?

Int13: the sweets one (fruit salad sweets)

H: ok what has drawn you towards this one?

Int13: well I like sweets, I think its quite playful, I think it’ll obviously be targeted towards teenagers towards early twenties, so people who are quite young and energetic, it isn’t tell you anything about the colour though I think its more about what the product represents.

H: what does it represent? What did you say?

Int13: its quite youthful and playful.

H: so its quite appealing to those consumers?

Int13: yes

H: so the fact that it is playful, how does that make you feel?

Int13: I like it, in my head, its casual, its not the name it doesn’t, well in my head it doesn’t attach it to a dress or smart clothing so its quite casual.

H: is that evoking any images in your mind?

Int13: kind of children playing, well I don’t know, but I can always remember them kind of sweets cos it’s what I had when I was a child so it reminds me of that. It is the colour of the sweets, the sweets are kind of that corally colour.

H: so would you say that it providing some information about the colour then?

Int13: yes, but if a person told me the name without telling me what colour it is I probably couldn’t put the two together straight away, I would probably say it would be more stripy, but like bright stripes.

H: so the fact that it is providing some colour information is that helping you to know the product?
Int13: yes but I think the name has more to do with the clothing than the colour, the people it is aimed towards and the image they are trying to show. But I think it's got more to do with the people they are trying to target than the colour.

H: *so is that the information that you are receiving about it then?*

Int13: yes

H: *so you say that it is telling, this is the information about the product and you think it's suitable for this group of people?*

Int13: yes, it is trying to be quite playful as well with what it is called; you probably wouldn't get that kind of name on clothes targeted towards older people. Like the brand I think the brand is quite a young market.

H: you know you suggested that it was more casual, does that change your perception towards it?

Int13: not if you’re trying to look for a casual piece of clothing, it all just depends on if you’re trying to buy a dress of trousers or just a t shirt, it depends what you want to buy.

H: *so is that helping you to envisage the product? The fact that it is playful?*

Int13: yes because I probably would have pictured a t shirt or like a cotton type of material that is stretchy things that aren’t stiff.

H: *so is that process of imagining what it might be like, is that process in itself helping you to glean information about the product?*

Int13: yes

H: *could you describe that?*

Int13: its again you get more information and more description and because you can’t have a look at it in person you need a lot of describing words and ways to picture it. And a way to picture it is by comparing it to the sweets, because the colour of them sweets is like a corally colour, so I suppose you compare them.

H: *ok and that helps you to get more information.*

Int13: yes

H: *the fact that it reminds you of being a child and playing, does that alter your perception of the product in anyway?*

Int13: at my age no, but it was for say my mam or my gran, but because it is aimed towards people like me so if I was older then it would put me off it maybe.

H: *do you think it provides enough information?*

Int13: no
H: what would you do?

Int13: I would say I would actually put in a colour name like red or pink, it is hard to know what
colour that is just from the name.

H: ok

Group 4, Common descriptive

H: which of these three colour names do you prefer?

Int13: I’m stuck between two

H: let’s move one away then.

Int13: well I’m going to go for scarlet red.

H: ok, why have you gone for scarlet red?

Int13: I like the colour scarlet, when I picture the name scarlet I think of Audrey Hepburn and
Marilyn Monroe and quite classy. I picture a girl with scarlet lipstick on and pearls on and I really like
that, I like that era what I put the word scarlet with.

H: so does that make the product more appealing to you then?

Int13: yes, I don’t know why I like the name scarlet but I really like it, because its called scarlet I think
that goes a lot better with that product than the first one, I think its more classy the name and I
think it goes with the dress, its quite elegant and reserved and really classy.

H: would it be enough to swing you to put it in your bag? Would you think yeah I’m getting all of
these images.

Int13: if I like the dress then yes, I don’t know why the name scarlet but it has something about it. I
think its because of what I picture in my head, I really like that Audrey Hepburn thing.

H: so really, I think what your saying to me, is that it makes you think of all of these images of Audrey
Hepburn, and you like that and that makes you like the colour scarlet.

Int13: so it draws me to the dress.

H: any other reasons why you chose this?

Int13: its my favourite colour, scarlet red is my favourite colour. I think it is quite strong, it is a
powerful colour and it reminds me of an independent girl, she is quite strong and like a career like a
girl who is really career orientated, its quite strong I think it is a strong name. I think I attach the
colour with the customer, like the type of customer who would buy it.

H: so is that the type of person you would like to see yourself being, is that why it is appealing?

Int13: yes.
H: so its kind of aspirational then?

Int13: yes, I admire that kind of person that is strong and independent girl that is classy at the same time

H: is it giving you any information about the colour?

Int13: yes because as I say I think it is quite a strong name so I would picture the colour to be bright and quite a powerful colour and a deep colour, but a warm one and that’s what colour it is so I think, yes it is really well matched. I think what it is called, goes with the customer that it is trying to target, its going with the dress and the colour, I think it is really well matched.

H: could you explain to me how it goes with the dress?

Int13: just classic, its like high neck line, its not too short and it is quite plain but yet it goes in at the waist, I still think it is quite feminine, so its plain but its classy.

H: the fact that it suits it, the fact that it suits the product, does that help you to decide whether you want to buy it or not? Does that facilitate your decision?

Int13: I think as a whole yes, with every element together yes, but only based on the colour I can’t base it on what it is called. Because it goes well together I think it is a positive thing for the brand and the product, because I have got more confidence in the brand.

H: the fact that you have got more confidence in the brand, would that make you go to the brand more often and think about the brand more often?

Int13: erm, yes. If I know that the brand takes care in what they call the colour and what they call the dress it would encourage me more to have more confidence in them and go to them more. Because I am confident that the next dress that I look at will also have that kind of thought and care put in to it. It’s not like they’ve just thrown together things.

H: so the fact that you think they have put more care in to it, does that make you feel more valued as a customer?

Int13: yes like they have more time for details, which I think if it’s a higher end brand then its I think that it really important because it is customer care that is a lot more important in the expensive brands. Because in Primark it would probably just be called red.

H: anything else?

Int13: no. I like that one, I really like it.

Group 5, Unexpected descriptive

H: which of these three colour names do you prefer for these products?
Int13: forget-me-not blue

H: why have you chosen it?

Int13: erm, I’m not sure why I chose it, I think it is more description than the other 2 names, and as I say think description is really important online.

H: could you explain that?

Int13: I just think it is really important online.

H: why is it important to you?

Int13: just once again because it isn’t in front of you I think it’s a lot easier to be able to picture what the colour is like in person if you can compare it to a flower like that. It makes me picture flowers and girly things again but I think that colour blue isn’t girly so it contradicts itself.

H: so the fact that it is girly, how does that make you feel about the product?

Int13: quite feminine.

H: so the product appears more feminine

Int13: yes, and with forget-me-nots as well with the name if you don’t think of a flower, the dress is talking to you, its like telling the customer, don’t forget me. So its playing with your mind on a different level.

H: would that make it stay in your mind?

Int13: for a short period of time.

H: so temporarily?

Int13: yes temporarily. It’s got flowers on the dress as well which goes with it. And the material and that goes with it, it’s kind of like organic, it doesn’t look, well it looks organic like flowers. It doesn’t look man made or harsh, like PVC or a harsh material like that.

H: so how is that, so it looks organic?

Int13: it kind of looks like linen or cotton, I know its not, but the way it looks on the picture and its natural way which goes with the flowers, that kind of image and feel to it. If that makes any sense?

H: yes that does make sense the flowers and the dress matches the colour names so that giving you an image of all of these natural thing. does that make you feel differently towards the product? Or does it make you think that the product is all of these things?

Int13: yes you think so, you would think that because it is called that I would expect it to be like that.

As I say I would be surprised if a product with that name I would be surprised if it was PVC or a harsh material.

H: so it makes you think the product is more natural?
Int13: yes, the material.

H: does that make you like the product more or less? Or is it that important to you that the product might be more natural?

Int13: I think it’s important if that’s the style of clothes that you like, yes. Personally I don’t dress like that so I’m not attracted to it straight away.

H: does it make you more attracted to it?

Int13: the pictures I have in my head I’m not as attracted to it, so I’m put off the product because of the name.

H: are you?

Int13: a little bit, because the dress we had before I was attracted to it because of its name, and the picture I had in my head whereas this dress the pictures I have in my head and what it represents in my mind I’m not attracted to it.

H: so would say it doesn’t relate to you then?

Int13: Not to me, not personally, but I don’t think that colour goes well with it, the colour of this dress, I think it’s too dark.

H: so the fact that it doesn’t match your perception of what this colour should be, how does that make you feel?

Int13: personally not a lot because the name isn’t appealing to me to start with and the product and it isn’t appealing to me to start, so personally not a lot.

H: ok.

Int13: maybe if I picked a colour I like, it would have better.

H: you said earlier it was a bit more descriptive than the others one, and its good to have more description if you are shopping online, and that helps you picture the images in your head because you are comparing and looking at the what the object is for example forget-me-not and what the product is, so from that are you kind of forming an evaluation of what the product is?

Int13: yes, the and the image I have in my head helps me form an analysis of the product, which in turn effects if I want to buy it or not but because I’m not attracted to it, I am put off buying it because the picture in my head its not appealing to me so I’m put off buying it.

H: ok, the fact that the product is making you picture girly thing and being feminine, is that doing anything?

Int13: that’s more about what it’s called not the image though, because I wouldn’t say the product is girly just because of the colour. Am I contradicting myself?
H: no.

Int13: I think the name is girly but I don’t think the dress is girly.

H: how does that make you feel about it overall?

Int13: a bit confused as to where the brand is going with this, why they have called it that cos I don’t think it goes well.

H: how would that make you feel about the brand?

Int13: not as positive as the last one, because I don’t think it goes well so I that would make me question other things about the brand, like just the product in general, how they are with customers and how much they care about their customers, because I don’t think they have put in enough time in picking the right name, so it would make me question if the brand would put the time with the customer and with the product.

H: ok

Group 6, Unexpected descriptive

H: which out of these three colour names do you prefer?

Int13: well I don’t like the ones that are just called green or red or blue, do you want me to pick one that I like the name, or one that I can describe a lot? Because I think that is wrong and that is good.

H: well I said “which one do you prefer?”

Int13: sea green.

H: ok so what has drawn you to this one?

Int13: sea green, I’ve got kind of 2 pictures in my head and I think I can picture when you’re abroad on holiday and I quite like a nice and relaxed kind of colour or I can also imagine the cold I can imagine it in England so it’s quite cold and the English sea, its cold. The image that comes to mind instantly is the English kind of sea not abroad because it would say ocean there then. I’m confused by this one, I’m confused. Ok the sea, I think floaty, well I’m really confused about this one because I am picturing 2 things and they are contradicting each other and I am picturing one where it is quite dark and choppy and cold and one with mermaids because it is quite floaty and quite sea like.

H: so how is it sea like?

Int13: because it is floaty.

H: does that remind you?

Int13: the waves, yes like the waves. For some reason I am picturing images that are like, this is going to sound, like under the sea, not the little mermaid, the ...
H: are we thinking films?

Int13: I don’t know, I’m not very good at this one, I am confused. Ok I’m going to start again, sea green, the sea, waves, I don’t know why but mermaids and because it is floaty and yes I’m stumped.

H: so, it’s representing the product really?

Int13: yes it’s representing the product; yes it’s more than the colour on this one.

H: is it the product at all? Can you see why it’s called sea green?

Int13: yes I can tell why it is called, because the sea does have a green colour, but I think its related in my head more to the product and the material and its evoking images.

H: which images is it evoking then? Is this the mermaids and waves?

Int13: yes

H: so, is that make you get to know the product better? Because you are visualise these other things that go with it?

Int13: yes, it gives me, well I’m not exactly picturing the product, I’m picturing things that relates to it.

H: so if you were to imagine to product, is it helping you to get a better sense of the product?

Int13: yes because I would picture a floaty dress or a floaty top, yes I do think for me I think more of the product than the colour with that name.

H: so is that making the product have any different perceptions that you have now that you didn’t have about it before?

Int13: well this one is really confusing me. What was the question again?

H: is it sort of changing your perception of the product in anyway?

Int13: no its not changing my perceptions. Its what I expect, the name I think goes well with it, I expect it to be like that, maybe a bit darker but I expect it to be like that.

H: so is that helping you to get a better sense of the product?

Int13: yes if I saw the name first, without having a look at the product, I would picture it to be like that, maybe a little but darker but that kind of colour so it’s just what I expect.

H: so that’s colour wise?

Int13: yes, this one does have me stumped; I haven’t got a lot to say about this one.

H: what about the fact that it is evoking waves and you can see that represented on the product, its floaty and it says about the colour as well, its saying its sea green and the colour is a sea-ish green, is that helping you to get to know the product?
Int13: yes I think. I think what the problem is with it being called that I feel like its like the sea is quite a broad term, there is like a lot of pictures in my head when I picture the sea because obviously it can be hot or cold, it can be calm it might not be, I think that’s why I am confused.

H: so it’s not specific, its not a specific group of images for you.

Int13: no ,with forget-me- not I picture the flower and I think it’s a strong name because it evokes a strong image, whereas that name (sea green) I don’t think it’s a strong because I can picture a lot of image and as a customer I am confused, I just don’t think it is a good name. And if I saw the name I would be like what colour is that, what colour green is that, I just think it is too broad.

H: when you said you are not sure what colour green it is, is that because you are not sure what image in your mind it relates to?

Int13: yes because in my head I have got some many images and that, like I can picture what it is like in the north east and where it is freezing cold and it is murky but then I can also picture Spain or the Caribbean, where it is really nice and clear and a bright colour, I can find that quite a cold colour (product). I just think it confuses the customer, because I am confused just by the name in general.

H: how does that make you feel about the product in general? Does it turn you off from the product?

Int13: if I was basing it just on the product then yes, it would to start with because as I say I am quite confused, I’m confused about what they are trying to do in terms of colour. But I am only confused in terms of colour, I am not confused in terms by the material because I expect it to be floaty and for it to represent waves and that, its just the colour that I am confused about it.

H: I do understand where you are coming from. The sea means different things to different people.

Group 7, Common descriptive

H: which of these colour names do you prefer?

Int13: I don’t like the colour sage green, I think it goes really well but I don’t like the name sage, I wouldn’t want my top to be an herb colour. Magnolia reminds me of my mam’s house, everything is cream I find it a quite old colour, very plain, I like the colour peach. Ok let’s go with peach.

H: why did you choose this one?

Int13: I think it is clear what colour it will be, quite a fresh colour, quite a warm colour, but I haven’t got any clue about what the product would be like apart from the colour, I haven’t got any pictures in my head apart from a peach, but I think its really easy to understand I just think it is a really clear name, but quite fresh and juicy like really fruity and fresh.
H: ok that’s where the fresh has come from. So it is important to you that it is clear about what colour it is?

Int13: yes for a clothing product, yes I think its good that it is clear because then you know what colour you are going to get or expect to get. To me peach is a colour rather than an object as in a fruit, I picture peach as a colour. I’ve never thought of that before, that the colour peach is based on the fruit, its not actually a colour, as in like blue and red green.

H: why would that that it is important to you to know what to expect if you were ordering a product online?

Int13: because you want to know what you are paying for and what you are buying because obviously it could take a couple of days to buy and the reason you are buying online is because of convenience and obviously you don’t want to be posting it is back so its really important to be clear in what the colour is, so the customer knows what they are going to get, because they are not online to get experience, they are online to get what they want and go, so they don’t care, I think if you are online you are not going to care as much about complicated names, to make you think you want it to be clear.

H: so does that help you?

Int13: if it’s a clear description of what it is, then I think its good but if its one where you are confused about what colour it could be then it makes you it, I think that’s bad, but I think description is important if its clear.

H: so would you say this is a good description?

Int13: yes I think it is a good description I think it is clear and to the point.

H: so would you say it is about accessing the information and easy access of information and being able to quickly evaluate what is meant by it.

Int13: I think when you are online you want it to be quick, you want it to be easy, you don’t want it to be hard and I think its really easy when it is clear and you know exactly what it is.

H: would you say this is?

Int13: yes I would say this is.

H: so that helps you to know what it is so.

Int13: I think the word peach as well is, I would put it together more with women’s clothes, than with men’s clothes. So maybe it’s quite feminine image that comes to mind.

H: does that make you feel that the product is a bit more feminine?
Int13: yes and because it is floaty and things like that, yes, it is more girlier I feel. I think the word peach goes quite well.

H: could you describe it?

Int13: I think the word peach goes well, but I think it’s not that descriptive, but for a high end brand I wouldn’t expect them to call their products peach, I wouldn’t expect them to use a name like that, more like the other ones that compare it to a physical object rather than just a colour.

H: so the fact that it is fresh, in a fruity way, does that change your perception about the product or make you feel more favourable towards it in any kind of way?

Int13: yes I find it more fresh and young. So maybe aimed more towards me, like my age.

H: does that mean it’s appealing to you a little bit more?

Int13: yes, but I suppose peach could be for any age, but its more towards girls.

H: anything else on that one?

Int13: I think it is a lot stronger name then sea green, when I was confused I just think its clearer and really easy to understand.

Group 8, common descriptive

H: which of these three colour names do you prefer?

Int13: I like the flamingo.

H: yes?

Int13: yes

H: what has drawn you towards this one?

Int13: I think it’s a playful name, it reminds me of flamingos, in the fact that they are bright pink so I would expect it to be pink which it is. It’s quite a fun name, fun and young, it just makes me picture bright pink of the flamingo.

H: so it’s helping you to figure out what the colour is.

Int13: yes its helping me know what the colour is. If I saw the name without the picture I would straight away picture bright pink.

H: is that helping you to make your decisions about the product?

Int13: yes, I would know what colour it is and also because it has got buttons on it and part of the flamingo has got black on it as well so I think it goes really well.

H: would that help you if you were online shopping, to decide whether it was one for the bag or one for the bin? Would it help you to make a decision about it?
Int13: it would intrigue me more than anything else.

H: what part of it would intrigue you?

Int13: the name of it and why it is called flamingo, and also if it’s only the colour what the word flamingo associated to. So it would intrigue me to investigate further.

H: so would that make you spend more time looking at the product then?

Int13: yes I would be interested to look more in to it and at the pictures and things like that.

H: would that also help you to get to know the product more? Is that what that’s about, searching and looking at it?

Int13: the more information you can get, the easier it is to make a choice, about if you want to buy it or not. I think its really easy to make a decision when you know everything about the product.

H: so the fact that it is fun and a bit does that change your perception of the product in anyway?

Int13: just that it would targeted for early twenties and teenagers just the target market it is aimed towards.

H: so does that make it more appealing for you then?

Int13: yes personally for me, but perhaps not so much for older ladies.

H: so does that make you have more positive perceptions of the product then?

Int13: yes, because it’s like the brand has taken more care of what they have called it.

H: does that change your perception of the brand?

Int13: maybe that I’m on the website that I’m not having a look at clothes that are for an older target market.

H: could you explain that a little bit. is it making suggestions to you?

Int13: its suggesting that the product is for a younger target market so the brand is for that market as well so as I am like twenty I am having a look at the right kind of brands and clothing.

H: does that make you feel more positively?

Int13: yes more positive and more confident that that kind of clothing will go well with me and suit me well.

H: anything else.

Int13: no.
Interview 14 - Transcription

Task 1

Group 1, Ambiguous

1  H: which out of these three colour names do you prefer to represent the product?
2  Int14: the fiesta red
3  H: what has drawn you to fiesta red?
4  Int14: it’s fun it’s more descriptive, rather than just red, its gives you a sense how you might feel in
5  that outfit as well as how it will look.
6  H: ok you said it was more fun, does that make you feel that the product is more fun?
7  Int14: yes and I would therefore be more fun in it.
8  H: ok, so that is related to how you might feel wearing it?
9  Int14: yes.
10  H: does that make you feel more positively towards the product?
11  Int14: yes yes it does.
12  H: do you think that if you came across this product if you were online shopping and you found
13  something that was fun and it made the product more fun and you can imagine feel fun wearing it,
14  do you think that might influence you?
15  Int14: more likely to buy it?
16  H: well buy it, or look at it more, look at the details more, consider it?
17  Int14: yes I would be more likely to find out what it is made of or the price, that sort of thing or
18  maybe go on to the extra photo as well.
19  H: why would it be important to you to consider the details?
20  Int14: because I want value for money and I want to know it is going to wash well, the length of it,
21  because when you are online shopping you don’t know, you can’t hold it up to yourself so you want
22  to know if it’s above the knee or below the knee, that sort of thing.
23  H: so its information gathering?
24  Int14: yes.
25  H: is it important to you to have lots of information about a product if you were online shopping?
26  Int14: yes, yes because you can’t feel it so I want to be able to gather everything else that I can.
27  H: so you said it was more descriptive than the other ones, could you explain why that might be
28  important to you?
29  Int14: it’s just, oh I don’t know. It’s more than just red, it’s a fun red.
H: ok is that evoking images?

Int14: I can see myself out in that on a Saturday night dancing and if it just said red I would think it was for work.

H: so the fact that you can imagine yourself wearing the product on a night out, do you think that it is that you can imagine yourself wearing it?

Int14: yes definitely because I want an occasion I could wear it for. Not everyone is made of money so I would need an actual reason to buy it to be able to justify it.

H: the fact that you can imagine yourself wearing it, is that helping you to get to know the product better? To imagine yourself in it?

Int14: yes definitely. I think that’s quite a good shape for me actually.

H: so getting to know the product better, does that mean it helps you to know it better? Like visually in your mind if you can imagine wearing it, does it help?

Int14: yes.

H: do you imagine how it feels?

Int14: yes and how short it is that sort of thing, and I would need to information first to use my imagination to know what it looks like. It might not look like that when I try it on but what I hope it will look like anyway.

H: so are you using that to form an initial opinion on it?

Int14: yes.

H: so what would you do what that opinion that you’ve formed from the things you might have thought about?

Int14: decide if I want to buy it or not.

H: so you would use that to evaluate?

Int14: yes

H: anything else you can say about this?

Int14: about the layout?

H: no just about how the name makes you feel or think or might behave?

Int14: just that its more attractive to me than if it was just to say red.

H: would that affect you if you were online shopping?

Int14: yes I think it would.

H: could you explain that?
Int14: yes just because you can’t feel it and you can’t see it in real life, just the descriptive words adds towards the description of the dress.

H: are you saying it helps to describe the product?

Int14: yes

H: so if it describes the product better, if that is important to you if you are online shopping?

Int14: yes because if I saw it in a list then I would be more likely to click on it, even if I hadn’t seen the picture because it’s automatically going to be more attractive to me than just a red dress.

H: anything else?

Int14: no

Group 2, Unexpected descriptive

H: which of these three colour names do you prefer for these products?

Int14: rose petal cream.

H: and what has drawn you towards this one?

Int14: well I’m girly so I love roses and I love petals and I love cream. But I think it actually helps describe the top as well because it’s layered its girly, it’s frilly. Yes it’s nice.

H: could you explain that a little bit?

Int14: the top is like petals I guess because of the layer and the tiers. It’s not particularly rose coloured, but then you get that from the cream anyway so the rose petals are from the shape of it and the cream is from the colour and it goes together to describe the t shirt.

H: so describing the t shirt, is that providing you with extra information about the product?

Int14: yes.

H: and how does that make you feel about the product~?

Int14: instantly love it.

H: which bit is that? The fact that it is girly things or the fact that it is providing more information?

Int14: both really, I’m always going to be attracted to it because it is girly but the fact that it obviously gives the impression of what the t shirt is like, it would be easy to spot in a list and I would instantly click on it.

H: so it is the colour name that is making you feel that the product is more girly and feminine?

Int14: yes

H: or is it enhancing that it is girly?
Int14: well if I hadn’t seen the picture of the t shirt I would think it was girly and the name with the picture just enhances it.

H: does that for you make the whole product more attractive?

Int14: yes

H: so what would you do with that if you found it more attractive? If you were looking online for a product.

Int14: I would be more likely to find out more information about it.

H: so how do you feel about the colour information that it is providing?

Int14: I think it is accurate.

H: would you say you are satisfied with the colour information that it is providing. It’s a little bit more ambiguous than the fiesta red, but you still get it.

Int14: yes.

H: so is that important to you?

Int14: yes it makes you want to find out more, it could be pinkie, it could be cream.

H: so does it help you to decide what it is if you are pairing the name up with the picture?

Int14: yes definitely, that would probably go to make me realise what rose petal cream is in the future. I’m educated, a lesson learned.

H: is the fact that the colour name is a bit intriguing, is that making the whole product seem more intriguing?

Int14: yes I think it is, definitely for online shopping, you might not necessary notice that if you weren’t online shopping.

H: well yes, that’s the whole point really, because you have to rely on the information they give you when you are online shopping

Int14: yes can’t gather it yourself you can’t feel it because I am big on the feel of things. It also makes me think that it would be a little bit silky or soft, I don’t know if it is and I probably wouldn’t be able to find that out from the information but that rose petal cream makes you think that.

H: so you’re getting that from the name?

Int14: yes.

H: anything else about that one?

Int14: no

Group 3, Ambiguous
H: which of these three do you prefer for the colour name?

Int14: fruit salad sweets. Wild blue yonder is a bit farfetched for me.

H: what has drawn you towards this one?

Int14: it does exactly what it says on the tin.

H: could you explain that?

Int14: it’s the colour of a fruit salad sweet, I could have pictured it, not like with the rose petal cream you wouldn’t have necessarily known what it was but this one I knew it was going to be that colour.

H: so how does that make you feel?

Int14: quite happy actually.

H: what makes you feel happy, the fact that you know exactly what it is

Int14: yes it has met my expectations, if it hadn’t have been that I would have been upset.

H: what does that make you feel about the product?

Int14: if you were after a bright top it would be cracking but it’s not for everybody that kind of colour so for me I’d have a look at it but not necessarily purchase.

H: so why would you have a look at it?

Int14: just to see the colour.

H: so really it’s about the colour it’s not about the product?

Int14: yes to be honest it wouldn’t have occurred to me to have a look at the product I would have just seen fruit salad sweets and want to click on it.

H: so do you feel anything else about that?

Int14: not really its doesn’t make me ask any questions, it doesn’t make me really want to find out any more about the t-shirt, because it’s a t-shirt, because it is that colour there is nothing more that I would want to find out.

H: but really it’s because I think you don’t really like the product so you can’t really be turned on or off by it because it is what it is.

Int14: but if we were going by just if the colour then yes it matches and did it make me want to look, yes it did but I’ve looked now and I’m done.

H: ok moving on.

Group 4, Ambiguous

H: which of these three colour names do you prefer for these products?

Int14: green fairy.
H: ok why have you chosen green fairy?
Int14: it’s intriguing because it is fairy like, its flowy, it’s pretty, its minty green, but you don’t know that before you click on it, but its nice and pretty and girly again.
H: is this all from the colour name?
Int14: yes
H: so is it evoking those images?
Int14: yes definitely I would have imagined a little Tinkerbelle and her fairy wings and you click on it and that is that top really, I think we saw that top before in orange and that was boring and this is pretty and I would want to find out more about it.
H: ok so its intriguing, so what would that make you do?
Int14: find out more information about it and what it is made of, it looks like it would be a pig to wash but hand washing isn’t the worse thing if it’s a going out top.
H: so does it help you to imagine what the product is like? Or are you imaging more things about what the product would be like?
Int14: the colour name?
H: yes, is it providing a stimulus to evoke images?
Int14: yes I would have immediately thought of something either glittery or flowy and chiffony which this is.
H: so now knowing the name and seeing the products does it help, does your imagination of those images help you to establish a bit more about the product which might not be obvious but using your imagination of the green fairy, does that help you to know a bit more about the product?
Int14: or think I know, yes it does.
H: could you describe what it is telling you?
Int14: it’s the colour name is telling me that it is going to be green, but it doesn’t say if its going to be light or dark, but because of the fairy I would say it was going to be light and floaty and pretty.
H: so those are all the things that you are imagining?
Int14: yes
H: does that provide more information about the product? In an imagining kind of way rather than what is written down?
Int14: yes. Because it’s not telling you it is mint green but you think of it anyway, I don’t know why that is.
H: would that facilitate you if you were shopping? If you were online shopping and you were evaluating products, would that help you evaluate?

Int14: yes I think it would because you can make things too easy and if you just call something red but there is no fun there, if your shopping half of the fun is going out and looking at things and imagining yourself wearing it. When you are online shopping you haven’t got that sort of thing which tells you oh... I can wear this there, so when you’re online shopping you need everything you can to create little stories in your head, or something to make it relevant to you, it all helps.

H: you said it is fun; could you describe how it is fun?

Int14: I don’t know.

H: how is it fun?

Int14: to conjure up the images in my head. It’s using your imagination as opposed to being told everything, cos when you’re on your lunch break, you don’t want to just read stuff, you want to imagine stuff and you want to see yourself in it, nobody wants to wear a boring green dress, but they might want to wear a fairy dress.

H: so does that create something extra about the product?

Int14: yes it does, you would be more inclined to want to try it on, to see what it’s like.

H: does that change your perception in anyway?

Int14: yes I think so although you do have the product to back it up, you can just call any old thing green fairy, but I would be more likely to click on it and find out more about it and possible want to order it.

H: is this because of the excitement that has been created around the product?

Int14: yes.

H: anything else?

Int14: no

**Group 5, Ambiguous**

H: which of these three colour names do you prefer for these products?

Int14: I’m drawn to two, I don’t want the pink, I like both of the other ones, they’re both nice and they both represent what they are doing, I’m going to go for sunset.

H: ok what has swung it for you?
Int14: I think it’s because it hasn’t got anything after it, orange or red or anything like that you would have to find out the colour it is by clicking on it or finding out more about it, and I’m not disappointed it looks like a sunset.

H: could you describe that a bit more.

Int14: it’s...

H: or what you are envisaging?

Int14: I’m envisaging the sun going down and it being orangery behind the land, and also it’s kind of looks like a sunset because its got layers and it look slightly darker on a bit of it, but that might just be the fabric. It looks so different than in the green,

H: is that providing you with some colour information? Are you imagining what sort of tone that is going to be?

Int14: yes, it could have been red. Or orange or yellow, but probably I would have imagined orange being sunsettier and that’s what it has been but I wouldn’t have known it straight away.

H: is it important to you if you were online shopping, that something provides you with colour information?

Int14: yes.

H: and why would that be important?

Int14: if you’re after a certain colour then you would want to know what to know you were in the right ball park. Its quite nice to be surprised sometimes, like if your after a red top and buy an orange one you might not necessarily wanted that but you want to be around that kind of colour. You don’t want to buy black and mean white. And quite a lot of the time you haven’t got much time when you’re online shopping, so you wanna be around there cos I have to do it in my lunch break.

H: so it saves time if you know what the information is?

Int14: yes

H: so, how do you feel about it if it was easily accessible information? As in your thinking of a sunset and actually you know what that idea of what a sunset is so how would feel you about it if it was easily accessible information?

Int14: I think I feel good about that, it matches my expectation.

H: what do you feel good about? Is it the product or the retailer?

Int14: probably about the product, the thing is you can choose something or not choose something because of the name, it would be a shame if somebody didn’t choose that because they were after
an orange top, and they didn’t choose sunset, I can see how that might be a negative but to me I think I would be more likely to choose it if it’s called something interesting.

_H: why would that be important to you? The fact that it is a bit more interesting?_

Int14: it makes me think about the kind of colour I want it to be and therefore when I choose to see it, if it’s not the kind of colour I want it to be then I would be disappointed but in this instance it is what I want it to be, it’s not misleading, I would be a bit put out if it wasn’t probably as I expected.

_H: so the fact that it is, how does that make you feel?_

Int14: quite pleased I guess but I don’t know, but it wouldn’t be just that that would make me want to find out more, it would be that and then looking at the product.

_H: so the fact you said it represents the product because it’s like a sunset, do you think you describe that a little bit more._

Int14: because it kind of slims down, so it’s like it is going down anyway, the layering so it actually looks like it is darker and getting, I don’t know if it is or not, it might be a trick of the light- it could be seen as a sunset, an early sunset.

_H: does that help you to know a bit more about the product?_

Int14: yes.

_H: and how might it be important to you knowing more about the product?_

Int14: it would make me want to find out more definites about the product, because there is only so much your imagination can tell you before you think that I might want to buy this so I need to know more.

_H: so what would you do then?_

Int14: to find out more, going on to more information bit or looking at the other photos, look at the back of it, the sizing.

_H: would that facilitate you to make a decision about how much you like the product?_

Int14: yes.

_H: anything else about that one?_

Int14: no

**Group 6, Unexpected descriptive**

_H: which out of these three colour names do you prefer for the products?_

Int14: sea green.

_H: what has drawn you towards sea green?_
Int14: its again I knew again it was going to be green. But it could have been a bluey green and I think it is a really nice description, it gets you thinking about holidays, if I was looking for a top that was for going out I would be think that’s nice.

H: going out on holiday?

Int14: yes

H: so it’s suggesting when you might wear it?

Int14: yes

H: so how important might it be if the product is suggesting a time when you could wear it?

Int14: very important if you’re looking for something that you might want to wear on holiday or a particular occasion, otherwise it would probably just make you think it must be a nice colour. I think it makes you imagine what you want to imagine. You see what you want to see.

H: so imagining wearing the product while you are on holiday, does make you feel that you know the product a bit better.

Int14: yes, you would imagine it being light and airy and you wouldn’t need a cardigan.

H: does that help you to get to know the product better?

Int14: yes in your head yes.

H: would that would be important to you to feel like you know the product better?

Int14: yes I wouldn’t buy anything unless I felt it was 100% for me, because I don’t want to pay postage.

H: so that’s basically not wanting to waste money?

Int14: yes

H: you said it tells you what the colour is, the green, but could you explain that a bit more.

Int14: the sea green makes me think of the oceans on holiday and you would think that would be the bluey green colour and it is, it is that colour.

H: so is that providing you with colour information?

Int14: yes. And also it’s the look of it as well it kind of matches in with that because it is wavey, it gives you a description of the product as well.

H: how does that make you feel?

Int14: like I know it better.

H: and how would that make you react?
Int14: that I would want to find out more about it or I would know more instantly if it was going to suit me really. Because while the colour might suit me the style might not so it would be one of those that I could think about.

H: anything else?

Int14: no

**Group 7, Common descriptive**

H: *which of these three colour names do you prefer to represent these products?*

Int14: Magnolia.

H: *what has drawn you towards this one?*

Int14: well I like magnolias, I know the colour and I know this is the colour of magnolias. For me for a magnolia is a beautiful, but I think magnolia paint has ruined the reputation of the magnolia flower.

H: *how does that make you feel about the product, As you are associating it with flowers?*

Int14: I’m instantly pleased that it kind of represents that, its layered it feminine, everything and its not flowery but I didn’t expect it to be, its creamy, its nice, I feel good about the t shirt.

H: *you were just describing it then, were you saying it represents the product or the colour?*

Int14: in this case I would probably say more the colour. The rose petal cream, I know it is the same but I felt that represented the t shirt more.

H: *is that because you are associating it with a colour?*

Int14: yes, it is often associated with a colour.

H: *having a clear idea of the colour, how does that make you feel about it?*

H: I would know exactly what I was going to be looking at, if I clicked on it, or at least I would think I did and if it was the colour I wanted I’d obviously want to find out more about it and the actual shape and the style, I think sometimes you do need an exact colour and then you find the top that is in that colour, sometimes you have to look for the style and then choose that colour separately, so they kind of each have their purpose if you like. With something that is as boring as a t shirt maybe something that isn’t just colour related would make you look at it more.

H: *yes, so what’s that doing to the product then?*

Int14: I think it’s probably making it seem a bit duller than it probably is, because it is quite a detailed colour t shirt, it would have taken a lot of time to make, a lot of detail has gone into it. And its only pointing out the colour of it to me, which even though I think of flowers I wouldn’t necessarily think of that first.
H: so you would like it to be a bit more exciting then?

Int14: possibly yes, it kind of does what it says on the tin, but its not sunset is it.

H: its not evoking those images?

Int14: no, but I do like magnolias.

H: anything else?

Int14: no

Group 8, Common descriptive

H: which of these three colour names do you prefer to represent these products?

Int14: flamingo.

H: what has drawn you towards flamingo?

Int14: it is flamingo coloured. Obviously it is a bird, a long thin bird, so maybe I am seeing myself as thin in alternate life, but no. I see flamingo, I think flamingo and that top is that colour.

H: so its quite a strong image?

Int14: yes a very strong image. And I don’t think that would work if it had any other colours, like white spots or anything, but I think its got to be a block print like this.

H: so how would make you behave?

Int14: it would make me want to look at it, just to double check that I wasn’t going mad. I wouldn’t say that it was a particularly flattering image for the t shirt, its not particularly girly, you couldn’t imagine going out or anything in it, just from the colour name, but seeing it in it is what it is.

H: so its not having any reflections on how much you like the product?

Int14: not really no.

H: are you having any emotional reactions to it?

Int14: It makes me feel happy. It’s a fun name, isn’t it? It probably works well for a t shirt, it wouldn’t work for a pair of jeans, but it makes me smile.

H: is that making you feel more positive towards the product in anyway?

Int14: yes actually.

H: the fact that its was fun?

Int14: yes. It kind of sounds a bit Spanish as well, I know it is bird, it is kind of summery, I can see that, you wouldn’t wear that in winter, if I saw that in winter, I wouldn’t click on it.

H: so its making you feel more positively towards the product? Could you describe that a bit more?

Int14: it’s a happy colour its making me feel warm almost actually, seeing it.
H: and what do you think about the product?
Int14: it is definitely flamingo coloured.
H: how does that make you feel about it?
Int14: its perhaps not as boring as a t shirt can be because it is called flamingo.
H: so its making it less boring?
Int14: yes and more interesting and more fun.
H:does that have any bigger impact?
Int14: not really no.
H: anything else?
Int14: no
**Interview 15**

**Task 1**

**Group 1, Common**

1. *H:* which of these three colour names do you prefer for these products?

   *Int15:* Orange

2. *H:* ok, so what has drawn you towards orange?

3. *Int15:* it sounds quite almost tropical, happy, it’s different, it’s not as a standard colour as blue.

4. *H:* why would it be important to you to see that and think it makes you feel happy?

5. *Int15:* I don’t know I would associate that with a product I suppose if I was wearing it so I’d associate it as being happy the product that makes me feel good.

6. *H:* so feeling good wearing a product, why would that be important to you?

7. *Int15:* because that would be the main reason I would buy clothes because I like to look good and that would be the reason I would buy it, I wouldn’t buy it because I need it.

8. *H:* ok so the fact that you said it wasn’t tropical, could you explain that a little bit more. You said nearly tropical or something like that.

9. *Int15:* I don’t know, it just sounds a bit more exotic like red or blue and just a bit different, it’s quite a summery colour and it reminds me of holidays I think that’s why I go with that.

10. *H:* could you explain that a little bit? How you got from orange to reminding you of holidays.

11. *Int15:* I don’t know I think I’d associate orange as a much more summery colour and I would probably only wear it, I wouldn’t normally wear orange but I would probably buy orange bikinis or orange simple tops and stuff to wear out on holiday because it’s just a happy summery kind of colour. I probably wouldn’t wear orange in winter.

12. *H:* so do you think that relates to the style of the product?

13. *Int15:* I don’t know actually, yes actually I would say so it’s quite loose and quite floaty

14. *H:* does that make you feel any differently towards the product?

15. *Int15:* the colour or seeing the word?

16. *H:* seeing the word?

17. *Int15:* no I don’t think so.

18. *H:* ok, so you fact that you said it sounded quite different, does that have any value to you or is that something you’re...

19. *Int15:* I think it depends on what I am looking for, I think sometimes you want something that makes you stand out and it is the colour and then other times it depends what kind of mood you are in. or
what you are looking for, sometimes you would be looking for something that would make you stand out and that isn’t a colour that you see all the time.

H: how would that make you feel if you came across a product that would make you stand out?

Int15: if I saw something that was different to something I had seen before, I would be more likely to buy it even if I wasn’t intending to buy something. Like the other week I saw a dress and I was intending to buy a dress but because it was so different it made me buy it.

H: would you say it’s providing you with any colour information about the product?

Int15: well that’s not bright orange so it probably isn’t an accurate description to be honest, but it is making me think it is a better colour than it actually is. It is making it seem more stand out, but when you look at the colour (on the image) it’s actually not.

H: How does that make you feel?

Int15: a bit deceiving, maybe?

H: so what would you do? Would you disregard what it says and go on what you can see?

Int15: yes in that circumstance.

H: so it’s still providing the images of tropical, exotic and summery things.

Int15: and then when you actually look at the product it doesn’t really match it.

H: Anything else about that one?

Int15: no

Group 2, Unexpected descriptive

H: which of these three colour names do you prefer?

Int15: this one (rose petal cream)

H: ok what has drawn you towards rose petal cream?

Int15: because I didn’t like the other two. Basically. I’m not a massive fan, I think they’ve gone too far with trying to think of a colour name for the colour, but I just didn’t like those two names.

H: ok so explain why it might be too far.

Int15: it’s because it is like a simple cream top and it’s like they are trying to add value to it by giving it a really fancy name.

H: is there anything positive about that one?

Int15: it matches the product because it is quite floaty and quite delicate I would say and quite feminine and that is the same with that name. It describes it really well but I just think that like I say it looks like their trying too hard almost.
H: so the fact that it describes the product well would you say that had any use or value?

Int15: it comes across a little bit more feminine I think.

H: is that the product?

Int15: yes.

H: does that make you feel positively or negatively towards the product?

Int15: I think it probably makes me feel more positive towards it a way because if it just said cream
then I would look at it and think it’s just a cream top but like I say because they have added to two
word before it, it gives it that, this is a floaty pretty girly top and it kind of makes it a bit more
appealing I suppose.

H: do you think that would make you behave differently towards it if you saw your ideal product and
the information was making it a bit more appealing, would that make you behave any differently?

Int15: in terms of if I would buy it?

H: yes well not necessarily buy it because you are investing in it then but maybe spend time looking
at it or considering it or comparing it.

Int15: yes I would probably compare it.

H: what would you compare it with?

Int15: like other tops I was looking at.

H: that fact that you thought that it was a bit over the top and the retailer was trying to add value to
it, how does that make you feel about the retailer?

Int15: like they are trying too hard, like they are trying to be more up market than they are if it’s just
a high street retailer. Like you said they are trying too hard.

H: could you describe how that would make you feel?

Int15: irritated really.

H: could you explain that a little bit?

Int15: I don’t know, I don’t know why it would make me feel irritated , it’s like they’re trying to add
value whereas it’s not worth anymore, so I think that’s why it would (irritate me) they’re making it
sound fancy and trying to sell it to you, it’s too much of an effort to sell. I don’t know if that makes
sense.

H: no it does! Would you say it is providing you with any colour information?

Int15: no, I wouldn’t say it is providing me with information about the colour of the product, its
giving me information about the kind of product because cream is cream really I suppose. Like I
wouldn’t start thinking about the petals on a cream rose, I would start thinking about a rose and that fact that it is girly and feminine. I wouldn’t actually use that at all to think about the colour of it.

H: Anything else about that one?
Int15: no

Group 3, Common

H: so which of these three do you prefer for the colour name?
Int15: this one (cream)
H: ok why do you prefer that one?
Int15: again probably because I didn’t like the other two. That one (wild blue yonder) if it had been ‘wild blue’ and not had a different word on the end, that would be the one that most appealed but yonder just completely put me off and fruit salad sweets it’s too literal of a comparison to something, do you know what I mean? It just seemed too much, like it’s not really a colour, whereas as that one is just simple.
H: so you chose that one because it is simple?
Int15: yes.
H: anything else? Any other reasons why you chose it?
Int15: it’s just because I didn’t like the names of the other two
H: the fact that it is simple, why might that be important to you if you were online shopping?
Int15: because if I was just looking for something straight forward and just wanted like a plainish sort of top to wear with something that I wouldn’t be bothered about fancy names I would just want something that was straight and to the point and just provided me with what I wanted to know.
H: why would it be important to you that it was just straight and to the point?
Int15: because if was just looking for a simple top I would just want basic information I wouldn’t be bothered about having anything else.
H: how would that make you feel towards the product?
Int15: like it is basic.
H: and how would that make you feel towards the retailer?
Int15: I don’t think it would have any influence on how I feel towards the retailer.
H: would you say it’s providing information to you about the product?
Int15: yes it's telling me what the colour is I suppose so I would already know so it’s not really adding anything. I wouldn’t really look at the colour there. I wouldn’t really use it; it is just confirming it with what I can see.

H: does that make you feel that you have got a better sense of it?

Int15: not really, it doesn’t really do anything for the product if it’s not descriptive I suppose.

H: does that help you to get to know the product better though? Because it is confirming it to you?

Int15: yes.

H: would that be useful to you if you were evaluating the product?

Int15: no.

H: could you explain why it wouldn’t be?

Int15: because I would go on what I can see and no matter what it said there I don’t think it would make much of a difference.

H: is it important that it tells you that there? (Verbal colour name)

Int15: no not really?

H: anything else about that one?

Int15: no

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**Group 4, Ambiguous**

H: which of these three do you prefer for the colour name?

Int15: this one (green fairy)

H: why do you prefer green fairy?

Int15: because I think it matches the top really well.

H: anything else?

Int15: no I just think it’s a nice name and like I say it matches the product.

H: ok the fact that it matches the product is that important to you in any way?

Int15: yes I think it shows there is like a story behind the product. Like if they have tailored a colour name that really suits it and it looks like it has just been made for that product it gives it almost like a bit of a story behind it.

H: how does that make you feel towards the product?

Int15: I feel like of happy actually. That sounds kind of sad.

H: does that make you feel more positive towards the product?

Int15: yes.
H: would that make you react different or behave differently if you were online shopping?

Int15: yes I would probably consider it more or consider buying it more or I would probably start looking at what I can wear with it.

H: can I just ask you in what way you said it matches the product?

Int15: it kind reminds me of princesses and forests and elves and stuff and that kind of draped sort of style I suppose it just matches that the kind of like picture I am thinking of in my head, if you know what I mean? Its bit fairy tale I suppose.

H: yes, the fact that it is a nice name, how would that be important to you?

Int15: I just think it would make me think differently about the product, like there is more to it than just what I am seeing.

H: could you describe what you mean about ‘more to it’?

Int15: like I would probably think that the fact they have taken time to sort of give it a colour name that really suits it would almost add value to it and you would think it was worth more than it was probably.

H: does that reflect on to the product in anyway? Or how you feel about the product?

Int15: yes I think I just like it and it makes me want to look at it more and possibly buy it maybe.

H: does it help you to know what the colour is?

Int15: it makes the colour more attractive.

H: does it make you think about the colour more?

Int15: yes it does.

H: is that helping you to get to know the product a little bit more?

Int15: yes like I probably wouldn’t have thought about it if it said pale green, I probably wouldn’t have thought about it much but that name makes me think about it more.

H: so thinking about it, would that result in having a stronger representation of what the colour might be, or a stronger image of it.

Int15: yes.

H: what would that be useful for?

Int15: probably make me more tempted to buy it.

H: anything else?

Int15: no

Group 5, Unexpected descriptive
H: which of these three colour names do you prefer for these products?

Int15: this one (forget-me-not blue)

H: what has drawn you towards that one?

Int15: well forget-me-not is obviously a flower and it just matches the dress and it’s just an appropriate name for the dress.

H: could you describe how you mean appropriate?

Int15: because the dress is quite feminine and flowery and to the dress has got flowers on it and that relates to the name with it being a forget-me-not.

H: how might that be important to you if you were online shopping?

Int15: I think it’s similar to the last one, in that it just looks like it’s got its own colour name. It gives it a point of difference. Makes it seem more special than it probably is.

H: how does that make you feel about it?

Int15: more positively. I would want to look into it more.

H: anything about the colour:

Int15: its more about the product, it relates more to the product, I would not know what colour a forget-me-not is, I know it is blue but I wouldn’t know what shade of blue so therefore it’s just blue, it’s more describing the product. This one it wouldn’t effect more perception of the colour or the dress.

H: anything else?

Int15: no

Group 6, Common

H: which of these three do you prefer for the colour name?

Int15: that one, I think (Red)

H: ok what has drawn you towards that one?

Int15: well it’s like a statement dress and red is just a short confident word almost and again I didn’t really like the other two names. This dress doesn’t need to have any more description to it because it is a stand out red dress, so it doesn’t need to have that description.

H: do you think that matches the product?

Int15: yes.

H: could you describe that?
Int15: it’s just, it’s quite simple it’s a one piece dress, it’s an outfit on its own it doesn’t need to have anything else put with it so therefore I think it just needs to have a statement that is a simple colour name It doesn’t need anything adding to it.

H: so how does that make you feel about it?

Int15: probably quite positively, because if I was just looking for something and I wanted to stand out, the dress would make me feel good about myself, red is just a very confidence colour so the fact that it is not trying to be pretty or a different name it would just be like I was looking for a stand out red dress and I don’t want a fancy name to go with it.

H: so would that make you feel like those things if you were wearing it?

Int15: yes.

H: could you explain that again?

Int15: it would make me feel like confident like I wouldn’t really need to accessorise or try hard with any other bit of the outfit.

H: is that’s suggesting how you would wear the product, or how you would feel if you were wearing that product?

Int15: that’s how I would feel if I wore it, confident and like it was just a statement dress. It’s still quite simple, simple and effective and like the name.

H: do you think that would make you behave differently towards the product? Or would you have any actions if you came across that?

Int15: it would depend on what I was looking for. If I was looking for something like that then yes. But I wouldn’t buy something like that just randomly.

H: no. is it providing you with colour information?

Int15: its providing just the right amount of information, I don’t need to know any more or any less.

H: Could you explain that?

Int15: because it’s such a statement colour it just doesn’t need any more description than just a simple word.

H: How does that make you feel? Does it make you feel happy or satisfied or content?

Int15: satisfied I suppose.

H: does that make you feel any differently towards the product or towards the retailer?

Int15: no not really.

H: ok anything else?

Int15: no I don’t think so.
Group 7, Common descriptive
240  H: so which of these three do you prefer for the colour name?
241  Int15: this one (Magnolia)
242  H: ok, what has drawn you towards magnolia?
243  Int15: it’s still quite a simple word but it’s a bit prettier. Like it’s a flower, its feminine, like the first
244  one the rose petal one that described this one it is simple like that one, but it is still saying it is
245  feminine it’s pretty and its floaty and it gives of the same vibe without being too pretentious.
246  H: ok, how might that be important to you if you were online shopping?
247  Int15: i think it adds the value of looking like they haven’t just stuck cream next to it, but not to the
248  point that it’s still a simple t shirt so it still needs a simple name but it’s just slightly more interesting
249  than cream.
250  H: does that change your perception of the product in anyway?
251  Int15: probably not because it’s such a simple product. Not really.
252  H: so would you say it is representing the product as well as the colour?
253  Int15: yes probably, the style of the product.
254  H: is it providing you with any information about the colour of the product?
255  Int15: not really actually, its providing a description about what kind of product it is and the kind of
256  person that should wear it than the actual colour because magnolia is not a very well-known colour I
257  would say.
258  H: ok you said about the description of who should wear it, could you explain that?
259  Int15: well if you were like a tomboy then you wouldn’t wear it it’s like I say it is quite feminine so if
260  you are a girly girl then that name would suggest that that product is for you, almost.
261  H: anything else?
262  Int15: no I don’t think so

Group 8, Common descriptive
263  H: so which of these three do you prefer for the colour name?
264  Int15: I don’t know.
265  H: could you eliminate one?
266  Int15: I kind of like that name but it remind me of baking and that probably isn’t the right reaction so
267  I’m going to go with flamingo.
H: what has drawn you towards flamingo?

Int 15: it is an exotic colour; it is quite different and unique. You feel like you would stand out if you wore that product, if you know what I mean.

H: so it that make you feel positively or negatively?

Int 15: well probably positively because I’m thinking that that product would make me stand out, even though it is quite a simple t-shirt I would probably think twice about it.

H: so that makes you feel happier towards it and quite positive?

Int 15: yes

H: do you think that would make you behave differently towards the product?

Int 15: I would probably look at it more, I wouldn’t buy it because I don’t like the top but I would pay more attention to it.

H: is it providing any level of colour information to you?

Int 15: it’s just telling me it’s a bright salmon pink top but it’s a bit more exhibitionist, like flamingo is quite exhibitionist but not in a negative way in a way that would make people stop and look at you in a flamingo coloured top, but not in a bad way, it make you stand out from the crowd, it’s quite unique.

H: are you thinking about the animal and thinking that it is quite different?

Int 15: yes I am thinking about the bird yes.

H: so it’s making you think of a flamingo, am I right in saying you’re thinking about a flamingo when you are evaluating it and thinking that they are kind of funny and a bit different and they maybe look a bit different and stand out?

Int 15: yes

H: anything else about that one?

Int 15: no
Interview 16

Task 1

Group 1, Ambiguous

1. H: which out of these three colour names do you prefer?
2. Int16: fiesta red.
3. H: what’s drawn you towards fiesta red?
4. Int16: one of the things is just because it says more about it than just orange or blue, I don’t know why but fiesta sort of reminds me of fiery things so it made me think that would be nice and bright and powerful and mainly just because it really did say more about the colour. Blue could be any level of blue whereas this I imagine it to be very bright and powerful.
5. H: you said it says more about the colour, if you were online shopping would that be important to you in anyway?
6. Int16: the name of the colour?
7. H: yes. The fact that it says more about it?
8. Int16: not necessarily, if the picture was there and I thought that that colour was nice then it wouldn’t necessarily matter to me if it just said the colour was red, but if you couldn’t tell much from the picture or it was a small picture or anything then, it would be more helpful giving it that bit more information giving you more of an idea of what it could be like.
9. H: so the fact that you have got more information about what it could be like, does that give you a better sense of the whole product?
10. Int16: yes I would say it would because for example with me personally, I wouldn’t want to buy a red dress if it was a bit dull or a dark one, but knowing or giving the impression that you are going to get a specific type of red would make me definitely buy it more. For example if it said dark red I would discount it and a nice descriptive word make me interested in it overall.
11. H: ok you said it reminded you of fiery things and it was bright and powerful, could you describe that a little bit more.
12. Int16: I don’t really know why, I think maybe because the first three letters look a little like the word fire. Also fiesta makes me think of fierce and that to me brings more of the fire powerful elements into it. Another thing that probably I might have thought of without realising, I’ve got a fiesta car and its bright red and the whole reason I chose it was because it was bright red so it might have been sort of a link with that, that doesn’t necessarily go with the fire and fierce things.
**Group 2, Unexpected descriptive**

*H: which out of these three colour names do you prefer?*

Int16: again I’d go for the tomato red.

*H: what’s drawn you towards tomato red?*

Int16: I think the thing with that it tomato you can envisage it straight away as soon as you hear the word, it comes straight into your brain and you know within reason exactly what colour it is going to be.

*H: so would you say that helps you get a better sense of the product?*
Int16: yes definitely, I would say definitely more so, you can think exactly what colour it is going to be so therefore you can envisage the overall product better.

H: would you say that had any value? To you if you were online shopping?

Int16: definitely, it definitely would because if I’ve got something to relate it to then it’s going to have an impact on what I choose if I can actually in my mind create an accurate picture of what it is going to be. Again if it maybe did not give a correct picture on the computer screen of what it will be like in real life, tomato red I know what colour a tomato is so I know within certain parameters what colour that dress is going to be.

H: so does help you to make a decision about whether it is something you like? Or would that allow you to make comparisons with other products like that?

Int16: yes, I think it would definitely allow me to make comparisons if I was looking at a couple of red dresses from different websites and one of them just said red and one of them said tomato red, even if they looked the same colour on the screen, I would probably be more likely to go for this one because there would be more information about it provided to me.

H: would that make you feel any happy towards it or more satisfied or positive?

Int16: I think it would definitely make me feel more positive because its almost making it easier for me to make a decision rather than having 10 different websites that have red dresses on, this one has got specific links I can make with it.

H: was that the only reason why you chose it because you can envisage the colour easily?

Int16: I do think that it sounds more exciting than the others as well and more interesting really.

H: what would that make you do if you were online and saw a product you felt that it was more interesting and more exciting?

Int16: if I was scrolling through for example a few things, I would definitely click on that one if the name is more appealing to me than if it was pale green like the other one. That to me could be anything, pale green could be anything, whereas something like this would interest me and especially for me liking bright colours myself that makes me think that’s going to be a product that I am going to like and it describes more about it to me.

H: anything else?

Int16: no

Group 3, Common

H: which out of these three colour names do you prefer?
Int16: Actually on this one I think I will go for the cream.

H: why are you drawn towards this one?

Int16: it’s more that the other ones put me off than I was drawn to this one.

H: ok why did those ones put you off?

Int16: well the fruit salad sweets one I just I don’t, even though with the tomato red I could picture that exactly, picturing fruit salad sweets I can’t immediately remember them, it’s not something that is as familiar to me. So it seems a bit obscure and the other one, wild blue yonder I think that’s more of a poetic description of something and you could write a lovely poem about it but it doesn’t describe to me what that colour is going to be at all. Whereas this one is straight to the point and especially with cream I don’t think you can go too far wrong.

H: could you explain to me, ‘too far wrong’?

Int16: cream I personally don’t think can have too many variations so if your wanting to find a cream t shirt for example you don’t necessarily need to know that it’s the colour of... I can’t think of anything cream other than cream – the actual thing., I mean if you’re looking for a cream t shirt you know what you’re going for and you’re not going to have a massive variation whereas if you’re going for a red item it could be so dark or so light, it could be bright or anything. Whereas cream I don’t see how you could go too far one way or another with it.

H: did you say it was straight forward or?

Int16: straight to the point.

H: yes straight to the point, how might that be important to you if you were online shopping?

Int16: I think for something like this, I don’t necessarily think it’s going to be that much of an exciting item so if I just want to know that’s a cream t shirt then I can get it, it’s quick and easy and accessible, and I don’t need to put too much thought into it.

H: and does that have any value to you the fact that it is quick and easy? And you don’t have to put much thought into it, would that have any value to you if you were online shopping?

Int16: I think it would definitely would for certain items, like if I was just getting something simple for work or just like a casual t shirt, where I don’t necessarily want to put much thought into it I want to order it, have it done and be over with it. If it’s not something more exciting and a more special item then maybe I just want it to be quick and simple.

H: so that’s about making it an easy shopping experience?

Int16: yes
H: *would that make you have any perceptions towards the brand or the retailer if they were facilitating an easy shopping experience?*

Int16: I possibly would think I would have positive feelings towards them because they have made it easy for me, but then if I was comparing it to other places that had maybe another type of name for it, maybe I would think that they hadn’t necessarily put that much thought into it. So it might be a bit of a cheaper or not as cared about brand then someone who had called their products a big long name like the blue yonder one.

H: *so really you’re more satisfied with it, then happy then?*

Int16: yes, yes defiantly it doesn’t excite me the way the other ones did but it does the job.

H: *could you describe, does the job?*

Int16: it’s there and straight to the point, it tells me what it is and therefore is no messing about with it trying to pretend it is something it isn’t and I can get it, I can look at it and get it straight away and be pretty sure what I am going to get.

H: *anything else about that one?*

Int16: no

**Group 4, Common descriptive**

H: *which out of these three colour names do you prefer?*

Int16: Scarlet Red.

H: *what has drawn you towards scarlet red?*

Int16: again it describes to me more what the product would be better than just red, but from those examples its very obvious what its trying to say, whereas the others were a bit more ambiguous and could have been within reason any colour. This one is obvious but gives me more information than just red would and I know that scarlet for example if quite associated with powerful things so it makes me think that would be a nice bright strong colour.

H: *so I think you chose that for two reason then, the fact that scarlet was evoking ideas about it being a strong colour, could you explain that a little bit more?*

Int16: yes sure. I can’t think why it’s in my head, I’ve always associated that word with being quite a strong colour but also scarlet makes me think, and this might sound very strange but it makes me think of things like brothels, like red is associated with being a sexy colour and scarlet can sound quite suggestive, like its whenever you see things on telly, people are always wearing red like scarlet red dressing gowns or something. But t definitely creates a picture of what it is going to be, I don’t
mean it is necessarily going to be something that you would find in a brothel, but you know exactly what type of red it is going to be, well that’s what it says to me.

H: does that help you to get to know the product more?
Int16: yes I would say it does because I can really, it gives me the idea of maybe slightly tarty, maybe its too bright to be sophisticated, if you know what I mean, so it maybe wouldn’t necessarily be something I would go for as much as for example tomato red one because it doesn’t have an idea of such a nice red in my head, it makes me think of essentially negative things.

H: are you attaching these negative things to the product or is it not getting that far?
Int16: I personally don’t think I would go for an item called scarlet red because it does give across to me this image of quite a tarty suggestive idea and in my head it brings images of being slightly too bright, too obvious and so I don’t think I would particularly go for that, but it at least does tell me quite a lot of about the product and does give me an opportunity to think about the product.

H: going back to why you chose it again, you said it describes more about the product and its obvious in what it is trying to say and it gives more information, does that also help you to get to know the product more?
Int16: yes I would say so because scarlet to me, although it brings up the pictures, it seems to me a sort of shade of red, whereas the others didn’t necessarily seem much about the shade of it just a fact of an image of what it would be.

H: so that helps you to know more about the product?
Int16: yes

H: and I guess that with the images in helping you to make a decision about what you want to do with the product?
Int16: yes.

H: anything else about that one?
Int16: no

Group 5, Ambiguous

H: which out of these three colour names do you prefer?
Int16: Sunset.

H: what has drawn you towards sunset?
Int16: sunset because it creates a nice positive image in my head, I always love sunsets, so its something nice that I can associate with that but mainly because the other ones, the pink was very
to the point but you can have such a variation in pink that it doesn’t really tell me much about it,
forget-me-not blue I know that it is a flower but I have no idea what sort of shade it would be so it
doesn’t help me in my decision with that, whereas this one I know you can get a large variety of
sunsets, the product and the picture is clearly orange so I imagine it would be an orange sunset and
its just the positive images that it creates in my head and it does help describe the colour a little bit.

H: so, what is helping describe the colour is it the colour information or is it the images?
Int16: it’s the images that it creates in my head.

H: and is that giving you a better sense of the product?
Int16: I would say slight yes, like I said there are so many variations of a sunset, it doesn’t necessarily
tell me exactly what sort of colour it will be so if it had said orange sunset or red sunset or pink
sunset, that would have helped a little bit more, whereas this although it has got the picture it could
actually be quiet a large variation of colours.

H: the fact that it is creating positive images and its giving you something nice to associate it with, is
that impacting on your perception of the product?
Int16: yes I think I would say it would because I know that personally I get quite fascinated by
sunsets and I love all of the colours in it so that would be something that I would be willing to wear
for example. If it was something that I am not particularly interested in or I don’t like the colours of
something in particular then I wouldn’t even bother looking at it, whereas sunset makes me think
ohh that would be a nice pretty colour so I would definitely give it the time of day.

H: so what do you mean by give it the time of day?
Int16: I would take the opportunity to look at it in more detail if it was on a smaller page with loads
of options.

H: so why would you be looking at it in more detail? Why would that be important to you?
Int16: again because I would want to know more information about what I was getting and so I
would want to look and see the different pictures the different views of it to see if I could see more
information about the colour on it, if it’s the same on the front as it is the back. I would like to get as
much information as possible before I buy something.

H: anything else?
Int16: no

Group 6, common descriptive

H: which out of these three colour names do you prefer?
Int16: Probably denim blue.

H: what has drawn you towards denim blue?

Int16: I think basically even though you can obviously get different colours of denim, in my head when I hear denim blue I think of this dark normal denim, that most people tend to have. It creates an image straight away of what colour I would expect that to be so it tells me information that I need to know about the product.

H: and is this information coming from the images or what you imagine that colour to be?

Int16: yes.

H: is that giving you a better sense of the product?

Int16: yes I would say so because even though it could be different because denim comes in so many different colours in my head it really does, I think straight away of this particular type of blue and that’s what I would expect it to be without thinking about it in detail I would immediately assume I would know that’s what colour it is going to be.

H: and would that be helpful to you if you were online shopping?

Int16: yes definitely because it would give me that extra bit of information so I knew that it wouldn’t be light blue it wouldn’t be mid blue so I would have a better picture of what I would be getting.

H: and would that enable you to evaluate the product if you were online shopping or would you use that if you were online shopping as part of your evaluations?

Int16: yes I think so, I think I would be likely to take that into consideration as much as the picture of it because using them both together I would be able to see that it was very similar, like the picture is very similar to what I had been imagining in my head.

H: and you said you chose it because you were envisaging what colour it is, did you choose it for any other reasons?

Int16: I don’t think so really, its just because it is an obvious colour to me, I can easily make that link. Its not necessarily something that I would be drawn to straight away because I don’t wear much denim. So that’s not what made me think of that one, its just that I had something that I can associate with it.

H: so does that change your perception of the product in anyway?

Int16: I would definitely want to make sure that the dress wasn’t made of denim I would investigate further, I would zoom into the pictures and stuff and see what material it was made out of and it would make me look at it because I would think of the colour but I would want to do further investigation before buying it.
H: anything else?
Int16: no

Group 7, Common descriptive
H: which out of these three colour names do you prefer?
Int16: sage green
H: what has drawn you towards sage green?
Int16: well I immediately discounted magnolia because that word to me makes me think of boring, it just always has, when I see the word magnolia I see the word boring in my head. So I immediately didn’t like that one, so its between peach and sage green and I think sage green describes the colour better I can think more about what it would be like, I know what colour sage is and also I think sage is used to describe a lot of green products not necessarily clothes but various other things, so I could have within certain parameters I could see what kind of colour it could be better than peach.
H: does that help you to know the product more?
Int16: I think it does yes, I mean for example even though that name was the best one for me, I’m actually not a big fan of what I envisage sage green to be, so if I was looking through this on a list of things I probably wouldn’t investigate it more because I would think that make had already discounted that product for me, even thought it might have had pictures for it.
H: how is it changing your perception of the product?
Int16: well for example I like a lot of green colours, I have a lot of green clothes whereas sage green putting that before it, it definitely describes it more to me, but I don’t want to look at it, I always love looking at green clothes, it’s one of my favourite things that I buy, but sage green just puts me off it.
H: do you know why it puts you off it?
Int16: I’m not too sure, the picture that it creates in my head of the colour, would be quite a pale pastely green and that’s not something that I’ve ever been drawn to. I don’t think it looks right personally on me and I think it’s a bit of a dull colour really. The association I make in my head of what sage green should be makes me think of I wouldn’t bother with it.
H: so it does help you know the product more, but it helps you to know its not the product that you want.

Group 8, Common descriptive
which out of these three colour names do you prefer?

Int16: Flamingo

what has drawn you towards flamingo?

Int16: similarly like the tomato red one, I can immediately get a picture of a flamingo in my head its taking me straight to that, I didn’t have to engage my brain to think what colour they are and I know exactly what colour product I would be getting from that. There is no variations really with the colour of flamingos so I would know well would expect to get a certain colour with that.

so how would that be important to you, if you were online shopping?

Int16: well if I’m online shopping I would say I’m doing it for convenience really and so I would want to make sure I knew what product I was getting I wouldn’t want to have to mess about and get and then think that’s not how its described as and then have to send it back or take it in somewhere to go back. If I am online shopping I want to know exactly what I am expecting I want the description to be accurate so I don’t have to worry about anything after I have bought it so I can think I’m going to get it and I’m going to like it and that’s it.

so it facilitates that convenience shopping really?

Int16: yes definitely.

are there any reasons why you choose it?

Int16: I think the way I like bright things it instantly created that image in my head of flamingo and I know I liked that colour and if I know I like the colour then and the colour of what it creates in my head, it drew me to it instantly.

so it made the colour more appealing?

Int16: yes definitely.

what would that make you do if you were online?

Int16: I think it would make me more likely to buy the product than if they had just used pink or something like that because I would associate it with something that I knew I liked the colour of something not related to clothing in anyway and I would know I was going to get that colour in a top or any item clothing and that’s the sort of thing I would be interested in, more so that if it described it as something that colour wasn’t as appealing or so positive in my mind then I probably wouldn’t go for it as much. Whereas as it’s something nice and I make nice associations with it so that helps me make my decision.

its making the product seem more appealing overall?

Int16: yes I would say so yes.
H: does that bring forward any emotional value would you say?

Int16: yes I would say it makes it more exciting to me. It adds sort of an extra dimension to it. Whereas colours and the names of colours and sometimes just the description of them I can only see them as being the colour of the product, something entirely not associated with clothing in anyway, like flamingo it takes you to a different place and so it makes it more exciting than the name of the actual colour.

H: and is that impact on your perception of the product?

Int16: yes I would say so because a normal t shirt you can’t make it that exciting whereas giving it that extra element of being exciting or fun or different by giving it that name it makes your more likely to look at it in more detail.

H: anything else?

Int16: no
Interview 17
Task 1
Group 1, Common

H: which of these three colour names do you prefer for the products?
Int17: the blue.

H: what has drawn you towards the blue one?
Int17: because I’m not very good colouring wise with orange and red, I’ve had things before that are this colour (blue) so I know it suits me.

H: ok so why would it be important to you that you are familiar with the colour and you know it suits you?
Int17: I suppose just to kind of go with what my style is like really and that I know that I look alright when I go out and I think it’s also knowing what else I have got that would go with it when I’m thinking about matching shoe or jewellery or a coat or a bag. I know that a lot of my things that I already have would go with that.

H: do you think that’s enhancing or changing your perception of the product? The colour name?
Int17: slightly because I don’t think I’d buy the dress because I don’t really like that detail on it so I wouldn’t necessarily wear the dress. But I like the colour so if it was a different style of dress, I would probably consider that.

H: so you’re more interested in it because of the colour but you’ve looked at it and you’ve decided that it’s the style of the dress that is putting you off rather than the colour?
Int17: yes as soon as I saw that middle bit I know that I wouldn’t buy it if I was online.

H: would you say the colour name is providing you with information about the product?
Int17: no.

H: ok could you explain that?
Int17: well you get quite a few different shades of blue so often when you see it online its not usually the colour, so it just says blue but you could have any kind of blue really. No it doesn’t offer a lot at all.

H: does it help you to evaluate what the product might be like?
Int17: no I don’t think it does really because when it says blue that wouldn’t be what I would associate that colour with, that colour I wouldn’t say is blue necessarily. I think of a brighter blue so I would say that would be like a cornflower blue or something, I don’t think it associates when you look at that.
H: how are you feeling towards the brand or the retailer because they have only provided one word and you feel that it isn’t really describing the colour of the blue very well, would your feelings change towards the brand or the retailer? Or would you not bother about it?

Int17: no I don’t think it would put my off necessarily the retailer, I just think I wouldn’t really buy it, so I suppose it does put me off slightly.

H: but that’s not necessarily the information that could be the product itself?

Int17: yes I suppose predominantly it would be the dress that would put me off because I don’t really like the style of it but I don’t normally when I am buying online its not necessarily the colour its usually the style of the product that I look at first and then look at the colour. Often you get the different colours you know when you can click on the different ones so its more the style than the colour so I don’t think it would probably put me off straight away.

**Group 2, Unexpected descriptive**

H: which of these three colour names do you prefer for the products?

Int17: this one, pale green

H: what has drawn you towards the pale green?

Int17: I like the colour.

H: I am looking to your response to the colour name really and why you might choose it. I’m looking for why you have chosen the colour and how it relates to the product.

Int17: right ok

H: do you want to go back and choose a different one?

Int17: well I wouldn’t choose the red one, but I was debating between the pale green and the rose one?

H: so imagine if you were shopping online and you were looking through lots and lots of products, and you were interested in the information about the product and you were looking at in particular the colour name. Which of these would stand out for you? Or you would look at it and think that’s quite nice?

Int17: ok probably the (rose petal cream) because it sounds nice because I suppose it gives a bit more, when it says rose petal cream I suppose it gives it a bit more detail then when it says pale green. But that doesn’t mean I would buy it because it says rose petal cream.

H: ok if I asked you which colour do you prefer? Would it be rose petal cream?

Int17: yes it would be.
H: ok we’ll go with this one then. I’ve explained it so many times that I could have missed out important details. What has drawn you towards this one?

Int17: it gives a bit more detail because its rose petal cream, and it sounds quite nice as well. I suppose you can imagine it being quite nice material maybe or when you think of rose petals you think of soft stuff and quite delicate. And cream I suppose because cream goes with everything so it would colour again in terms of matching it with your wardrobe. But then I suppose it may put me off as well because white and cream things always do because they are not very practical.

H: so there are 4 reasons then for why you like it, so I’ll start with the first one. You said it provides a bit more detail, would that be important to you if you were online shopping if you had as much detail as possible?

Int17: yes because that’s what puts me off online shopping because not all the time but when I have bought online it’s not been what I wanted or how it was described or the colour isn’t what I said it was. So yes that does put me off, so yes I think having more detail helps my informed decision, a bit more info.

H: so you would use the extra the detail to facilitate your evaluation of the product?

Int17: yes.

H: to help you make an informed decision?

Int17: yes because I think when you, well when I am shopping I usually find I have got an idea of what I am wanting so if I have got a particular colour in mind that I want to match with something I would want as much detail as I can to kind of facilitate that really.

H: why would being able to make an informed decision be important to you if you were online shopping?

Int17: I suppose the hassle of having to take it back if its not what I want, because online shopping is meant to be easier for it to be delivered to your house and you be able to go out in it that night. But it its not what it is described and you buy it and it comes and it’s a bit of a let-down then you have to go back to the shop, or sometimes you can only return online.

H: so it’s making sure that you’re making the right purchase?

Int17: yes.

H: you said that it sounds quite nice, how would that be important to you?

Int17: I suppose it links a bit to what my image of what comes up when I think of rose petal cream so its, just sounds, I don’t, it just sounds as though it would be nice and quite delicate and stuff. I suppose if it was a nice dress or something I perhaps would get it if it was rose petal cream.
H: so said that it sounds nice and its bringing you images, would I be right in saying your using those images and relating that to how the product might be, you said you can imagine it being delicate material, like a rose petals.

Int17: yes.

H: does that help you to get to know the product better in your mind’s eye?

Int17: I suppose on one hand it would make you believe that it probably is quite a delicate dress or whatever it is, but then on the other hand not necessarily because it’s not always the case but I think if I read that I would think it must be quite a nice material and it would be silk or something, yeah I do have an image when I look at it.

H: so knowing the product better would that help you to make a more informed decision about what you wanted to do with the product next?

Int17: yes because I think you build up an image in your head of what you are wanting so you specifically go and look for that so that image quite important because your almost trying to match the image you had originally with what your actually finding of that image is quite important so having the colour be described exactly it quite a bit part of what idea you have got really so its kind of aiding your shopping really.

H: so actually the other 3 reasons why you picked this colour name are all connected together, because it sounds nice and that’s evoking those images and that’s making you think about what type of fabric might be because you are relating that to the stimulus of the rose petal cream name and that helps you to match whether your perceived idea of what your idea of the product might be matches your perceived product and you’re using that to make an informed decision, so actually they’re really all connected. Does that change your perception of the product in anyway?

Int17: I think it would probably depend on what the product was. So if it was a certain product I probably wouldn’t buy it, if it was rose petal cream so for example if it was a pair of trousers I wouldn’t but that top I would quite happily buy that and say a dress too. Yes it does alter my perception of the product.

H: in what way would alter your perception?

Int17: I think it would come down to my preference and again it’s when I said about convenience as well and my likes and dislikes I suppose, I don’t really like cream trousers I wouldn’t choose to buy. I suppose it is depending on what time of year as well because I associate cream with being more of a summery colour, when you’ve got a bit of a tan, whereas I wouldn’t choose a cream thing in winter because of my colour. So yeah it alters it quite a bit really.
H: so it’s stimulating your thoughts about it, your evaluations of it?

Int17: yes. And I suppose it depends on what occasion you are buying it for because when I see that I
would think of a wedding colour like kind of an occasion, kind of a dressy occasion I think with rose
petal cream so it would depend what I am buying it for. I’d evaluate it differently depending on what
I want it for.

H: so it that providing a bit more information then? The fact that its suggesting that it might be more
or rather a product with that name might be for a more formal occasion?

Int17: to me it would, just because it sounds quite elegant so you associate it with dressing up not
just dosing about or whatever.

H: anything else about that one?

Int17: no

Group 3, Ambiguous

H: which of these three colour names do you prefer for the products?

Int17: this one probably (fruit salad sweets)

H: so what has drawn you towards fruit salad sweets?

Int17: it just sounds quite fun because I think of childhood when I think of fruit salad sweets. It
sounds quite a vibrant colour and I suppose quite a summery thing. Although it doesn’t really give a
lot away as to what colour it is necessarily because if you just read that and you think fruit salad and
you can have quite a lot of colours so it might be quite misleading really, obviously you’ve got the
colour there (the image) but if you just read that you doesn’t really tell you a lot at all.

H: so are you detaching it into 2 halves, are you thinking of a fruit salad and then of the sweets?

Int17: I would initially think fruit salad sweets and then I would think of the taste and stuff and then
I’d think of a fruit salad like kiwi, strawberry’s and all the different fruits you get in a fruit salad and
then I would be like well how can you describe it as a fruit salad sweet? It doesn’t really make sense I
don’t think.

H: you said that it sounds fun and it makes you think of childhood and it makes you think of the taste
of the sweets, is that providing information to you about what the colour might be?

Int17: not necessarily, because I suppose I’m thinking of what the package used to look like so when
I think of that I think of that straight away, so not it doesn’t really give a lot as to what the colour
actually is.
H: is it enhancing your perception of the product if you think it sounds fun and it makes you think of childhood, and you remember eating the sweets, is that impacting on your perception of the products?

Int17: erm.

H: Do any of those things translate to the product?

Int17: probably not no. because I think it is quite a childlike thing so I don’t think I would associate buying something as an adult if it was called fruit salad sweets. But it depends if it was casual wear, because if it was just a t shirt or something like a vest then it might be quite funky or whatever to wear it, but if I was in a shop then I wouldn’t buy it so I doubt I would look online. But it would make me smile if I saw something like that.

H: you said that it was suggesting that it’s a vibrant colour, could you explain that a little bit more?

Int17: well I suppose you think oranges, reds, greens, yellows, when you think of fruit you think of it been juicy and you think of summer and it being hot so you think of bright colours and stuff.

H: so you’re thinking of these bright colours and that in turn is suggesting that the product is a bright colour?

Int17: yes that my initial thought when I looked at that, I would think that must be a bright colour.

H: I know you said before that it doesn’t provide you with much information but in a way it is suggesting that it is a vibrant colour, isn’t it? But it’s not suggesting exactly what the colour is.

Int17: yes I suppose its suggesting it’s quite an intensive colour, because I suppose if I looked at it would put me off because I don’t go for vibrant colour so if I read that I would just click off it.

H: ok, so you said it was summer, is that suggesting to you when you might wear the product?

Int17: yes if something was that colour I’m sure it would be summer that I would wear it.

H: and is that helping you to know something about the product that isn’t written there verbally?

Int17: yes I suppose it is really.

H: so that extra information what would you do with that if you were online shopping? If you knew it was a summery product or a product to wear in the summer?

Int17: I probably still wouldn’t buy it even though it was summery because I can imagine it wouldn’t be one of those that you clicked on it and you bought it and it wouldn’t be what you think it was. So no I don’t think I would go for it even though I knew it was summery.

H: would you do anything else before then? I think you were going through the actions there then anyway, you were evaluating it and thinking about it and imagining it and then using that information to evaluate it, is that right?
Int17: yes I think it would click on it because I would be intrigued as to what it is, but I know before I
have clicked on it that I wouldn’t buy it so I suppose I’ve judged it purely on the name. so I would
click on it just see what that is and then I wouldn’t consider buying it just from the name, it’s a bit
too out there.

H: anything else about that one?
Int17: no I don’t think so.

H: does it make you feel any differently towards the brand or the retailers?
Int17: I would probably think it was a brand that I wouldn’t normally buy from. You know you see
American apparel and its all like block colours and they never have any designs or anything, it
reminds me of that you know with like people with sweat bands on. I suppose its almost like gym
wear, you know kind of yeah, it wouldn’t be something I would get.

H: so that’s providing quite a lot of information there.
Int17: yes it is actually.

H: so it does provide some kind of brand information but you know that’s not the type of brand you
would like.
Int17: yes.

H: anything else?
Int17: no I don’t think I understand the sweets thing, maybe fruit salad but not sweets.

Group 4, Ambiguous

H: which of these three colour names do you prefer for the products?
Int17: I’m drawn to all 3. I’ll remove this one because I don’t go for red. I’ll probably go for green
fairy.

H: so what has drawn you towards green fairy?
Int17: it sounds quite cute, quite floaty and it makes me think of a little fairy being quiet dainty and
you can kind of imagine you would swing round in your dress like when your skirt blows up and stuff
it floats up, it all sounds quite magical. It’s only that word like if it just said green I wouldn’t click on it
but because it says fairy I would.

H: what level of colour information would you say that provides?
Int17: none really, just a standard block colour.

H: you say it sounds floaty, is that relating to the product as well?
Int17: well that name would give me a perception of what the product is like cos it gives me ideas of
it being a floaty material quite a light material and occasions and stuff.

H: about the perception of the product, does that help you to get a better sense of the product?

Int17: only the product itself. Like its qualities but it doesn’t really give a lot else away.

H: so how would you use that information if you were online shopping?

Int17: it would probably give me an idea about the product and then I would try to find something
similar but not that colour, because often they have different colours at the bottom so I would
probably click on the dress or whatever it is and then click on a different colour. So yes I would like
the product from that description but I would probably look at an alternative to what it is on there.

H: so would that in that process, evaluating the product?

Int17: I’d probably say more comparing, but it wouldn’t be a colour I would want to buy so it would
be more about comparing so it doesn’t necessarily mean it would be nice in a different colour so it
would depend on how much I liked the product. So if I clicked on another colour and it didn’t look
right then that would probably put me off so it’s more of an comparison than an evaluation I would
say.

H: you said it was suggesting an occasion, could you say a bit more about that?

Int17: I suppose it’s similar to the rose petal cream, with it being floaty you think of a wedding or the
races or Christmas. I suppose what you think of fairy you think of events so you’ve probably got
something planned in your head. But then it might put you off because I suppose fairy brings up a
style in your head, like summery and spring like so I suppose you are evaluating it that it might not fit
your needs or suit what you are wanting, so this time of year if I looked at that I would think that its
too cold to wear that and I would click on something else and wouldn’t go any further with looking
at it.

H: ok you said it sounds a bit magical and fairy like is that improve your perception of the product?

Int17: probably not because I think that’s just silliness on my part, I think it would be something I
would probably consider going in the shop to look at, but I probably wouldn’t buy. I think the
magical bit is me getting carried away, I think it would be something that if I was out shopping I
would try to make an effort to find.

H: what would be the impetus of that?

Int17: I suppose to prove me right or wrong as to whether it would suit me, I suppose it would then
go back to the inconvenience of having to take it back but if I went to find it in the shop, then I would
just try it on. So I suppose it would be about my perception, about my perception online and what it
is actually like, so then I would be able to make an informed decision about whether I want to buy it or not.

H: so what part of why you chose the colour name would motivate you enough to go into the shop to have a look at the product?

Int17: yes it would probably be for an occasion because I usually don’t go online unless I’m looking for something specifically because I prefer just going into the shop. I think I would be quite intrigued because of its name to go in and find it to see what it is like so to see whether my perception if right or whether it is completely off. So if I saw it in a shop then I would try it on just to see.

H: anything else about that one?

Int17: no I don’t think so.

Group 5, Ambiguous

H: which of these three colour names do you prefer for the products?

Int17: probably sunset

H: so what has drawn you towards sunset?

Int17: I suppose it’s the image that comes up, I suppose you have a bit of a sense of what you are expecting of your perception of what it will be like but then it does put doubt in your mind as to because it could be a selection of colours. Its quite a nice image when you think of a sunset and you think of holidays and things like that. So you can imagine it being quite, quite light and easy to wear, quite simple and quite classic. But then it could be quite a warm, it could, I don’t know, I’m not sure.

H: could you describe the line of thought you were talking about before about evoking images and that is giving you a sense of what you much be expecting with this product?

Int17: well I suppose I might be contradicting myself there because I suppose I think of an image and you think of the sun being yellow so you think of quite a childlike image of the sun so you think it is going to be yellow, but then when you think of a beach and a sunset it could be like reds and oranges. So I suppose on first look you would think it is yellow but actually when you think about it you would be like it is actually different colours.

H: so is that giving you a sense of what the colour might be?

Int17: yes I suppose it has given quite a good indicator so I suppose it’s that variation of whether it is actually. I would probably be worried actually so I don’t think I would click on more images to look at it but I don’t think I would know it, I would have to look at more information.

H: why would you look at more information?
Int17: probably intrigue more than anything, I just want to see what colour it actually is so and I
suppose again I know I am repeating but it depends a lot on season and what you are wear it for and
stuff.

H: so is this suggesting a season to you?

Int17: well I think of being on a beach and its summer, so yes. And I suppose again it would depend
on the perception of the product because if I looked and I thought of its yellow I would have to think
what goes with yellow so I don’t think I would buy it off that.

H: so you said that it is a nice image and it reminds you of holidays and therefore it could be the type
of product you would wear on holiday because it is light and floaty and simple and classic. Is that all
giving you a better sense of what the product might be?

Int17: yes I suppose it is simple and classic, but when I think of simple and classic I think of a block
colour but then on the other hand a sunset could be lots of different colour so I suppose it brings up
two kind of strands, but I think I would probably go for the different colour and in which case I may
click on to see which one it is.

H: so that’s making it more intriguing either way?

Int17: yes

H: so is that relating to the product in anyway? Is that making the product more intriguing?

Int17: no I don’t think so.

H: anything else about that one?

Int17: no I don’t think so.

Group 6, Common descriptive

H: which of these three colour names do you prefer for the products?

Int17: probably denim blue.

H: what’s has drawn you towards denim blue?

Int17: I suppose because I wear a lot of jeans so when I think of denim I think of jeans and I know
that that’s what I like and it goes with everything and it goes with everything and it is quite versatile
but then again it doesn’t really give you a definite colour as denim can vary in colour, but I think it
gives quite a good sense of the colour. But I don’t think I would go on the product because my jeans
are denim blue, I don’t think I would want to wear anything else as that so , unless it was jeans I
wouldn’t go on to the product.

H: is it a sense of familiarity?
Int17: yes I suppose it is comforting, because you can rely on jeans as your fall back outfit if everything else goes wrong, you can always put jeans on and as jeans go with everything so it is quite comforting, as in comfortable to wear and quite comforting that you know it will look alright. So I suppose thinking of your image really.

H: how would it be important to you that you could relate the ideas about the product with your self image that you have? Or your existing clothes or whatever it is that makes up yourself image? You said that denim goes with everything and it fits in with your style, how would that be important to you if you were shopping?

Int17: well I suppose you always want to look nice and for self-esteem and confidence you’re not really going to choose a colour that doesn’t suit you because you would feel quite conscious of what you look like.

H: is it helping you to imagine the product more so you would know it would fit in with you and the things your normally wear?

Int17: yes because I think it is your sense of style, what kind of definition of you have and also like you can have a sense of creation that you are putting it together with the images in your head and by buying it so I suppose that creativity, well and sticking with what you know but then also trying out different things.

H: so is that the value? That fact that it allows you to be creative because you can create outfits, within the area that you feel comfortable in which makes you feel confident and have self-esteem, is that the value of being able to relate it to you style and how you like to look?

Int17: yes and I suppose thinking of how it would be perceived to others as well so if you thought it looked stupid then you can be pretty sure everyone else will, so it’s your own perception of what others will perceive of you from what you are wearing.

H: ok taking it back from that level of abstraction, you said it provides a good sense of the colour, is that helping you to know a bit more about the colour? Is it contributing a bit more to your understanding of the product?

Int17: yes but it is kind of I think its hemming it in a bit because I just think of denim the material so it’s putting me off.

H: could you explain that a little bit?

Int17: well I think I would only click on that if it was the product was actually denim so I wouldn’t go on it if it wasn’t denim. So it’s obviously linking between the product material and the colour so I’d go straight to that rather than thinking in between.
**Group 7, Common descriptive**

H: *anything else for that one?*

Int17: no.

H: *which of these three colour names do you prefer for the products?*

Int17: I wouldn’t choose magnolia because I think of paint so probably sage green.

H: *ok what has drawn you towards sage green?*

Int17: I quite like the colour, I think it is a colour that quite suits me. I think I’ve got quite a good idea of what the colour is, well I think it is through association because I know what colour the herb sage is so I think like I had green fairy that didn’t give anything away, whereas you’ve got sage green so sage I associate it with a thing.

H: *so its like an object?*

Int17: yes an object I know so I am familiar with the object so I would click on that, I would probably consider buying it really. It doesn’t give me an idea about the product as such, so I would have to click on to see the product, but it gives me a good sense of what the product is.

H: *but it gives you enough information to not have to think about the colour any more, your now going on to think about the other details?*

Int17: yes I am now processing what the product is rather than the colour because I know straight off that I would go for the colour.

H: *any other reasons why you chose it?*

Int17: no

**Group 8, Unexpected descriptive**

H: *which of these three colour names do you prefer for the products?*

Int17: Orange crème.

H: *so why have you chosen orange crème?*

Int17: I suppose because of the crème bit because I suppose it is similar to the sage, where I think of crème brulee and it is quite a light colour whereas if it just said orange you could think it could be a bright orange or slightly different so this gives me more of a sense that it is a light orange. So I think it’s with association really and I suppose like when names have crème in them it’s just normally like a lighter colour, I think that’s the only reason I chose it really because I am associating it with something else. So I suppose it does go back to it being a more seasonal thing because it’s a light
colour so I am intrigued because it says crème but the orange would then make me go on to the
product but then I’d look for another colour because it doesn’t suit me so I would look on to it but
that doesn’t mean I’d buy it because of the orange but it would feel I knew a bit more about it
because of the that (the colour name).
H: why would you be put off?
Int17: just because I don’t really like the colour orange as clothing I suppose, it doesn’t really suit me
so I’m going back to self-image and stuff, but I just wouldn’t consider orange.
H: so with the crème its making you feel like it is a lighter colour so you know more about the
product, you know enough about it to consider it in a different colour?
Int17: so if it had said sage crème or whatever I probably think of getting it .so yeah I would be
enough to make me think of looking more into to it.
H: so is that relating to the product in anyway? Or changing your perception of the product? Other
than the colour?
Int17: I don’t know. I think I’m going back to the occasions again?
H: yes, that’s fine.
Int17: ok I probably would say I’m thinking of an occasion.
H: can you explain how you got from the colour name to thinking it is for an occasion?
Int17: well if I think of crème as in like products and stuff and it’s all kind of I just imagine say a body
con dress or something, something fitted thing. I don’t know, I just can imagine it being.
H: is it about the smoothness?
Int17: yes possibly. Is it crème de la mare that’s the really expensive face cream?
H: yes.
Int17: I suppose I’m thinking it is quite like expensive and nice and luxurious and you put it on your
face and it feels really soft, not that I have used it but I can imagine it being really quite nice and nice
fitted you know the product would be nice made so I suppose I am associating it with the face cream
because that is so expensive and it is luxurious and then yes.
H: so that’s related to the product? So the product is perceived as better quality?
Int17: yes I think its because I am just associating it with that. And that’s the images that it is
conjuring up, I don’t know why but it is.
H: so how is that related to wearing it to a more formal occasion?
Int17: like a wedding or something well it’s because its cream like ivory or like a wedding dress and if
you were going to somewhere that was a bit luxurious.
H: so its suggesting it is for a fancier occasion?

Int17: yes. Its probably just because it has the little thing on the ‘e’ the accent. You don’t think continental and exclusive; I don’t know it just seems quite expensive. Its probably one of those that I would go in to a shop to find it to try it on, because I don’t think I would want to buy it online because I can imagine it being quite expensive. And I would prefer to see that it fits and I like it before I actually buy it.

H: so that is creating enough intrigue about the products to go into the shop to try it on?

Int17: only if I knew it was available in a different colour because of my troubles with orange so if I knew they had the same but in a different colour that I would go in. if I couldn’t then I would just sack it off but if it was a colour I liked then I would go in to the shop.

H: so its really your intervening knowledge that orange isn’t a good colour for you that is stopping you from going any further with that one?

Int17: yes just because I know my style and wouldn’t suit orange.
6 Content analysis tables
The following tables illustrate the category names along with supporting evidence for the categorisation and the location of the evidence within the qualitative interview transcriptions.
6.1 Content analysis for common colour names

The following tables illustrate the category names along with supporting evidence for the categorisation and the location of the evidence within the qualitative interview transcriptions.

### Aids Shopping Experience

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<td>Int11: probably because when I am online shopping I feel like I want to do it quickly, so I can look at as much (products) as I can as quick as possible. And maybe lifestyle because I am quite busy so when I am shopping online I want it to be quick and easy.</td>
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<td><strong>Facilitates Evaluation</strong></td>
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<td>Int5: well because I’m going shopping without realising it I’m looking through lots and lots of different clothes and I’m feeling them all so I’m making a decision not just about how it looks on the screen but how it will look in real life in 3 dimensions...</td>
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<td>...but if you’ve got the name that it is a constant thing that you’ve got to look at to help evaluate the colour.</td>
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<td>And also when you are shopping online you start off searching and perhaps you don’t have a really specific idea of what you are looking for you are just browsing but then the more you are look at a different items you get a picture in your head of what you want and you start designing outfits and before you know it you are actually looking for something quite specific and again if you’ve got a correct name then it helps you find that specific thing, and you want it to be a specific way, you don’t know if it exists yet, but this is what you start looking for so it would exciting and exhilarating when you’ve found the missing piece of the puzzle and you’ve solved the puzzle of what you wanted and that makes me feel excited that I’ve found the perfect thing. I’ve hunted it out and hear it is and when it arrives it is what I expected it to be.</td>
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### Associations

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<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract Associations</td>
<td>15</td>
<td>1</td>
<td>4</td>
<td>Int15: its sounds quite almost tropical, happy, it’s different,…</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>1</td>
<td>13</td>
<td>Int15: I don’t know, it just sounds a bit more exotic like red or blue and just a bit different, its quite a summery colour and it reminds me of holidays I think that why I go with that.</td>
</tr>
</tbody>
</table>

### Colour Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour Confidence</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>Int2: I prefer the name blue, because that dress is obviously blue and so the colour name is correct.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1</td>
<td>7</td>
<td>Int2: I want the colour to be something I recognise and I want the colour name and the colour to match.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>66</td>
<td>Int2: Cream, because it is cream it is the colour of cream,…</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>9</td>
<td>…so orange is orange to me, equally hideous in all shades so I think this is not particularly dark it’s not particularly bright it just sort of a mid tone colour so I agree that yes that colour is orange.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>15</td>
<td>Int5: yes I think in my head some colours have more scope for description whereas I think this one is mid tone and I think it is orange so it suits it.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>3</td>
<td>140</td>
<td>The good thing with cream is that cream is cream and I’ve never seen a cream that doesn’t look like this.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>6</td>
<td>162</td>
<td>Int7: well yeah the product is red and it says it is red. It is kind of a primary red so it is red.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>6</td>
<td>101</td>
<td>It sort of represents me idea of what that red should be, it matched my perception.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>6</td>
<td>230</td>
<td>Int15: its providing just the right amount of information, I don’t need to know any more or any less.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>3</td>
<td>130</td>
<td>…, I can look at it and get it straight away and be pretty sure what I am going to get.</td>
</tr>
<tr>
<td>Colour Confidence (ANT)</td>
<td>5</td>
<td>5</td>
<td>247</td>
<td>…this is more of a coral pink so I might get a surprise when I saw this and so I would have to rely on my own eyes when I saw that to be able to judge exactly what kind of shade it is.</td>
</tr>
<tr>
<td>Provides Ideas about the Colour</td>
<td>15</td>
<td>6</td>
<td>230</td>
<td>Int15: its providing just the right amount of information, I don’t need to know any more or any less.</td>
</tr>
<tr>
<td>Provides ideas about the colour</td>
<td>5</td>
<td>5</td>
<td>282</td>
<td>If it had said coral pink I would have been more positive, I do generally like more description,…</td>
</tr>
</tbody>
</table>
| | 15 | 1 | 37 | Int15: well that’s not bright orange so it probably isn’t an accurate description to be honest, but it is making
me think it is a better colour than it actually is.

Int15: yes it’s telling me what the colour is I suppose so I would already know so it’s not really adding anything. I wouldn’t really look at the colour there. I wouldn’t really use it; it is just confirming it with what I can see.

Int17: well you get quite a few different shades of blue so often when you see it online its not usually the colour, so it just says blue but you could have any kind of blue really. No it doesn’t offer a lot at all.

...there is always so much information on the page that I kind of like it as the colour is blue and the price is there and (its) clear.

Int11: because again, it is simple and clear. I want to information straight away and that gives me the information straight away.

Int15: because if I was just looking for something straight forward and just wanted like a plainish sort of top to wear with something that I wouldn’t be bothered about fancy names I would just want something that was straight and to the point and just provided me with what I wanted to know.

Int15: because it’s such a statement colour it just doesn’t need any more description than just a simple word.

Int16: I think for something like this, I don’t necessarily think it’s going to be that much of an exciting item so if I just want to know that’s a cream t shirt then I can get it, its quick and easy and accessible, and I don’t need to put too much thought into it.

Int16: it’s there and straight to the point, it tells me what it is and therefore is no messing about with it trying to pretend it is something it isn’t and I can get it,...
| Processing (ANT) | colour with, that colour I wouldn’t say is blue necessarily. I think of a brighter blue so I would say that would be like a cornflower blue or something, I don’t think it associates when you look at that. |
### Emotional Response

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy</td>
<td>15</td>
<td>1</td>
<td>6</td>
<td>Int15: I don’t know I would associate that with a product I suppose if I was wearing it so I’d associate it as being happy the product that makes me feel good.</td>
</tr>
</tbody>
</table>

### Emotional Value

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional value</td>
<td>15</td>
<td>1</td>
<td>41</td>
<td>Int15: a bit deceiving, maybe?</td>
</tr>
</tbody>
</table>

### Post Purchase Intention

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoid dissatisfaction</td>
<td>2</td>
<td>1</td>
<td>20</td>
<td>Int2: I might not want to keep it because it not what I thought I was,...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>71</td>
<td>...so I know what I am getting with it.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>74</td>
<td>Int2: less chance of it being sent back because it is the wrong colour, so if it arrived a different colour to what I thought and I didn't like that colour then I'd have to send it back and it would be a hassle to send it back,...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>79</td>
<td>Int2: I find it frustrating and a waste of time and the fact that you have to pay up front and then you have to wait for the credit card to be reimbursed so it’s making sure that it is paid in time and it’s the annoyance of thinking that you’re going to get something and thinking that you’re going to get something a new piece of clothing and then actually you have to send it back, and it’s just a big let-down.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>29</td>
<td>...and then if it wasn’t quite right I’ve got to organise to send it back, I’ve got to package it up and it is time consuming and it involves more money...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>3</td>
<td>152</td>
<td>...but it isn’t the one you wanted then that would make me feel frustrated about having to send it or keep it and not being able to wear it in the way I wanted to wear I would feel a bit annoyed.</td>
</tr>
<tr>
<td>Repurchase</td>
<td>11</td>
<td>3</td>
<td>68</td>
<td>...And I’m probably more likely to return to it.</td>
</tr>
</tbody>
</table>

### Provides Information

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
</table>
### Specific Product Information

<table>
<thead>
<tr>
<th></th>
<th>15</th>
<th>1</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int15:</td>
<td>I don’t know actually, yes actually I would say so it’s quite loose and quite floaty</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Wearing scenario

<table>
<thead>
<tr>
<th></th>
<th>15</th>
<th>1</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int15:</td>
<td>I don’t know I think I’d associate orange as a much more summery colour and I would probably only wear it, I wouldn’t normally wear orange but I would probably buy orange bikinis or orange simple tops and stuff to wear out on holiday because it’s just a happy summery kind of colour. I probably wouldn’t wear orange in winter.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>15</th>
<th>6</th>
<th>219</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int15:</td>
<td>it would make me feel like confident like I wouldn’t really need to accessorise or try hard with any other bit of the outfit.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Provides information (ANT)

<table>
<thead>
<tr>
<th></th>
<th>7</th>
<th>6</th>
<th>164</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int15:</td>
<td>... it could give more information but if I didn’t know any different then I might not notice that it doesn’t give a lot of information, I might just accept it, so I cant really say how I would react to it.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Purchase Intention

#### Subcategory

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>More likely to buy</td>
<td>2</td>
<td>1</td>
<td>34</td>
<td>Int2: I think I would probably want to buy it more.</td>
</tr>
<tr>
<td>Impulse Buy</td>
<td>5</td>
<td>3</td>
<td>167</td>
<td>Whereas because you have got too much choice on the internet finding something that I am confident with buying would really help and it makes me a bit more impulsive so if I was buying something I would think yes I would just have and it makes it easy for me to part with my money by removing the barriers.</td>
</tr>
</tbody>
</table>

### Represents the product

#### Subcategory

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Represents the product</td>
<td>15</td>
<td>6</td>
<td>208</td>
<td>Int15: it’s just, it’s quite simple it’s a one piece dress, it’s an outfit on its own it doesn’t need to have anything else put with it so therefore I think it just needs to have a statement that is a simple colour name it doesn’t need anything adding to it.</td>
</tr>
</tbody>
</table>
### Retailer / Brand Perceptions

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retailer Values</td>
<td>5</td>
<td>1</td>
<td>36</td>
<td>...it’s good to see they are paying attention to detail.</td>
</tr>
<tr>
<td>Positive Retailer Perceptions</td>
<td>2</td>
<td>1</td>
<td>11</td>
<td>But because I can see that this colour is blue and they’ve called it blue makes me feel like we’re in agreement</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>3</td>
<td>67</td>
<td>Int11: well probably like, I would like the retailer a lot more if they designed it so it is easier to use and all of the information is clear and quick.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>3</td>
<td>121</td>
<td>Int16: I possibly would think I would have positive feelings towards them because they have made it easy for me,...</td>
</tr>
</tbody>
</table>

### Self

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspirational</td>
<td>15</td>
<td>1</td>
<td>9</td>
<td>Int15: because that would be the main reason I would buy clothes because I like to look good and that would be the reason I would buy it,...</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>6</td>
<td>213</td>
<td>I wanted to stand out, the dress would make me feel good about myself,...</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>6</td>
<td>219</td>
<td>Int15: it would make me feel like confident like I wouldn’t really need to accessorise or try hard with any other bit of the outfit.</td>
</tr>
<tr>
<td>Belonging (ANT)</td>
<td>15</td>
<td>6</td>
<td>213</td>
<td>...I wanted to stand out, the dress would make me feel good about myself,..</td>
</tr>
</tbody>
</table>

### Understand the Product

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product Visualisation</td>
<td>2</td>
<td>1</td>
<td>29</td>
<td>Int2: It helps me build a picture in my head of what it is going to look like...</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>6</td>
<td>100</td>
<td>Int9: I think it will help me imagine the dress,...</td>
</tr>
<tr>
<td>Better Sense of the Product</td>
<td>11</td>
<td>1</td>
<td>16</td>
<td>Int11: just that it makes it by having a simple explanation of it, I don’t know but it kind of like makes you understand the product better quicker.</td>
</tr>
<tr>
<td>Subcategory</td>
<td>Interview</td>
<td>Group</td>
<td>Line</td>
<td>Evidence</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
<td>-------</td>
<td>------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Feel Valued</td>
<td>5</td>
<td>1</td>
<td>39</td>
<td>Int5: it makes me feel that my custom is valued, and it has taken into consideration that I have a specific way about how I want my clothes to look so they’ve taken that into consideration…</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>41</td>
<td>…they’re making me the investment with their time and that makes me feel valued,…</td>
</tr>
</tbody>
</table>
### 6.2 Content analysis for common descriptive colour names

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hedonic Aids</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>7</td>
<td>241</td>
<td>Int1: it just heightens my enjoyment of the online shopping process.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>224</td>
<td>Int4: it is important that it feels natural because it is refreshing, away from your day to day routine of work so it is almost a release, it is getting away from it.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>228</td>
<td>Int4: it makes me think about being in a place that I am not now, I mean like escapism.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>347</td>
<td>H: yes. Do you think that is providing any entertainment to you? Int8: yes I think it does yes.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>355</td>
<td>Int8: I would definitely browse around this website more if they had names like this, they're entertaining.</td>
</tr>
<tr>
<td><strong>Looking More In-Depth</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>217</td>
<td>...it makes me want to look at it more.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>7</td>
<td>120</td>
<td>Int9: well I’d spend more time considering it and then maybe I’d press the purchase button.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>269</td>
<td>And want to look nearer and see what the details are, that sort of thing...</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>272</td>
<td>...it just sort of makes me want to look at it and see what style it is.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>433</td>
<td>Int13: yes I would be interested to look more in to it and at the pictures and things like that.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>7</td>
<td>320</td>
<td>...I’d obviously want to find out more about it and the actual shape and the style,...</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>8</td>
<td>277</td>
<td>Int15: I would probably look at it more, I wouldn’t buy it because I don’t like the top but I would pay more attention to it.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>8</td>
<td>308</td>
<td>...it that extra element of being exciting or fun or different by giving it that name it makes your more likely to look at it in more detail.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>7</td>
<td>353</td>
<td>Int17: yes I am now processing what the product is rather than the colour because I know straight off that I would go for the colour.</td>
</tr>
<tr>
<td><strong>Shopping Process</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>8</td>
<td>257</td>
<td>Int1: just because when I’m trying to shop I don’t want to have to look through the colour options and be given these very ambiguous colours that you don’t know what they are straight away, it’s much better to be given these exact colours that match the colour straight away...</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>8</td>
<td>261</td>
<td>Online shopping is meant to be a quick process you don’t want to have any doubt you just want to know that colour is going to be that colour when it arrives and by being given such descriptive word as that, although it is only 1 word but in your mind’s eye it is descriptive. It’s an effective process as you think straight away that it will be the colour you are going to get, so there is no faffing about with wondering...</td>
</tr>
</tbody>
</table>
about what colour it is.

...and the whole part of buying online is the convenience of it, so if you have got a fair representation of what it is online then that is better because you are more likely to buy the product.

*H: does that give you more confidence in choosing the right colour and product? Does that facilitate you in the buying process?*

*Int8: yes it would because you would know what that colour was because you know it is like a cream colour. So it reduces the doubts you have.*

...and that makes me feel calm about the shopping experience I would have online and it would make me less stressed about buying and it makes the shopping experience more positive.

...the reason you are buying online is because of convenience and obviously you don’t want to be posting it is back so its really important to be clear in what the colour is, so the customer knows what they are going to get, because they are not online to get experience, they are online to get what they want and go, so they don’t care, I think if you are online you are not going to care as much about complicated names, to make you think you want it to be clear.

*Int16: well if I’m online shopping I would say I’m doing it for convenience really and so I would want to make sure I knew what product I was getting...*

If I am online shopping I want to know exactly what I am expecting I want the description to be accurate so I don’t have to worry about anything after I have bought it so I can think I’m going to get it and I’m going to like it and that’s it.

...it’s just a quick thing that you notice flamingo and then think do I want it.

*Int2: I feel more confident that I can make an informed decision, because I think once you go through the thoughts of do I like it or not, is it want I want, yes or no, right ok I’ll buy it so you go through all of that to make the decision you then expect to get it delivered and you have it and that’s it,...*

*Int3: I would be able to buy it online, because if I didn’t know what the colour is going I wouldn’t be able to buy it. Sometimes you can look at the products on different computers and they look different so I think it is important to know as much detail as you can.*

*Int3: I would be able to buy it online, because if I didn’t know what the colour is going I wouldn’t be able to buy it. Sometimes you can look at the products on different computers and they look different so I think it is important to know as much detail as you can.*

...so if I saw something that was peach I would know that is for the summer so that would be the chap I was looking for it would tick the box for me.

...so again it makes it easier for me so it is telling me when to wear it. I’ve got an occasion or a scenario of when I need to wear it and this would be the chap for the job.
<table>
<thead>
<tr>
<th>Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int9: very important because at the end of the day I’ve got to use my money wisely so I need to make the right decisions and being in a calm environment gives me space to evaluate the product so I can decide if it is right for me.</td>
</tr>
<tr>
<td>..., quite often I will put the ones I fancy in my bag and I think will go to the bag and look at them and decide which ones I actually want to buy and then discard them like weed out the ones I don’t. So it’s like when the information is clearly next to them so when they’re in my bag it’s easier to decide which ones I actually want..</td>
</tr>
<tr>
<td>I would have to be sure about other factors such as the style and the price and the availability to check it is in my size..</td>
</tr>
<tr>
<td>Int12: yes and I think picturing it on as well and thinking would that suit me, think if it were to have like capped sleeves where they are tight I would know that I wouldn’t be able to wear that or if it had something on it, I would have to able see it and picture myself wearing it and think a) would it suit me and b) would the colour go with me and then would the style it and that sort of thing.</td>
</tr>
<tr>
<td>...they are online to get what they want and go, so they don’t care, I think if you are online you are not going to care as much about complicated names, to make you think you want it to be clear.</td>
</tr>
<tr>
<td>Int13: I think when you are online you want it to be quick, you want it to be easy, you don’t want it to be hard and I think it’s really easy when it is clear and you know exactly what it is.</td>
</tr>
<tr>
<td>Int13: the more information you can get, the easier it is to make a choice, about if you want to buy it or not. I think its really easy to make a decision when you know everything about the product.</td>
</tr>
<tr>
<td>images of being slightly too bright, too obvious and so I don’t think I would particularly go for that, but it at least does tell me quite a lot of about the product and does give me an opportunity to think about the product.</td>
</tr>
<tr>
<td>Product Search</td>
</tr>
<tr>
<td>It helps narrow down the search and provides information about when to wear it and what kind of temperatures you should were it in.</td>
</tr>
<tr>
<td>You’ve got too much choice on the internet and you do have to have something to narrow your search down, especially with companies like asos, that’s why I get really put off with asos because it is too much for me, you have to know what you are looking for before you go in, I can’t find any pleasure in browsing I have to find a criteria and search rather than a smaller website that doesn’t have as many things and I can look</td>
</tr>
</tbody>
</table>
through the whole collection in a few minutes. With companies like asos they’re bringing in lots of different
clothes for different brands and if you’re searching for something then it is really good, but they haven’t got
collections and I like to look at a collection.

<table>
<thead>
<tr>
<th>Spend longer online</th>
<th>8</th>
<th>8</th>
<th>355</th>
<th>Int8: I would definitely browse around this website more if they had names like this, they’re entertaining.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare</td>
<td>11</td>
<td>6</td>
<td>143</td>
<td>...and its easier to compare to other things</td>
</tr>
</tbody>
</table>
### Associations

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associations with Colour</td>
<td>1</td>
<td>7</td>
<td>226</td>
<td>... I associate magnolia with this sort of white wall, and this gives me a sensations of a smooth cream colour.</td>
</tr>
<tr>
<td>Name Object</td>
<td>4</td>
<td>7</td>
<td>168</td>
<td>Int4: I prefer magnolia, I chose magnolia because it gives it a floral personality. I know some people have negative connotations with magnolia because it is boring, but it is more interesting than cream.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>7</td>
<td>194</td>
<td>Int4: it’s not that plain actually, it’s almost a fashion top. Magnolia is a good balance really because it’s not too fashion and it isn’t too abstract. People will associate immediately cream with the colour; I just see one colour which is a uniform descriptor which is good because it isn’t too abstract.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>210</td>
<td>Int4: I prefer flamingo, it makes me think of a flamingo bird.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>7</td>
<td>232</td>
<td>Int6: well it is kind of a medium, level, because the retailer has thought about it a bit. It makes me think that the top might be soft like a peach.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>7</td>
<td>121</td>
<td>H: so that fact that it has associations with a flower does that make you feel any differently towards the product? Int9: well not really, but it is more of a positive impact rather than a negative one, but just slightly.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>8</td>
<td>136</td>
<td>Int9: I think it is the association with the animal.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>7</td>
<td>172</td>
<td>Int11: because it makes me think of flowers and again its like a pretty name.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>417</td>
<td>Int13: I think it’s a playful name, it reminds me of flamingos, in the fact that they are bright pink so I would expect it to be pink which it is. It’s quite a fun name, fun and young, it just makes me picture bright pink of the flamingo.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>7</td>
<td>265</td>
<td>The association I make in my head of what sage green should be makes me think of I wouldn’t bother with it</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>7</td>
<td>344</td>
<td>I think I’ve got quite a good idea of what the colour is, well I think it is through association because I know what colour the herb sage is so I think like I had green fairy that didn’t give anything away, whereas you’ve got sage green so sage I associate it with a thing.</td>
</tr>
<tr>
<td>Abstract Associations</td>
<td>2</td>
<td>7</td>
<td>259</td>
<td>I think sage green is natural because sage is a leaf well a herb and I can see it being that kind of green the colour is quite a natural colour green</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4</td>
<td>120</td>
<td>You see scarlet red lipstick which is that red of the dress.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4</td>
<td>133</td>
<td>H: so the fact that it is a seductive sounding name and it reminds you of lipstick, why would that be important to you? Or why have you brought that up? Int3: well I think if you are going to buy a dress it is because you might want to be sexy...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>210</td>
<td>Int4: I prefer flamingo, it makes me think of a flamingo bird. It gives it a natural colour like it is a nature</td>
</tr>
</tbody>
</table>
colour, but it is still a very vibrant one. It brings it more to life.

...it is flamingo which is a natural thing again.

And peaches are juicy and zingy and they’re fun to me because you have peaches in the summer and this is a summery top.

Int6: scarlet red think of passion and scarlet lady.

Int10: it reminds me of magnolia paint...

Int11: yes I think it would because scarlet red, the word scarlet is sexy...

Int12: well straight away peach has connotations of the fruit and the softness,....

Int14: yes. It kind of sounds a bit Spanish as well, I know it is bird, it is kind of summery.

Int15: it’s still quite a simple word but it’s a bit prettier. Like it’s a flower, its feminine, like the first one the rose petal one that described this one it is simple like that one, but it is still saying it is feminine it’s pretty and its floaty and it gives of the same vibe without being too pretentious.

Int15: it is an exotic colour; it is quite different and unique.

I know that scarlet for example is quite associated with powerful things...

I guess it makes me think that the top seems prettier again...

I think the word peach as well is, I would put it together more with women’s clothes, than with men’s clothes. So maybe it’s quite feminine image that comes to mind.

Like it’s a flower, its feminine, like the first one the rose petal one that described this one it is simple like that one, but it is still saying it is feminine it’s pretty and its floaty and it gives of the same vibe without being too pretentious.

so that people know exactly what that colour is going to be. It’s not ambiguous in that respect because everyone knows a flamingo colour is that colour.

It’s an effective process as you think straight away that it will be the colour you are going to get, so there is no faffing about with wondering about what colour it is.

Int2: I think the colour, well if you take the image away the colour of denim blue is the colour of that dress so I feel confident that the description matches the description of the product.
<p>| 3  | 4  | 120   | Int3: yeah I’m going to go with scarlet because it is clear in my head what it is going to look like. |
| 3  | 4  | 126   | Int3: well it makes it as if you know what you are going to get, if you order if you know what you are going to receive... |
| 3  | 8  | 260   | Int3: its good because you can visual the bird you know what colour it,... |
| 4  | 7  | 202   | Int4: it makes me feel like it will actually arrive that colour, as if it said blue it could arrive it could be any colour. |
| 5  | 8  | 441   | ...also this to me is flamingo coloured,... |
| 8  | 8  | 339   | Int:8 yes I can see in my mind’s eye exactly what the colour is going to be. It is assisting me in the evaluation of the colour. |
| 8  | 7  | 279   | Int8: well you know that magnolia is magnolia, there are no if buts or maybes, everybody knows what magnolia is. |
| 8  | 7  | 283   | Int8: yes it would because you would know what that colour was because you know it is like a cream colour. So it reduces the doubts you have. |
| 9  | 7  | 111   | ...it helps me picture the flower in my head so I know what the colour is going to be like by that association. |
| 9  | 8  | 138   | Int9: I would say quite calm, not so much emotions but it makes me think that is colour is the colour of the animal and they’ve used that to describe the t shirt so that itself is special, special in the sense that they found the right name to call this colour... |
| 9  | 8  | 130   | I think it goes really well because I think of the flamingo animal and it is that colour. |
| 10 | 7  | 208   | ...I like plain cream tops so I instantly know kind of what shade of cream it is going to be, its not going to be like a dark cream or a really white cream... |
| 12 | 6  | 279   | ..., I know what denim is and I know what blue is, so it is very clear. Its either going to be one shade of denim or the other... |
| 12 | 8  | 371   | Int12: cos straight away I think of a flamingo and the colour of it which doesn’t seem to vary that much and I can just picture that colour and seeing the image emphases it and confirms it to me as I think that I can just imagine that. |
| 12 | 8  | 384   | Int12: I think so, yes because when I think of a flamingo I can just picture this colour this sort of pinky shade and there is not much variation in it to me I can just imagine it,... |
| 13 | 4  | 187   | Int13: yes because as I say I think it is quite a strong name so I would picture the colour to be bright and quite a powerful colour and a deep colour, but a warm one and that’s what colour it is so I think, yes it is really well matched. |
| 13 | 7  | 363   | Int13: I think it is clear what colour it will be,... |</p>
<table>
<thead>
<tr>
<th>Colour Confidence (ANT)</th>
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<tbody>
<tr>
<td>11</td>
<td>7</td>
<td>193</td>
</tr>
<tr>
<td>Provides Ideas about the Colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>208</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>259</td>
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<tr>
<td>3</td>
<td>7</td>
<td>243</td>
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<tr>
<td>4</td>
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<td>195</td>
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<td>4</td>
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<td>210</td>
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<td>392</td>
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<tr>
<td>6</td>
<td>4</td>
<td>143</td>
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<tr>
<td>6</td>
<td>7</td>
<td>211</td>
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<tr>
<td>7</td>
<td>7</td>
<td>169</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Colour Confidence (ANT)</th>
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<tbody>
<tr>
<td>Colour Confidence (ANT)</td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>4</td>
<td>421</td>
</tr>
<tr>
<td>14</td>
<td>7</td>
<td>308</td>
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<tr>
<td>14</td>
<td>7</td>
<td>319</td>
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<tr>
<td>14</td>
<td>8</td>
<td>339</td>
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<tr>
<td>16</td>
<td>4</td>
<td>149</td>
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<tr>
<td>16</td>
<td>7</td>
<td>249</td>
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<tr>
<td>16</td>
<td>8</td>
<td>274</td>
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<tr>
<td>16</td>
<td>8</td>
<td>294</td>
</tr>
<tr>
<td>16</td>
<td>8</td>
<td>274</td>
</tr>
</tbody>
</table>

**Int13:** yes it's helping me know what the colour is. If I saw the name without the picture I would straight away picture bright pink.

**Int14:** well I like magnolias, I know the colour and I know this is the colour of magnolias.

**H:** I would know exactly what I was going to be looking at...

**Int14:** it is flamingo coloured. Obviously it is a bird, a long thin bird, so maybe I am seeing myself as thin in alternate life, but no. I see flamingo, I think flamingo and that top is that colour.

**Int14:** ...but you know exactly what type of red it is going to be, well that's what it says to me.

**Int14:** ..., I know what colour sage is and also I think sage is used to describe a lot of green products not necessarily clothes but various other things, so I could have within certain parameters I could see what kind of colour it could be better than peach.

**Int14:** ...and I know exactly what colour product I would be getting from that. There is no variations really with the colour of flamingos so I would know well would expect to get a certain colour with that.

**Int13:** I think it helps you know what the product is going to look like when it comes if you order it online, I don’t think it helps with the association with the fabric or the style but I do think it quite clearly tells you what the product colour is going to be like.

**Int6:** yes it represents the colour.

**Int6:** I think it matches the colour

**Int7:** ok I’m choosing peach, it looks peach...
10 6 186 then I thought, oh denim blue, the colour is nice, it’s the same colour…

11 4 83 Int11: I don’t know I guess because scarlet red is quite a bold colour,…

13 8 417 …in the fact that they are bright pink so I would expect it to be pink which it is. It’s quite a fun name, fun and young, it just makes me picture bright pink of the flamingo.

14 7 317 Int14: yes, it is often associated with a colour.

16 4 141 …so it makes me think that would be a nice bright strong colour.

17 6 301 …but then again it doesn’t really give you a definite colour as denim can vary in colour, but I think it gives quite a good sense of the colour.

17 7 343 I think I’ve got quite a good idea of what the colour is,…

| Provides ideas about the colour (ANT) | 12 | 7 | 349 | …, because peach to me is telling me not that much about the colour more about the texture and the feel, so it’s not necessarily making me feel all that well understood on the colour, because when I look at that I think orange, so it’s not telling me all that much about the colour, I’m not getting a full impression about the colour,… |
| Specific Colour Information | 4 | 8 | 211 | It gives it a natural colour like it is a nature colour, but it is still a very vibrant one. |
| | 13 | 4 | 177 | …, it is a powerful colour… |
| | 13 | 7 | 363 | Int13: I think it is clear what colour it will be, quite a fresh colour, quite a warm colour, |
| | 15 | 8 | 280 | Int15: it’s just telling me it’s a bright salmon pink top but it’s a bit more exhibitionist,… |

| Colour information Processing | 5 | 7 | 387 | however peach might be a shade of orange that I am more likely to think about and it is definitely very peach so that would catch my eye and I think that it isn’t the hideous orange that I loathe and despise, so perhaps this is a colour that I might be able to entertain for a few minutes. |
| | 7 | 7 | 172 | Int7: yes it is, because when you are online shopping you need a bit of help with the colour. |
| | 7 | 7 | 174 | Int7: yes because if the colour was totally wrong that it wouldn’t give me much confidence in what I was going to get with the end product |
| | 16 | 7 | 248 | I think sage green describes the colour better I can think more about what it would be like,… |
| | 16 | 8 | 286 | I know I liked that colour and if I know I like the colour then and the colour of what it creates in my head,… |

| Colour information Processing (ANT) | 11 | 7 | 175 | …but also the downside is that I don’t really know what colour magnolia was, if it wasn’t next to it, so that might be a little bit confusing. |
| | 11 | 7 | 192 | Int11: no I think so actually, that would make me worried, because I wouldn’t know what colour the
magnolia was...
## Emotional Response

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exciting</strong></td>
<td>3</td>
<td>8</td>
<td>261</td>
<td>...again its quirky...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>7</td>
<td>390</td>
<td>And peaches are juicy and zingying and they’re fun to me because you have peaches in the summer...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>439</td>
<td>...I have this connotation about really fun things about flamingos,...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>450</td>
<td>Int5: well they are just so funny, and they’re bright....</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>452</td>
<td>I don’t know who decided that flamingos were going to be the bastions of fun, but whoever did it they’ve convinced me.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>320</td>
<td>Int8: flamingo; Its fun...</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>346</td>
<td>Int8: yes because flamingos are funny creatures aren’t they?</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>417</td>
<td>Int13: I think it’s a playful name,...</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>8</td>
<td>302</td>
<td>Int16: yes I would say it makes it more exciting to me. It adds sort of an extra dimension to it. Whereas colours and the names of colours and sometimes just the description of them I can only see them as being the colour of the product, something entirely not associated with clothing in anyway, like flamingo it takes you to a different place and so it makes it more exciting than the name of the actual colour.</td>
</tr>
<tr>
<td><strong>Relaxed</strong></td>
<td>12</td>
<td>6</td>
<td>264</td>
<td>... so straight away if I saw the description for the colour of a dress I would be drawn in, like wise if friends saw it as they know that I like denim and I like it in a dress it would interest me straight away.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>7</td>
<td>344</td>
<td>.... I am more drawn as the colour appeals to me more...</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>428</td>
<td>Int13: it would intrigue me more than anything else.</td>
</tr>
<tr>
<td><strong>Happy</strong></td>
<td>3</td>
<td>8</td>
<td>270</td>
<td>(H: \text{so does it make you feel positive?})</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int3: yeah because everyone likes flamingos, who doesn’t?</td>
</tr>
</tbody>
</table>

## Emotional Value

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
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</thead>
<tbody>
<tr>
<td><strong>Feel good</strong></td>
<td>4</td>
<td>8</td>
<td>231</td>
<td>...and it makes me feel good, which is another reason for online shopping, because I am already in an escapist activity so I would already be in that frame of mind.</td>
</tr>
<tr>
<td><strong>Happy</strong></td>
<td>3</td>
<td>8</td>
<td>270</td>
<td>(H: \text{so does it make you feel positive?})</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int3: yeah because everyone likes flamingos, who doesn’t?</td>
</tr>
</tbody>
</table>
Because it is a bright happy bird it makes me feel happy, and I feel like I would feel happy when I am wearing it.

Int14: It makes me feel happy. It’s a fun name, isn’t it? It probably works well for a t shirt, it wouldn’t work for a pair of jeans, but it makes me smile.

Int14: yes and more interesting and more fun.

...it makes it more positive and if they had a whole collection that was named after natural names and they all married together and it would help me feel calm and I always think nature and beauty mirror each other, rather than trying to persuade me that something is beautiful.

... special in the sense that they found the right name to call this colour and that makes me feel calm about the shopping experience ...

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>8</td>
<td>218</td>
<td>Because it is a bright happy bird it makes me feel happy, and I feel like I would feel happy when I am wearing it.</td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>351</td>
<td>Int14: It makes me feel happy. It’s a fun name, isn’t it? It probably works well for a t shirt, it wouldn’t work for a pair of jeans, but it makes me smile.</td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>365</td>
<td>Int14: yes and more interesting and more fun.</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>496</td>
<td>Emotional value Calmness</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>140</td>
<td>...special in the sense that they found the right name to call this colour and that makes me feel calm about the shopping experience ...</td>
</tr>
</tbody>
</table>

**Evokes Images**

<table>
<thead>
<tr>
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<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evokes images of the colour name object</td>
<td>1</td>
<td>8</td>
<td>264</td>
<td>although it is only 1 word but in your mind’s eye it is descriptive.</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>121</td>
<td>...it is clear in my head what it is going to look like. You see scarlet red lipstick which is that red of the dress.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>260</td>
<td>Int3: it’s good because you can visual the bird...</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>119</td>
<td>Int6: I think it is just the scarlet it is a vivid colour and gives you vivid images.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>180</td>
<td>Int7: yes because a peach looks soft and it might be soft.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>110</td>
<td>Int9: I like magnolia because it is a flower and it makes me imagine the flower in my head and it helps me picture the flower in my head...</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>371</td>
<td>Int12: cos straight away I think of a flamingo and the colour of it which doesn’t seem to vary that much...</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>8</td>
<td>421</td>
<td>...If I saw the name without the picture I would straight away picture bright pink.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>340</td>
<td>I see flamingo, I think flamingo and that top is that colour. <em>H: so its quite a strong image?</em></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>340</td>
<td>Int14: yes a very strong image.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>8</td>
<td>272</td>
<td>...I can immediately get a picture of a flamingo in my head its taking me straight to that, I didn’t have to engage my brain to think what colour they are...</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>8</td>
<td>286</td>
<td>Int16: I think the way I like bright things it instantly created that image in my head of flamingo and I know I liked that colour and if I know I like the colour then and the colour of what it creates in my head, it drew me to it instantly.</td>
<td></td>
</tr>
</tbody>
</table>
### Evokes Abstract Images

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evokes Abstract Images</strong></td>
<td>13</td>
<td>4</td>
<td>162</td>
<td>Int13: I like the colour scarlet, when I picture the name scarlet I think of Audrey Hepburn and Marilyn Monroe and quite classy. I picture a girl with scarlet lipstick on and pearls on and I really like that, I like that era what I put the word scarlet with.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>177</td>
<td>... it is a powerful colour and it reminds me of an independent girl, she is quite strong and like a career like a girl who is really career orientated, its quite strong I think it is a strong name.</td>
</tr>
</tbody>
</table>

### Evokes Memories

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evokes Memories</strong></td>
<td>1</td>
<td>7</td>
<td>229</td>
<td>That’s me attaching my memory on to the colour and that is persuading me towards the tactile qualities of it.</td>
</tr>
</tbody>
</table>

### Post Purchase Intention

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Avoid dissatisfaction</strong></td>
<td>2</td>
<td>6</td>
<td>220</td>
<td>... but if its actually different to what you thought then you have to think if you still want or would I send it back. So then there is an added next stage of the decision about whether to buy it or not.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>7</td>
<td>174</td>
<td>... that it wouldn’t give me much confidence in what I was going to get with the end product which makes me feel like it might be a bit riskier which makes me feel like it might be a waste of time which makes me feel like I might not want to buy it essentially.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>6</td>
<td>155</td>
<td>Because I wouldn’t want to go through the palaver of ordering it and it not being what I think it is and having to send it back.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>7</td>
<td>377</td>
<td>... obviously you don’t want to be posting it is</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>8</td>
<td>278</td>
<td>... I wouldn’t want to have to mess about and get and then think that’s not how its described as and then have to send it back or take it in somewhere to go back.</td>
</tr>
<tr>
<td><strong>Repurchase</strong></td>
<td>4</td>
<td>7</td>
<td>208</td>
<td>Int4: yes I am more likely to buy it and then go back and buy from that retailer again.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>4</td>
<td>151</td>
<td>Int6: it would make me react positively to them and make me consider them in the future...</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>202</td>
<td>... it would encourage me more to have more confidence in them and go to them more.</td>
</tr>
<tr>
<td><strong>Post Purchase satisfaction</strong></td>
<td>5</td>
<td>7</td>
<td>424</td>
<td>... they’re giving up a bit of money that I may have spent on the wrong thing because they want me to come back because they want me to feel satisfied and they’re not in for a quick sale, so they’re making that investment</td>
</tr>
<tr>
<td>Subcategory</td>
<td>Interview</td>
<td>Group</td>
<td>Line</td>
<td>Evidence</td>
</tr>
<tr>
<td>---------------------</td>
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<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Positive Product</td>
<td>4</td>
<td>8</td>
<td>217</td>
<td>Int4: it makes me feel more positive about the product;...</td>
</tr>
<tr>
<td>perception</td>
<td>4</td>
<td>8</td>
<td>230</td>
<td>Int4: it would make me more likely to purchase because of the positive connotations that I have with escapism...</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>324</td>
<td>Int8: I like it, I like the colour and I like the colour name. It suits the t shirt, definitely suits the t shirt and it suits the black buttons on the t shirt.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>352</td>
<td>Int8: well it is certainly not giving me a negative feeling about it, I’m having a positive feeling about it.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>7</td>
<td>123</td>
<td>Int9: well not really, but it is more of a positive impact rather than a negative one, but just slightly.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>8</td>
<td>134</td>
<td>Int9: yes towards the product but not the retailer, but I would be more likely to buy it.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>4</td>
<td>89</td>
<td>Int11: yes I think it would because scarlet red, the word scarlet is sexy and then that makes me think the dress is a bit more sexy...</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>303</td>
<td>Int12: I think it has a positive perception.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>192</td>
<td>Int13: just classic, its like high neck line, its not too short and it is quite plain but yet it goes in at the waist, I still think it is quite feminine, so its plain but its classy.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>7</td>
<td>312</td>
<td>..., its nice, I feel good about the t shirt.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>8</td>
<td>272</td>
<td>Int15: well probably positively because I’m thinking that that product would make me stand out, even though it is quite a simple t shirt I would probably think twice about it</td>
</tr>
<tr>
<td>Negative Product</td>
<td>8</td>
<td>7</td>
<td>298</td>
<td>Int8: yes it is giving me a negative cloud over it, because it is making me think it is boring so it is influencing me. It is the name having that influence on me; it is the name and nothing else.</td>
</tr>
<tr>
<td>perception</td>
<td>10</td>
<td>6</td>
<td>196</td>
<td>Int10: yes it is making me not like it as much now because I’m concerned with how heavy the fabric is going to be when I get it home it’s not going as nice.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>7</td>
<td>326</td>
<td>H: yes, so what’s that doing to the product then?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int14: I think it’s probably making it seem a bit duller than it probably is, because it is quite a detailed colour t shirt, it would have taken a lot of time to make, a lot of detail has gone into it.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>4</td>
<td>152</td>
<td>Int16: yes I would say it does because I can really, it gives me the idea of maybe slightly tarty, maybe its too bright to be sophisticated, if you know what I mean, so it maybe wouldn’t necessarily be something I would go for as much as for example tomato red one because it doesn’t have an idea of such a nice red in my head, it makes me think of essentially negative things.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>7</td>
<td>259</td>
<td>...but I don’t want to look at it, I always love looking at green clothes, it’s one of my favourite things that I buy, but sage green just puts me off it.</td>
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<td></td>
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<tr>
<td>17</td>
<td>6</td>
<td>302</td>
<td>But I don’t think I would go on the product because my jeans are denim blue, I don’t think I would want to wear anything else as that so, unless it was jeans I wouldn’t go on to the product.</td>
<td></td>
</tr>
<tr>
<td><strong>Intriguing Product Perception</strong></td>
<td>4</td>
<td>8</td>
<td>213  Int4: it makes it more interesting and adds more personality...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>7</td>
<td>175  Admittedly that does attract me to it, because that is an attractive name...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>175  Int13: so it draws me to the dress.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>8</td>
<td>345  Int14: it would make me want to look at it, just to double check that I wasn’t going mad.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>8</td>
<td>363  Int14: its perhaps not as boring as a t shirt can be because it is called flamingo.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>7</td>
<td>248  ...but it’s just slightly more interesting than cream.</td>
<td></td>
</tr>
<tr>
<td><strong>Feminine Product Perception</strong></td>
<td>5</td>
<td>7</td>
<td>392  ...I think it is a pretty colour, it is very feminine, it is that little bit softer than orange.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>7</td>
<td>174  Int11: I guess it makes me think that the top seems prettier again...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>193  ...but yet it goes in at the waist, I still think it is quite feminine, so its plain but its classy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>7</td>
<td>398  Int13:  yes and because it is floaty and things like that, yes, it is more girlier I feel. I think the word peach goes quite well.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>7</td>
<td>311  Int14: I’m instantly pleased that it kind of represents that, its layered it feminine,...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>7</td>
<td>259  Int15: well if you were like a tomboy then you wouldn’t wear it it’s like I say it is quite feminine so if you are a girly girl then that name would suggest that that product is for you, almost.</td>
<td></td>
</tr>
<tr>
<td><strong>Product is more memorable</strong></td>
<td>3</td>
<td>8</td>
<td>264  Int3: well I think it just makes it stand out more, as a product, it is only a basic t shirt with a couple of buttons down, it makes you think that you’d better get that flamingo top. And it makes it stand out in your head a bit more and it is more memorable.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>4</td>
<td>152  I think the scarlet red also makes it more memorable so I’m more likely to look in the retailer to see if they have to dress because it is more imprinted on my mind.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>4</td>
<td>83   ...it just jumped out at me compared to the other products, I don’t know but I think they seemed to fade into the background.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>H:</strong> so, is it important to you that a product might jump out at you?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Int11: I think it depends what I am looking for, if I am looking for a dress for a special occasion then probably but if I’m just looking for basics then no really.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>293  Denim is usually expected in jeans and perhaps shirts, but its not something that’s as common in dresses, it makes me think that it’s a bit different and a bit unusual.</td>
<td></td>
</tr>
<tr>
<td><strong>Product has more personality</strong></td>
<td>4</td>
<td>8</td>
<td>211  It brings it more to life</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>213  Int4: it makes it more interesting and adds more personality...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>234  Int4: it gives it personality.</td>
<td></td>
</tr>
</tbody>
</table>
...it’s a bit more exhibitionist, like flamingo is quite exhibitionist but not in a negative way in a way that would make people stop and look at you in a flamingo coloured top,...

<table>
<thead>
<tr>
<th>Product attachment</th>
<th>15</th>
<th>8</th>
<th>280</th>
<th>...it makes it more interesting and adds more personality and reflects on my personality being interesting.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td>213</td>
<td>Int4: it gives it personality. And make me feel like it would be a good reflection of my personality, which would make me more likely to buy it because I wear clothes that are a reflection of me.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>493</td>
<td>...and I associate creative things with natural things to create something that looks beautiful and nature is beautiful so these things match up very well together.</td>
</tr>
<tr>
<td>Perceived value</td>
<td>11</td>
<td>4</td>
<td>93</td>
<td>Int11: yes that word makes me, I know this sounds weird but that word makes me picture what my hair and makeup (would be like) and what accessories I would have with it.</td>
</tr>
<tr>
<td>Perceived value (ANT)</td>
<td>13</td>
<td>8</td>
<td>452</td>
<td>Int13: yes more positive and more confident that that kind of clothing will go well with me and suit me well.</td>
</tr>
<tr>
<td>Fashionable</td>
<td>4</td>
<td>7</td>
<td>172</td>
<td>Int4: it is matching the trend, because there is always a floral trend.</td>
</tr>
<tr>
<td>Target consumer</td>
<td>13</td>
<td>7</td>
<td>406</td>
<td>Int13: yes I find it more fresh and young. So maybe aimed more towards me, like my age.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>439</td>
<td>Int13: just that it would targeted for early twenties and teenagers just the target market it is aimed towards.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>7</td>
<td>255</td>
<td>its providing a description about what kind of product it is and the kind of person that should wear it than the actual colour</td>
</tr>
<tr>
<td>Subcategory</td>
<td>Interview</td>
<td>Group</td>
<td>Line</td>
<td>Evidence</td>
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<td>-------------</td>
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<td>----------</td>
</tr>
<tr>
<td>Provides Information</td>
<td>2</td>
<td>7</td>
<td>282</td>
<td>Int2: it’s the connotation of natural being light to wear, and it suits the style of it,...</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>7</td>
<td>232</td>
<td>It makes me think that the top might be soft like a peach.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>7</td>
<td>169</td>
<td>...and you can think of a soft little peach and it might be soft like a peach.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>7</td>
<td>316</td>
<td>..., so straight away that tells me it is going to be made of something soft and like a gentle fabric perhaps, so it’s like telling me about the fabric more than anything more than the colour, as I’m thinking of textures and materials.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>7</td>
<td>398</td>
<td>Int13: yes and because it is floaty and things like that,...</td>
</tr>
<tr>
<td>Wearing scenario</td>
<td>2</td>
<td>7</td>
<td>283</td>
<td>I’ve got this image in my head that wearing it would make me feel like I could stand in a forest and blend in. the idea of natural fibres and colours appeals to me...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>7</td>
<td>289</td>
<td>Int2: the properties of natural fabrics are cooler and summery, they’re better to wear in the summer because they are lighter fabrics to wear.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>7</td>
<td>391</td>
<td>And peaches are juicy and zingying and they’re fun to me because you have peaches in the summer and this is a summery top</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>450</td>
<td>You see flamingos on beach wear and beach things or cocktail sticks and it has that kind of Mardi gras, it has that kind of tropical bird.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>6</td>
<td>190</td>
<td>... I thought oh maybe I wouldn’t be able to wear it if I was going out on a date or for a meal because it sounds more casual than the last dress.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>H: so because it now sounds more casual it is suggesting a different wearing scenario to you?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>7</td>
<td>210</td>
<td>Int10: yes I think I can still wear it to the festival but I might not wear it out on a date.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>7</td>
<td>222</td>
<td>... it sounds a bit boring so I almost think that if I buy that top then maybe I need to get a bright necklace with lots of colours on it because it doesn’t sound that exciting, it sounds kind of practical.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>4</td>
<td>90</td>
<td>... and when I picture it on me, I picture me being all dolled up,...</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>7</td>
<td>354</td>
<td>... it is making it sound comfortable , it is making it sound like it is something that is easy to wear.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>8</td>
<td>356</td>
<td>Int14: yes. It kind of sounds a bit Spanish as well, I know it is bird, it is kind of summery, I can see that, you wouldn’t wear that in winter, if I saw that in winter, I wouldn’t click on it.</td>
</tr>
<tr>
<td>Provides information</td>
<td>1</td>
<td>7</td>
<td>227</td>
<td>It’s almost evoking feeling of tactile again, even with certain opaqueness even though the top might not be but because it is magnolia for some reason it gives me a feeling of a solid object that it painted.</td>
</tr>
</tbody>
</table>
Appendices

<table>
<thead>
<tr>
<th>Purchase Intention</th>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>More likely to buy</td>
<td>3</td>
<td>8</td>
<td>280</td>
<td>...so you have to trust the information they give and the more detail they give the more likely I am to buy it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>10</td>
<td>7</td>
<td>221</td>
<td>... but that colour and the top seems quite structured and quite practical and quite straight forward...</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>11</td>
<td>4</td>
<td>142</td>
<td>Int11: again just because I like having all the information really clearly and easily accessible to me. And I can have all of the information in front of me and not have to search for it and its easier to compare to other things</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>15</td>
<td>7</td>
<td>255</td>
<td>... its providing a description about what kind of product it is...</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>16</td>
<td>4</td>
<td>159</td>
<td>... but it at least does tell me quite a lot of about the product</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>1</td>
<td>7</td>
<td>244</td>
<td>So it’s important to me to gain more information about the product to then feel that I have more confidence in buying, if I had any doubt about buying it that concerns the colour that would take away my doubt.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>1</td>
<td>8</td>
<td>274</td>
<td>Int1: the impact it would have on me would be that if I was going to purchase this product then I would do,...</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>3</td>
<td>7</td>
<td>247</td>
<td>Int3: I would be able to buy it online,...</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>3</td>
<td>8</td>
<td>273</td>
<td>Int3: I am more likely to buy it because if I’m in a good mood I’m more inclined to spend more. If it something depressing then I wouldn’t buy it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>3</td>
<td>8</td>
<td>280</td>
<td>... so you have to trust the information they give and the more detail they give the more likely I am to buy it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>4</td>
<td>7</td>
<td>191</td>
<td>Int4: it might make me consider the product more, which then might make me more likely to buy it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>4</td>
<td>7</td>
<td>205</td>
<td>Int4: makes me feel more like I could buy it, because I trust it more.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>4</td>
<td>7</td>
<td>208</td>
<td>Int4: yes I am more likely to buy it and then go back and buy from that retailer again.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>4</td>
<td>8</td>
<td>221</td>
<td>Int4: it would make me more likely to purchase it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>4</td>
<td>8</td>
<td>230</td>
<td>Int4: it would make me more likely to purchase...</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>9</td>
<td>7</td>
<td>120</td>
<td>Int9: well I’d spend more time considering it and then maybe I’d press the purchase button.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>9</td>
<td>8</td>
<td>134</td>
<td>Int9: yes towards the product but not the retailer, but I would be more likely to buy it.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>12</td>
<td>6</td>
<td>304</td>
<td>So it is something I perhaps feel I would be more likely to go for.</td>
</tr>
<tr>
<td></td>
<td>More likely to buy</td>
<td>16</td>
<td>8</td>
<td>292</td>
<td>Int16: I think it would make me more likely to buy the product...</td>
</tr>
<tr>
<td></td>
<td>Consider buying</td>
<td>4</td>
<td>7</td>
<td>191</td>
<td>Int4: it might make me consider the product more, which then might make me more likely to buy it.</td>
</tr>
<tr>
<td></td>
<td>Consider buying</td>
<td>11</td>
<td>4</td>
<td>97</td>
<td>... it makes me think of it actually on myself and me wearing it and it would make me consider the product more I think.</td>
</tr>
<tr>
<td></td>
<td>Consider buying</td>
<td>17</td>
<td>7</td>
<td>348</td>
<td>Int17: yes an object I know so I am familiar with the object so I would click on that, I would probably</td>
</tr>
<tr>
<td>Consider buying (ANT)</td>
<td>8</td>
<td>7</td>
<td>314</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
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<td>-----</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H: would you say it is making you less likely to consider the product?</td>
<td>Int8: yes definitely.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inquire</td>
<td>6</td>
<td>7</td>
<td>237</td>
<td></td>
<td></td>
</tr>
<tr>
<td>So I think it might make me go in to the store and try it, because then I would get a full idea about it.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Impulse Buy</td>
<td>5</td>
<td>8</td>
<td>454</td>
<td></td>
<td></td>
</tr>
<tr>
<td>it appeals to my impulsive side, if you feel fun you feel excited and happy and giggly and it brings out my impulsive side rather than my negative serious side rather than thinking that I have to weigh things up, and everyone wants to be fun and so I might think I'd be a bit more fun if I wore this top. So impulsiveness is bred from this happy feeling.</td>
<td></td>
<td></td>
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</tbody>
</table>

**Represents the product**

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Represents the product</td>
<td>1</td>
<td>7</td>
<td>207</td>
<td>Int1: magnolia. I prefer this one because it is representational of this top.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>7</td>
<td>282</td>
<td>Int2: it’s the connotation of natural being light to wear, and it suits the style of it,...</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>4</td>
<td>123</td>
<td>Int3: because I think it is a good representation of the colour is the fabric and the dress,...</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>7</td>
<td>235</td>
<td>Int3: I'd go for magnolia. I think I've gone for this one because magnolia it is obviously a cream t shirt so the word represents the product.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>320</td>
<td>... I can see why it is called that, it is a really fitting name for that colour because it has the black bits on like a flamingo’s beak and the legs of a flamingo, and it is a much more fitting colour, flamingo.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>166</td>
<td>... because its called scarlet I think that goes a lot better with that product than the first one, I think its more classy the name and I think it goes with the dress, its quite elegant and reserved and really classy.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>424</td>
<td>Int13: yes, I would know what colour it is and also because it has got buttons on it and part of the flamingo has got black on it as well so I think it goes really well.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>7</td>
<td>311</td>
<td>Int14: I’m instantly pleased that it kind of represents that,</td>
</tr>
</tbody>
</table>

**Retailer / Brand Perceptions**

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
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</thead>
<tbody>
<tr>
<td>Retailer Values</td>
<td>1</td>
<td>7</td>
<td>214</td>
<td>Int1: well I suppose it is important because it shows the retailer has gone out of their way to find words that can be recognised by a lot of people.</td>
</tr>
</tbody>
</table>
Int6: well it makes me think that the manufacturers have put a little bit of effort in but it isn't as much effort as I would like...

Int6: well it is kind of a medium, level, because the retailer has thought about it a bit.

Int13: yes, because it’s like the brand has taken more care of what they have called it.

I respect the brand for trying words to make it more accessible. So it makes you think that is a nice touch that they have done that as is so notoriously that colour it is so recognisable as that colour so I think I have been widely used.

Int1: the fact that the retailer has made it so accessible to so many people makes you feel a bit happier towards that brand, like they are doing a good job, using such widely known names to make it easier for everyone but its only very small amount.

Int4: it being a good descriptor makes me feel like I can trust what it is and that what I am seeing is what it is, because that is important to me online.

So then I’m trusting the retailer to design something suitable, if they’re marketing something as a summer top then I would definitely trust that, I would go with it.

Int6: it makes me feel happier with the retailer that they can provide the right colour description and information.

Because it goes well together I think it is a positive thing for the brand and the product, because I have got more confidence in the brand.

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspirational</td>
<td>3</td>
<td>4</td>
<td>135</td>
<td>Int3: well I think if you are going to buy a dress it is because you might want to be sexy or for a particular occasion so to have a sexy name issued to it might make me want to buy the product more.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>7</td>
<td>178</td>
<td>Int4: it makes me feel more fashionable.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>7</td>
<td>416</td>
<td>...I would be fashionable and I would feel at the right temperature.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>8</td>
<td>457</td>
<td>..., and everyone wants to be fun and so I might think I’d be a bit more fun if I wore this top.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>4</td>
<td>184</td>
<td>Int13: yes, I admire that kind of person that is strong and independent girl that is classy at the same time</td>
</tr>
<tr>
<td>Belonging (ANT)</td>
<td>15</td>
<td>8</td>
<td>269</td>
<td>...it is quite different and unique. You feel like you would stand out if you wore that product, if you know what I mean.</td>
</tr>
</tbody>
</table>
... like flamingo is quite exhibitionist but not in a negative way in a way that would make people stop and look at you in a flamingo coloured top, but not in a bad way, it make you stand out from the crowd, it’s quite unique.

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product Visualisation</strong></td>
<td>3</td>
<td>7</td>
<td>237</td>
<td>I don’t think it is that exciting as some of the other names that we have seen today but I think it gives it a clear image of what the product would be.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>329</td>
<td>Int8: well I can imagine in my mind’s eye what colour it is for a start and it that they’ve got black buttons which are like the beaks and the eyes on a flamingo.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>7</td>
<td>364</td>
<td>Int12: yes I think it complements this texture that I’ve built up in my head. I’m seeing the colour of it as this texture and I can imagine feeling it and that sort of thing, so yes.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>8</td>
<td>417</td>
<td>...it would confirm to me that it is that shade and I would be able to picture it better.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>4</td>
<td>148</td>
<td>But it definitely creates a picture of what it is going to be,…</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>7</td>
<td>252</td>
<td><em>H: does that help you to know the product more?</em> Int16: I think it does yes, I mean even though that name was the best one for me, I’m actually not a big fan of what I envisage sage green to be,…</td>
</tr>
<tr>
<td><strong>Better Sense of the Product</strong></td>
<td>3</td>
<td>4</td>
<td>149</td>
<td>...because when you have got a better idea of what the product it you are more likely to buy it.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>7</td>
<td>115</td>
<td>Int9: it helps me compare the flower and the colour of the flower with the t shirt colour and it matches and it builds up an understanding of the product as well which is useful in order to understand the product better and whether I should buy this product or not, because if it was just called cream I’d have to think about what kind of cream it is because there are lots of types of cream, my idea of cream might not be someone else’s idea of cream.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>7</td>
<td>187</td>
<td>Int11: yes I guess it makes me just think its adds an added dimension to my thoughts about the product…</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>304</td>
<td>..., it's had a positive impact and it is giving me more of an idea.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>7</td>
<td>341</td>
<td>Int12: perhaps yes I think because I can straight away build up my own understanding of what it is.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>7</td>
<td>350</td>
<td>...but it gives me a good sense of what the product is.</td>
</tr>
</tbody>
</table>
6.3 Content analysis for unexpected descriptive

Unexpected descriptive

Aids Shopping Experience

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hedonic Aids</td>
<td>5</td>
<td>2</td>
<td>97</td>
<td>...I feel a connection with that and I think it makes it more personal and there is some body of a person who has made these decisions rather than a machine turning them out and I quite like to feel that when I am shopping that there is a person involved who has designed it and created and that there is a person involved with providing the information and I like to be creative so I have that connection with them.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>144</td>
<td>And then you are thinking of yourself in that scenario, it is transporting you to a fantasy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>154</td>
<td>Int7: it just ties in to the fantasy thing that makes me feel more favourable.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>157</td>
<td>You are entertained and then you are involved.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>6</td>
<td>251</td>
<td>Yeah there are seas that colour in the Maldives in places like that and you would wear a floaty blouse like that in the evening when you are going out for a walk with a nice pair of white trousers and a pair of gold sandals on a hot evening.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>6</td>
<td>251</td>
<td>Int7: it just ties in to the fantasy thing that makes me feel more favourable.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>6</td>
<td>251</td>
<td>Int8: yes I would say that because it is obviously conjuring up a picture in my head.</td>
<td></td>
</tr>
<tr>
<td>Looking More In-Depth</td>
<td>6</td>
<td>2</td>
<td>82</td>
<td>Int6: it would make me consider the product in more detail.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>2</td>
<td>40</td>
<td>Int7: yeah it has made me look at it more because I’ve realised I don’t like the top</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>134</td>
<td>Int7: yes because it makes me want to see the flowers.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>154</td>
<td>It is getting me to look at it for longer, that doesn’t necessary mean I will buy it because I still not to know all the practicalities but it is taking me down the right path so I get the think about the practicalities and make me look to see if they have got my size.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>5</td>
<td>212</td>
<td>Int8: yes because I am looking at it more intently. I would be curious purely based on the name to look at the dress.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
<td>42</td>
<td>I look at the product itself and then I will be able to easily put together an outfit in my mind because it is giving me space to think about it.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>5</td>
<td>87</td>
<td>Int9: it makes me look at the product more and makes me question the creators more because I’m wondering why they chose this name and what has it got to do with the dress. Its not so much in a negative</td>
<td></td>
</tr>
</tbody>
</table>
questioning sense more in a curious sense.

12 5 248 Int12: I think it would make me stop and it would probably make me stop and think, whereas originally I just thought it looked bold, but the more I looked at it I could see different things, so yeah it would grab my attention.

12 5 252 Int12: I would look more at the product and more in to the detail because I’ve got this idea now that its got this, is it going to be like a vintage stone wash type of thing, so I would want to look more at the detail and the fabric of it, and how I’d care for it and that sort of thing.

14 2 96 Int14: I would be more likely to find out more information about it.

14 2 103 Int14: yes it makes you want to find out more, it could be pinkie, it could be cream.

14 6 300 Int14: that I would want to find out more about it or I would know more instantly if it was going to suit me really.

15 5 191 Int15: more positively. I would want to look into it more.

16 2 73 Int16: I think it would definitely make me feel more positive because its almost making it easier for me to make a decision rather than having 10 different websites that have red dresses on, this one has got specific links I can make with it.

17 8 375 Int17: so if it had said sage crème or whatever I probably think of getting it. so yeah I would be enough to make me think of looking more into to it.

Shopping Process

4 6 137 Int4: yes because online I like it to be quicker, I like to process the information quicker.

4 6 139 Int4: because there are a lot of products online so there are a lot of places I can look. So it is important to me it is an efficient process.

5 2 133 …generally a more positive experience because the whole experience has been made easier for me so I’m more likely to do it again because it won’t have been a hassle to shop online. Because if you’re in a shop you can make really quick decisions but online you’ve got lots more things to look at you’ve got a lot more choice so being sure really helps.

5 6 324 Int5: I think it would make me feel more relaxed about the whole shopping experience and I wouldn’t feel as stressed about having to unpick all of these complicated words and I think it would especially if they had lots of different images all around it then I would feel very at home with that website and it helps me picture where I could wear it and I think that would make me feel more relaxed, I feel relaxed just looking at it.

5 6 373 Int5: it just makes it quicker for me to make a purchase, it is easier to make a decision because I know the retailers have thought carefully about it, and if I think that they have thought carefully about it I think that
they know what they are talking about so it must be the colour I see rather than them guessing making something up, and I think if they have done part of the work, I presume they have done the work well so I’m more likely to trust them so I’m more likely to make a quicker purchase. It is really important because I don’t want the hassle of sending it back.

Int9: yes because I will feel calmer and then I will think it is easier to put together an outfit, so if I feel more calm about it and I look at the product itself and then I will be able to easily put together an outfit in my mind because it is giving me space to think about it. And I will realise that it goes with more things because it isn’t as stressful and it’s not a pushing situation.

Int11: so I can find out what I want and when I want it and if I want to make a purchase I can do it as quickly as possible or if I want to just have look I can see what is out there and I will be able to do that as quick as possible.

so I want to quickly know what is there and what is the best for what I want instead of having to trawl through and find out what the information is and things.

Int17: yes because I think when you, well when I am shopping I usually find I have got an idea of what I am wanting so if I have got a particular colour in mind that I want to match with something I would want as much detail as I can to kind of facilitate that really.

…so having the colour be described exactly it quite a bit part of what idea you have got really so its kind of aiding your shopping really.

Facilitates Evaluation

Int2: well let’s say I was looking for a red dress as they are so many different types of red, so if I know it was a tomato red and I liked that colour and I suit that colour and it was what I wanted to wear then I would be more inclined to order it.

Int2: so say like I’ve got a nail varnish or a pair of shoes that were red it would be very hard to get the colour match right and it that just said red you could easily order if thinking it was the same colour, but with it being tomato red I know it’ll be slightly orangey so I would know not to order that because it is going to clash with the red on the shoes.

Int5: well it needs to suit my skin tone and I’ve got a pinky skin tone so I would want to know that it isn’t going to clash too much. So personally I prefer a pinky red rather than an orangery one.

Int5: well if I was relaxed I wouldn’t feel that I had to do a lot of weighing up in my head, so if I was stressed out when I was internet shopping it would make me wonder whether I can afford it or perhaps I don’t need it so it would take that browsing element out if I was stressed.

I’ve realised I don’t like the top and it’s made me evaluate it more.
Int9: Yes and it makes it easier for me to make a decision about the top.

Int11: so I can find out what I want and when I want it and if I want to make a purchase I can do it as quickly as possible or if I want to just have look I can see what is out there and I will be able to do that as quick as possible.

Int12: I would look more at the product and more in to the detail because I’ve got this idea now that its got this, is it going to be like a vintage stone wash type of thing, so I would want to look more at the detail and the fabric of it, and how I’d care for it and that sort of thing.

Int13: yes, it’s like because when the pictures are on the screen, you can’t touch it and you don’t know what it’s actually like so its more descriptive.

Int13: yes, the and the image I have in my head helps me form an analysis of the product, which in turn effects if I want to buy it or not...

Int14: yes I wouldn’t buy anything unless I felt it was 100% for me, because I don’t want to pay postage.

Because while the colour might suit me the style might not so it would be one of those that I could think about.

Int14: yes I wouldn’t buy anything unless I felt it was 100% for me, because I don’t want to pay postage.

Int15: yes I would probably compare it.

Int15: yes I would probably compare it.

Int16: yes, I think it would definitely allow me to make comparisons if I was looking at a couple of red dresses from different websites...
<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associations with Colour Name Object</td>
<td>4</td>
<td>2</td>
<td>27</td>
<td>Int4: because I like flowers, so it’s the association, and it makes cream more interesting.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>2</td>
<td>50</td>
<td>…it is the floral connotations it’s relating it to the floral trends…</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>4</td>
<td>84</td>
<td>Int4: Ornamental poppy because I like poppies and the word ornamental add to it. It makes it seem more distinct and a unique name and a unique colour name.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>6</td>
<td>127</td>
<td>Int4: it’s also connotations with the sea, but the word also looks like pea green so that is a bit funny. It’s the familiarity and associations that I might have with sea green, pea couldn’t put me off I would just have a little chuckle to myself.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>6</td>
<td>153</td>
<td>Int4: because I associate to that (the sea) and it makes me think of the nice colour that I associate with the sea and its makes the colour seem nicer even though it is the same.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6</td>
<td>347</td>
<td>…, whereas the suggestion with the sea lots of people can have positive thoughts about the sea...</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>8</td>
<td>262</td>
<td>I also imagine the floatyness reminds me sweet wrappers as well.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>140</td>
<td>Int7: yes because it is making you think of the flower and it is making you think about whether it is like the flower.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>2</td>
<td>78</td>
<td>I have got a rose that colour of this top so it fits in. It is cream and I can associate the name with rose petals because I have got a rose that colour.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>5</td>
<td>202</td>
<td>Int8: because I love forget-me-nots.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>8</td>
<td>234</td>
<td>Int10: again I keep thinking of sweets and a bar of chocolate,...</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>8</td>
<td>240</td>
<td>Int10: no it’s all together because if someone says they, well if you think of cream you think of fondant but I think it is all wrapped up together so cream would be girly and pearly and the orange helps me think that it’s the pastel colour.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>2</td>
<td>52</td>
<td>Int13: petals are quite delicate so I would expect the material to be quite delicate and quite thin.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>6</td>
<td>292</td>
<td>Int14: the sea green makes me think of the oceans on holiday and you would think that would be the bluey green colour and it is, it is that colour.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>5</td>
<td>182</td>
<td>Int15: well forget-me-not is obviously a flower and it just matches the dress and it’s just an appropriate name for the dress.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>2</td>
<td>62</td>
<td>…it sounds quite nice as well. I suppose you can imagine it being quite nice material maybe or when you think of rose petals you think of soft stuff and quite delicate.</td>
</tr>
</tbody>
</table>

**Abstract**

5 | 6 | 303 | And it is a natural thing, it isn’t like fiesta red which is like cars to me, I like the connotation with nature like
<table>
<thead>
<tr>
<th>Associations</th>
<th>5</th>
<th>6</th>
<th>350</th>
<th>flowers, it makes me more at one with nature and I like being among nature and I can wear while I’m being in nature.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>130</td>
<td>...because it is suggesting something natural like a place then I can use my own imagination...</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>7</td>
<td>290</td>
<td>And forget me not is quite romantic...</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
<td>27</td>
<td>Because roses symbolise romantic evenings and just the whole theme that goes with roses it gets reflected on to the product.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>4</td>
<td>119</td>
<td>Int10: yes please I like the ornamental poppy because I think that top, knowing my own style, I would wear that sort of top and it sounds really nice and it has got that girly connotation again and I would be more likely to wear that.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>5</td>
<td>147</td>
<td>Int10: I like the name forget-me-not it sounds quite dreamy and I think because it is a dress as well it sounds really pretty...</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>2</td>
<td>90</td>
<td>Int14: well if I hadn’t seen the picture of the t shirt I would think it was girly and the name with the picture just enhances it.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>6</td>
<td>271</td>
<td>...I think it is a really nice description, it gets you thinking about holidays,...</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>2</td>
<td>125</td>
<td>Int17: yes. And I suppose it depends on what occasion you are buying it for because when I see that I would think of a wedding colour like kind of an occasion, kind of a dressy occasion I think with rose petal cream so it would depend what I am buying it for.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>8</td>
<td>362</td>
<td>. So I think it’s with association really and I suppose like when names have crème in them it’s just normally like a lighter colour, I think that’s the only reason I chose it really because I am associating it with something else.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>8</td>
<td>383</td>
<td>Int17: well if I think of crème as in like products and stuff and it’s all kind of I just imagine say a body con dress or something,...</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>8</td>
<td>388</td>
<td>Int17: I suppose I’m thinking it is quite like expensive and nice and luxurious and you put it on your face and it feels really soft,...</td>
</tr>
<tr>
<td>Feminine associations</td>
<td>6</td>
<td>2</td>
<td>68</td>
<td>Int6: I think it is just the name you feel quite girly and then coupled with the design it is giving off a really girly impression.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>2</td>
<td>87</td>
<td>Int8: it is actually very nice, I do like it. It is feminine and it is a feminine colour as well.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>4</td>
<td>136</td>
<td>Int10: yes I think because it says ornamental I think it sounds really girly and really pretty...</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>5</td>
<td>147</td>
<td>...it sounds really pretty...</td>
</tr>
</tbody>
</table>
|             | 10 | 8  | 235 | ...because I think the orange cream sounds like pastel colour and it sounds quite sweet so I think of sweet
kind of girly things.

well if you think of cream you think of fondant but I think it is all wrapped up together so cream would be
girly and pearly and the orange helps me think that it’s the pastel colour.

Int11: well I don’t know, maybe it’s because the names is quite attractive, it makes you think that the top is
quite pretty as well.

Int11: yes I think it is a bit, I don’t know why, its because its quite a pretty thing and it puts the idea of
pretiness in your head.

Int13: I think it is quite elegant and girly as well, because obviously if it was a top for a boy that would put
them off it, if it was called that-rose petal, its girly, but I like the name actually.

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## Colour Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour Confidence</td>
<td>2</td>
<td>2</td>
<td>36</td>
<td>Int2: I prefer tomato red, because that is the colour of tomatoes.</td>
</tr>
</tbody>
</table>
| Colour Confidence | 2         | 2     | 44   | It reassures me that it’s not just the light from when the picture was taken and it’s not just the image that
looks lighter so it reassures me that it is a specific type of red.          |
|                 | 5         | 2     | 59   | And that definitely does look like to tomatoes or how I think tomatoes look but if that red didn’t look like
tomatoes then I probably wouldn’t have chosen it but I think they match up really well
...so the name of it gives me that extra reassurance about the colour.       |
|                 | 11        | 8     | 207  | Int11: yes I would say so as long as its got like the orange in it so you know what colour it is and then this
adds (crème) that attractiveness to it so I like that one. Because it is descriptive of the colour, it is quite clear
what colour it is but also it makes it seem attractive.                      |
|                 | 16        | 2     | 55   | ...and you know within reason exactly what colour it is going to be.       |
|                 | 16        | 2     | 64   | ... tomato red I know what colour a tomato is so I know within certain parameters what colour that dress is
going to be.                                                                 |
| Colour Confidence (ANT) | 1         | 6     | 182  | ...the colour don’t match up so it makes me feel less confident towards buying this top. |
|                 | 13        | 2     | 44   | Int13: well roses I picture them being pink. So rose petal in my head is pink not cream.          |
|                 | 13        | 6     | 351  | I just think it confuses the customer, because I am confused just by the name in general.       |
|                 | 13        | 6     | 355  | But I am only confused in terms of colour, I am not confused in terms by the material because I expect it to
be floaty and for it to represent waves and that, its just the colour that I am confused about it. |
<table>
<thead>
<tr>
<th>Provides Ideas about the Colour</th>
<th></th>
<th></th>
<th>Int2: well it is obviously red but in my mind, tomatoes are red is slight more orange and I can see that that colour is quite an orangey red</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>38</td>
<td>... and I imagine the nice rich cream that you get on roses,...</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>52</td>
<td>... so I think it represents it so the colour almost tells you what the colour is like.</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>212</td>
<td>Int3: I think sea green is a nice descriptor and I think you can see that it suits the product.</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>216</td>
<td>Int3: I would say it’s particularly the colour of it; it’s not like the last one which matches the style. So I think this one is a good descriptor of the colour.</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>131</td>
<td>Int4: familiarity is important to me because I can associate with it better so I can recognise that colour.</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>153</td>
<td>Int4: because I associate to that (the sea) and it makes me think of the nice colour that I associate with the sea and its makes the colour seem nicer even though it is the same.</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>52</td>
<td>Int5: well I think it is a good match with tomatoes, it is quite a brassy red because it has a bit of orange in it is that kind of tone, rather than a wine red, or something that was darker and I wouldn’t really go for a brassy red myself but that it does tell me that it has that kind of brightness in colour.</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>294</td>
<td>I like sea green because it is giving more idea about the colour and the tone of the green and I always think of the seas as being relaxing and sea green is quite a relaxing colour...</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>310</td>
<td>... and I’ve got the idea in my head what a sea green is. And it helps me to determine what green it is because I know it isn’t lime green or forest green, it is sea green.</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>61</td>
<td>Int6: well if you’re looking for a rose type of cream, then you would know that was it.</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>256</td>
<td>Int6: I’d say it is quite a good description because orange you think of being quite a vivid colour but yet the crème makes it sound softer and a pale version of orange.</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>129</td>
<td>Int7: well I know what a forget me not, looks like so I like it and it is that memories things again.</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>223</td>
<td>It is such common place to use that colour it isn’t dark blue or light blue so a lot of people use forget me not blue for that blue.</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>37</td>
<td>Int10: It still tells me the colour but I find it a bit confusing because it says rose petal cream so I think if it is slightly pinkie when I receive it home...</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>251</td>
<td>... because I don’t think it is a bright as maybe I first thought because if I took the description away it looks really bright but then the colour name helps me place that colour better with in the spectrum of oranges.</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>85</td>
<td>I’m not quite sure because you can get all sorts of shades of tomatoes as well so its almost a bit like what is it suggesting.</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>220</td>
<td>Int13: just once again because it isn’t in front of you I think it’s a lot easier to be able to picture what the colour is like in person if you can compare it to a flower like that.</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>103</td>
<td>Int14: yes it makes you want to find out more, it could be pinkie, it could be cream.</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>360</td>
<td>Int17: I suppose because of the crème bit because I suppose it is similar to the sage, where I think of crème brulée and it is quite a light colour whereas if it just said orange you could think it could be a bright orange or slightly different so this gives me more of a sense that it is a light orange.</td>
</tr>
<tr>
<td><strong>Provides ideas about the colour (ANT)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>177</td>
<td>Int1: I don’t think it’s as good a reflection of this colour as previous ones have been, I myself do not see sea green as this colour. As I see sea green as a more aqua colour and this seems more mint. It doesn’t represent the colour name that explicitly.</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>344</td>
<td>And if I saw the name I would be like what colour is that, what colour green is that, I just think it is too broad.</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>89</td>
<td>Int15: no, I wouldn’t say it is providing me with information about the colour of the product, its giving me information about the kind of product because cream is cream really I suppose. Like I wouldn’t start thinking about the petals on a cream rose, I would start thinking about a rose and that fact that it is girly and feminine. I wouldn’t actually use that at all to think about the colour of it.</td>
</tr>
<tr>
<td><strong>Specific Colour Information</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>69</td>
<td>…but it’s not it is that rose colour that you can visualise that you know is like a pinky cream.</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>108</td>
<td>Int5: well because it has a brassy colour which is more like tomatoes, and if I’m looking for a red then I would like to know what kind of red it would be.</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>234</td>
<td>…but yeah I just think of pastel colours and that doesn’t look like as yellow as I thought when I saw it previously because I think the orange cream sounds like pastel colour and it sounds quite sweet so I think of sweet kind of girly things.</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>241</td>
<td>…well if you think of cream you think of fondant but I think it is all wrapped up together so cream would be girly and pearly and the orange helps me think that it’s the pastel colour.</td>
</tr>
<tr>
<td><strong>Colour information Processing</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>95</td>
<td>Int5: I think I feel excited that there is somebody else that has put this on the website that has similar views to me and I feel a connection with that and I think it makes it more personal and there is some body of a person who has made these decisions rather than a machine turning them out…</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>215</td>
<td>…I think it is more description than the other 2 names, and as I say think description is really important online.</td>
</tr>
</tbody>
</table>
### Emotional Response

<table>
<thead>
<tr>
<th>Subcategory</th>
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<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exciting</td>
<td>16</td>
<td>2</td>
<td>77</td>
<td>Int16: I do think that it sounds more exciting than the others as well and more interesting really.</td>
</tr>
<tr>
<td>Fun</td>
<td>5</td>
<td>2</td>
<td>63</td>
<td>Int5: I like a bit of fun and a bit of word play, I feel like they’re trying to give it character like this little dress now has its own character and it is fun like tomatoes, I don’t know why tomatoes are fun, but that’s how it struck me, they’re not taking it too seriously.</td>
</tr>
<tr>
<td>Relaxed</td>
<td>5</td>
<td>6</td>
<td>295</td>
<td>Int5: I always think of the seas as being relaxing and sea green is quite a relaxing colour...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6</td>
<td>324</td>
<td>Int5: I think it would make me feel more relaxed about the whole shopping experience and I wouldn’t feel as stressed about having to unpick all of these complicated words...</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
<td>39</td>
<td> And it is also calming.</td>
</tr>
<tr>
<td>Interesting</td>
<td>8</td>
<td>5</td>
<td>212</td>
<td>Int9: I would be curious purely based on the name to look at the dress.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>5</td>
<td>84</td>
<td>Int9: well I found it quite interesting because the name is really long for a colour name and it is unusual.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>8</td>
<td>205</td>
<td> ...and also again it sounds attractive and I guess it is more appealing that name.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>2</td>
<td>81</td>
<td>Int12: I think because it is unusual name for a colour especially clothing item, I’ve not seen it before so it’s just made me curious really, that’s the main thing.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>5</td>
<td>218</td>
<td>Int12: it’s appealing and it just makes it sound quite different...</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>2</td>
<td>77</td>
<td>Int16: I do think that it sounds more exciting than the others as well and more interesting really.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>2</td>
<td>81</td>
<td> ...whereas something like this would interest me and especially for me liking bright colours myself...</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>8</td>
<td>366</td>
<td> so I am intrigued because it says crème but the orange would then make me go on to the product but then I’d look for another colour because it doesn’t suit me</td>
</tr>
<tr>
<td>Happy</td>
<td>4</td>
<td>6</td>
<td>151</td>
<td>Int4: it makes me feel more positive.</td>
</tr>
</tbody>
</table>

### Emotional Value

<table>
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<tbody>
<tr>
<td>Excitement</td>
<td>5</td>
<td>2</td>
<td>132</td>
<td>...and I think I would feel more excited about it when it arrives...</td>
</tr>
<tr>
<td>Feel good</td>
<td>4</td>
<td>4</td>
<td>98</td>
<td>Int4: it makes me feel good, more likely to buy it because I feel like I will feel good wearing it.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>2</td>
<td>66</td>
<td>Int6: it would make me feel good.</td>
</tr>
<tr>
<td>Happy</td>
<td>4</td>
<td>6</td>
<td>142</td>
<td>Int4: I’m happier when its efficient because I can get my shopping done quicker which what I like to do when I am shopping online because when I’m shopping online it is about time as well as the process.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
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<td></td>
</tr>
</tbody>
</table>
| 8 | 5 | 214 | *H: so I take the memories are happy memories, does that make you feel happy?*  
Int8: yes because of the forget-me-nots |
| Negative | 15 | 2 | 82 | *H: could you describe how that would make you feel?*  
Int15: irritated really. |

<table>
<thead>
<tr>
<th>Evokes Images</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evokes images of the colour name object</td>
<td>1</td>
<td>2</td>
<td>25</td>
<td>Int1: I like rose petal cream, again, rose petal cream evokes a mental interpretation of what it is going to be</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>38</td>
<td>Int2: well it is obviously red but in my mind, tomatoes are red is slight more orange and I can see that that colour is quite an orangey red</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>6</td>
<td>213</td>
<td>I think I automatically visualise the sea and that colour green so I think it is a good representation of the product.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>121</td>
<td>Int5: yes and it is an association as well because its associating the word with a picture, and that really helps because you know when you are on screen and you’ve got the light and if you’ve got something to reference to you then you are sure that it is the right colour.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6</td>
<td>309</td>
<td>I understand what sea green is, and I’ve got the idea in my head what a sea green is.</td>
</tr>
</tbody>
</table>
| | 5 | 6 | 322 | *H: ok so you’ve said it makes you think of the sea and that is relaxing? How would that influence you if you were online shopping and you came across something that makes you think of the sea and you found it relaxing and calming? Or the image it is evoking is relaxing and calming?*  
Int6: well you think of sea green as the sunlight reflecting off the water and looking into the murky depths and that is pretty much the colour that you get. |
| | 6 | 6 | 189 | Int6: the images it evokes are the images of sweets and it is a touch girly and like I said it is the images of something sweet and it makes it a sweet little top. |
| | 6 | 8 | 244 | Int6: I’d say it is quite a good description because orange you think of being quite a vivid colour but yet the crème makes it sound softer and a pale version of orange. |
| | 7 | 2 | 31 | Int7: Rose petal cream, I like it because I can see the image of a rose petal in my head |
| | 8 | 6 | 249 | *H: does it evoke images of the sea that colour?*  
Int8: yeah there are seas that colour aren’t there. Yeah there are seas that colour in the Maldives in places like that |
Appendices

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<table>
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<tr>
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<tbody>
<tr>
<td>9</td>
<td>2</td>
<td>25</td>
<td>Int9: Rose petal cream, in your head you suddenly think of a rose and taking a petal off and looking at the colour</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>44</td>
<td>Int13: well roses I picture them being pink. So rose petal in my head is pink not cream.</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>221</td>
<td>...It makes me picture flowers and girly things...</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>295</td>
<td>Int13: sea green, I’ve got kind of 2 pictures in my head and I think I can picture when you’re abroad on holiday and I quite like a nice and relaxed kind of colour or I can also imagine the cold I can imagine it in England so it’s quite cold and the English sea, its cold.</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>348</td>
<td>Int13: yes because in my head I have got some many images and that, like I can picture what it is like in the north east and where it is freezing cold and it is murky but then I can also picture Spain or the Caribbean, where it is really nice and clear and a bright colour, I can find that quite a cold colour (product).</td>
</tr>
<tr>
<td>16</td>
<td>2</td>
<td>54</td>
<td>Int16: I think the thing with that it tomato you can envisage it straight away as soon as you hear the word, it comes straight into your brain</td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>89</td>
<td>Int17: I suppose it links a bit to what my image of what comes up when I think of rose petal cream so its, just sounds, I don’t, it just sounds as though it would be nice and quite delicate and stuff.</td>
</tr>
</tbody>
</table>

**Evokes Abstract Images**

<p>| | | | |</p>
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<thead>
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<tbody>
<tr>
<td>13</td>
<td>2</td>
<td>80</td>
<td>Int13: in terms of the picture, it’s not what I can picture in my head, about the way it flows the way it appears on the picture.</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>301</td>
<td>I am picturing one where it is quite dark and choppy and cold and one with mermaids because it is quite floaty and quite sea like.</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>393</td>
<td>And that’s the images that it is conjuring up, I don’t know why but it is.</td>
</tr>
</tbody>
</table>

**Evokes Memories (ANT)**

<p>| | | | |</p>
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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>181</td>
<td>I’m concerned in a way that my memory of this and the colour don’t match up so it makes me feel less confident towards buying this top.</td>
</tr>
</tbody>
</table>

**Evokes Memories**

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evokes Memories</td>
<td>7</td>
<td>5</td>
<td>129</td>
<td>Int7: well I know what a forget me not, looks like so I like it and it is that memories things again.</td>
</tr>
<tr>
<td>Evokes Memories</td>
<td>8</td>
<td>5</td>
<td>208</td>
<td>Int8: yes because it evokes a lot of memories the flower evokes a lot of memories, the name itself just seeing the name would make me look at the dress.</td>
</tr>
</tbody>
</table>
### Post Purchase Intention

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoid dissatisfaction</td>
<td>2</td>
<td>2</td>
<td>63</td>
<td>Int2: Yes, it makes me think the chance are I’m not going to be disappointed with the colour so I might be disappointed with the fit but the colour would be correct.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>6</td>
<td>224</td>
<td>So I’m more likely to avoid disappointment.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>127</td>
<td>Int5: it would make me feel more confident about what I’m buying and I would feel more confident that I won’t need to send it back and I would think that it is going to be the right thing it is going to suit me.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6</td>
<td>378</td>
<td>It is really important because I don’t want the hassle of sending it back.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>8</td>
<td>233</td>
<td>…when I’m online shopping, I don’t want to have to send stuff back and spend ages doing it…</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>2</td>
<td>82</td>
<td>Int17: I suppose the hassle of having to take it back if its not what I want, because online shopping is meant to be easier for it to be delivered to your house and you be able to go out in it that night. But it its not what it is described and you buy it and it comes and it’s a bit of a let-down then you have to go back to the shop, or sometimes you can only return online.</td>
</tr>
<tr>
<td>Post Purchase disappointment</td>
<td>1</td>
<td>6</td>
<td>192</td>
<td>…, it would make me wonder if I was going to be disappointed in this product or am I not? So I’m less confident.</td>
</tr>
<tr>
<td>Repurchase</td>
<td>5</td>
<td>2</td>
<td>79</td>
<td>I think I would disposed to buy it and go back to that brand</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>92</td>
<td>Int5: yes I think it is really important; it would definitely make me want to go back.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>133</td>
<td>…generally a more positive experience because the whole experience has been made easier for me so I’m more likely to do it again because it won’t have been a hassle to shop online.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>6</td>
<td>359</td>
<td>Int5: I think that would not only make me buy the product but it would also bring me back to the website. If the product that I had received was good and everything else was good about the buying experience it would make me come back because I would be thinking about what else do they have to offer,…</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>8</td>
<td>271</td>
<td>Int6: well it would make me more likely to buy from them in the future.</td>
</tr>
</tbody>
</table>
### Positive Product Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product perception</td>
<td>1</td>
<td>2</td>
<td>57</td>
<td>...but it would make me feel happier towards this product...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>4</td>
<td>88</td>
<td>Int4: yes it makes me feel more positive things towards it.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
<td>204</td>
<td>Int6: it would probably make me think more positive about...</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>8</td>
<td>247</td>
<td>Int6: yes it sort of gives me a positive reaction to it.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
<td>146</td>
<td>Int7: yeah and that is making me feel happier towards the dress.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>5</td>
<td>217</td>
<td>Int8: yes it makes me feel happier towards the dress.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
<td>31</td>
<td>...and it makes me like the product more</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>2</td>
<td>49</td>
<td>Int10: It makes me feel more positive.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>8</td>
<td>251</td>
<td>Int10: it makes me like the product more, and that’s being totally honest because I don’t think it is a bright as maybe I first thought...</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>2</td>
<td>51</td>
<td>Int11: yes I think I would, having a name like that which is a really attractive name might make me like it a little bit more, just a little bit.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>5</td>
<td>220</td>
<td>It has a friendly sound to it, it makes the product sound nice.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>2</td>
<td>81</td>
<td>H: and how does that make you feel about the product~?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int14: instantly love it.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>2</td>
<td>65</td>
<td>Int15: I think it probably makes me feel more positive towards it a way because if it just said cream then I would look at it and think it’s just a cream top but like I say because they have added to two word before it, it gives it that, this is a floaty pretty girl top and it kind of makes it a bit more appealing I suppose.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>5</td>
<td>191</td>
<td>Int15: more positively.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>2</td>
<td>73</td>
<td>Int16: I think it would definitely make me feel more positive...</td>
</tr>
</tbody>
</table>

### Negative Product Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product perception</td>
<td>11</td>
<td>2</td>
<td>85</td>
<td>H: so how does that make you feel about this product?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int13: let down again maybe, that it isn’t what I can picture and because I am attracted to what it is called I’m not attracted to the picture because it’s not, doesn’t match.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>2</td>
<td>46</td>
<td>Int13: disappointed, kind of, I would expect it to be pink not cream, so it’s like a surprise.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>2</td>
<td>85</td>
<td>Int13: let down again maybe, that it isn’t what I can picture and because I am attracted to what it is called I’m not attracted to the picture because it’s not, doesn’t match.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>5</td>
<td>251</td>
<td>Int13: the pictures I have in my head I’m not as attracted to it, so I’m put off buying it because the picture in my head its not appealing to</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>5</td>
<td>271</td>
<td>...because I’m not attracted to it, I am put off buying it because the picture in my head its not appealing to</td>
</tr>
</tbody>
</table>
Appendices

<table>
<thead>
<tr>
<th>Intriguing Product Perception</th>
<th>4</th>
<th>2</th>
<th>32</th>
</tr>
</thead>
</table>
| Int4: yes because if it’s boring then I’m less likely to be interested in it.  
_H: so how would it be if it was boring?_  
Int4: then I wouldn’t associate with it, and I would literally wouldn’t be clicking in to it so I wouldn’t be inspired to look further.  
_H: so as it is more interesting how does that impact you?_  
Int4: it interests me because I feel like it is a reflection on me. |

<table>
<thead>
<tr>
<th>6</th>
<th>2</th>
<th>71</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int6: yes it appeals to me more because it sounds more girly.</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>6</th>
<th>6</th>
<th>206</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don’t think sea green would be my colour but I would look to see if there are any other colours, because it would draw me in so I might look at other colours of the same top.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>8</th>
<th>5</th>
<th>205</th>
</tr>
</thead>
<tbody>
<tr>
<td>The name forget me not blue would make me look at that dress, the name the actual name would make me look at the dress.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>9</th>
<th>5</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>..., because the name is quite interesting and it makes you think about why they would call it this name and it makes the dress more interesting as well.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11</th>
<th>8</th>
<th>207</th>
</tr>
</thead>
<tbody>
<tr>
<td>...and then this adds (crème) that attractiveness to it so I like that one. Because it is descriptive of the colour, it is quite clear what colour it is but also it makes it seem attractive.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>14</th>
<th>2</th>
<th>92</th>
</tr>
</thead>
</table>
| _H: does that for you make the whole product more attractive?_  
Int14: yes |

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<thead>
<tr>
<th>15</th>
<th>2</th>
<th>67</th>
</tr>
</thead>
<tbody>
<tr>
<td>...and it kind of makes it a bit more appealing I suppose.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Feminine Product Perception</th>
<th>6</th>
<th>8</th>
<th>244</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int6: the images it evokes are the images of sweets and it is a touch girly and like I said it is the images of something sweet and it makes it a sweet little top.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>7</th>
<th>5</th>
<th>136</th>
</tr>
</thead>
</table>
| _H: so it is making it more intriguing?_  
Int7: yes it is making me want to look at it more in this case. |

<table>
<thead>
<tr>
<th>8</th>
<th>2</th>
<th>91</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int8: the rose petal cream I suppose is influencing the femininity of the garment.</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>11</th>
<th>2</th>
<th>34</th>
</tr>
</thead>
<tbody>
<tr>
<td>Int11: well I don’t know, maybe it’s because the names is quite attractive, it makes you think that the top is quite pretty as well.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11</th>
<th>2</th>
<th>40</th>
</tr>
</thead>
</table>
| Int11: yes I think it is a bit, I don’t know why, its because its quite a pretty thing and it puts the idea of
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</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>8</td>
<td>211</td>
<td>Int11: I don’t know really, because it is quite a pretty term; the colour and it makes the top seem prettier as well.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>90</td>
<td>Int14: well if I hadn’t seen the picture of the t shirt I would think it was girly and the name with the picture just enhances it.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>61</td>
<td>Int15: it comes across a little bit more feminine I think.</td>
<td></td>
</tr>
<tr>
<td>Product is more memorable</td>
<td>4</td>
<td>4</td>
<td>84</td>
<td>It makes it seem more distinct and a unique name and a unique colour name.</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>72</td>
<td>Int4: it makes me feel like the product is different and distinct from the others.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>264</td>
<td>Int6: well it heightened my enjoyment of it and it makes it more memorable. Later on tonight I bet I’ll still remember that this top reminds me of the wrappers in quality streets.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>271</td>
<td>H: would you say that makes it more memorable?</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>90</td>
<td>Int8: yes and it actually influences my decision to buy…</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>85</td>
<td>Int9: I’m always going to be attracted to it because it is girly but the fact that it obviously gives the impression of what the t shirt is like, it would be easy to spot in a list and I would instantly click on it.</td>
<td></td>
</tr>
<tr>
<td>Product has more personality</td>
<td>5</td>
<td>2</td>
<td>63</td>
<td>Int5: I like a bit of fun and a bit of word play, I feel like they’re trying to give it character like this little dress now has its own character and it is fun like tomatoes, I don’t know why tomatoes are fun, but that’s how it struck me, they’re not taking it too seriously. So if every colour on the sire was pale, or dark or mid, it would make me think they don’t really know much more about colours than a small child so I think tomato red is a bit different and individual and if I was wearing the tomato dress I’d feel like it had its own little persona.</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>233</td>
<td>…it’s kind of like organic, it doesn’t look, well it looks organic like flowers. It doesn’t look man made or harsh, like PVC or a harsh material like that.</td>
<td></td>
</tr>
<tr>
<td>Product attachment</td>
<td>4</td>
<td>2</td>
<td>37</td>
<td>Int4: it interests me because I feel like it is a reflection on me.</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>196</td>
<td>Int6: yes it is making me relate more to the product; it is making me more likely to add it to my bag.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>141</td>
<td>Int7: …so your thinking about it and it is making it have more of a presence in your mind.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>156</td>
<td>…and once you start thinking about those things you are involved aren’t you. You are entertained and then you are involved.</td>
<td></td>
</tr>
<tr>
<td>Appendices</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
|8 | 2 | 93 | Int8: I rather like it yes; I think I would buy that actually.  
*H: why would you say that?*  
Int8: because it is a nice style and I think I would feel feminine wearing|
|8 | 5 | 255 | *H: so the fact that you have thought of an occasion when you are going to wear it does that give you more attachment to the product?*  
Int8: yes|
|8 | 5 | 264 | Int8: yes if I had an occasion to wear it then I might buy it because it is a nice garment and it has got the right look to it and it is the right colour and I feel quite attached to it.|
|10 | 8 | 248 | *I do own an orange purse, well its tangerine, but as this is orange cream it is a bit more subdued so I would be able to wear it more.*|
|13 | 2 | 68 | Int13: it helps me to visualise what material it is and what it will be like when it is on and the way it flows and because the petals are quite...I can’t remember the word...  
*H: you said delicate before.*  
Int13: yes delicate.|
|2 | 75 | Int13: yes, because you can’t try it on, so the best way is to picture it on you.|
|16 | 2 | 82 | *...whereas something like this would interest me and especially for me liking bright colours myself that makes me think that’s going to be a product that I am going to like and it describes more about it to me.*|

**Perceived value**

|4 | 4 | 92 | Int4: yes because it makes it more exclusive, although I’m into fashion I don’t want to feel as though everyone is wearing it.|
|8 | 5 | 235 | Int8: yes I guess it would because it would make me feel that it is well made and from a manufacturer that you can trust.|
|15 | 5 | 188 | Int15: I think it’s similar to the last one, in that it just looks like it’s got its own colour name. It gives it a point of difference. Makes it seem more special than it probably is.|
|17 | 8 | 391 | so I suppose I am associating it with the face cream because that is so expensive and it is luxurious and then yes.|

**Fashionable**

|4 | 2 | 49 | Int4: it makes it seem more fashionable even though it is a plain garment with a plain colour, it is the floral connotations it’s relating it to the floral trends which is in fashion so it appeals to me.
### Provides Information

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Specific Product Information</strong></td>
<td>1</td>
<td>2</td>
<td>26</td>
<td>Int1: I like rose petal cream, again, rose petal cream evokes a mental interpretation of what it is going to be, it makes me feel like this product could be very feminine and very soft and delicate, the way that a rose petal is, it kind of gives me a feel that that is what the garment is going to be like as well as the colour.</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>55</td>
<td></td>
<td>... I imagine that the fabric is soft like the name.</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>296</td>
<td></td>
<td>...it has this kind of floaty quality to it, it has these nice little folds that are like the waves, I can imagine this being a light floaty cool garment just like swimming in the sea,...</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>47</td>
<td></td>
<td>...because it has over laps like rose petals.</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>32</td>
<td></td>
<td>...when you think of rose petals you see the layers of the top...</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>100</td>
<td></td>
<td>...and because the top is layered like that it looks delicate. So it is providing me with a lot of information about the product, lots of information that isn't necessarily there are first glance.</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>30</td>
<td></td>
<td>Int9: yes I think so, so it makes the product seem more romantic. It almost makes the product sound more delicate compared to it just being cream and it makes me like the product more</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>38</td>
<td></td>
<td>...but it sounds really nice and it almost describes the fabric, I know that that sounds silly but it sounds quite floaty and really pretty</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>52</td>
<td></td>
<td>Int13: petals are quite delicate so I would expect the material to be quite delicate and quite thin.</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>74</td>
<td></td>
<td>But I think it actually helps describe the top as well because it’s layered its girly, it’s frilly</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>76</td>
<td></td>
<td>Int14: the top is like petals I guess because of the layer and the tiers. It’s not particularly rose coloured, but then you get that from the cream anyway so the rose petals are from the shape of it and the cream is from the colour and it goes together to describe the t shirt.</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>57</td>
<td></td>
<td>Int15: it matches the product because it is quite floaty and quite delicate I would say and quite feminine and that is the same with that name.</td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>63</td>
<td></td>
<td>...you can imagine it being quite nice material maybe or when you think of rose petals you think of soft stuff and quite delicate.</td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>90</td>
<td></td>
<td>...it just sounds as though it would be nice and quite delicate and stuff.</td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>99</td>
<td></td>
<td>...if I read that I would think it must be quite a nice material and it would be silk or something, yeah I do have an image when I look at it.</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>390</td>
<td></td>
<td>I can imagine it being really quite nice and nice fitted you know the product would be nice made...</td>
</tr>
<tr>
<td><strong>Wearing scenario</strong></td>
<td>5</td>
<td>6</td>
<td>305</td>
<td>..., I like the connotation with nature like flowers, it makes me more at one with nature and I like being</td>
</tr>
</tbody>
</table>
among nature and I can wear while I’m being in nature.

6 326...I would feel very at home with that website and it helps me picture where I could wear it...

5 6 345 once it is creating a whole package I start imagining it and wearing it and when I’m going to wear it and it is suggesting a style to me without pushing an image,

7 2 32 Int7: Rose petal cream, I like it because I can see the image of a rose petal in my head and when you think of rose petals you see the layers of the top and you think of a little tea party and you think of a situation when you might wear the garment

7 5 131 And forget me not is quite romantic and it makes me think that I wonder what I would look like in that if I went on a date in it.

8 5 251 Yeah there are seas that colour in the Maldives in places like that and you would wear a floaty blouse like that in the evening when you are going out for a walk with a nice pair of white trousers and a pair of gold sandals on a hot evening?

9 2 27 Because roses symbolise romantic evenings and just the whole theme that goes with roses it gets reflected on to the product.

H: does it make you think of wearing that product on a romantic evening?

Int9: yes I think so...

10 2 43 ...but I think it makes it sound like I might wear that out of a date or something, so I guess it kind of goes back to the setting of when I would wear them item.

10 2 50 Int10: It makes me feel more positive because, obviously if I was going to wear that and I was going out on a date or something...

10 4 128 Int10: I’m a bit confused because I think based on my own style I would wear that top with jeans whereas one of my best friends I know she would wear that maybe with like a long skirt and boots or something, she’s a bit more trendy so the description she might prefer the description to me, but I find it a bit confused. I can’t place the product as easy now because I can’t thinking that maybe the fabric is more like a chiffon, something that I need to iron like a silk top not like a t shirt sort of thing so its maybe more fancy than what I first thought it was.

10 4 137 ...I can imagine how I would style my hair to wear the top and know that sounds ridiculous but that’s what I think...

10 5 148 ...that I can think about the summer and a time I would wear that, if I was going out on a date maybe with my boyfriend or something that sounds like a nice dress that I would wear.

10 5 152 Int10: yes because I’m thinking out for a date with my boyfriend and I’m thinking that would be really nice
I know what I can wear that with whereas I don’t like buying things if I can’t think a time when I would wear that, whereas I can think quite clearly that will do for such an occasion and I also think that would be nice over the summer and it sounds kind of cool if I was at a festival cos it mentions in the descriptions that it’s a flower and the forget-me-not makes it sound like I can wear that to a festival or something.

...again relating to the style its giving it this kind of like almost like its an occasion wear but a relaxed occasion, it gives a relaxed feeling as well.

Int14: very important if you’re looking for something that you might want to wear on holiday or a particular occasion,

Int17: yes. And I suppose it depends on what occasion you are buying it for because when I see that I would think of a wedding colour like kind of an occasion, kind of a dressy occasion I think with rose petal cream so it would depend what I am buying it for.

Int17: like a wedding or something well it’s because its cream like ivory or like a wedding dress and if you were going to somewhere that was a bit luxurious.

Int11: it does give me the information I want about the product that it’s like orangery, which is what I like.

Int12: about the product yes...

Int15: not really actually, its providing a description about what kind of product it is and the kind of person that should wear it than the actual colour because magnolia is not a very well-known colour I would say.

... I would probably be more likely to go for this one because there would be more information about it
Appendices

<table>
<thead>
<tr>
<th>Provides information (ANT)</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>13</td>
<td>2</td>
<td>83</td>
<td>Int13: the material, in my head I picture it more flowing and more feminine.</td>
</tr>
</tbody>
</table>

<p>| Purchase Intention |
|---------------------|-----------|-------|------|----------|
| Subcategory         | Interview | Group | Line | Evidence |
| More likely to buy  | 1         | 2     | 58   | ...I feel almost encouraged by it, as it’s very much for a female. |
|                     | 1         | 2     | 93   | ...I would be more encouraged to try it, because it matched the colour very well. |
|                     | 2         | 2     | 49   | ...then I would be more inclined to order it. |
|                     | 3         | 2     | 63   | Int3: it makes me more likely to buy it because I’ll have a better idea of what it will be like when it comes. So I’d be more likely to buy it |
|                     | 3         | 6     | 224  | Int3: it would make me more likely to buy it, because the more details you get the better. |
|                     | 4         | 2     | 47   | Int4: if it appeals to me strongly I am more likely to buy it. |
|                     | 4         | 2     | 54   | Int4: makes me more inclined to buy it because being in fashion is an important part of shopping apparel |
|                     | 4         | 4     | 95   | Int4: well I’m more likely to buy the product because I want to feel unique and exclusive. |
|                     | 4         | 4     | 98   | Int4: it makes me feel good, more likely to buy it because I feel like I will feel good wearing it. |
|                     | 4         | 6     | 166  | Int4: it would make me more likely to buy it. |
|                     | 5         | 2     | 79   | ...I think I would disposed to buy it and go back to that brand... |
|                     | 5         | 2     | 127  | Int5: it would make me feel more confident about what I’m buying and I would feel more confident that I won’t need to send it back and I would think that it is going to be the right thing it is going to suit me. |
|                     | 5         | 2     | 131  | Int5: yeah I think I’d be quicker to make a purchase and I think I would feel more excited about it when it arrives... |
|                     | 5         | 6     | 313  | ...and it makes me feel more confident buying it. |
|                     | 5         | 6     | 339  | ...but if I was relaxed I’d be more happy to stay a long time and looking and more happy to make a purchase. |
|                     | 5         | 6     | 539  | Int5: I think that would not only make me buy the product but it would also bring me back to the website. |
|                     | 6         | 6     | 196  | Int6: yes it is making me relate more to the product; it is making me more likely to add it to my bag. |</p>
<table>
<thead>
<tr>
<th>6</th>
<th>8</th>
<th>251</th>
<th>Int6: it might lead to me considering it and maybe putting it in the basket and buying it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>5</td>
<td>148</td>
<td>Int7: well it would hook me in certainly and then there is every chance I might purchase.</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>272</td>
<td>Int8: yes and it actually influences my decision to buy, if I can envisage myself wearing these things and if I can think of an occasion to wear them then it makes me want to buy them.</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>92</td>
<td>And looking at the product itself, it would encourage me to buy the product more, because the name is quite interesting and it makes you think about why they would call it this name and it makes the dress more interesting as well. Which means I will spend longer looking at the product and then I might even put it in my bag to buy.</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>58</td>
<td>Int10: if there was a rose petal cream top and the exact same top called cream, I would buy the rose petal one because it sounds better.</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>166</td>
<td>...but it would probably encourage me to buy it but then I’d still think that I need to decide once I wear that it still evokes all of that.</td>
</tr>
<tr>
<td>Consider buying</td>
<td>6</td>
<td>8</td>
<td>251</td>
</tr>
<tr>
<td>Inquire</td>
<td>6</td>
<td>6</td>
<td>204</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>106</td>
<td>Int8: the fact that it is called rose petal cream would influence me decision to buy it.</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>49</td>
<td>Int13: I would actually perhaps check the alternative colour, to have a look if they had pink, I don’t know why but the name makes me think of pink and of flowers and brighter colours.</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>400</td>
<td>Its probably one of those that I would go in to a shop to find it to try it on, because I don’t think I would want to buy it online because I can imagine it being quite expensive. And I would prefer to see that it fits and I like it before I actually buy it.</td>
</tr>
<tr>
<td>Impulse Buy</td>
<td>4</td>
<td>6</td>
<td>147</td>
</tr>
</tbody>
</table>
| 5 | 6 | 316 | Int5: it would make feel more like I’d probably buy it on an impulse and it would help me come to my decision a lot quicker and I wouldn’t feel the need to zoom in and out and debating and putting things up next to the screen and looking at all the different products and how the colour match so it would make me
feel that I could buy it straight away without too much bother.

<table>
<thead>
<tr>
<th>Purchase intention</th>
<th>1</th>
<th>6</th>
<th>192</th>
</tr>
</thead>
<tbody>
<tr>
<td>More likely (ANT)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

..., it would make me wonder if I was going to be disappointed in this product or am I not? So I'm less confident.
### Represents the product

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>52</td>
<td>...</td>
<td>so it is a nice representation of that object.</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>67</td>
<td>Int3:</td>
<td>it gives you a better representation...</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>296</td>
<td>...and</td>
<td>I think this matches the garment because it has this kind of floaty quality to it, it has these nice little folds that are like the waves, I can imagine this being a light floaty cool garment just like swimming in the sea,...</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>312</td>
<td>...and</td>
<td>then it is also a natural colour and it is a natural name for the colour so I think it all marries in very well and it makes me feel more confident buying it.</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>344</td>
<td>Int5:</td>
<td>yes very much, it is influencing me because it is creating a whole package and once it is creating a whole package I start imagining it and wearing it and when I’m going to wear it and it is suggesting a style to me without pushing an image,...</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>47</td>
<td>Int6:</td>
<td>well I thought it matches the product as well because it has over laps like rose petals.</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>191</td>
<td>Int6:</td>
<td>well the colour links to item because it is floaty and it builds images of things floating on the sea and waves.</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>32</td>
<td>Int7:</td>
<td>Rose petal cream, I like it because I can see the image of a rose petal in my head and when you think of rose petals you see the layers of the top...</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>83</td>
<td>Int8:</td>
<td>yes because you can imagine that those layers are like the gradients of the petals it is sort of delicate like petals of a rose</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>230</td>
<td>Int8:</td>
<td>well the name is reflected in the style, there is some sort of flower on the waist band.</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>26</td>
<td>Int9:</td>
<td>Rose petal cream, in your head you suddenly think of a rose and taking a petal off and looking at the colour the and the rest of it and to put that next to the t shirt you can see how that goes together.</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>34</td>
<td>Int11:</td>
<td>well I don’t know, maybe it’s because the names is quite attractive, it makes you think that the top is quite pretty as well.</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>232</td>
<td>It’s</td>
<td>got flowers on the dress as well which goes with it. And the material and that goes with it,</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>301</td>
<td>I</td>
<td>am picturing one where it is quite dark and choppy and cold and one with mermaids because it is quite floaty and quite sea like.</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>311</td>
<td>Int13:</td>
<td>yes it’s representing the product; yes it’s more than the colour on this one.</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>73</td>
<td>Int14:</td>
<td>well I’m girly so I love roses and I love petals and I love cream. But I think it actually helps describe the top as well because it’s layered its girly, it’s frilly. Yes it’s nice.</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>76</td>
<td>Int14:</td>
<td>the top is like petals I guess because of the layer and the tiers. It’s not particularly rose coloured, but</td>
</tr>
</tbody>
</table>
then you get that from the cream anyway so the rose petals are from the shape of it and the cream is from
the colour and it goes together to describe the t shirt

<table>
<thead>
<tr>
<th>Interview Group Line</th>
<th>Evidence</th>
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</thead>
</table>
| Int14: yes. And also it’s the look of it as well it kind of matches in with that because it is wavey, it gives you a
description of the product as well. |
| Int15: it matches the product because it is quite floaty and quite delicate I would say and quite feminine and
that is the same with that name. |
| Int15: well forget-me-not is obviously a flower and it just matches the dress and it’s just an appropriate
name for the dress. |

<table>
<thead>
<tr>
<th>Subcategory</th>
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<th>Group</th>
<th>Line</th>
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</thead>
</table>
| Retailer Values | 1 2 37 | Int1: the fact that they have put more effort in shows they are paying more attention to what they’re
customers need, and they are offering more information for their consumer, it shows extra care, and that
they are going the extra mile. They are trying to encourage the consumer more, showing that they care
more. |
| 1 6 193 | It doesn’t make me feel that badly toward the brand because at the same time they’ve still put a bit of effort
in to the naming, so the fact that they have put the effort it makes me appreciate it. |
| 5 2 65 | ...but that’s how it struck me, they’re not taking it too seriously. |
| 2 80 | Int5: well I think with online shopping because there is so much choice it is a good way to go because I think
I would disposed to buy it and go back to that brand because they are making things and having a bit of fun
with it at the same time they seem to be enjoying what they’re doing and it again it shows they are putting a
bit of time in it and I feel valued and they’re putting in imagination and they obviously like these clothes and
they’re proud of these clothes rather than we’ve made another dress for these people who like red. |
| 6 362 | ...because its brand that respects my individuality and it respects my ability to coordinate my own clothes
and I am being my own person... |
| 8 5 235 | Int8: yes I guess it would because it would make me feel that it is well made and from a manufacturer that
you can trust. |
## Positive Retailer Perceptions

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
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<th>Evidence</th>
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</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>376</td>
<td>...because I know the retailers have thought carefully about it, and if I think that they have thought carefully about it I think that they know what they are talking about so it must be the colour I see rather than them guessing making something up, and I think if they have done part of the work, I presume they have done the work well so I’m more likely to trust them</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>8</td>
<td>268</td>
<td>Int6: it would make me trust the retailer more and make me think more positively towards the retailer.</td>
</tr>
</tbody>
</table>

## Negative Retailer Perceptions (ANT)

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>193</td>
<td>It doesn’t make me feel that badly toward the brand because at the same time they’ve still put a bit of effort in to the naming, so the fact that they have put the effort it makes me appreciate it.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Interview</th>
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<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>2</td>
<td>92</td>
<td>Int13: maybe towards the brand that again they’re not attaching the right name with the clothing so maybe their brand is, not confused, but maybe not on the ball.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>2</td>
<td>82</td>
<td>Int15: like they are trying too hard, like they are trying to be more up market than they are if it’s just a high street retailer. Like you said they are trying too hard.</td>
</tr>
</tbody>
</table>

## Self

### Aspirational

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>55</td>
<td>Int1: I like to dress feminine; I like to feel that I look feminine</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| 4         | 2     | 57   | Int4: because I like to be up to date  
*H: and why is being up to date important to you?*  
Int4: because it is a reflection of me, it about being fashionable and current. |

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>95</td>
<td>Int4: well I’m more likely to buy the product because I want to feel unique and exclusive.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>98</td>
<td>Int4: it makes me feel good, more likely to buy it because I feel like I will feel good wearing it.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>6</td>
<td>162</td>
<td>Int4: it makes it seem more interesting and more dynamic, which I would then view to be a reflection of myself.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>2</td>
<td>132</td>
<td>...I would feel more excited about it when it arrives, more confident and more excited about wearing it,...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| 6         | 2     | 72   | *H: ok and why would that be? Why does it appeal to you more because it sounds girly? Is it because you like to dress in feminine clothes?*  
Int6: yes |

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>2</td>
<td>95</td>
<td>Int8: because it is a nice style and I think I would feel feminine wearing it...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>2</td>
<td>51</td>
<td>Int10: It makes me feel more positive because, obviously if I was going to wear that and I was going out on date or something it sounds attractive and the top is going to make me look attractive as well and look quite girly.</td>
</tr>
</tbody>
</table>

### Belonging (ANT)

<table>
<thead>
<tr>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>95</td>
<td>Int4: well I’m more likely to buy the product because I want to feel unique and exclusive.</td>
</tr>
</tbody>
</table>
## Understand the Product

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product Visualisation</strong></td>
<td>Int2</td>
<td>2</td>
<td>58</td>
<td>Yes it is painting a clearer picture of what the actual colour is. And what shade it is.</td>
</tr>
<tr>
<td></td>
<td>Int3</td>
<td>2</td>
<td>68</td>
<td>...because I can visualise it with an object like it could be another object...</td>
</tr>
<tr>
<td></td>
<td>Int3</td>
<td>2</td>
<td>86</td>
<td>well I think that it makes me happier and I think it would affect me buying it because I can see that t shirt being like a fruit salad sweet, because I would have a better understanding of what it would look like I would buy it.</td>
</tr>
<tr>
<td></td>
<td>Int3</td>
<td>6</td>
<td>221</td>
<td>so I can visualise what colour that is, sea green, we’ve all seen the sea so I think it is easier to visualise what you are going to get.</td>
</tr>
<tr>
<td></td>
<td>Int8</td>
<td>2</td>
<td>111</td>
<td>yes because it is giving me a strong image of how it should look</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>68</td>
<td>it helps me to visualise what material it is and what it will be like when it is on and the way it flows and because the petals are quite...I can’t remember the word...</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>251</td>
<td>the pictures I have in my head I’m not as attracted to it, so I’m put of the product because of the name.</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>331</td>
<td>yes if I saw the name first, without having a look at the product, I would picture it to be like that, maybe a little but darker but that kind of colour so it’s just what I expect.</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>59</td>
<td>...you can think exactly what colour it is going to be so therefore you can envisage the overall product better.</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>62</td>
<td>...if I've got something to relate it to then its going to have an impact on what I choose if I can actually in my mind create an accurate picture of what it is going to be.</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>99</td>
<td>...yeah I do have an image when I look at it.</td>
</tr>
<tr>
<td></td>
<td>Int17</td>
<td>2</td>
<td>103</td>
<td>yes because I think you build up an image in your head of what you are wanting so you specifically go and look for that so that image quite important because your almost trying to match the image you had originally with what your actually finding of that image is quite important...</td>
</tr>
<tr>
<td><strong>Better Sense of the Product</strong></td>
<td>Int3</td>
<td>2</td>
<td>63</td>
<td>it makes me more likely to buy it because I’ll have a better idea of what it will be like when it comes.</td>
</tr>
<tr>
<td></td>
<td>Int3</td>
<td>2</td>
<td>219</td>
<td>so I know what I’m going to buy so I can associate it a bit better.</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>2</td>
<td>321</td>
<td>so if you were to imagine to product, is it helping you to get a better sense of the product?</td>
</tr>
<tr>
<td></td>
<td>Int13</td>
<td>6</td>
<td>321</td>
<td>yes because I would picture a floaty dress or a floaty top, yes I do think for me I think more of the product than the colour with that name.</td>
</tr>
<tr>
<td></td>
<td>Int14</td>
<td>6</td>
<td>283</td>
<td>yes, you would imagine it being light and airy and you wouldn’t need a cardigan.</td>
</tr>
<tr>
<td></td>
<td>Int14</td>
<td>6</td>
<td>285</td>
<td>does that help you to get to know the product better?</td>
</tr>
</tbody>
</table>
Int14: yes in your head yes.

Int14: like I know it better.

Int17: yes because that’s what puts me off online shopping because not all the time but when I have bought online it’s not been what I wanted or how it was described or the colour isn’t what I said it was. So yes that does put me off, so yes I think having more detail helps my informed decision, a bit more info.

...but it would feel I knew a bit more about it because of the that (the colour name).

---

### Value

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feel Valued</td>
<td>1</td>
<td>2</td>
<td>45</td>
<td>... I want to feel like valued customer, and they are giving me as much information as I need, and if they give me that I feel much more valued because they are valuing me more.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>81</td>
<td>...and I feel valued and they’re putting in imagination and they obviously like these clothes and they’re proud of these clothes rather than we’ve made another dress for these people who like red.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>94</td>
<td>Int5: yeah it would make me feel valued.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>106</td>
<td>...so I think they’re sort of caring and I feel a bit cared for and I feel that my opinion counts.</td>
</tr>
</tbody>
</table>
6.4 Content analysis for ambiguous colour names

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aids Shopping Experience</td>
<td>1</td>
<td>4</td>
<td>122</td>
<td>If it’s fun it kinds of add more fun to the shopping process...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>135</td>
<td></td>
<td>It impacts upon me by increasing the sense of satisfaction and enjoying the shopping.</td>
</tr>
<tr>
<td>Hedonic Aids</td>
<td>2</td>
<td>8</td>
<td>345</td>
<td>But if you’re enjoying shopping and it makes you enjoy it more then I guess I would be more inclined to purchase or I’d go back on the website and browse again.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td>31</td>
<td>I think it makes me want to buy it a bit more and buying it is exciting.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>3</td>
<td>73</td>
<td>Int4: although it is quite boring being sat at a computer shopping so anything little that gets me a bit excited makes it a more enjoyable experience.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>115</td>
<td></td>
<td>Int4: I wouldn’t say consciously, but I would say it does have a positive effect. Like I would not look out for colours that have a positive association with a memory but it is definitely important to me if it happens, it’s not a motivation to shop online but it does add to the benefits of shopping online.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>217</td>
<td>...and it is providing a bit of a fantasy around this top because if I am looking for an item especially if it an impulse buy item, if I don’t need it I’m just browsing, I would be wanting to think of an occasion I could wear it to and try to justify it to myself, whereas if I’ve got a fantasy in my head of when I’m going to wear...</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3</td>
<td>86</td>
<td>Int7: yes, but if I really liked it I would buy it, but I don’t so I probably wouldn’t buy it. But it is nice and I would like to see something called that because it is nice and it is entertaining which might keep me on the site for longer because I would be entertained...</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>3</td>
<td>140</td>
<td>Int8: yes they have absolutely chosen the right name for the product and you could have a range of these different colour t shirts like sherbet orange and dib dab, I think a range would be good and I can see that happening. H: would you like that? Int8: yes that would be good and that would appeal to me. H: would you say it is providing some entertainment value then? Int8: yes definitely, I think it would be a good idea actually, I can see that being quite a good thing. H: so the fact that you don’t like the product but it is proving entertainment value, would you go on to look at other products, would that encourage you to look at other products on the site if you didn’t like that particular product?</td>
</tr>
</tbody>
</table>
Int8: yes definitely it would be fun and entertaining, they’re might be bubble gum pink which I would like.

...so when you’re online shopping you need everything you can to create little stories in your head, or something to make it relevant to you, it all helps.

Looking More In-Depth

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 1 | 5 | 165 | The calmness would calm me into looking at it much more in-depth...
| 2 | 4 | 141 | I would certainly be more inclined to look at a different view of it. To explore different images of it and videos...
| 2 | 8 | 309 | Int2: Yes it would make me more inclined to look at the rest of the images. It wouldn’t make me think that I like the name so I want to buy it, but I would think that I like the name so what’s it all about which would make me look at the images and then if I liked it and wanted it I’d buy it, so it’d definitely make me explore the other images.
| 3 | 5 | 167 | ... I think it makes you kind of look at the product a bit more, ...
| 4 | 1 | 9 | Int4: that would make me look at it more, looking at all the other details, consider it more ...
| 4 | 5 | 119 | Int4: it would impact on me because it would encourage me to look at the product in more detail.
| 7 | 4 | 117 | Int7: well yeah, it is making me look at the parts of the top that are fairy like. Which I guess is what it is trying to do because it is making you look at the detail
| 8 | 4 | 182 | ...and the name makes you want to have a closer look at the product...
| 9 | 4 | 72 | ...and it is making me think more about the product and spend more time looking at the product.
| 12 | 1 | 65 | Int12: I would click on it and have a look and erm yes just look at bit more in to it. Especially online shopping, I know this is to do with the colour but I often like to look at what it is made of because you can’t see or touch it so I’m wondering if its acrylic or is it wool, that sort of thing.
| 14 | 1 | 17 | Int14: yes I would be more likely to find out what it is made of or the price, that sort of thing or maybe go on to the extra photo as well.
| 3 | 133 | Int14: if you were after a bright top it would be cracking but it’s not for everybody that kind of colour so for me I’d have a look at it but not necessarily purchase.
| 4 | 160 | Int14: find out more information about it and what it is made of, it looks like it would be a pig to wash but hand washing isn’t the worse thing if it’s a going out top.
| 5 | 261 | Int14: to find out more, going on to more information bit or looking at the other photos, look at the back of it, the sizing.
| 15 | 4 | 164 | Int15: yes I think I just like it and it makes me want to look at it more...
| 16 | 5 | 199 | Int16: I would take the opportunity to look at it in more detail if it was on a smaller page with loads of options. |
| 5 | 202 | Int16: again because I would want to know more information about what I was getting and so I would want to look and see the different pictures the different views of it to see if I could see more information about the colour on it, if it’s the same on the front as it is the back. I would like to get as much information as possible before I buy something. |
| 17 | 5 | 273 | ...I would probably be worried actually so I don’t think I would click on more images to look at it but I don’t think I would know it, I would have to look at more information. |
| **Shopping Process** | | | |
| 1 | 5 | 165 | ...as I would think that’s nice, as I would be calm and happy and that could guide the transaction |
| 14 | 5 | 226 | Int14: if you’re after a certain colour then you would want to know what to know you were in the right ball park. It’s quite nice to be surprised sometimes, like if you’re after a red top and buy an orange one you might not necessarily wanted that but you want to be around that kind of colour. You don’t want to buy black and mean white. And quite a lot of the time you haven’t got much time when you’re online shopping, so you wanna be around there cos I have to do it in my lunch break. |
| **Facilitates Evaluation** | | | |
| 2 | 5 | 163 | well I can start thinking about how that product might look on me and whether it would suit me or not and if it did suit me |
| 2 | 8 | 315 | It’s a very specific name so the retailer is giving you that bit more information and so you can decide what that colour means to you and whether you like it or not, you do expect retailers to add to basic colours it adds all the fun side to it, all the frills. |
| 2 | 8 | 338 | It would have to suit me though, because sometimes you look at things and think oh I wish I would wear that because that looks nice,... |
| 3 | 1 | 15 | You want to make sure it is something you are going to get what you think you are going to buy. |
| 8 | 4 | 180 | Int8: yes it does facilitate my evaluation of it... |
| 10 | 3 | 103 | But the colours help me place it and the colour description helps me think what kind of fabric it could be so I think it is, well I think it’s not going to be a rigid structured fabric I think it’ll be quite floaty and easy to wash it’s not something I’m going to get dry cleaned and its giving me all these potential things of how I need to treat the product and what I would wear it with and also what it might feel like because I’m not in a shop and I’m not getting to touch the product and know that straight away so I’m having to make it up in my mind even though it’s not right. |
| 11 | 5 | 114 | Int11: I think that when I look at products online I go through them and I think would I wear it, would it suit me and all these things and then I write off the products that wouldn’t and then look at the ones that
### Int12: definitely and I think especially price wise especially if it high price as I would feel that I need to be sure about it.

### Int14: because I want value for money and I want to know it is going to wash well, the length of it, because when you are online shopping you don’t know, you can’t hold it up to yourself so you want to know if it’s above the knee or below the knee, that sort of thing.

### Int14: decide if I want to buy it or not.

### Int14: yes I think it would because you can make things too easy and if you just call something red but the there is no fun there, if your shopping half of the fun is going out and looking at things and imagining yourself wearing it. When you are online shopping you haven’t got that sort of thing which tells you oh... I can wear this there, so when you’re online shopping you need everything you can to create little stories in your head, or something to make it relevant to you, it all helps.

**Product Search**

<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>91</th>
<th>“...I was going to browse online and I would want to go back to that top, so I could put that in a search engine because it is likely to come up because it is more original so it would be easier to find,...”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>106</td>
<td>“Int3: it would make it easier for me to find it and buy it, I do shop online a lot and I do look at different products all the time so if I thought I like this t shirt, if it was Friday, because I usually buy something so I might search for that and find it easily and buy it”</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>168</td>
<td>“I would never search peach in a search engine, but this would be something that I would look at it...”</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>172</td>
<td>“... you know if it was in a search I would look at it...”</td>
</tr>
</tbody>
</table>

**Spend longer online**

<table>
<thead>
<tr>
<th></th>
<th>8</th>
<th>356</th>
<th>“Int2: it stops me from being bored and when I’m bored I leave the site so it stops me leaving and keeps me on the site. It makes me more interested as it is more interesting, it’s like a cycle really.”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>87</td>
<td>“...which might keep me on the site for longer because I would be entertained and the longer you’re on the site the more likely you are to spend money.”</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>153</td>
<td>“H: so would that make you stay on the website for longer because is it more interesting? Int8: yes”</td>
</tr>
</tbody>
</table>

**Compare**

|    | 5 | 124 | “Int11: if something is more appealing to me then I am more likely to buy or even compare it to other things” |
or put it in my basket or leave it but it would make me consider buying it more.

<p>| | | | |</p>
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<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>4</td>
<td>224</td>
<td>Int17: I’d probably say more comparing, but it wouldn’t be a colour I would want to buy so it would be more about comparing so it doesn’t necessarily mean it would be nice in a different colour so it would depend on how much I liked the product. So if I clicked on another colour and it didn’t look right then that would probably put me off so it’s more of a comparison than an evaluation I would say.</td>
</tr>
</tbody>
</table>

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## Appendices

### Associations

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associations with Colour</td>
<td>2</td>
<td>5</td>
<td>152</td>
<td>...all kind of feelings that I would associate with the word sunset...</td>
</tr>
<tr>
<td>Name Object</td>
<td>2</td>
<td>5</td>
<td>152</td>
<td>and I like the idea sunset, sunset has nice connotations with it and the colour, well it’s an inbetweeny colour as there are certain shades are neither this nor that, if you call that orange it wouldn’t work, because it definitely not orange and it’s not yellow, it’s like a mix of the two which sunsets can be, so it’s a good way of describing it. It’s a good way of describing a difficult colour I think.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>113</td>
<td>Int4: it makes me feel good and positive and gives associations to good memories</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>194</td>
<td>I’m drawn to this one because as well as the colour the green fairy speaks to me about delicate floaty things, and this item because of the material of it and the cut as well as well as the pale colour does remind me of fairies</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>1</td>
<td>13</td>
<td>Int8: I think it is saying it is a party dress, fiesta to me means party.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>3</td>
<td>72</td>
<td>Int10: well I like fruit salad sweets so I’ve already got a positive idea because I like those sweets so I might like other products with a similar name.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>4</td>
<td>207</td>
<td>Int17: it sounds quite cute, quite floaty and it makes me think of a little fairy being quiet dainty and you can kind of imagine you would swing round in your dress like when your skirt blows up and stuff it floats up, it all sounds quite magical. It’s only that word like if it just said green I wouldn’t click on it but because it says fairy I would.</td>
</tr>
</tbody>
</table>

### Abstract Associations

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>5</td>
<td>173</td>
<td>sunset you would associate with summer time, even though sunsets happen all year round for me it means more beachy things. It’s that bright holiday feel and that’s the kind of thing I like to wear on holiday.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>5</td>
<td>161</td>
<td>It is also a floaty blouse and a sunset is romantic so I think it is quite a good name for a floaty caped blouse so I’d association the name with the product again and the material and as it is a floaty fabric and I sometimes think the romantic words should match the products and the fabric.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>5</td>
<td>192</td>
<td>Int3: yeah I see myself as a sunset romantic girl, but I don’t see myself as a peach girl. I see peach as old ladies, whereas sunset is more fun. And younger.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>3</td>
<td>63</td>
<td>Int4: it’s quite abstract. It tells me the colour directly but it adds a bit of extra personality.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>1</td>
<td>5</td>
<td>Int7: it is more descriptive than the other two and fiesta makes me think of being in a party and going on holiday and having more fun, it makes me think if I wear the dress then I will have more fun.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>107</td>
<td></td>
<td>Int7: well I like the style of it and the green fairy makes me think of the fairy in the Moulin rouge.</td>
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<tr>
<td>9</td>
<td>4</td>
<td>68</td>
<td>Int9: well when I looked at the colour name and I looked at the product it reminded me of Tinkerbell from Peter Pan and I think because her costume was a similar colour and she did have some drapey bits.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>6</td>
<td>I like the sound of that better (fiesta red) because I’d be able to wear it if I was going out to a party or something. And it looks like a nice colour and I think that the name sounds fun.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>13</td>
<td></td>
<td>I know it sounds really silly, I think because of the name it reminds me of a holiday in Spain, because of the words and also because you would wear a dress like that on holiday.</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>107</td>
<td>Int11: yes well I think like sunset is quite a pretty word and the top is quite pretty as well, I don’t know if it just had orange next to it I think I would write it off straight away, I think I would be more likely to not really look at it. But and then, I don’t know why but the sunset because it is like a daytime of day and that is an evening top, it makes me think of wearing it in the evening.</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>23</td>
<td>Like the fact that it is red erm but fiesta red makes me think of festivals almost like a kind of party, it makes it seem more appealing and more different to standard red.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>173</td>
<td></td>
<td>...curios and it makes me think of Tinkerbell for something reason because I think of wearing green and her wearing green.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>5</td>
<td>...it kind of reminds me of Spain almost, it just reminds me of Spain which is always quite appealing and a celebration. Is fiesta, like a party?</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>153</td>
<td>Int15: it kind reminds me of princesses and forests and elves and stuff and that kind of draped sort of style I suppose it just matches that the kind of like picture I am thinking of in my head, if you know what I mean? Its bit fairy tale I suppose.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>4</td>
<td>Int16: one of the things is just because it says more about it than just orange or blue, I don’t know why but fiesta sort of reminds me of fiery things</td>
<td></td>
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<tr>
<td>1</td>
<td>25</td>
<td></td>
<td>Also fiesta makes me think of fierce and that to me brings more of the fire powerful elements into it. Another thing that probably I might have thought of without realising, I’ve got a fiesta car and its bright red and the whole reason I chose it was because it was bright red so it might have been sort of a link with that, that doesn’t necessarily go with the fire and fierce things.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>164</td>
<td>Int17: well I suppose you think oranges, reds, greens, yellows, when you think of fruit you think of it been juicy and you think of summer and it being hot so you think of bright colours and stuff.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Feminine associations</td>
<td>2</td>
<td>4</td>
<td>94</td>
<td>...well gives you information about the style as you can imagine it being floaty like a fairy, and also that the green fairy is more feminine?</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>130</td>
<td>Int2: Yes definitely.</td>
</tr>
</tbody>
</table>
### Colour Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
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<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour Confidence</td>
<td>1</td>
<td>1</td>
<td>9</td>
<td>I should then be more confident in the fact that this is going to turn out as fiesta red. So the effort that the retailer has gone to effort of giving me much more information about the red, rather than just saying its red as that could be anything in the spectrum of red and I wouldn’t know exactly whereas with this I can feel like I know precisely what this colour is.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>65</td>
<td></td>
<td>…so I feel much more confident about this colour.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>168</td>
<td></td>
<td>That partly gives me the confidence in the colour.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>98</td>
<td>Int2: with the colour you are reassured that that is what you are going to get,...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>3</td>
<td>63</td>
<td>…It tells me the colour directly,...</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3</td>
<td>55</td>
<td>Int7: I like it because it is the colour of fruit sweets</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>3</td>
<td>114</td>
<td>It is the colour of the sweets, the sweets are kind of that corally colour.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>3</td>
<td>125</td>
<td>Int14: it’s the colour of a fruit salad sweet, I could have pictured it, not like with the rose petal cream you wouldn’t have necessarily known what it was but this one I knew it was going to be that colour.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>4</td>
<td>172</td>
<td>H: so thinking about it, would that result in having a stronger representation of what the colour might be, or a stronger image of it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int15: yes.</td>
</tr>
<tr>
<td>Provides Ideas about the Colour</td>
<td>1</td>
<td>3</td>
<td>65</td>
<td>And it represents this colour.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>89</td>
<td>Int2: It’s obviously green so I agree that it’s a green...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>152</td>
<td></td>
<td>…and the colour, well its an inbetweeny colour as there are certain shades are neither this nor that, if you call that orange it wouldn’t work, because it definitely not orange and its not yellow, its like a mix of the two which sunsets can be, so it’s a good way of describing it. It’s a good way of describing a difficult colour I think</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>172</td>
<td></td>
<td>Well its summer and you want to buy summery looking clothes and part of that are bright colours like oranges and yellows and that product is and sunset you would associate with summer time,...</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>83</td>
<td>…especially being born in the 80’s you can see the wrapper and taste the sweets so it is the correct colour name for that top.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>161</td>
<td></td>
<td>…, I know you can have reds and yellows, but you know it is that orangey bit in the sky so it is quite nice.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>107</td>
<td>I am thinking of yellows and reds and different shades of all of those different colours.</td>
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<tr>
<td>6</td>
<td>5</td>
<td>158</td>
<td>Int6: it is a nice sounding colour and the name matches the item. It evokes images of an oranges, reddy, yellowing sort of colour and you knew it was going to be one of those colours.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>5</td>
<td>Int7: It is more descriptive than the other two...</td>
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<tr>
<td>8</td>
<td>1</td>
<td>7</td>
<td>Int8: well it describes the colour, fiesta red it is more descriptive. Instead of it just being blue or green it has got another name to it.</td>
<td></td>
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<td></td>
<td>10</td>
<td>Int8: because fiesta red is not bright red, it isn’t signal red, it isn’t and orange red, it is a mid way colour.</td>
<td></td>
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<tr>
<td>3</td>
<td>128</td>
<td>Int8: yes the sweets represent the colour...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>51</td>
<td>it’ll give you the imagery in your head of what the packaging looks like and then you think about it and the colour and compare it to the product in front of you and you realise it is the same colour and that makes me happy.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>76</td>
<td>But I don’t know, because the top doesn’t look pink so I can understand the descriptions a bit more than usual and I think of all the colours of the sweets themselves and I could imagine that being the same colour (as the top).</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>107</td>
<td>Int12: it’s an interesting name and its put the colour in to a context it’s not just wild blue, it is wild blue yonder.</td>
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<tr>
<td></td>
<td>110</td>
<td>Int12: yes, it just sort of makes it seem more like quite a free colour.</td>
<td></td>
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<tr>
<td>14</td>
<td>4</td>
<td>220</td>
<td>Int14: I think it’s because it hasn’t got anything after it, orange or red or anything like that you would have to find out the colour it is by clicking on it or finding out more about it, and I’m not disappointed it looks like a sunset.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>243</td>
<td>Int14: it makes me think about the kind of colour I want it to be and therefore when I choose to see it, if its not the kind of colour I want it to be then I would be disappointed but in this instance it is what I want it to be, its not misleading, I would be a bit put out if it wasn’t probably as I expected.</td>
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<td></td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>166</td>
<td>Int15: it makes the colour more attractive.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>170</td>
<td>Int15: yes like I probably wouldn’t have thought about it if it said pale green, I probably wouldn’t have thought about it much but that name makes me think about it more.</td>
<td></td>
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</tr>
<tr>
<td>16</td>
<td>1</td>
<td>5</td>
<td>...reminds me of fiery things so it made me think that would be nice and bright and powerful and mainly just because it really did say more about the colour.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>26</td>
<td>Another thing that probably I might have thought of without realising, I’ve got a fiesta car and its bright red and the whole reason I chose it was because it was bright red so it might have been sort of a link with that</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 5 | 182 | I know you can get a large variety of sunsets, the product and the picture is clearly orange so I imagine it would be an orange sunset and its just the positive images that it creates in my head and it does help
| Provides ideas about the colour (ANT) | 12 | 4 | 190 | ..., it doesn’t seem to be telling me that more about it, because a fairy isn’t a particular colour it doesn’t make me think any more about it, if it was called something like a green pepper then I can associate it with a green pepper, a fairy could be any colour, but I think Tinkerbelle. But I can’t really relate to what it is suggesting. |
| Specific Colour Information | 7 | 1 | 19 | Int7: initially it is just evoking images, but then if I thought about it more I guess it does evoke images of that particular colour, but I didn’t really think about that straight away. It says fiesta red and it says red, so I don’t really have to think that it would be the sort of red that you would go straight to the image to see the colour. |
| | 8 | 3 | 130 | That colour is definitely it because it is not pink and it is not peachy it is definitely fruit salad sweets. |
| | 10 | 3 | 80 | Int10: I know this sounds silly but it does because fruit salad sweets are pink and yellow and if you mix it up you kind of getting a sort of orangey pink colour. Yes I know it sounds a bit stupid it does, I'm kind of thinking pastel colours and kind of like soft pinks and yellows and that kind of spectrum of colours. |
| | 13 | 1 | 14 | Int13: it’s quite bright. Like a bright colour, quite strong. It is quite bright actually. |
| | 14 | 5 | 216 | ...because its got layers and it look slightly darker on a bit of it, but that might just be the fabric. |
| | 16 | 1 | 7 | Blue could be any level of blue whereas this I imagine it to be very bright and powerful. |
| | | 1 | 38 | Int16: yes I do think it is definitely providing a bit more information because it does personally to me give that impression of it being bright and fiery and all that sort of thing. |
| | 17 | 3 | 139 | It sounds quite a vibrant colour and I suppose quite a summery thing. |
| | | 3 | 171 | Int17: yes I suppose its suggesting it’s quite an intensive colour, because I suppose if I looked at it would put me off because I don’t go for vibrant colour so if I read that I would just click off it |
| | | 3 | 165 | ...so you think of bright colours and stuff. |
| | | 5 | 267 | ...so you think it is going to be yellow, but then when you think of a beach and a sunset it could be like reds and oranges. |
| Colour information Processing | 1 | 3 | 75 | So you want it to be exactly what you think it is so if I’m confident that this colour is what I think it is in my mind and it is in real life that I will be satisfied. |
| | 2 | 8 | 359 | Int2: well it needs to be the right colour name, the image that I have got in my head now from its being called butter cream it needs to match the actual colour, |
| | 6 | 1 | 15 | Int6: well that it sounds like more for a passionate colour than just red, it sounds more fun. |
| | 6 | 5 | 167 | Int6: well if this was on a front page and it said the colour was sunset then I would know what sort of colour it was going to be. |
Appendices

<table>
<thead>
<tr>
<th></th>
<th>7</th>
<th>1</th>
<th>19</th>
<th>Int7: initially it is just evoking images, but then if I thought about it more I guess it does evoke images of that particular colour, but I didn’t really think about that straight away. It says fiesta red and it says red, so I don’t really have to think that it would be the sort of red that you would go straight to the image to see the colour.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9</td>
<td>3</td>
<td>61</td>
<td>Int9: yes because it is giving me information about the colour but I also need information about the product so I would have to evaluate that too, I need to look at the styling and the components they’ve used to make the product as well. But it helps me evaluate the colour.</td>
</tr>
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### Emotional Response

<table>
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<tr>
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<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Playful</strong></td>
<td>1</td>
<td>3</td>
<td>63</td>
<td>...it evokes a child like, fun and playful feeling in me.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>3</td>
<td>89</td>
<td>Int6: it sounds casual. It makes me feel quite naughty by buying it because it’s got wild in the name and running away to the wild blue yonder.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>4</td>
<td>78</td>
<td>Int9: yes it relates to the childhood emotions and memories...</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>3</td>
<td>102</td>
<td>Int13: well I like sweets, I think its quite playful...</td>
</tr>
<tr>
<td><strong>Fun</strong></td>
<td>1</td>
<td>3</td>
<td>64</td>
<td>...it’s almost amusing, and it’s a bit exciting because I like fruit salad sweets</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>87</td>
<td>I would also say the amusing thing is just the fact that a retailer would use such a description so very explanatory of the colour seems amusing to me as well. Amusing in a satisfied way not in a critical way or sarcastic, more in a feel that makes you think that it is quite nice, kind of way</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>4</td>
<td>117</td>
<td>...but maybe again it’s because of that feeling of fun that might go with alcohol drinking.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
<td>148</td>
<td>Int1: Sunset evokes happier emotions in me.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
<td>152</td>
<td>Int1: yes it evoked more emotion in me, including happiness...</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
<td>168</td>
<td>It’s actually more the happiness, that it evokes within me.</td>
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<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>315</td>
<td>Int2: it makes me think that the retailer is adding a bit more fun.</td>
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<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>321</td>
<td>Int2: I probably just feel happier about it, it’s a fun colour name</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>349</td>
<td>Int2: yes I would say so; I think that fun information can be quite persuasive</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>88</td>
<td>It’s also a bit quirky and a bit more fun...</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
<td>15</td>
<td>Int6: well that it sounds like more for a passionate colour than just red, it sounds more fun.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>86</td>
<td></td>
<td>Int6: I like the colour and the design of the product and I think the name is quite fun as well, wild blue yonder.</td>
</tr>
</tbody>
</table>
And it looks like a nice colour and I think that the name sounds fun.

Int14: its fun it’s more descriptive, rather than just red, its gives you a sense how you might feel in that outfit as well as how it will look.

Int14: it’s just, oh I don’t know. It’s more than just red, it’s a fun red.

Int14: quite happy actually

Int17: it just sounds quite fun because I think of childhood when I think of fruit salad sweets.

Relaxed

Int1: yes it evoked more emotion in me, including happiness, calmness...

Int1: the calmness would calm me into looking at it much more in-depth

Interesting

Int2: well I’ve got a sweet tooth so butter cream is quite appealing to me.

Int3: well I like the word sunset because it is a bit more appealing than peach...

Int6: I think blue and orange sounds quite dull whereas fiesta red sounds more colourful...

Int14: just that its more attractive to me than if it was just to say red.

Int14: it’s intriguing because it is fairy like, its flowy, it’s pretty, its minty green, but you don’t know that before you click on it, but its nice and pretty and girly again.

I can see how that might be a negative but to me I think I would be more likely to choose it if its called something interesting.

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**Emotional Value**

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<thead>
<tr>
<th>Subcategory</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Excitement</td>
<td>1</td>
<td>4</td>
<td>123</td>
<td>..., a bit more excitement and enjoyment for the user to imagine that colour and what the retailer is trying to portray.</td>
</tr>
</tbody>
</table>
|             | 4         | 3     | 69   | *H: so how do these things, the fact that it is interesting and it brings it more to life, how does that make you feel?*  
Int4: more excited. |
| Satisfaction | 1         | 4     |      | It impacts upon me by increasing the sense of satisfaction and enjoying the shopping |
| Happy       | 2         | 8     | 335  | Int2: if I was in a good mood and I saw that and thought that is was nice and fun and it would probably add to the good mood... |
Appendices

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<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1</td>
<td>42</td>
<td>Int8: yes about the colour of the product. A fiesta is a party and it makes you happy, so if you wanted to buy a red dress to wear to a party you would go for that wouldn’t you.</td>
</tr>
<tr>
<td>1</td>
<td>45</td>
<td></td>
<td>Int8: yes because it makes me think of a party which is making me happy.</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>52</td>
<td>...and you realise it is the same colour and that makes me happy.</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>247</td>
<td>Int14: quite pleased I guess but I don’t know, but it wouldn’t be just that that would make me want to find out more, it would be that and then looking at the product.</td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>146</td>
<td>Int15: I feel like of happy actually.</td>
</tr>
<tr>
<td>Fun</td>
<td>14</td>
<td>4</td>
<td>183</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evokes Images</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evokes images of the colour name object</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>...I feel like seeing this it kind of gives me both a mental interpretation of what that colour would be as well as seeing the picture gives you a visual interpretation so you are able to put the 2 together so that if they match up the visual interpretation with my mental interpretation...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>359</td>
<td>...the image that I have got in my head now from its being called butter cream it needs to match the actual colour,...</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>81</td>
<td>Int3: I like it because I like fruit salad sweets. It is like the rose thing you can visualise straight away...</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>159</td>
<td>...as soon as you see sunset and you see that top you can visualise the orange sky at night,...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>110</td>
<td>Int4: a positive effect because it is making me think imagine a sunset when I am looking at that colour and that product</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>5</td>
<td>163</td>
<td>Int6: well it brings up lots of positive images of sunsets.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>1</td>
<td>9</td>
<td>Int7: I think it is more evocative so as soon as you say fiesta, I can see a picture in my mind so I think of myself wearing that dress perhaps at a fiesta or party</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>19</td>
<td>Int7: initially it is just evoking images, but then if I thought about it more I guess it does evoke images of that particular colour...</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>4</td>
<td>50</td>
<td>...and it’ll give you the imagery in your head of what the packaging looks like</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>3</td>
<td>125</td>
<td>Int14: it’s the colour of a fruit salad sweet, I could have pictured it, not like with the rose petal cream you wouldn’t have necessarily known what it was but this one I knew it was going to be that colour.</td>
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<tr>
<td>5</td>
<td>215</td>
<td>Int14: I’m envisaging the sun going down and it being orangery behind the land, and also it’s kind of looks like a sunset because its got layers and it look slightly darker on a bit of it, but that might just be the fabric.</td>
<td></td>
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</tr>
<tr>
<td>16</td>
<td>5</td>
<td>177</td>
<td>Int16: sunset because it creates a nice positive image in my head, I always love sunsets, so it’s something nice that I can associate with that…</td>
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</tr>
<tr>
<td>17</td>
<td>4</td>
<td>207</td>
<td>Int17: it sounds quite cute, quite floaty and it makes me think of a little fairy being quiet dainty and you can kind of imagine you would swing round in your dress like when your skirt blows up and stuff it floats up, it all sounds quite magical</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>259</td>
<td>Int17: i suppose it’s the image that comes up, I suppose you have a bit of a sense of what you are expecting of your perception of what it will be like but then it does put doubt in your mind as to because it could be a selection of colours. Its quite a nice image when you think of a sunset…</td>
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<tr>
<td>5</td>
<td>266</td>
<td>…because I suppose I think of an image and you think of the sun being yellow so you think of quite a childlike image of the sun so you think it is going to be yellow, but then when you think of a beach and a sunset it could be like reds and oranges.</td>
<td></td>
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<tr>
<td>Evokes Abstract Images</td>
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<tr>
<td>1</td>
<td>4</td>
<td>116</td>
<td>…it evokes pictures in my head. Like when I first saw this I first of all thought of the absinth fairy…</td>
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</tr>
<tr>
<td>1</td>
<td>4</td>
<td>128</td>
<td>Int1: the ambiguity of this description, because not many retailers do this, so straight away you see this and it evokes pictures in your mind which is fun, and at the same time its also fun that fact that they have described it in such a way that takes away the drabness and adds fun. The description is fun, it’s a fun description.</td>
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<td>2</td>
<td>4</td>
<td>89</td>
<td>…well I get a picture of it being quite feminine…</td>
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<td>3</td>
<td>5</td>
<td>175</td>
<td>H: so what is it about the fact that the colour name is evoking romantic images and they are matching the style of the product that is important to you?</td>
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<tr>
<td>6</td>
<td>3</td>
<td>92</td>
<td>Int6: yes of cowgirl sort of style.</td>
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<tr>
<td>3</td>
<td>94</td>
<td>Int6: it is making me react positively, its gives me an image of sunshine.</td>
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<tr>
<td>3</td>
<td>96</td>
<td>Int6: yeah the sunshine and horse riding and being outside.</td>
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<tr>
<td>10</td>
<td>1</td>
<td>21</td>
<td>Int10: yes because I can picture the product is a setting with me wearing the garment, yes definitely…</td>
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<tr>
<td>12</td>
<td>3</td>
<td>114</td>
<td>Int12: it makes me think of like a country field and somebody walking through it and especially seeing the colour that has been used to represents it makes me think even more of a country feel.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>156</td>
<td>Int14: yes definitely I would have imagined a little Tinkerbelle and her fairy wings and you click on it and that is that top really</td>
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</table>
## Evokes Memories

<table>
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<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evokes Memories</td>
<td>1</td>
<td>3</td>
<td>64</td>
<td>It makes me remember the sweets.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>3</td>
<td>82</td>
<td>... I think the whole child-like, playful aspect is more of a childhood memory of having the sweets so it makes me feel it almost takes you back to that subconscious feeling of being playful and fun and childlike having the sweets.</td>
</tr>
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<td></td>
<td>3</td>
<td>3</td>
<td>101</td>
<td>Int3: it evokes a memory of my childhood...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>5</td>
<td>113</td>
<td>...and gives associations to good memories.</td>
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<td></td>
<td>7</td>
<td>3</td>
<td>56</td>
<td>..., and it makes me remember that I love fruit salad sweets and I think awh that’s nice. They’ve attached a meaning to it, its an appeal to childhood and your memories, it is evocative transportation of your thoughts, when really you’re just looking at a top...</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3</td>
<td>82</td>
<td>Int7: for this yes definitely, it’s the memories that are evoking the emotions and then you attach the emotions to the top.</td>
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<td></td>
<td>8</td>
<td>3</td>
<td>125</td>
<td>Int8: I remember when I was a child and eating these sweets and pulling it out of my mouth and it being that colour</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>3</td>
<td>49</td>
<td>Int9: Fruit salad sweets. The name itself having sweets in it makes you instantly think of your childhood</td>
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<tr>
<td></td>
<td>4</td>
<td>78</td>
<td></td>
<td>Int9: yes it relates to the childhood emotions and memories...</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>3</td>
<td>113</td>
<td>Int13: kind of children playing, well I don’t know, but I can always remember them kind of sweets cos it’s what I had when I was a child so it reminds me of that.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>3</td>
<td>138</td>
<td>Int17: it just sounds quite fun because I think of childhood when I think of fruit salad sweets.</td>
</tr>
</tbody>
</table>

## Post Purchase Intention

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoid dissatisfaction</td>
<td>1</td>
<td>1</td>
<td>19</td>
<td>Int1: for me having the confidence in the product is important because it would be a lot of time and effort wasted when you’re buying the product if you’d then have to send it back if they had given me incorrect information about its colour. So for the most important thing is them matching up the correct name with the product, so that I know what I’m going to be receiving so that I’m not disappointed when it arrives.</td>
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</tr>
<tr>
<td>3</td>
<td>72</td>
<td>... so that I won’t be disappointed so that I won’t have to go out of my way to return the item and then wait to get my money back if it’s not right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>361</td>
<td>...well I’m not big on yellow so I wouldn’t want to keep it and then it’s a waste of time having gone though the other and the paying and then the delivery and waiting for the day. Because when I buy something new I want to wear it and sometimes waiting a few days is frustrating an when it arrives and its wrong its even more frustrating.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>48</td>
<td>I wouldn’t want to get something that could be right or could not be because I want to get something right because I wouldn’t want to go through the hassle of sending something back</td>
<td></td>
</tr>
</tbody>
</table>
### Product Perception

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive Product perception</td>
<td>2</td>
<td>4</td>
<td>137</td>
<td><em>H: so it makes you feel girly and happier about it?</em></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>305</td>
<td>Int2: I think it already gives me a reason to like it, and then I might decide that I like the top too, so it is already putting it in a favourable way in my head.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>321</td>
<td>Int2: I probably just feel happier about it, it’s a fun colour name so it almost insinuates that it’s a fun product...</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>...and it makes the product seem more exciting...</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>27</td>
<td></td>
<td><em>H: you mentioned that it was a bit more exciting than the other ones why would that be important to you if you are online shopping?</em></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>101</td>
<td></td>
<td>... that makes me a bit happier about product...</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>197</td>
<td></td>
<td>Int3: yes it makes me like the product more...</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
<td>18</td>
<td>Int6: yes I feel more positive towards the product.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>98</td>
<td></td>
<td>Int6: well yes I would first look at it because of the design and then I would notice the name and that would tip me very slightly, so it would have a slight positive impact about the product.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>1</td>
<td>28</td>
<td>Int8: yes more positive about it.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>1</td>
<td>18</td>
<td>... It makes me feel more positive about the product, it is something I would consider.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>78</td>
<td></td>
<td>...and that actually makes me feel more positively towards the product...</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>1</td>
<td>10</td>
<td><em>H: does that make you feel more positively towards the product?</em></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>4</td>
<td>147</td>
<td><em>H: does that make you feel more positive towards the product?</em></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>4</td>
<td>158</td>
<td>Int15: I just think it would make me think differently about the product, like there is more to it than just what I am seeing</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>4</td>
<td>221</td>
<td>So yes I would like the product from that description but I would probably look at an alternative to what it is on there.</td>
</tr>
</tbody>
</table>

### Intriguing Product Perception

<p>|                              | 1         | 4     | 119  | It sums up the colour and the style so I was drawn to it.                  |
|                              | 2         | 4     | 120  | ... so if that what I’m looking for then I would be more drawn to a style that appears more feminine. |
|                              | 2         | 8     | 349  | and it makes it more interesting.                                         |
|                              | 3         | 5     | 194  | <em>H: and so is it important to you the information about the product is appealing to you?</em> |
|                              |           |       |      | Int3: yes                                                                 |</p>
<table>
<thead>
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<tbody>
<tr>
<td>4</td>
<td>1</td>
<td>Int4: because of the added descriptive of fiesta makes it more interesting.</td>
</tr>
<tr>
<td>3</td>
<td>67</td>
<td>Int4: I like it because it is abstract because it’s interesting.</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>196</td>
</tr>
<tr>
<td>4</td>
<td>201</td>
<td>I am actually drawn to it</td>
</tr>
<tr>
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<td>180</td>
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<tr>
<td>11</td>
<td>5</td>
<td>122</td>
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<tr>
<td>12</td>
<td>1</td>
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<td>14</td>
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<tr>
<td>17</td>
<td>4</td>
<td>251</td>
</tr>
<tr>
<td>5</td>
<td>276</td>
<td>Int17: probably intrigue more than anything, I just want to see what colour it actually is...</td>
</tr>
<tr>
<td>Feminine Product Perception</td>
<td></td>
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<td>2</td>
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<td>107</td>
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<tr>
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<tr>
<td>Product is more memorable</td>
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<td>27</td>
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<td>1</td>
<td>29</td>
<td>Int3: because you can view so many product so quickly online, so when you see something a bit different</td>
</tr>
<tr>
<td>3</td>
<td>88</td>
<td>...and it stands out more than your basic pink, because I don’t really think it is pink, it’s a peach pink like a fruit salad.</td>
</tr>
<tr>
<td>H: so what impact would the quirkiness have you?</td>
<td></td>
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<tr>
<td>Int3: well I think I would remember the t shirt more...</td>
<td></td>
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<tr>
<td>3</td>
<td>108</td>
<td>Some tops you forget but that would be memorable and reminds me of my childhood.</td>
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<tr>
<td>5</td>
<td>167</td>
<td>Int3: well I think it makes the product standout more in your mind...</td>
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<td><strong>Product has more personality</strong></td>
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<td><strong>Product attachment</strong></td>
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<td>151</td>
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<td>16</td>
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<td>193</td>
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</tbody>
</table>

**Perceived value**

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</thead>
<tbody>
<tr>
<td>4</td>
<td>1</td>
<td>16</td>
<td>Int4: yes because I can’t touch it makes it more of a tangible product, its gives more value of it to me.</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>23</td>
<td>Int8: it has a little bit more worth.</td>
</tr>
</tbody>
</table>

**Fashionable**

**Target consumer**

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<td>1</td>
<td>11</td>
<td>Int13: it tells me that it’s quite lively and the person who would wear it is quite out going, they like to go out and party and have fun, it’s quite like a playful name.</td>
</tr>
<tr>
<td>1</td>
<td>27</td>
<td>Well because it looks like Topshop and they’re trying to appeal to an audience that is 20 so by calling it that, it’s like they’re trying to aim towards that group, but the product isn’t as young as the name.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>102</td>
<td>Int13: well I like sweets, I think it’s quite playful, I think it’ll obviously be targeted towards teenagers towards early twenties, so people who are quite young and energetic,</td>
<td></td>
</tr>
</tbody>
</table>

**Provides Information**

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
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<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific Product Information</td>
<td>1</td>
<td>4</td>
<td>118</td>
<td>I feel like it summarises this top, in colour design and style with this floaty flimsy fabric...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>86</td>
<td>It’s floaty and fairy like.</td>
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<td></td>
<td></td>
<td></td>
<td>90</td>
<td>... floaty and that top has a very floaty look about it</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>5</td>
<td>161</td>
<td>It is also a floaty blouse and a sunset is romantic so I think it is quite a good name for a floaty caped blouse so I’d association the name with the product again and the material and as it is a floaty fabric.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>194</td>
<td>the green fairy speaks to me about delicate floaty things,</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>5</td>
<td>173</td>
<td>Int6: a little bit yes. I think it is the whole idea of it being floaty and also the name of sunset that it sounds floaty sunset.</td>
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</tr>
<tr>
<td>7</td>
<td>4</td>
<td>109</td>
<td>Int7: it is evocative of what a fairy would wear because it is floaty and light and layered.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>166</td>
<td>Int8: I am not envisaging a green fairy, I am envisaging that top being light and gossamer like and that bit is a bit more floaty than the body bit.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>171</td>
<td>...but it has told me a little bit about the top itself, that it is floaty that it is light...</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>131</td>
<td>Int12: yes it’s just adding to that really and giving it more, and I also imagine the fabric to be really light and to be quite not heavy. Its making me think about wild blue makes me think that it wouldn’t be a heavy fabric it would be something light and light weight.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>195</td>
<td>Int12: it would make me think of a floaty style almost, like a loose fitting type of top and again seeing the image enhances that idea and again I’m thinking there’s something sparkly on it, I don’t know but it tells me there is something sparkly about it.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>151</td>
<td>Int14: it’s intriguing because it is fairy like, its flowy, it’s pretty, its minty green, but you don’t know that before you click on it, but it’s nice and pretty and girly again.</td>
<td></td>
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<tr>
<td>15</td>
<td>4</td>
<td>153</td>
<td>...and that kind of draped sort of style...</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>4</td>
<td>208</td>
<td>...you can kind of imagine you would swing round in your dress like when your skirt blows up and stuff it floats up, it all sounds quite magical.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>262</td>
<td>So you can imagine it being quite, quite light and easy to wear, quite simple and quite classic. But then it could be quite a warm, it could, I don’t know, I’m not sure.</td>
<td></td>
</tr>
<tr>
<td>Wearing scenario</td>
<td>2</td>
<td>4</td>
<td>118</td>
<td>You need feminine things for weddings and christenings and nice occasions so if that’s what I’m looking for then I would be more drawn to a style that appears more feminine.</td>
</tr>
</tbody>
</table>
|   | 5 | 185 | Int2: you wearing the right thing, I think it’s a colour for holiday so it’s an appropriate thing to be wearing on holiday so compare it to what everyone else is wear, as sad as that sounds, it would suit nicely and it would blend in.  
**H:** ok would you say that wearing the right thing at the right time is important to you? And why?  
**Int2:** yes because, as sad as it sounds its good to fit in with what everyone else is wearing, I don’t want to stand out to be wearing the wrong thing as such. Also certain colours you can’t wear in winter so I’m going to make the most of it in summer, like dark colours make me feel guilty in summer because I spend the year wearing dark colours and black. |
|   | 2 | 321 | ...it almost insinuates that it’s a fun product so you should be wearing when you are having fun so you would enjoy wearing it which I think that’s what you should do when you’re wearing fashion, enjoy wearing it. |
|   | 5 | 210 | ... I would think I could wear this to a nice garden party when I could be floaty like a fairy. And it gives me an
idea about what other thing I might want to wear with it because it is giving me an image of floaty delicate things so that is why I would be drawn to it.

I would be wanting to think of an occasion I could wear it to and try to justify it to myself, whereas if I’ve got a fantasy in my head of when I’m going to wear it and where I’m going to wear it then it is creating an image in my mind then I would be more likely to think that is a justification and then I would be moved to buy it on an impulse.

Int6: yes it makes the product seem dressier, it makes it seems it is something I might wear to a posh party rather than something that is more casual.

Int6: well because it is a sun dress and we don’t get much sun in this country.

...fiesta makes me think of being in a party and going on holiday and having more fun, it makes me think if I wear the dress then I will have more fun.

...and you think that nice and then you look at the picture of the product and see that it is dressed as just leggings and a top and you think I might wear that one day when I’m eating fruit salads...

Int8: I think it is saying it is a party dress, fiesta to me means party.

Int8: that it is a party dress.

...and maybe can be worn for an evening when you want to have something a bit more dressy,...

Int9: it is impacting on what occasions I will wear this dress or where I will wear this dress, because fiesta means party so that itself just brings a whole impact on me, because I think I will buy this dress for a particular party I will go to in the next few weeks.

I like the sound of that better (fiesta red) because I’d be able to wear it if I was going out to a party or something.

I know it sounds really silly, I think because of the name it reminds me of a holiday in Spain, because of the words and also because you would wear a dress like that on holiday.

Int10: yes I can think of more uses for it, so I think I would wear that going out at the weekend and also I would wear that on holiday as well.

Because it says fruit salad sweets I probably wouldn’t wear it if I was going for a classy night out, I would wear it in the day with my baseball shoes and jeans.

But and then, I don’t know why but the sunset because it is like a daytime of day and that is an evening top, it makes me think of wearing it in the evening.

..., but the fact that it has these connotations of fiestas I just think its almost like a party celebration which might suggest how and when I’d wear it. Because I’m not sure, if it was a cardigan for a daytime, if that was
called fiesta red it probably wouldn’t make sense to me, it would be a bit like why is it called fiesta, whereas it makes sense to me if its relating it to the product it is, it would be something that would be partyish.

It almost suggests maybe what it is going to be like, a day time sort of thing you could wear and it almost, if this was a name for a body con going out dress it wouldn’t feel right, whereas the style of this, the floaty style the almost looseness of it really fits in well with the description as well almost fits in with the idea of freeness and the country.

Int13: I like it, in my head, its casual, its not the name it doesn’t, well in my head it doesn’t attach it to a dress or smart clothing so its quite casual

Int14: I can see myself out in that on a Saturday night dancing and if it just said red I would think it was for work.

Int17: yes if something was that colour I’m sure it would be summer that I would wear it.

Int17: I suppose it’s similar to the rose petal cream, with it being floaty you think of a wedding or the races or Christmas. I suppose what you think of fairy you think of events so you’ve probably got something planned in your head. But then it might put you off because I suppose fairy brings up a style in your head, like summery and spring like so I suppose you are evaluating it that it might not fit your needs or suit what you are wanting, so this time of year if I looked at that I would think that its too cold to wear that and I would click on something else and wouldn’t go any further with looking at it.

So you can imagine it being quite, quite light and easy to wear, quite simple and quite classic. But then it could be quite a warm, it could, I don’t know, I’m not sure.

It’s a very specific name so the retailer is giving you that bit more information... Compared to another site that just said ‘red dress’ which could be more pink, but with this you’ve got more of a description of it.

So in that way it is providing me with more information about the product

Int10: yes it sort of like helps me place the product in my own wardrobe, with what kind of group of clothes could I put it in, and also it tells me a little more about the product and I then I think what I can wear it with.

Int12: It sounds more striking and it’s just a bit more detail than the other ones so it just made it more appealing to me.

Int13: the other two are just quite plain, they’re just called blue and orange, where that is more descriptive...

Int13: yes but I think the name has more to do with the clothing than the colour, the people it is aimed
towards and the image they are trying to show. But I think it’s got more to do with the people they are trying to target than the colour.

<table>
<thead>
<tr>
<th></th>
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<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>61</td>
<td>Int14: yes just because you can’t feel it and you can’t see it in real life, just the descriptive words adds towards the description of the dress.</td>
</tr>
<tr>
<td>5</td>
<td>251</td>
<td>Int14: because it kind of slims down, so its like it is going down anyway, the layering so it actually looks like it is darker and getting, I don’t know if it is or not, it might be a trick of the light- it could be seen as a sunset, an early sunset.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>14</td>
<td>…it would be more helpful giving it that bit more information giving you more of an idea of what it could be like.</td>
</tr>
<tr>
<td>1</td>
<td>33</td>
<td>Int16: yes I think it will be because it’s quite interesting in itself it’s got a bit of a different shape...</td>
<td></td>
</tr>
</tbody>
</table>

### Purchase Intention

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>More likely to buy</td>
<td>1</td>
<td>3</td>
<td>108</td>
<td>…depending on if I liked this product, if I really liked this product and I saw that name and I felt this amusement and playfulness, I would be more encouraged to put it in my bag, and with the idea of buying it, because I would have gained that confidence that it was the right colour. It just gives me that little bit more confidence that makes me feel more persuaded, not massively though.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>169</td>
<td></td>
<td>…which gives me the confidence to purchase it if I like it...</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>106</td>
<td>… it’s a style I want to wear so therefore buying it would be a good idea.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>117</td>
<td></td>
<td>…I would be more likely to consider buying it, if not actually buy it because it fulfils the need.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>164</td>
<td></td>
<td>…if I liked the look of the product then I would be more inclined to buy it.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td>30</td>
<td>I think it makes me want to buy it a bit more</td>
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<tr>
<td></td>
<td>1</td>
<td>36</td>
<td></td>
<td>… it perhaps makes you more likely to buy that product</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>88</td>
<td></td>
<td>… like I would buy it.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>101</td>
<td></td>
<td>…it might influence me more to buy it.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>172</td>
<td>Int3: I would be more likely to buy it...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>186</td>
<td>Int3: I would be more likely to buy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>198</td>
<td>…that makes me want the product a bit more.</td>
<td></td>
</tr>
</tbody>
</table>
...and that would make it more likely that I would put it in my bag.

Int4: I would be more likely to buy it

Int4: it would be more likely to stand out to me and more likely to buy it in the end. I feel as though it might make me stand out more.

Int6: well yes it would make me more likely to buy it.

Int7: well yes, because I’m already down the path to buying it.

...and the longer you’re on the site for the more likely you are to spend money

...and then maybe I’d buy it...

Int6: well it would make me consider buying it.

Int6: I think it would make me consider it more.

Int15: yes I would probably consider it more or consider buying it more or I would probably start looking at what I can wear with it.

Int8: well it may do because I might want to look at it in a different colour, so yes it might influence whether I want to buy it or not. I would defiantly choose to examine it closer because of the colour name.

Int10: right so if I was online shopping might look for other items that might go with that top, because it sounds quite fun the fruit salad sounds quite fun, I might look for a pair of jeans as well, maybe see if I can get a pair of jeans that would go with it.

Int17: it would probably give me an idea about the product and then I would try to find something similar but not that colour, because often they have different colours at the bottom so I would probably click on the
<table>
<thead>
<tr>
<th>Appendices</th>
<th>4</th>
<th>238</th>
<th>I think it would be something I would probably consider going in the shop to look at but I probably wouldn’t buy. I think the magical bit is me getting carried away, I think it would be something that if I was out shopping I would try to make an effort to find.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impulse Buy</td>
<td>2</td>
<td>4</td>
<td>143</td>
</tr>
<tr>
<td>Impulse Buy</td>
<td>5</td>
<td>183</td>
<td>But in that case it would be more of an impulse buy to treat myself</td>
</tr>
<tr>
<td>Impulse Buy</td>
<td>2</td>
<td>8</td>
<td>335</td>
</tr>
<tr>
<td>Impulse Buy</td>
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<td>222</td>
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<tr>
<td>Subcategory</td>
<td>Interview</td>
<td>Group</td>
<td>Line</td>
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<tr>
<td>-------------</td>
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<tr>
<td>Represents the product</td>
<td>1</td>
<td>4</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>86</td>
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<tr>
<td></td>
<td>2</td>
<td>8</td>
<td>294</td>
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<td></td>
<td>3</td>
<td>1</td>
<td>5</td>
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<td>6</td>
<td>5</td>
<td>158</td>
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<td></td>
<td>7</td>
<td>4</td>
<td>109</td>
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<tr>
<td></td>
<td>8</td>
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<td>160</td>
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<td>69</td>
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<td>12</td>
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<td>33</td>
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<td>13</td>
<td>3</td>
<td>104</td>
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<td>4</td>
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<td>215</td>
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<td></td>
<td>15</td>
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<td>138</td>
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<tr>
<td></td>
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<td>4</td>
<td>140</td>
</tr>
</tbody>
</table>
Appendices

| 16 | 1 | 34 | Int16: yes I think it will be because it’s quite interesting in itself it’s got a bit of a different shape and I think if you’re going for a red dress then your sort of going out to make a statement, like a powerful statement or impact. |

<table>
<thead>
<tr>
<th><strong>Retailer / Brand Perceptions</strong></th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Retailer Values</strong></td>
<td>6</td>
<td>1</td>
<td>5</td>
<td>...it makes me feel that more effort has been put in to the product.</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>20</td>
<td></td>
<td>Int8: It makes me feel a bit more that they have thought about it more, the person or company selling the item has thought about the name, it shows they’ve given it more thought.</td>
</tr>
<tr>
<td>1</td>
<td>53</td>
<td></td>
<td></td>
<td>Int8: well I think the retailer has thought about the colour of it and thought it is not bright red it is not orange red it is a warm red colour, it isn’t dark red either. And they’ve thought I’m not just going to call it red I’m going to put another name to it and also they might have a range of different dresses and call it something like calypso to make a range.</td>
</tr>
<tr>
<td>1</td>
<td>62</td>
<td></td>
<td></td>
<td>Int8: that they are thinking about how to please their customers. They’ve thought about it so they’ve obviously thought about the quality, the person that is it going to be buying it, their thought and feelings about the colour choose, and whether they would go for the name.</td>
</tr>
<tr>
<td><strong>Positive Retailer ID</strong></td>
<td>1</td>
<td>3</td>
<td>95</td>
<td>... as it gives a playful aspect to that brand</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>134</td>
<td></td>
<td>Int1: it shows me that the retailer has a sense of humour, that they are playful in their office environment when they are writing their website content.</td>
</tr>
<tr>
<td>13</td>
<td>3</td>
<td>129</td>
<td></td>
<td>Int13: yes, it is trying to be quite playful as well with what it is called; you probably wouldn’t get that kind of name on clothes targeted towards older people. Like the brand I think the brand is quite a young market.</td>
</tr>
<tr>
<td><strong>Positive Retailer Perceptions</strong></td>
<td>1</td>
<td>3</td>
<td>136</td>
<td>It would make me feel happier towards that brand…</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>96</td>
<td></td>
<td>... That would make me like the brand more, because they’ve put such a playful aspect in there by using such a description. It would make me feel more towards that brand</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>169</td>
<td></td>
<td>…and it makes me feel better towards the brand. So its happiness towards the brand</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>21</td>
<td></td>
<td>...then I would trust that retailer more and buy from them again</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>70</td>
<td></td>
<td>Int8: yeah I think I would trust the retailer more, and they might have also looked around the market place and looked at other products.</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>156</td>
<td></td>
<td>Int8: well I think they would provide some fun things so yes, and it would provide some diversity from the rest of the market.</td>
</tr>
</tbody>
</table>
## Negative Retailer Perceptions

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Interview</th>
<th>Group</th>
<th>Line</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspirational</td>
<td>2</td>
<td>4</td>
<td>105</td>
<td>Int2: ...makes me feel like it is meant to be. I’m going to feel confident whilst I’m wearing it...</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>136</td>
<td></td>
<td>...like it’s a pretty looking top makes me feel that I would look pretty in it. Hopefully, well after trying it on.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>197</td>
<td></td>
<td>Int2: It makes me feel like I’m on trend. It makes me feel fashionable and knowledgeable and also I like the idea of thinking that I’ll wear this in winter and by the time summer comes there am something new to wear, a new colour to wear.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>326</td>
<td></td>
<td>Int2: well if I wanted to be that fun person then I would buy it. If it’s perceived as being fun and I wanted to be perceived as being fun then I would buy it.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1</td>
<td>19</td>
<td>Int4: it makes it more appealing to me because it relates to me and I might think oh yeah that’s me I want to be fiesta red.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>201</td>
<td>...I am actually drawn to it and I think I want to look like a fairy.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>211</td>
<td>...think I could wear this to a nice garden party when I could be floaty like a fairy.</td>
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<tr>
<td></td>
<td>7</td>
<td>1</td>
<td>6</td>
<td>Int7: It is more descriptive than the other two and fiesta makes me think of being in a party and going on holiday and having more fun, it makes me think if I wear the dress then I will have more fun.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>5</td>
<td>129</td>
<td>Int11: yes, like that, I don’t know whether that makes me think of wearing it in the evening and then makes me think of going out with my friends and have a good time.</td>
</tr>
<tr>
<td>Belonging</td>
<td>2</td>
<td>5</td>
<td>186</td>
<td>Int2: you’re wearing the right thing, I think it’s a colour for holiday so it’s an appropriate thing to be wearing on holiday so compare it to what everyone else is wear, as sad as that sounds, it would suit nicely and it would blend in.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>H: ok would you say that wearing the right thing at the right time is important to you? And why?</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Int2: yes because, as sad as it sounds it’s good to fit in with what everyone else is wearing, I don’t want to stand out to be wearing the wrong thing as such.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>3</td>
<td>80</td>
<td>I feel as though it might make me stand out more</td>
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## Appendices

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<th>(ANT)</th>
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### Understand the Product

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<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>99</td>
<td>...I think it almost builds up a bigger and better picture of how it would suit you.</td>
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<td></td>
<td>3</td>
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<td>11</td>
<td>So when you’ve got more of a descriptive word it makes it easier to visualise the product a bit better.</td>
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<tr>
<td></td>
<td>8</td>
<td>4</td>
<td>166</td>
<td>Int8: I am not envisaging a green fairy, I am envisaging that top being light and gossamer like and that bit is a bit more floaty than the body bit.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>1</td>
<td>57</td>
<td>Int12: yes I think it does it gives more of a feel for it, you can imagine yourself in that sort of setting, especially when you’ve got an occasion coming up if you’ve got a wedding or something. You can always think and picture yourself in that setting and I think it does add to that</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>3</td>
<td>110</td>
<td>Int13: I like it, in my head, its casual, it’s not the name it doesn’t, well in my head it doesn’t attach it to a dress or smart clothing so it’s quite casual.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>135</td>
<td>Int13: yes because I probably would have pictured a t shirt or like a cotton type of material that is stretchy things that aren’t stiff.</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>1</td>
<td>44</td>
<td>Int14: yes and how short it is that sort of thing, and I would need to information first to use my imagination to know what it looks like. It might not look like that when I try it on but what I hope it will look like anyway.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>191</td>
<td>Int14: to conjure up the images in my head. It’s using your imagination as opposed to being told everything, cos when you’re on your lunch break, you don’t want to just read stuff, you want to imagine stuff and you want to see yourself in it, nobody wants to wear a boring green dress, but they might want to wear a fairy dress.</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>4</td>
<td>154</td>
<td>I suppose it just matches that the kind of like picture I am thinking of in my head, if you know what I mean? Its bit fairy tale I suppose.</td>
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<tr>
<td><strong>Better Sense of the Product</strong></td>
<td>2</td>
<td>5</td>
<td>157</td>
<td>Int2: it helps me understand what the product is then. I can see the shape of it but it gives me a better understanding of what it looks like in real life.</td>
</tr>
<tr>
<td></td>
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<td>39</td>
<td>Int3: you are more likely to know what you are going to get...</td>
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<td></td>
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<td>5</td>
<td>183</td>
<td>Int3: yes it gives you definitely a strong representation of what the item is going to be like when you buy it.</td>
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<tr>
<td></td>
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<td>4</td>
<td>177</td>
<td>H: so does that give you a better sense of the product and what the product will be like?</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Int8: yes.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>3</td>
<td>146</td>
<td>Int12: yes in an online context it does. You understand what it is better.</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>4</td>
<td>219</td>
<td>Int17: it would probably give me an idea about the product and then I would try to find something similar but not that colour, because often they have different colours at the bottom so I would probably click on the dress or whatever it is and then click on a different colour. So yes I would like the product from that description but I would probably look at an alternative to what it is on there.</td>
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7 Laddering chains
### 7.1 Common colour name chains

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### 7.2 Common descriptive colour name chains

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<td>Evokes Memories</td>
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<td>Provides information</td>
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| Provides ideas about the colour / Evokes images of the colour name object | Memorable product perception / More likely | |
|-------------------------------------------------|-------------------|
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**Notes:**
- **Laddermap 5.4**
- Provided by Charles Gengler

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Appendices
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**Page:** 3

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**Appendices**

332
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Laddermap 5.4 Provided by Charles Gengler

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Laddermap 5.4 Provided by Charles Gengler

IMPLICATION MATRIX

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**IMPLICATION MATRIX**

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Appendices
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Laddermap 5.4 Provided by Charles Gengler

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| EVCN | 1.4 | .6 | 3.4 | .1 | .1 | .2 | .5 | 1.2 | .2 | .2 |
| COLIDEA | 1.1 | .3 | 2.3 | 2.2 | .2 | .2 | .2 | 2.2 |
| ACN | 1.3 | .2 | 2.3 | 1.2 | .3 | 1.4 | .2 | .1 | .2 |
| AA | .1 | .1 | .1 | .2 | .3 | . . | 2.2 | . . |
| RESINT | 1.1 | .2 | .2 | 2.4 | 2.2 | .1 | .1 | .1 |
| AFEM | .2 | . . | .2 | .2 | .1 | . . | . . |
| CC | .1 | 1.3 | .1 | .1 | .2 | 1.2 | 1.2 |
| EAI | . . | 1.1 | . . | . . | 1.1 | 1.1 | .1 |
| EMEM | .1 | . . | 1.1 | .1 | . . | . . | . . |
| RESFUN | . . | . . | .1 | .1 | . . | . . | .1 |
| CINFO | . . | . . | . . | . . | . . | . . |
| CSPRC | .1 | .1 | . . | . . | 1.1 | . . | . . |
| CC ANT | . . | . . | . . | . . | . . | . . |
| CIDEA ANT | . . | . . | . . | . . | . . | . . |
| RESREL | .1 | .1 | .1 | . . | . . | 1.1 |
| AVCN | .1 | 1.1 | . . | . . | . . | 1.1 |
| EMORES | . . | . . | . . | . . | . . | 1.1 |
| EMEM ANT | . . | . . | . . | . . | . . | . . |
| REP | 1.4 | 3.3 | 6.7 | .2 | .3 | 1.1 | 1.3 | 1.2 | .1 |
| WEAR | 1.2 | 1.4 | 1.1 | 1.3 | .1 | . . | . . | . . |
| PPP | . . | .1 | 2.2 | 1.2 | . . | 2.2 |
| DM | 1.1 | . . | . . | .1 | 2.2 | 2.2 |
| SPECVPD | 2.4 | 1.3 | .1 | .1 | .1 | 2.3 | 1.1 | .1 | 1.2 |
| INTPP | .1 | .1 | . . | 2.3 | 1.1 | . . | 1.1 |
| LOOK | 1.1 | 4.4 | .1 | . . | . . | . . |
| ATT | .1 | . . | . . | . . | . . | 1.1 |
| VIS | .1 | 2.3 | . . | 1.1 | . . | .1 |
| PPFEM | 3.3 | .1 | .2 | .1 | 1.1 | . . | 1.1 |
| SHOP | . . | 1.2 | . . | 1.1 | . . | . . |
| PPFEM | . . | . . | 1.1 | . . |
| SENSE | 2.2 | . . | 2.2 | 2.2 | . . | 1 |
| PINO | .2 | 2.4 | . 1.1 | . . | .1 |
| RVAl | . . | . . | . . | . . |
| PPNEG | . . | . . | . . |
| HED | 1.1 | . . | 1.1 | . . | 1 |
| PERS | .1 | . . | 1.1 | . . | 1.1 |
| PPVAL | 1.1 | . . | .1 | . . | . . |
| COMP | .1 | 1.1 | . . | . . | . . |
| RPNEG | . . | . . | . . |
| PIPANT | . . | . . | . . |
| RPOS | . . | . . |
| SEARCH | . . | . . | . . |
| LONG | . . | . . | . . |
| PPFASH | . . | . . | 1.1 | . . |
| RPNEG ANT | . . | . . |
| ASP | 1 | . . | . . |
| VALFUN | 1.1 | . . | . . |
| VALVAL | 1.1 | . . | . . |
| VALNEG | . . | . . | . . |
| VALEXC | . . | . . | . . |
### IMPLICATION MATRIX

Laddermap 5.4 Provided by Charles Gengler

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**EVCH**

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**COLIDEA**

|   | 1.3 | .1 | .1 | .1 | .2 | .2 | .2 | .2 |

**ACN**

|   | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

**AA**

|   | .2 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

**RESINT**

|   | 1.1 | .2 | .2 | .2 | .2 | .2 | .2 | .2 |

**AFM**

|   | .2 | .2 | .2 | .2 | .2 | .2 | .2 | .2 |

**CC**

|   | .2 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

**EAI**

|   | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

**EMEM**

|   | .2 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

**RESF**

|   | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |

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| WEAR | . . | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |
| PPP | . . | . . | 1.2 | 1.2 | 1.2 | 1.2 | 1.2 | 1.2 | 1.2 |
| DM | .1 | 1.1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |
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| INTPP | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| LOOK | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| ATT | . . | . . | . . | .1 | .1 | .1 | .1 | .1 | .1 |
| VIS | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| PPFPFEM | . . | . . | . . | . . | .1 | .1 | .1 | .1 | .1 |
| SHOP | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 | .1 |
| PPFOEM | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| SENSE | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| PINFO | . . | . . | . . | . . | . . | . . | . . | . . | . . |
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| RPOS | . . | . . | . . | . . | . . | . . | . . | . . | . . |
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| LONG | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| PPFASH | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| RPNEG ANT | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| ASP | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| VALFUN | . . | . . | 1.1 | .1 | .1 | .1 | .1 | .1 | .1 |
| VALANT | . . | . . | . . | . . | . . | . . | . . | . . | . . |
| VALNEG | . . | . . | . . | . . | . . | . . | . . | . . | . . |
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## 8.4 Ambiguous

IMPLICATION MATRIX

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Laddermap 5.4 Provided by Charles Gengler

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Appendices
### IMPLICATION MATRIX

Laddermap 5.4 Provided by Charles Gengler


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| AA | . | . | 1.1 | . | . | 3.4 | .4 | .2 | 2.3 |
| EVCH | . | . | . | . | . | 1.2 | .3 | .1 | .1 |
| RESFUN | . | 1.1 | . | . | . | 1.4 | .1 | 2.3 | . |
| CSPEC | . | . | . | . | . | 1.2 | .1 | .1 | . |
| EMEM | . | 2.2 | . | 1.1 | . | 1.2 | .2 | .2 | . |
| CC | . | . | . | . | . | . | . | . | . |
| ACN | . | . | . | . | 1.1 | 3.4 | .1 | . |
| EAI | . | . | . | . | . | 1.1 | .1 | 1.1 | 1.2 |
| CINFO | . | . | . | . | . | 1.1 | .1 | .1 | . |
| RESINT | . | . | . | . | 1.1 | . | 3.1 | 1.1 | . |
| RESPLAY | . | . | . | . | . | .2 | .1 | 1.2 | 1.1 |
| AFEM | . | . | . | . | . | . | .1 | 1.1 | . |
| CIDEA ANT | . | . | . | . | . | . | . | . |
| EMORES | . | . | . | . | . | . | .1 | 1.1 | . |
| RESREL | . | . | . | . | . | . | 1.1 | . |
| WEAR | . | . | . | . | . | . | .2 | 2.2 | 1.1 |
| LOOK | . | . | . | . | . | . | . | . |
| PPP | . | . | . | . | . | 1.1 | 3.4 | . |
| REP | 1.1 | . | . | . | . | .3 | 1.5 | 1.3 | |
| INTTP | . | . | . | . | . | . | 3.5 | 1.1 | . |
| ATT | . | . | . | . | . | 3.3 | 2.2 | .1 | . |
| DM | . | . | . | . | . | 1.1 | 1.1 | . |
| SPECPROD | . | . | . | . | . | 1.1 | 1.3 | .2 | . |
| PINFO | . | . | . | . | . | 1.2 | .3 | . |
| HED | . | . | . | . | . | . | 1.1 | . |
| VIS | . | . | . | . | . | 1.2 | .2 | 1.1 | . |
| PPFEM | . | . | . | . | . | . | 2.2 | 1.1 | . |
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| SHOP | . | . | . | . | . | . | . |
| PPINFO | . | . | . | . | . | . | . |
| ASP | . | . | . | . | . | . | 1.1 | 1.1 | . |
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# IMPLICATION MATRIX

Laddermap 5.4 Provided by Charles Gengler

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| EAI | . | .1 | .1 | .1 | . |
| CINFO | . | . | . | . | . | . |
| RESINT | .1 | .1 | . | . | . | . |
| RESPLAY | . | . | . | . | . | . |
| AFEM | .1 | . | . | . | . | . |
| CIDEA ANT | . | . | . | . | . | . |
| EMPRES | . | . | . | . | . | . | . |
| RESREL | . | . | . | . | . | . | . |
| WEAR | 3.4 | 2.2 | 1.1 | . | . |
| LOOK | . | 1.1 | . | . | . |
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| INTPP | 1.1 | 1.1 | 1.1 | 1.1 | . |
| ATT | 2.3 | . | . | . | . |
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| HED | . | .1 | 1.1 | 1.1 | .1 |
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9  Publications

Helen Payne & Dr Liz Barnes: A qualitative investigation on the influence of online colour naming on purchase outcomes and the relevant intervening latent structures. 1st International Colloquium on Global Design & Marketing, British Academy of Marketing, Lincoln 2011.