UNIVERSITAT POLITÈCNICA DE VALÈNCIA

Higher Polytechnic School of Gandia

Branding desing and packaging for a wine

End of Degree Project

Bachelor's Degree in Audiovisual Communications

AUTHOR: Charify, Chaimae

Tutor: Pérez Esteban, José Antonio

ACADEMIC YEAR: 2023/2024

UNIVERSITAT POLITÈCNICA DE VALÈNCIA

Higher Polytechnic School of Gandia

Branding design and packaging for a wine

End of Degree Project

Bachelor's Degree in Audiovisual Communications

AUTHOR: Charify, Chaimae

Tutor: Pérez Esteban, José Antonio

ACADEMIC YEAR: 2023/2024

ABSTRACT

This thesis project involves creating and developing a brand identity for Perkeos Wein, a fictional Riesling wine brand originating from the Palatinate region. The project aims to offer a unique and educational wine experience in a market where the richness of the Palatinate wine culture is underrepresented.

To achieve this, the study will examine the significance of packaging design, provide an overview of the wine culture in the Palatinate region, and conduct a visual competitive analysis of brands from said region. Synthesis of these findings will formulate a unique brand strategy to differentiate Perkeos Wein from its competitors. The research will culminate in developing a verbal and visual brand identity for Perkeos Wein, encompassing branding, packaging, and communication media.

Keywords: wine, Palatinate, brand, branding, packaging, Perkeo, brand strategy

RESUMEN

Este proyecto consiste en crear y desarrollar una identidad de marca para Perkeos Wein, una marca ficticia de vino Riesling originaria de la región del Palatinado. El proyecto pretende ofrecer una experiencia enológica única y educativa en un mercado en el que la riqueza de la cultura vinícola del Palatinado está infrarrepresentada.

Para lograrlo, el estudio examinará la importancia del diseño del *packaging*, ofrecerá una visión general de la cultura vinícola de la región del Palatinado y realizará un análisis visual competitivo de las marcas de dicha región. Sintetizando estos resultados, se formulará una estrategia de marca única para diferenciar Perkeos Wein de sus competidores. La investigación culminará con el desarrollo de una identidad de marca verbal y visual para Perkeos Wein, que abarcará el *branding*, el *packaging* y los medios de comunicación.

Palabras clave: vino, Palatinado, marca, *branding*, *packaging*, Perkeo, estrategia de marca

INDEX

TABLE OF FIGURES

1. INTRODUCTION

This thesis project aims to design a comprehensive brand identity for a fictional Riesling wine brand, Perkeos Wein, originating from the Palatinate region. The primary focus is to create a brand that stands out in a competitive market while appealing to its target audience through innovative packaging design, specifically the label and bottle cap. This project addresses the need for a unique and engaging wine brand in a market saturated with conventional offerings by leveraging the rich heritage and culture of the Palatinate region.

Perkeos Wein aims to balance tradition and modernity in its brand identity, drawing inspiration from the historical figure Perkeo. The project encompasses creating and applying the brand's visual identity across packaging and communication media, establishing a cohesive and dynamic visual system.

This thesis provides comprehensive documentation of the brand identity and its applications, along with an in-depth explanation of the contextualization, competitive analysis, brand strategy, and visual development process. The goal is to ensure that Perkeos Wein differentiates itself in the market and resonates effectively with its intended audience.

1.1 Justification

Unlike any other, the Palatinate region has a distinct profile as the most productive Riesling area globally, boasting over 5,000 hectares dedicated to this variety (Wine-Growing Region Palatinate, n.d.). This prominence makes the Palatinate the largest Riesling region internationally, renowned for its exceptional wine production. Keßler and Kohler (2013) argue that beyond its viticultural significance, the Palatinate is steeped in rich wine culture and history, with numerous historical figures contributing to its heritage. It is also home to the world's largest wine festival, attracting both locals and tourists (Keßler & Kohler, 2013).

Despite its significance, the Palatinate region remains relatively unknown to many. This thesis aims to create a product that not only represents the region but also serves as a beacon of knowledge for tourists, promoting and sustaining the region's heritage even after their visit. The project leverages the region's most prominent grape production by focusing on Riesling wine. Additionally, incorporating the historical figure Perkeo pays homage to the local culture and provides an educational aspect for wine enthusiasts unfamiliar with the Palatinate's rich history. This approach aims to enhance awareness and appreciation of the Palatinate region through the creation of Perkeos Wein.

1.2 Objectives

The primary objective of this project is to design a comprehensive brand identity for the fictional Riesling wine brand, Perkeos Wein. This will encompass the packaging design, specifically focusing on the label and bottle cap design.

To ensure the project's success and logical progression, the following objectives have been established:

Branding design and packaging for a wine

1. Develop a thorough understanding of what constitutes a brand, the goals of branding, and the impact of packaging design, particularly wine packaging design, on product performance in the market.

2. Conduct an in-depth exploration of Palatinate wine culture to better inform the foundational aspects of the design.

3. Perform a competitive analysis of wine brands originating from the Palatinate region to identify market trends and commonalities, thereby determining strategies to differentiate the fictional wine brand, Perkeos Wein, from its competitors.

4. Based on the insights and conclusions drawn from the previous objectives, formulate a brand strategy for Perkeos Wein that will lay the groundwork for its brand identity.

5. Develop a distinctive and appealing brand identity for Perkeos Wein, primarily focusing on the packaging design.

1.3 Methodology

To effectively execute the objectives of this project, the design process framework outlined by Wheeler and Meyerson (2024) in their book *Designing Brand Identity* will be followed. This framework divides the design process into five phases: conducting market research, clarifying the strategy, designing an identity, creating touchpoints, and managing the assets. Given the scope and nature of this project, the final phase, which details the technical maintenance of the brand identity, will not be included. The following elaborates on the steps that will be undertaken:

Phase 1: Market Research

The first phase involves conducting a competitive visual analysis of 22 Riesling wine brands from the Palatinate region. This analysis will examine the label composition and layout, typography, logotype and symbol, illustration, and color palette for both the label and bottle cap designs. Conclusions drawn from each subsection will provide insights into differentiating Perkeos Wein from existing market offerings, ensuring it stands out and attracts the intended target audience.

Phase 2: Clarifying the Strategy

The second phase focuses on developing a comprehensive brand strategy. This will involve identifying the overall brand concept, mission, vision, value proposition, positioning, target audience, and personality. These elements will be defined with careful consideration of the findings from the market research. This strategic foundation will create a cohesive and effective brand identity.

Phase 3: Designing the Identity

In the third phase, the brand's verbal and visual identities will be designed and aligned with the brand strategy developed in the previous phase. This includes creating an

effective and appealing brand name and creating the brand's logotype, symbol, typography, illustration, and color scheme.

Phase 4: Creating Touchpoints

The final phase involves bringing the brand identity to life by applying it to various touchpoints. This will include packaging design, specifically the label and bottle cap, as well as communication media such as a business card, tote bag, and an advertising poster. These applications will ensure that the brand's identity is consistently represented across all consumer interactions.

2. THEORETICAL FRAMEWORK

2.1 Brand

A brand can be understood as "an intangible, emotional connection between a company and its customers" (Ward, 2024). In other publications, such as *The Dictionary of Brand* by Marty Neumeier, it is described as "a person's perception of a product, service, experience or organization" (Neumeier, 2004) or "how your customers perceive your business, products, and services" (Pepper, 2022). This perception of consumers is closely linked to the identity of the company or product that the brand represents. Yet, it must not be confused with the methods of communication it uses to convey such perceptions (Huglondon, 2024).

Following Wheeler and Meyerson (2024), brands serve three main functions: Navigation, reassurance, and engagement. Navigation is when a brand assists a customer in choosing from an infinite pool of choices. Reassurance is when a brand communicates the inherent qualities of an item or service, which usually results in customer reassurance of an adequate purchase. Lastly, engagement occurs when a brand uses unique visuals, language, and connections to compel the audience to relate to the brand's identity (Wheeler & Meyerson, 2024). In a nutshell, for customers, brands have the power to ease consumers' decisions through streamlined navigation and guarantee a specific standard of quality through potent visuals and language.

2.1.1 Brand strategy

In order to create a brand, a brand strategy is used, which is "a plan for the systematic development of a brand in order to meet business objectives" (Neumeier, 2004). Wheeler and Meyerson (2024) argue that an effective brand strategy articulates a brand's core principles. According to these authors, these principles unify and align the brand's identity, actions, and communications. They further emphasize that superior strategies are clear, consistent, and customer-centric, suggesting that they enable brands to outperform or even preempt competition when executed effectively. Additionally, Wheeler and Meyerson (2024) state that a brand's strategy should align with the business strategy, reflecting the company's values and culture while identifying target customers and positioning. These authors assert that an effective strategy demonstrates a comprehensive understanding of customer needs, perceptions, and the competitive landscape.

2.2 Branding

Originally, the term "branding" referred to the process of using an iron to mark herd animals (Helder Brand Design, 2023). In marketing, branding serves a similar purpose: to mark a brand with a distinctive appearance that allows consumers to easily identify it from competitors (Helder Brand Design, 2023). The "effort or program to build a brand" (Neumeier, 2004) includes all forms of representation and communication that originate from the brand, such as "tone of voice, […] messaging and […] visual identity […] positioning [the] product uniquely and memorably in the market, devising brand strategy […], developing a consistent visual identity and brand message" (Huglondon, 2024). Put differently, branding communicates qualities and attributes, such as brand value, brand name, brand story, and brand design (Helder Brand Design, 2023), that clearly define what a specific brand is (Heaton, 2011).

Helder Brand Design (2023) argues that branding goals encompass several key aspects: First, brands can differentiate themselves from competitors and thus stamp a long-lasting impact. Moreover, branding builds a consistent brand experience through defining communication and visual underpinnings that translate the same message across all touchpoints. Third comes the capability of retaining loyal customers via a strong brand perception. Creating a brand with a high recognition value is another aim in order to help consumers identify the brand by its colors, forms, tones, and style without even knowing its name. The last brand goal is to lay the foundation for an effective bond between the brand and the intended audience (Helder Brand Design, 2023). In order to achieve branding goals, the implementation of its four essential elements is necessary (Helder Brand Design, 2023): brand strategy, which involves the systematic planning for the growth of a brand to achieve commercial goals (Neumeier, 2004); brand name, the verbal or written part of a brand symbol representing a product, service, event, or company (Neumeier, 2004); and brand design, the transformation of a brand's identity into visual media that effectively communicates its essence at first glance (Helder Brand Design, 2023).

Overall, Branding is the constant, all-pervasive messenger of the values associated with the brand, and when done thoughtfully and well, it raises the brand's value (Helder Brand Design, 2023).

2.3 Packaging

Packaging design, as part of branding, combines various elements to create a marketable product, including shape, color, materials, typography, imagery, and regulatory information (Klimchuk & Krasovec, 2013). A well-designed packaging structure should encompass several key criteria, such as eye-catching colors, distinctive forms, well-designed patterns, suitable sizes, and basic or well-known materials that resonate with buyers (Sutrisno et al., 2021). Sutrisno et al. (2021) argue that these criteria can be categorized into three primary packaging functions: Firstly, effective packaging must satisfy visibility requirements, ensuring it captures attention with an appealing element. Secondly, it should fulfill the informational aspect, providing necessary details to the consumer. Thirdly, the packaging should evoke an emotional response, compelling consumers to purchase immediately. Lastly, it must meet the workability criterion, being convenient for customers to carry and store.

Moreover, Klimchuk and Krasovec (2013) state that, ideally, packaging design should communicate clear and specific information to consumers, both consciously and unconsciously. They also argue that packaging design should enable comparisons, helping consumers determine which product seems more effective, offers better value, or is more convenient. Ultimately, this design approach encourages the consumer to make a purchase. This emphasis on effective packaging design aligns with the necessity for packaging to reflect the brand's identity and values. Adivarekar (2023) explains that a brand's packaging must communicate its core values, goals, and distinctive selling points, which ultimately makes the brand stand out in the crowded market field and leaves a lasting impact on the customer.

2.3.1 Wine packaging design

In the context of wines, packaging design is primarily embodied in the label design. The wine label originated from a small piece of parchment paper wrapped around the bottle's neck and secured with a string. Later, the carvings on the bottle's pewter stand were used to indicate the wine's region. The invention of lithography in 1798 enabled the mass production of wine labels, providing winemakers with the opportunity to customize their wine's visual identity. With a growing pride in the quality of their wines, winemakers found it essential to create the perfect label to showcase their products. This led to the increased popularity of intricate designs and the use of color ("Why Packaging Design Is so Important for a Wine's Brand Identity", 2019).

In contemporary times, the wine label continues establishing recognition for a specific wine (Trifunovic, 2024). However, Trifunovic (2024) points out that modern wine labels extend beyond mere identification: they act as storytellers, conveying the area's heritage, the winemaker's dedication, and the distinctive qualities of the grapes.

Wine label design, as explained by Trifunovic (2024), can be analyzed through three primary functions: visibility, informative and emotional appeal, and workability. Firstly, visibility is crucial in wine label design. It should seamlessly combine creativity and functionality to make a strong impression, achieved through elements such as color schemes, composition, graphics, and typography. Colors play an essential role in communicating the mood and individuality of the wine. A captivating wine label design chooses a palette that compliments the wine's attributes. Furthermore, a well-arranged layout with strategically placed elements (such as the winery logo and grape variety) is vital for an attractive design. Striking visual elements, like illustrations or photographs, capture the consumer's attention and represent the wine's personality. Fonts and typography selection significantly influence the label's visual appeal and readability. Effective wine label designs also utilize typography to communicate sophistication, fun, or contemporary style, aligning with the brand's identity and the wine's market positioning. Secondly, informative and emotional appeal is essential. Every wine label should convey the necessary information to the consumer. Each region, country, or union has specific regulations regarding the details that must be included on the label. Therefore, it is crucial to check the applicable rules to avoid confusing the customer and to fit within the market. Adhering to regulatory details while creating an eye-catching label design can attract the right target audience. Finally, although the third function of packaging, workability, is important, it will not be discussed in detail in this thesis as it

does not serve the primary focus, which is on the visual aspects of wine packaging and label design.

In conclusion, effective packaging design is essential for creating a marketable product. In the wine industry, the transformation of label design from simple parchment to intricate storytelling elements emphasizes the crucial role of packaging in establishing product recognition and conveying heritage.

3. GEOGRAPHICAL AND CULTURAL CONTEXT

The Palatinate area, known as "Pfalz" in German, boasts a wine culture that is a significant geographical feature of the region, with origins tracing back over two millennia. Around 500 BC, the Celts in this area already consumed imported wine. However, during the Roman Empire, around 50 BC, wine production began in the Palatinate region. In the late 15th century, the discovery of using burnt sulfur in wine production significantly improved the preservation of wine, helping it maintain its color - whether green, yellow, or red - and its taste, preventing it from oxidizing and turning brown quickly. This innovation has increased the significance of various grape varieties. Notably, in 1435, the Riesling variety was mentioned for the first time in a document related to a wine purchase, marking a milestone in the region's rich winemaking history. (Schumann, n.d.)

Covering over 230 square kilometers in southwest Germany, the Palatinate region is Germany's second-largest wine-growing region but distinguishes itself as the most successful. Notably, at the 2012 Federal Wine Awards, one-third of all quality wines awarded hailed from the Palatinate alone, underscoring its prominence in the German wine industry. The Palatinate offers extensive wine varieties, making it a paradise for wine enthusiasts. More than 20 red and 45 white grape varieties are cultivated here, ranging from traditional to trendy grapes. Classic wines such as Riesling, Müller-Thurgau, Burgundy, and Dornfelder are among the most prevalent. This diverse selection caters to various palates and emphasizes the region's adaptability and innovation in wine production (Keßler & Kohler, 2013). Ne Nevertheless, the typical wine of the Palatinate region is Riesling, which is notable as the Palatinate hosts the largest Riesling-growing area in the world (Riesling and Palatinate, n.d.).

Keßler and Kohler (2013) highlight that these qualities are showcased annually during the Palatinate's numerous wine festivals, including what is believed to be the "biggest wine festival in the world" held every September in Bad Dürkheim. This festival serves over 200,000 liters of wine annually. It allows visitors to experience a vast selection of approximately 300 wines, emphasizing dry and semi-dry Riesling, which, along with Weissherbst or rosé, are essential to the festival's offerings. This event is a celebration of wine and a showcase for the region's diverse grape varieties, reinforcing the Palatinate's reputation in the wine industry (Keßler & Kohler, 2013).

In addition to the German wine festival, the German Wine Route offers visitors an extensive 85 kilometers of wine enjoyment. This route traverses the wine-growing regions of the Palatinate, starting from the House of the German Wine Route in Bockenheim, near Worms, and extending to the German Wine Gate in Schweigen-

Rechtenbach near the French border. Established in 1935, the German Wine Route connects most of the wine villages along the Hardt, including renowned wine-growing communities such as Neustadt, Bad Dürkheim, and Deidesheim, making it the oldest tourist route in Germany (Keßler & Kohler, 2013).

4. MARKET RESEARCH

Chhatwal (2023) states that imagery remains a fundamental element of a brand's success in the dynamic field of branding. The author argues that as digital media becomes more prominent and visual content plays a larger role in our culture, the images a brand selects can significantly impact how its audience perceives and interacts with it. Therefore, conducting a visual brand analysis on competitive brands is essential to observe common market patterns and identify opportunities to differentiate a brand from its competitors. According to Chhatwal (2023), analyzing a brand's visual identity involves examining its logo, color scheme, typography, imagery, and design style, collectively communicating the brand's personality, values, and message, which influences audience perception.

This analysis will focus on the label and bottle cap design of 22 Riesling wine brands from the Palatinate region. This selection includes Weingut Hahn-Pahlke, Weingut Bremer, Weingut Peth, Der Glücksjäger, Seckinger, Brand Bros, Weingut Isegrim, Weingut Lukas Krauß, Bassermann Jordan, Lelle ihr Wein, Weingut Leiner, Weingut Immich-Batterieberg, Weingut Battenfeld-Spanier, Weingut Okonomierat Rebholz, Weingut Friedrich Becker, CorkBordell, von Winning, Weingut Bergdolt, Reif & Nett, Hammel & Cie, Oliver Zeter, Metzger, and Collective Z. The figures referenced in this visual competitive analysis are in the Appendix.

This competitive visual analysis will follow the methodology proposed by Lupton (2012), which involves three parts: compiling competitive brands and analyzing their branding components, examining repeated patterns and trends, and interpreting data visualization to identify potential strategies for differentiating the client or reinforcing its position as a leader in its industry. Thus, the conclusions drawn from this competitive analysis will serve as a foundation for creating Perkeos Wein's brand strategy and identity.

4.1 Label composition and layout

In a visual analysis of these 22 wine brands, the label layouts reveal distinct patterns based on the inclusion or exclusion of illustrations. Notably, 18 brands incorporate illustrations into their label designs, while four brands do not. The prevalence of illustrations among these brands could suggest a significant trend toward visual storytelling.

The illustrations used in 18 labels serve various functions, ranging from central visual elements to background accents, and are integrated with text in diverse ways. For instance, several brands place the illustration as the focal point of the label. Brand Bros exemplifies this by using a left-to-right layout with the illustration leading, while von Winning centers the illustration with text arranged around it. Moreover, brands like Weingut Bergdolt, Reif & Nett, Hammel & Cie, and Collective Z incorporate the name of

special editions of the brand within the illustration itself, thus making it a significant branding element.

Additionally, many brands follow a top-down structure where the brand name is positioned at the top, followed by the illustration, and then additional information such as wine type, origin, or quality details. This layout is observed in Der Glücksjäger, Seckinger, Battenfeld-Spanier, and Weingut Friedrich Becker. A notable exception to this format is observed in Weingut Immich-Batterieberg, where the special wine edition precedes the brand name and the illustration. Furthermore, some brands tend to use the illustration as an accent. For example, the brand Weingut Lukas Krauß uses the illustration to contain or highlight the brand's symbol, while Bassermann Jordan integrates the wine type and other information within the illustration, blending text and imagery seamlessly. This integration underscores the flexible role that illustrations can play in supporting the textual information on the label.

Conversely, the four brands that eschew illustrations tend to rely heavily on textual information to convey brand identity and product details. These labels often follow a straightforward, text-centric layout. For instance, Weingut Hahn-Pahlke organizes information methodically, from the brand's symbol and name to the city of issue, wine type, and year of production. Similarly, Weingut Bremer follows a comparable method with a slightly different order, placing the brand's symbol first and then the wine type before the brand name. Weingut Peth maintains a simple layout with just the brand name and wine type. In contrast, Weingut Leiner, apart from mentioning the brand name and wine type, includes technical details such as volume, origin, and year, reflecting a focus on comprehensive product information.

From the analysis of 22 wine labels from the Pfalz region, several common patterns emerge. Firstly, most labels, whether illustrated or not, prioritize the brand name by placing it prominently at or near the top of the label. This prioritization could underscore the importance of brand recognition in consumer decision-making. Secondly, imagery often plays a central role in labels featuring illustrations. It can serve as the primary visual focus, positioned independently from the text, or it can be integrated into the label design, incorporating the text within the illustration itself. This trend could highlight the effectiveness of visual elements in attracting consumer attention and enhancing brand identity. Lastly, both illustrated and non-illustrated labels tend to follow a hierarchical structure where critical details like wine type, origin, and production year are methodically placed, ensuring clarity and readability. This structured presentation of information is crucial for consumer comprehension and engagement.

4.2 Typography

Typography, an essential component of visual communication that involves the creation and application of fonts (comprehensive sets of letters, punctuation marks, digits, and specially designed characters), is one of the most powerful tools for generating various stimuli within advertising messages (Vladimirova, 2017).

Wheeler and Meyerson (2024) indicate that typography significantly shapes a brand's visual identity. Furthermore, they state that a distinctive and consistent typographic style often makes brands easily identifiable. Additionally, the authors argue that typography

should align with brand strategy, reflect the brand's personality, and aid in organizing information. The key priorities for typography, as noted by Wheeler and Meyerson (2024), are clarity, legibility, and effectively conveying the brand's personality.

A comprehensive analysis of typography used in the labels of 22 wine brands from the Pfalz region reveals distinct patterns regarding the use of different fonts, such as serif, sans serif, and script fonts, as well as combinations thereof.

A significant number of brands exclusively use serif fonts, which are characterized by lines or curves at the tips of each letter (Thangaraj, 2004). Serif fonts, the most commonly used style, are favored for their ease of readability and efficient message delivery (Chen, 2022). They are also employed to communicate a sense of steadiness and tradition, as their historical significance and association with heritage, intellect, and formality make serif fonts widely viewed as reliable and trustworthy (Fussell, 2024). Brands such as Weingut Isegrim, Weingut Lukas Krauß, and von Winning employ only serif fonts in their label designs. Consequently, the consistent use of serif fonts in branding may evoke a sense of a long-established and respected winery, potentially fostering a connection with its target audience. This connection could be particularly important in the wine industry, where tradition and heritage often appear to play a significant role in consumer perception and brand loyalty. By leveraging serif fonts, these brands might effectively communicate their legacy and reliability, possibly resonating with consumers who value authenticity and experience in winemaking.

As their name suggests, sans-serif fonts lack adornments at the ends of each letter (Thangaraj, 2004). Known for their progressive and dynamic qualities due to their historical popularity in advertising and as trendy fonts for posters, these fonts are perceived as friendly and embody a departure from tradition (Fussell, 2024). This departure imbues them with a progressive personality. Furthermore, sans-serif fonts often appear approachable and suggest good value while also evoking a sense of innovation and adventure (Fussell, 2024). This style is predominantly utilized by various brands such as Weingut Peth, Weingut Leiner, Weingut Immich-Batterieberg, Hammel & Cie, and Metzger. It could be suggested that the use of sans serif fonts by wine brands might help differentiate them from traditional wineries and present a more modern twist to the market. Therefore, by leveraging the progressive and approachable qualities of sans-serif fonts, wine brands could potentially appeal to consumers who value innovation.

Script fonts, characterized as playful handwriting styles, can convey either formality or a more casual feel depending on their style and context (Fussell, 2024). According to Fussell (2024), calligraphy fonts emulate the traditional art of handwriting with ink pens, conveying a sense of formality and sophistication that is frequently embraced by luxury brands and upscale dining establishments. On the other hand, contemporary script fonts are characterized by their informality and diversity, imitating various modern handwriting styles and radiating a lively ambiance. Brands such as Der Glücksjäger, Brand Bros, Bassermann Jordan, Lelle ihr Wein, Weingut Okonomierat Rebholz, and Weingut Bergdolt, Reif & Nett utilize contemporary script fonts, thereby communicating a sense of playfulness. It could be inferred that brands selecting this font style aim to distance

themselves from the formality of serif fonts and the modernism of sans serifs, instead embracing a creative and eccentric brand identity.

Several brands employ a combination of serif, sans serif, and script fonts, creating a diverse and dynamic label design. This selection of brands includes Weingut Hahn-Pahlke, Weingut Bremer, Seckinger, Weingut Battenfeld-Spanier, Weingut Friedrich Becker, CorkBordell, Oliver Zeter, and Collective Z. This combination reflects a strategic effort to balance modern aesthetics with traditional elements.

In conclusion, when selecting the appropriate font for a brand, it is essential first to consider the brand strategy and the intended tone and messaging. The choice of font should effectively align with and convey these strategic elements.

4.3 Signature

Wheeler and Meyerson (2024) define a signature as the structured connection between a logotype, symbol, and tagline. According to Neumeier (2004), a logotype, also known as a wordmark, is a unique font or style of lettering symbolizing a brand name. A symbol is an icon or trademark designed to represent a brand, while a tagline is a phrase used to provide a summary of a market position (Neumeier, 2004). Given that, a visually competitive analysis of wine labels will be conducted for packaging design, and since taglines are not included in such labels, the subsequent analysis will only focus on the logotype and the symbol. Additionally, the symbols analyzed will not be specific to the wine label design or product type but will represent the brand as a whole and are present in various sizes across both physical and digital branding.

4.3.1 Logotype

Given the detailed prior discussion on typography, the analysis of logotypes in this chapter will exclusively address the type of brand name, also referred to as the visual discourse and naming of the brand, rather than their design and typography.

The analysis of 22 brand names uncovers significant patterns in their naming conventions, including the use of origin brand names and invented names, each carrying distinct implications for brand identity and consumer perception. According to Morris (2024), origin names typically derive from a company's history or origins, often based on the name of influential individuals such as the founder or main inventor or the location where the business was initially established. In contrast, invented names are entirely fictional and fabricated (Morris, 2024).

A substantial number of the brands, specifically 15 out of 22, utilize origin brand names, alternating between family names and individual names. Susco (2013) notes that family-owned wineries often take great pride in using their family name to symbolize the heritage and expertise behind their specific wines. The author further asserts that placing one's family name at the forefront and standing by the business's actions and values can help build trust, as this personalizes the experience and implies a strong sense of family and values. Conversely, 7 out of 22 brands opt for invented names.

In conclusion, origin-based names dominate the brand names analyzed. This predominance indicates an opportunity to experiment with effective and attention-

grabbing invented names, which could differentiate the branding from the market's dominant trends and enhance its appeal to the target audience.

4.3.2 Symbol

As the second component of the signature (Wheeler & Meyerson, 2024), the symbol - also known as an icon, avatar, or brandmark - signifies the origin of goods or services and helps avoid market confusion (Neumeier, 2004).

This subsection investigates the diverse strategies in wine branding by analyzing various brand symbols. It categorizes wine brands into those branding their bottle caps with historical references, those featuring fruit or grapevine illustrations, those incorporating animal illustrations, those without any of these traditional elements, and those omitting symbols altogether.

The first category to be analyzed is wine brands that brand their bottle caps with the brand's symbol. Examples include Weingut Hahn Pahlke, Bassermann Jordan, Battenfeld Spanier, Weingut Bergdolt, Reif & Nett, and Weingut Bremer. The use of bottle caps dates back to 1760 and was initially intended to prevent wine from spilling and protect it from counterfeiting (Rioja Murillo Viteri, 2023). The original material for bottle caps was sealing wax, branded with seal stamps. By the 19th century, branding on caps indicated whether a wine brand was luxurious, depending on the branded symbol. Today, bottle caps are often viewed as indicators of high quality and luxury (Rioja Murillo Viteri, 2023). These brands also reference a coat of arms. Miguez (2024) explains that a coat of arms has existed since the first half of the 12th century, becoming widespread among all social classes by the 17th century, primarily functioning as a symbol of representation. Their use symbolizes ownership, status, and social position. According to Miguez (2024), the shield is the most crucial component of a coat of arms, with additional elements including the helmet and mantling, crest and wreath, and motto.

Weingut Hahn Pahlke's brand symbol directly references the coat of arms, as seen in Figure 17. At the heart of the symbol is a shield branded with the initials "H" and "P," surrounded by medieval-looking towers. The symbol includes both a vine leaf and two bunches of grapes in its upper and lower parts. It is placed on the wine label above the brand name, while the wine leaf and grapes are branded on the bottle cap.

The symbol of Bassermann Jordan (see Figure 18) uses their initials "B" and "J," written in a script font and topped by a crown, reminiscent of a crest topped by a helmet or crown (Miguez, 2024). This simplified reference to the coat of arms is placed above the illustration on the wine label.

Battenfeld Spanier's symbol (see Figure 19) features a knight's head wearing a horned helmet and holding a shield, with a circle divided into eight sections behind the knight. The shield refers to the components of the coat of arms, and the icon, always in black and white, functions as an illustration on the label as well, differing only in color scheme across different wine types.

The symbol of Weingut Bergdolt, Reif & Nett (see Figure 20) adopts a simplified shield, the most important part of a coat of arms (Miguez, 2024). The typically half-round shape

is modified with edges. The shape remains visually similar to a typical shield and can be easily identified as such. At the bottom part of the symbol, there is a motto. In historical coats of arms, the motto consists of a brief inspirational phrase or a sequence of words resembling a proverb, typically displayed beneath the shield on a scroll and can be written in any language (The Governor General of Canada, 2021). In this symbol's case, the motto holds the name of the winery, Duttweiler. The entire symbol, including the shield and motto, is placed only on the bottle cap.

Weingut Bremer's symbol, as seen in Figure 21, comprises the letter "B" in sans serif, topped by a modern-looking simplified crown. Similar to Bassermann Jordan, this design of the letter "B" resembles a shield beneath a crown (Miguez, 2024). The round outline of the icon could reference traditional seal stamps. This symbol is placed on the bottle cap and above the brand name on the label.

To conclude, referencing the historical use of bottle caps and coats of arms can effectively position these long-established family wineries as luxurious and high-quality brands. This approach underscores their commitment to heritage and history, thereby enhancing the audience's connection to the brands' traditional approach to winemaking.[1]

The second category of symbols to be analyzed includes those containing illustrations of fruit or grapevine elements. Similar to Weingut Hahn Pahlke, other brands referencing these elements are Weingut Ökonomierat Rebholz, Weingut Friedrich Becker, Seckinger, and Hammel & Cie.

The brand Weingut Ökonomierat Rebholz features an icon (see Figure 22) consisting of a bunch of grapes with the letter "R" in the center, representing the name *Rebholz*. The separated upper part of the letter "R" resembles the shapes of the surrounding grapes, integrating seamlessly into the icon's structure. The entire symbol is simplistic, with all shapes sharing the same yellow color. Due to its prominent size on the label, it could also function as an illustration.

The wine label of Weingut Friedrich Becker also uses an icon displayed on the bottle cap as an illustration, as seen in Figure 23, filling almost the entire label. The symbol is a hand-drawn grapevine growing into a shape resembling a "T". Three bunches of grapes hang from the plant, accompanied by several grape leaves. Additionally, a jumping fox is depicted beside the grapevine, facing away from the plant. The grapevine and fox visually connect to the winery's origin, the Rhineland-Palatinate area. The grapevines are typically grown in this shape along walls and streets, and the fox is native to the Rhineland-Palatinate area, venturing into the outskirts of human settlements (Rheinland-Pfalz, n.d.).

In conclusion, symbols featuring fruit or grapevine elements play a significant role in the branding of several wineries. These symbols often reference regional and historical elements, enhancing the brands' connection to their origins and traditions.

---

[1] Battenfeld Spanier and von Winning use another icon that's not their brand's icon on the bottle cap: They use an icon that stands for the "Association of German Natural Wine Auctioneers" which is associated with extremely high standards in the production of the wine (Hoffmann, 2023).

The third category to be analyzed includes brands that incorporate animal illustrations in their symbols. Although Weingut Friedrich Becker falls into this category, it has been previously discussed and will not be addressed again. Therefore, the brands that will be analyzed are Der Glücksjäger and Oliver Zeter.

The brand symbol of Der Glücksjäger (see Figure 24), prominently displayed on the bottle cap, features a depiction of a dog. Upon visiting the brand's website, particularly the About Us section, it is revealed that the inspiration behind the branding is the winery's Dalmatian dog named *Anouk* (Der Glücksjäger, n.d.). The symbol, therefore, is unique to this winery and probably easily understandable to anyone who has been to the winery in person and might have seen their pet, yet to anyone else, it could be just an arbitrary icon that is unrelated to the winery.

The symbol of Oliver Zeter's (see Figure 25) features a hand-drawn black illustration of a bear enjoying a glass of wine. According to Meller (2021), the drinking bear as the symbol and the illustration on the wine label is a homage to the family's history, created by the well-known Palatinate painter Otto Dill, who was born in Neustadt an der Weinstrasse in 1884. Otto Dill, a friend of Oliver Zeter's great-grandfather, depicted a bear with the great-grandfather's features on a postcard sent to Zeter (Meller, 2021). This hand-drawn symbol is thus very dear and intimate to the winemaker, symbolizing his personal connection to the wine.

To sum up, it can be interpreted that the use of animal figures in symbols and branding may be related not only to the history of the region but also to the personal history of the winemakers.

The subsequent analysis will focus on brands that do not fall into the previously discussed categories, neither referencing coat of arms nor incorporating fruit or animal illustrations. These brands include Seckinger, Hammel & Cie, Weingut Lukas Krauß, Immich-Batterieberg, and von Winning.

The icon of Seckinger (see Figure 26) is highly simplistic, with five dots arranged like a five on a dice. This could be interpreted as a reference to a bunch of grapes or the typical wine glass of the region, a Dubbeglas. The order of the dots on these wine glasses resembles the composition of the symbol, linking it to the region where it is known and used almost exclusively (Keßler & Kohler, 2013). This icon, prominently displayed on the label, also serves as an illustration.

Hammel & Cie's icon, as seen in Figure 27, exclusively placed on the bottle cap, references the marker stone that founded the winery, dating back to 1723 (Wein Hammel, n.d.). The engraving on the stone depicts a wine leaf circled by a twig with grapes. The image on the marker stone is identical to the branding icon, making the brand *Hammel & Cie* the only one directly using a historical image. Despite this connection to the winery's history, its meaning might not be immediately apparent without additional explanation.

Figure 28 shows Weingut Lukas Krauß's symbol[2] depicted by a hand-drawn letter ß on the wine label. The letter is mirrored along the vertical axis, transforming it into an icon. The sharp S, "ß," is the last letter of the brand's name, "Krauß", and is unique to the German language (Häntzschel, 2018). Using the last letter instead of the initial "K" makes the icon more distinctive and specific to Germany and the German language.

The brand Immich-Batterieberg uses three different symbols (see Figure 29). The three different icons are used on different products. Nevertheless, since the chosen wine for this winery only uses one of those three symbols, only this one symbol will be further discussed. The icon on the bottle cap shows an explosive battery made up of a stand and a wheel. A wine bottle replaces the gun barrel of the battery. This makes a direct indication of the history of the vineyard's placement: The Batterieberg on which the winery is placed earned its name due to the use of explosive batteries in order to remove outcrops and make the land more profitable by providing the chance to plant grapes on it for wine production (Batterieberg, n.d.). Like other brands, Immich-Batterieberg's symbol also alludes to the region it stems from. Immich-Batterieberg took the step a bit further and referenced site-specific history that only applies to personal history. The result of this is that the symbol might be less understood by a wider audience but more specific and unique to the winery.

The brand icon of von Winning, as seen in Figure 30, is featured on the wine label and can be considered an illustration in itself due to its large size. The shape of the icon is exactly the same on every bottle, yet the color varies for each. This symbol, an emphasized initial "W", resembles the writing of initials in medieval scriptures. Melanie and Ziereis (2023) elaborate that a painted initial letter, whether small or large, placed within a box that serves as both background and frame, is termed a "champie initial." These initials were often gold embellished, making the letter or the box gleam. This description aligns with the von Winning icon, as the background of the emphasized "W" is gold. Thus, it can be inferred that the winemaker aims to evoke a sense of antiquity in their branding.

In contrast, the brands Peth, Brand Bros, Lelle ihr Wein, Sven Leiner, Collective Z, and CorkBrothel do not depict any symbols on their labels or bottle caps.

Analyzing symbols and branding among various wine brands reveals several patterns that may inform our understanding of contemporary wine branding strategies. Firstly, there appears to be a trend towards reviving the history of bottle caps by prominently featuring symbols that serve as branding elements on the wine seal. Secondly, many brands reference traditional elements such as coats of arms, likely due to the historical heritage of wineries in the region. Thirdly, the use of grapevines and animal figures in symbols is noteworthy. Grapevine illustrations, often simplified, are expected, given their direct connection to winemaking. However, the creative incorporation of animal figures, which may reflect the personal and historical connections of the winemakers, adds a unique dimension to the branding. Additionally, using symbols as prominent illustrations on wine labels is a common practice, enhancing the visual appeal and ensuring that the symbol is noticeable and memorable. Although despite referencing historical elements,

---

[2] A small figure illustration can be found on the right side, next to the icon. This added illustration converts the icon into a new illustration. It will be discussed more in-depth in the subsection on illustrations.

these symbols often incorporate a modern twist, demonstrating a blend of tradition and innovation.

4.3.3 Illustration

Wang (2023) traces the origin of the term "illustration" to the Latin term "illustratio", which means "to illuminate." Originally, illustrations were created to aid and enhance written texts, making them more comprehensible for readers with limited literacy skills or who were illiterate. Over time, various types of illustrations have developed, resulting in numerous new forms and complicating the definition of illustration. Nevertheless, Wang (2023) asserts that regardless of these changes, the fundamental purpose of illustration remains consistent. As a unique form of art, illustration continues to convey specific information or emotions.

In light of this, the analysis of wine label illustrations, as part of the packaging design, becomes crucial, as these illustrations not only enhance the visual appeal of the labels but also convey the brand's message, values, and emotions to the consumers. Mosca (2022) notes that packaging design illustrations are especially ideal for the beverage industry, both alcoholic and non-alcoholic. They effectively ensure that products are easily identifiable while also communicating their unique features or the origin of the raw materials used in production (Mosca, 2022).

In the subsequent analysis, we will examine brands whose icons are similar to, but not identical to, the illustrations on their wine labels. Typically, the illustrations are more elaborate and include additional elements. The brands in this category include Der Glücksjäger, Weingut Lukas Krauß, Immich Batterieberg, and Weingut Isegrim.

Der Glücksjäger's icon, previously noted as a Dalmatian dog - a breed characterized by a white coat with dark spots (Wikipedia contributors, 2024) - is the starting point for this analysis. Similarly, the illustration on the wine label (see Figure 24) depicts a Dalmatian with a white coat adorned with gold spots and wearing a gold crown. This could suggest that the Dalmatian holds significant value for the winery, possibly symbolized by the gold spots that depict it as a treasure. The illustration also reinforces the brand name, Der Glücksjäger, meaning "The Lucky Hunter". This strategic branding effectively links the illustration to the brand name and the dog associated with the winery (Der Glücksjäger, n.d.).

The brand Weingut Lukas Krauß exemplifies a creative integration of its icon into its illustration. As previously mentioned, the symbol of Weingut Lukas Krauß utilizes a hand-drawn letter "ß," which is transformed into an icon through vertical axis mirroring. In the label design illustration (see Figure 28), an additional element is incorporated: a small figure that appears to be enjoying wine while leaning against the letter "ß." This integration could potentially enhance the visual appeal of the icon within the label design. This strategic incorporation might not only attract attention through hand-drawn illustrations but also potentially aid in brand recall by linking the letter "ß" with the brand name "Krauß."

Immich Batterieberg also draws inspiration from its icon. As previously mentioned, the icon of Immich Batterieberg depicts an explosive battery featuring a stand and wheel,

with the gun barrel substituted by a wine bottle. In the illustration on the wine label (see Figure 29), two angels can be discerned interacting with an explosive battery that features a wine bottle as its gun barrel: one aiming a shooting barrel and the other pointing to the right. The wine bottle is depicted shooting hearts, with another bottle positioned nearby, possibly awaiting use. The use of hearts may correspond to the latter part of the wine edition's name, Herzchen, which translates to *Hearts*. This illustration could be understood as a metaphorical representation suggesting that while in the past explosive batteries were used to clear space for fertile vineyards, presently, their wine production metaphorically explodes with affection for the region.

Weingut Isegrim's illustration closely mirrors their icon (see Figure 31). Although the icon does not appear on their wine bottle cap, it is prominently featured on the winery's website and their custom Dubbeglas cups (Weingut Isegrim, n.d.). The illustration is a hand-drawn black illustration depicting a wolf enjoying a glass of wine.

It could be suggested that brands opting to use their icon as an illustration on wine labels while incorporating new details and elements, rather than strictly copying it, might aim to maintain continuity and reinforce their identity. This approach could potentially aid in brand recognition among customers. In terms of consumer appeal, such a strategy could appeal to customers who value the familiarity of the icon and prospective ones intrigued by the novelty and creativity infused into the design.

The subsequent step involves conducting a visual analysis of the illustrations featured on the wine label that do not derive inspiration directly from the brands' icons. Such Brands are Brand Bros, Lelle ihr Wein, Bassermann-Jordan, CorkBordell, Weingut Bergdolt, Reif & Nett, Hammel & Cie, Oliver Zeter, Metzger, Collective Z.

The wine label of Brand Bros features a hand-drawn black illustration depicting a woman dancing on what appears to be a barrel filled with grapes (see Figure 32). This activity, known as grape stomping, historically played a vital role in winemaking before modern wine presses and involved crushing grapes with bare feet to extract their juice (Baker, 2023). The illustration likely evokes the tradition of grape stomping and imparts a sense of antiquity to the wine. Additionally, it may suggest that the wine was produced using traditional methods rather than machines, thereby emphasizing its quality and uniqueness.

Lelle ihr Wein's wine label (see Figure 33) is simple and minimalist, featuring only the brand name and an illustration. The illustration style, reminiscent of a child's drawing, appears somewhat chalky and unclear. This label's craft-like appearance could impart a sense of rawness to the brand. Furthermore, its minimalist design might suggest the absence of additional ingredients, emphasizing the wine's authenticity.

The wine label of *Bassermann-Jordan* (see Figure 18) features a unique illustration that combines hand-drawn and realistic elements. At the top, there is a depiction of a human face with eyes, eyebrows, and a small nose. The left eye is adorned with a green leaf that serves as an eye patch, positioned behind the eye drawing. Underneath the right eye, the word *RIESLING* is written, indicating the type of wine. A thick black strip separates the top and bottom parts of the illustration. The bottom part showcases a realistically painted cluster of green grapes. To the right of the grapes, there is a small

abstract figure resembling a face, with the text *NATCOOL* inside a conversation bubble emerging from the figure. This combination of hand-drawn and realistic illustrations, along with the integration of essential text, suggests a design intended to brand the wine with uniqueness and innovation.

The illustration on CorkBordell's wine label (see Figure 34) is intricate and rich in detail. It depicts a hand-drawn building, showcasing its three facades. The name *CorkBordell* is displayed on the front facade on a rectangular sign. The right facade displays the word *Hagenbuch* on a rectangular sign, surmounted by a coat of arms with the initial "H" branded on the shield. Research on the brand's Instagram page (CorkBordell, 2019) identifies *Hagenbuch* as the winery's name where this wine is produced, thus logically correlating to the letter "H" on the shield. A bicycle is depicted at the lower part of this facade. The left facade displays a rectangular sign with a mathematical equation: a glass of wine plus a heart symbol equals *CorkBordell.* Additionally, a figure of a dog peeing on this facade represents the winery's dog, as mentioned on the brand's Instagram page (CorkBordell, 2019). Combining personal elements and historical designs could position the brand as one that connects with customers while evoking a sense of antiquity associated with winemaking heritage.

The wine label illustration of Weingut Bergdolt, Reif & Nett (see Figure 20) depicts a hand-drawn image of a red heart pierced by an anchor, with a cross at the top. A horizontal banner across the heart reads *GLAUBE·LIEBE·HOFFNUNG,* which translates to *FAITH LOVE HOPE,* denoting the name of this special wine edition. This phrase refers to a biblical verse (*THE HOLY BIBLE*, 2017, Corinthians. 13:13), with the three symbols - the cross, the heart, and the anchor - commonly representing faith, love, and hope. Using such symbols in an illustration on a wine label could convey tradition, spirituality, and emotional depth. This might suggest that the brand values heritage and meaningful human experiences, appealing to consumers who appreciate rich cultural or religious symbolism.

The wine label illustration for Hammel & Cie's special edition wine (see Figure 27) draws inspiration from the etching style, depicting the face of the *White Madonna* with a red, transparent triangle patch over her left eye. The etching technique, which evolved into intaglio printing, took approximately seventy years to develop and peaked in the seventeenth century (University of Oxford, n.d.). This historical context aligns with the title of the special wine edition, as in the seventeenth century, wine from Liebfrauenkirche in Worms began to be known as Liebfrauenmilch (Wikipedia, 2005). Therefore, the illustration style and the wine edition's name share the same time period. The brand aims to revive this old tradition while giving it a modern twist, exemplified by the red star eye patch on the *White Madonna*, which updates and modernizes her appearance (Liebfraumilch Palatinate, n.d.). This approach effectively combines historical and contemporary elements, suggesting that while the wine retains the traditional characteristics of *Liebfrauenmilch*, it also incorporates modern twists.

Metzger's wine label illustration (see Figure 35) utilizes animal figures, specifically a cow, to categorize wines. In 2011, Uli Metzger, the owner and winemaker, introduced this innovative animal-themed approach to wine classification (Geile Weine, n.d.). Rather than using traditional symbols such as stars or grapes, Metzger employs different parts

of a cow's body to represent various wine qualities: estate wines are associated with the flank, medium-quality wines with the pastor's piece, and top-quality wines with the fillet (Geile Weine, n.d.). The Riesling analyzed in this section falls under the Pastor's Piece category (Die Klassifikation - Wein Metzger, n.d.). This unique classification method might distinguish the brand from competitors and could effectively capture the audience's attention through its distinctive approach.

Collective Z's wine label illustration (see Figure 36) features a realistically drawn depiction of several hands stacked upon one another, possibly conveying a sense of reaching out or collaboration. This imagery could be utilized by the brand to symbolize unity, cooperation, and collective effort.

The analysis of brands with illustrations that significantly differ from their icons suggests a trend toward innovation in wine branding. Notably, Brand Bros and Hammel & Cie pay homage to old traditions through their label illustrations, while Lelle ihr Wein and Oliver Zeter evoke personal memories and revive meaningful sentiments. The brand Weingut Bergdolt, Reif & Nett references biblical verses, incorporating elements of faith into their branding. Conversely, Bassermann Jordan, Metzger, and Collective Z utilize illustrations as independent art pieces that, despite not referencing specific themes, still align with the overall branding and aesthetic of the brand. By understanding these trends, new brands can explore innovative ways to distinguish themselves by embracing traditional motifs or creating original, standalone artistic expressions that resonate with their target audience.

4.4. Colors

Chinery (2023) conducted a survey with over 2,500 participating consumers to investigate the impact of color palettes on brand marketing. In this study, logos for five fictional companies were created by a graphic designer and presented to the participants. After a 10-minute review period, 78% of the participants could recall the logo's primary color, whereas only 43% could remember the company's name. According to Chinery (2023), this finding underscores the greater significance of color in branding for brand recognition than the business name. Given these findings, it appears important to analyze the selected wine brands' color schemes to determine which colors dominate. By identifying these dominant colors, we might gain insight into current market trends and hypothesize which color schemes could effectively attract customers.

This analysis will examine the color schemes of 22 wine packaging designs, including the colors used in illustrations, labels, and bottle caps. A significant number of brands utilize a monochromatic or limited color scheme. Brands like Seckinger, Brand Bros, Weingut Isegrim, Weingut Lukas Krauß, and Weingut Friedrich Becker all exclusively use black and white in their label designs.

Building on the black-and-white palette, some brands incorporate additional colors to create a more distinctive visual identity. Weingut Hahn-Pahlke and Metzger add blue to their black-and-white scheme, while Weingut Peth and Weingut Battenfeld-Spanier introduce gold and blue, and Der Glücksjäger and Oliver Zeter combine only gold with black and white. Finally, Weingut Immich-Batterieberg enhances its black and white

labels with blue and red, and CorkBordell, Collective Z, Weingut Bergdolt, Reif & Nett, and Hammel & Cie mix only red with black and white.

Other brands adopt more diverse color palettes, distinguishing themselves through the use of a broader range of hues. For instance, Weingut Bremer utilizes shades of gray, while Bassermann Jordan and Lelle ihr Wein introduce green into their mix. Weingut Leiner and Weingut Okonomierat Rebholz deviate from the monochromatic black and white by incorporating yellow instead of white. Lastly, von Winning stands out with its unique combination of gold and brown.

5. PERKEOS WEIN – BRAND STRATEGY

The fictional wine brand created in this work is called Perkeos Wein (Perkeo's Wine in German). This brand is fictionally located in Heidelberg, a city in the Palatinate region. The product at the center of the brand development and design is a Riesling, which is the region's most prevalent wine variety (Keßler & Kohler, 2013).

As the name implies, the brand is inspired by the historical figure known as Perkeo, whose legendary consumption and stewardship of the Heidelberg barrel underscore his deep connection to the Palatinate's wine culture. His role was to entertain the court and the ruler. The myth around him states that his name originated from his habitual response to the question of whether he wanted another glass of wine, to which he would always reply with the Italian phrase "Perché no?" meaning "Why not?". Wine consumption was a central theme in Perkeo's life. He was soon appointed as a princely cupbearer and became the guardian of the Heidelberg barrel, which was the largest in the world at the time, with a capacity of 22,000 liters (Keßler & Kohler, 2013).

Based on the insights gathered from the visual competitive analysis, many wine brands incorporate historical figures and design elements. Therefore, integrating the character of Perkeo into the brand concept aligns well with industry trends. Subsequent subsections will delve into the brand's specifics, and the brand identity section will provide a detailed visual representation of the Perkeo-inspired wine brand.

5.1 Mission, vision, and value proposition

According to Neumeier (2004), a mission statement serves as a concise declaration outlining a company's aims and intentions. The mission of the fictional wine brand is to produce exceptional Riesling wine that honors the rich heritage and vibrant wine culture of the Palatinate region, specifically Heidelberg, while educating and engaging wine enthusiasts and tourists.

Additionally, Neumeier (2004) explains that the vision is the narrative communicated by a leader regarding the future direction of the organization, encompassing the ambitions that drive the company's future expansion. Based on this definition, the vision of the fictional wine brand is to become the leading ambassador of the Palatinate region's wine culture, fostering global recognition and appreciation for its historical and viticultural significance.

Furthermore, the value proposition comprises a range of advantages, including functional, emotional, and self-expressive benefits (Neumeier, 2004). Therefore, the fictional wine brand's value proposition is to offer a unique blend of tradition and education through its meticulously crafted Riesling wine, enriched with the historical legacy of the Palatinate region and the iconic figure of Perkeo.

5.2 Brand positioning

Wheeler and Meyerson (2024) explain that in 1981, Al Ries and Jack Trout are credited with introducing the concept of positioning, which has since become foundational for branding, strategy development, and customer engagement. Ries and Trout posited that companies must establish their position in customers' minds by considering customer needs, company strengths and weaknesses, and the competitive environment. This principle remains central to marketing communications, branding, and advertising (Wheeler & Meyerson, 2024).

Keller et al. (2002) note that early brand positioning experts focused primarily on distinguishing features that set each brand apart. These unique features are often what consumers remember most about a brand. However, Keller et al. (2002) emphasize that effective competitive positioning also requires understanding the context in which brands operate and addressing the shared features that brands have with competitors. Thus, effective brand positioning involves considering both unique features and similarities with other products, referred to as points of parity (Keller et al., 2002).

Establishing a frame of reference is the first step in brand positioning, as it communicates to consumers the benefits they can attain from using a specific brand (Keller et al., 2002). Selecting the right frame of reference is crucial as it determines the connections that will serve as points of similarity and distinction (Keller et al., 2002). In the case of the fictional wine brand, it falls within the category of Palatinate wines.

After establishing the frame of reference, it is essential to consider the fundamental similarities needed for customers to view the product as a legitimate contender within that reference point (Keller et al., 2002). Based on Keller et al.'s (2002) definition and the data gathered in the visual competitive analysis, the points of parity for the fictional wine brand, to be perceived as a legitimate and credible player within the category of Palatinate wines, would include offering high-quality Riesling wines, embodying the rich heritage and culture of the Palatinate region, using locally sourced grapes, and employing traditional Palatinate winemaking techniques.

To complete effective brand positioning, it is necessary to establish the brand's points of difference. Keller et al. (2002) identify three categories of brand variances: associations related to brand performance, associations related to brand imagery, and associations related to consumer insights. Associations of brand performance pertain to how a product or service fulfills customers' functional needs. Brand performance associations are evaluated based on characteristics buyers can examine before purchasing. Brand imagery is typically established by depicting who uses the brand and under what circumstances. Finally, associations with consumer insights are employed when a brand's performance and image are similar to those of its competitors. In such cases, understanding consumers' challenges or aspirations can position the brand as the

optimal solution (Keller et al., 2002). Based on Keller et al.'s (2002) framework, the points of difference for the fictional wine brand in the brand performance category include the exceptional combination of both traditional and modern winemaking methods used in crafting the Riesling wine, ensuring a superior taste that distinguishes it apart from competitors. The brand imagery includes the leveraging of the historical figure of Perkeo, not just as a mascot but as a symbol of the Palatinate region's rich cultural heritage. This imagery could appeal to both locals who recognize and appreciate their history and tourists who seek an authentic and educational wine-tasting experience along the German wine route. Lastly, the customer insights category includes positioning the brand not just as a product but as an experience. It addresses consumers' longing for cultural connection and historical significance in their wine choices, presenting the brand as the quintessential representation of Palatinate's wine legacy.

5.3 Target audience

According to Neumeier (2004), the target audience refers to the specific customer group that a company has chosen to cater to. This group represents a segmented portion of the entire population, sharing similar characteristics, demographics, interests, or needs (Adobe Express, 2023).

To define the target audience for the fictional wine brand, it is essential to first determine the brand's characteristics and then create a buyer persona. Identifying brand characteristics involves recognizing the individuals who are expected to derive the most benefit from the product (Adobe Express, 2023). Adobe Express (2023) outlines three steps to establish these characteristics effectively. The first step is to identify the problem that the product addresses. In the context of the fictional wine brand, the visual competitive analysis reveals that while certain brands utilize historical figures and elements, they generally do not draw from the Palatinate region. Consequently, Perkeos Wein aims to provide both an educational and engaging experience related to Palatinate culture by incorporating the historical figure Perkeo into its branding. The second step is to consider the individuals most likely to find value in the product or service offering. In the case of Perkeos Wein, the objective is to offer a product that embodies the cultural heritage of the Palatinate region. For locals, this product serves as a source of regional pride. For tourists traveling along the German Wine Route or attending the German Wine Festival in the Palatinate region, the product provides an educational and enjoyable means of engaging with Palatinate culture, potentially also serving as a memorable souvenir upon their return home. The third and final step is to define the unique selling proposition (USP). Kumar (2024) explains that the USP is the distinct advantage that sets a business or product apart from the competition. It consists of a concise statement delineating the precise and evident benefit that distinguishes the business from others in the market (Kumar, 2024). Building on the previously established knowledge, Perkeos Wein distinguishes itself by offering high-quality Riesling that captures the Palatinate's exceptional grape production, enhanced by the unique narrative of the historical figure Perkeo, making it both a quality product and an educational experience.

Once the brand characteristics are established, the next step is to create the buyer persona. Adobe Express (2023) recommends using the previously gathered information about brand characteristics to develop the buyer persona, which describes imaginary individuals representing the ideal target audience. This profile should include

demographic data such as age, goals, hobbies, and habits. Following a thorough analysis, the buyer persona for the fictional wine brand is likely to be a well-educated individual in the age range of 30 to 70 years. This demographic includes both men and women, as gender is not a significant factor. This demographic is characterized by a strong interest in cultural experiences and a refined taste for regional specialties. Both people currently living in Heidelberg as well as those who are tourists. They are often professionals or retirees with disposable income, who value unique and authentic products that reflect local heritage. Their goals include enriching their understanding of regional cultures and acquiring distinctive items that offer both educational and entertaining experiences. Hobbies for this persona may include traveling, attending cultural festivals – such as the German Wine Festival – and exploring local cuisine. They are also inclined to seek out products that serve as memorable souvenirs or conversation pieces, enhancing their appreciation of their travel experiences or their knowledge of the local history. This persona typically engages in regular visits to wine regions and festivals, often incorporating such excursions into their leisure activities.

5.4 Brand personality

Brand personality, defined as a collection of attributes described in human terms (Neumeier, 2004), is intrinsically linked to its brand name (Tarver, 2024). According to Tarver (2024), when a company's brand personality aligns with that of its customers, they are more inclined to make purchases from that company. Therefore, it is essential for companies to clearly articulate their brand personalities to connect with their desired consumer base.

Behavioral scientist and marketing professor Jennifer Aaker developed a Brand Personality Framework consisting of five dimensions: sincerity, excitement, competence, sophistication, and ruggedness (Adobe Express, 2023). Adobe Express (2023) elaborates on these dimensions: Sincerity reflects authenticity, integrity, and genuine customer care. Excitement encompasses brands known for their vigor and spirit of exploration, aiming to evoke exhilaration in their clients. Competence indicates efficiency, trustworthiness, and capability, with brands communicating expertise and reliability, often linked to high-quality products or services. Sophistication portrays grace and allure, with high-end brands focusing on consumers who value luxury and elegance. Ruggedness is associated with outdoor activities, sturdiness, and qualities of endurance and toughness, attracting customers who prioritize robustness and resilience (Adobe Express, 2023).

Utilizing Jennifer Aaker's framework and the detailed target audience persona developed, it is now more straightforward to identify and associate the appropriate characteristics to define the chosen brand personality for Perkeos Wein. Following an in-depth assessment, the traits that best fit the brand are sincerity and sophistication. Sincerity is reflected in the brand's commitment to authentically representing Palatinate culture, showcasing genuine respect for regional heritage through its incorporation of historical figures. Sophistication aligns with the brand's aim to provide a high-quality experience, appealing to culture-seeking or knowledge-seeking customers.

6. PERKEOS WEIN – BRANDING

Numerous marketing experts contend that many customers select items based primarily on their appearance rather than their qualities (Vladimirova, 2017). This underscores the importance of brand identity, which is a brand's visual and sensory representation (Maiyaki, 2024). Developing an effective brand identity is crucial for business success, as it establishes a strong and easily identifiable brand (Miller, 2024). Miller (2024) identifies five key pillars that underscore the importance of brand identity: reflecting the brand's personality, ensuring consistent messaging, differentiating the brand, increasing recognition of the brand, and nurturing a devoted customer following.

6.1 Verbal identity

According to Noel (2024), verbal brand identity encompasses all elements related to language. The verbal identity to be developed should ultimately complement other brand elements, strengthening the brand and providing a framework for expressing its purpose, actions, beneficiaries, and significance.

6.1.1 Naming

One component of verbal identity is the brand name (Noel, 2024). According to Neumeier (2004), a brand name is the verbal or written aspect of a brand icon, representing the name of a product, service, experience, or organization. As stated by Wheeler and Meyerson (2024), The optimal brand name is influenced by context and strategy, yet effective names share common traits: they are memorable, meaningful, and easy to pronounce and spell.

The development of the brand name for the fictional wine brand is rooted in the story of Perkeo. As Perkeo is the central figure and inspirational element for the brand, it is essential that the brand name reflects this connection. Initially, several variations of the brand name were proposed: "Perkeo" maintaining the original name, and "Perkeno" derived from his famous phrase "Perché no?" These names were chosen for their phonetic similarity to the character's name and their relevance to his habits. However, these names are already used by real-life businesses, necessitating alternative options to differentiate the wine brand.

Subsequently, the decision was made to create a brand name consisting of two words instead of one. The intent is to retain the name "Perkeo" and combine it with another word, "wine", resulting in the brand name "Perkeo's Wine". In German, this translates to "Perkeos Wein". After extensive research, it was confirmed that this brand name does not currently exist, making it a viable option for our fictional wine brand. Perkeo is a unique name carried only by this historical figure, making it more meaningful and memorable, even to those unfamiliar with him. The name is relatively easy to pronounce in multiple languages. Additionally, the word "Wein" is similar to the terms for wine in several languages, such as "wine", "vin", or "vino". This familiarity ensures that the name is not overly complicated for many tourists in Heidelberg.

6.2. Visual identity

A visual identity encompasses the various visual components that symbolize and distinguish a brand (Goldstein, 2023). More specifically, the primary components of visual identity are the logo, color palette, typography, imagery and photography style, graphic elements, and the arrangement and structure of layouts (Chhatwal, 2023).

Wheeler and Meyerson (2024) state that when it comes to visual identity, the brain primarily registers and recalls shapes, which leave a lasting impression on memory. Meanwhile, colors can elicit emotions and create brand associations. The authors argue that the brain processes language more slowly. Therefore, words rank third in the recognition sequence, following shape and color.

In developing the visual identity components, it is crucial to incorporate these findings. Emphasizing shape and color will enhance brand recognition and more effectively attract potential customers.

6.2.1 Typography

Regarding typography, a mix of serif and sans-serif fonts was chosen to achieve a balanced blend of tradition and modernity. For the serif font, *Brand* was selected (see Figure 1). This choice was made because, despite its rigid corners, the font also features flowy lines that effectively represent the fluidity of wine. For the sans-serif font, *Arial* was chosen (see Figure 2) due to its lack of rough edges and flowingness, providing a balance to the weight of the serif font. This combination creates a harmonious visual identity embodying traditional and contemporary elements.

Figure 1

Primary typography of Perkeos Wein

Source: Own work

Figure 2

Secondary typography of Perkeos Wein

Branding design and packaging for a wine

Source: Own work

6.2.2 Logotype and symbol

The logotype for Perkeos Wein was developed using the Brand font. Initially, the logotype was created by simply typing the phrase "Perkeos Wein" using the previous font, as illustrated in Figure 3.

Figure 3

The phrase "Perkeos Wein" is typed using the Brand font.

Source: Own work.

However, further adjustments were made to achieve a design that combines traditional and modern elements. Recognizing that serif fonts convey a conventional aesthetic while sans-serif fonts suggest a contemporary feeling, modifications were made to integrate both styles. Specifically, some lines and curves at the tips of each letter, highlighted with red circles (see Figure 4), were removed to blend serif and sans-serif characteristics seamlessly. This approach ensures that while the serifs maintain a sense of tradition and history, the modifications impart a contemporary twist, reflecting the modern aspects of the wine.

Figure 4

Red circles highlight the tips of the letters that will later be removed from the logotype "Perkeos Wein".

Source: Own work.

Additionally, given that the logotype consists of two words, they were arranged with one word positioned above the other (see Figure 5).

Figure 5

The word "Perkeos" is positioned above the word "Wein".

Branding design and packaging for a wine

Source: Own work.

Since both words share the letter "E", this letter was merged to create a single "E" that serves both "Perkeos" and "Wein" (see Figure 6). This merger symbolizes the connection between Perkeo and wine.

Figure 6

The merge of the letter "E" in the words "Perkeos" and "Wein".

Source: Own work.

Furthermore, a line was introduced to connect the letter "K" in "Perkeos" and the letter "I" in "Wein," passing through the shared "E," as depicted in Figure 7. This typographic modification alludes to Perkeo's notorious drinking habits, suggesting that the word "Perkeos" is pouring or leaking into the word "Wein," thereby referencing Perkeo's legendary wine consumption.

Figure 7

The official logotype of Perkeos Wein.

Source: Own work.

Branding design and packaging for a wine

For the symbol design, the same creative direction conducted with the logotype was adopted. Specifically, the design connects the two initials of the logo, as illustrated in Figure 8. This approach ensures a cohesive visual identity, maintaining a consistent theme of interconnectedness throughout the brand's elements.

Figure 8

*The symbol of Perkeos Wein.*

Source: Own work.

6.2.3 Color palette

As the competitive analysis highlights, many brands predominantly use black and white in their branding. To differentiate Perkeos Wein, the decision was made to replace the white with a faded greenish white. This color choice alludes to the yellow-green hue of Riesling, the wine type associated with Perkeos Wein. To ensure proper usage of these colors across various media, the Hex code and RGB values for digital media and the CMYK values for print media are provided in Figure 9 below.

Figure 9

The color palette of Perkeos Wein.

HEX	#f6fbec	HEX	#000000
RGB	246, 251, 236	RGB	0, 0, 0
CMYK	2% 0% 6% 2%	CMYK	0% 0% 0% 100%
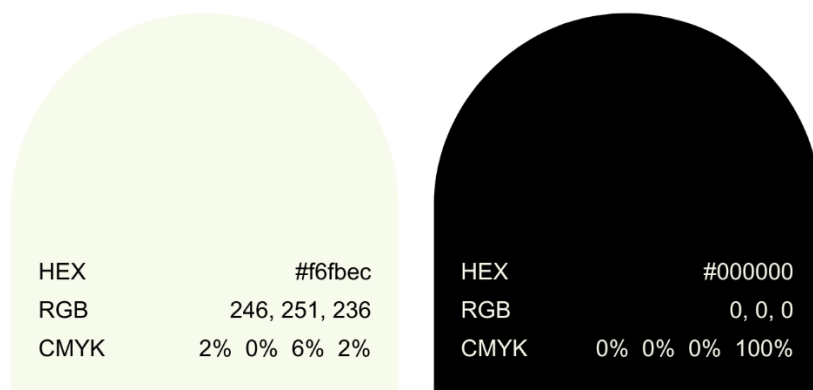
Source: Own work.

6.2.4 Illustration

To emphasize the historical figure of Perkeo in the brand's visual identity, the illustration was based on the famous painting *Portrait of Clemens Perkeo, Fool at the Court of Heidelberg* by Johann Georg Dathan, as shown in Figure 37 in the Appendix. For the

illustration, a new portrait was created in a sketching style, drawing the entire figure without lifting the pencil, ensuring all elements were interconnected (see Figure 10). This creative approach mirrors the logotype design, where two letters are connected to symbolize the flow of wine and the intrinsic link between Perkeo and wine.

Figure 10

A sketch of Perkeo's portrait without the hair or the costume.

Source: Own work.

The choice to sketch only the face and hand, omitting the hair, body, and other elements from the original painting, aimed to maintain simplicity. Visual elements are more memorable than words due to their higher representation in memory (Paul, 2024). Therefore, a straightforward illustration was selected to be easily recognizable and not overcrowded. The face was prioritized as it is the primary representation of a person, accompanied by a hand adorned with a laced cuff; a fashion motif prevalent between the 15th and 18th centuries, worn exclusively by wealthy men to signify status (Wikipedia contributors, 2024). This specific detail not only references the era in which Perkeo lived but also his esteemed position at the Heidelberg court. These historical and status cues lend the brand an air of sophistication and high-end quality.

6.3. Application

Wheeler and Meyerson (2024) emphasize the importance of selecting a set of real-world applications to assess the viability of design concepts within a branding system. They argue that no mark should be presented in isolation; decision-makers must view the identity as customers would, understanding how it will guide them into the future. Wheeler and Meyerson (2024) assert that designers should perform thorough testing to showcase the flexibility and durability of the identity before presenting any concepts. For smaller projects, typical applications might include a business card, home page, advertisement, brochure cover, letterhead, and a fun item like a baseball cap. In larger projects, the designer must demonstrate the brand's ability to extend across business lines and serve various markets, illustrating its effectiveness in diverse contexts (Wheeler & Meyerson, 2024).

Branding design and packaging for a wine

For the set of real-world applications used to test the viability of the design concept elaborated for Perkeos Wein, the selected showcase for physical applications will include packaging elements such as the label design and bottle cap design. For communication media, the design will be tested on a tote bag, a business card, and an advertising poster. This approach comprehensively evaluates the design's effectiveness across various mediums and contexts.

6.3.1 Packaging

The packaging design will focus on the label layout and bottle cap design, leveraging data and findings from the visual competitive analysis to inform the layout.

6.3.1.1 Label and bottle cap design

Regarding the label layout, the method described by Keung (2022) for designing a wine bottle label will be employed. According to Keung (2022), the first step involves setting up grids and margins, as demonstrated in Figure 11, which depicts our label layout setup.

Figure 11

The grids and margins for Perkeos Wein label layout design.
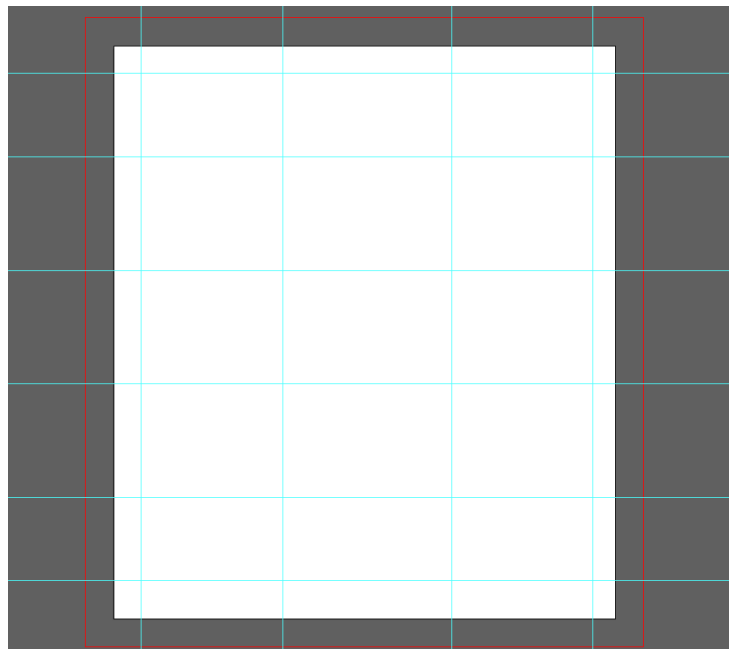
Source: Own work.

Then, a classic label layout, as analyzed in the visual competitive analysis, will be adopted for the composition of words and illustrations. As seen in Figure 12, the logotype will be positioned at the top, followed by the illustration, and at the bottom, the wine type, place of origin, and year. This classical layout is chosen to balance the organic and messy nature of the illustration with an organized placement of textual elements.

Figure 12

The label design for Perkeos Wein.

Branding design and packaging for a wine
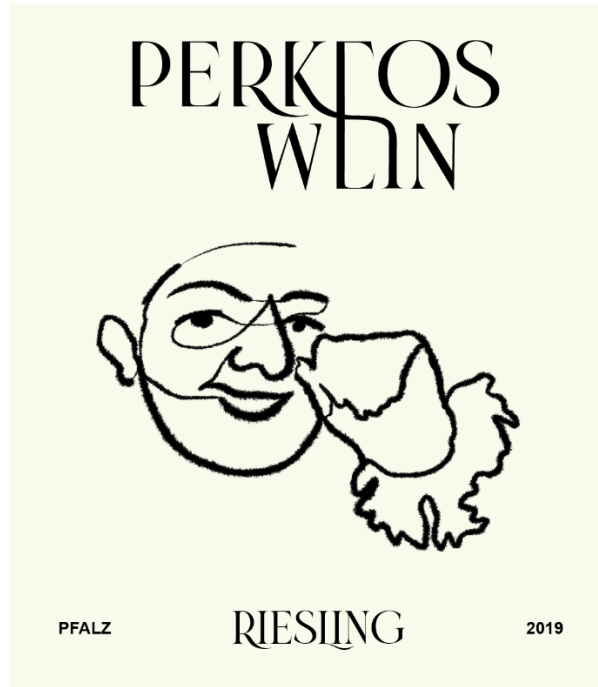
Source: Own work.

For the bottle cap design, the competitive visual analysis indicated that many brands typically use symbolic designs, often incorporating shapes or segments of illustrations. In contrast, a typographic symbol featuring the initials of the wine brand name will be utilized. This choice distinguishes the design by focusing on typographic elements rather than repetitive illustrations, thereby enhancing the visual impact and uniqueness of the bottle cap.

Figure 13

Packaging design for Perkeos Wein.

Source: Own work.

Branding design and packaging for a wine

6.3.2 Communication media

Roberts (2023) states that communication media encompass the diverse methods and channels used to convey, exchange, and receive information. The author notes that this term covers various platforms and tools facilitating interaction among individuals, groups, and organizations.

To successfully communicate with the intended audience and transmit the intended message, it is essential to test the visibility of the design concept for Perkeos Wein on advertising material. This process will determine whether the design maintains its original goals and vision and whether it effectively translates to the chosen target audience.

6.3.2.1 Business card

One primary communication media to consider is the business card, which is valuable for networking and helps clients retain essential information about the business, prompting them to take action regarding the products offered (Tewathia, 2018). The same color palette as the visual identity was used for the business card design (see Figure 14). The illustration of Perkeo is featured prominently, while the back of the card includes the logotype and important contact information, such as the phone number, location, email, and website.

Figure 14

Business card mockups.

Source: Own work.

6.3.2.2 Tote bag

Regarding the tote bag design (see Figure 15), the illustration was further elaborated to enhance its intricacy, given that it is not paired with text or other elements. The original face sketch was refined to include Perkeo's characteristic hair, body, and hand, holding a glass of wine. The laced cuff references the label illustration, creating a cohesive link between the label and the tote bag design.

Branding design and packaging for a wine

Figure 15

Tote bag mockups.

Source: Own work.

6.3.2.3 Advertising poster

For the advertising poster (see Figure 16), the design builds on the detailed illustration previously designed for the tote bag, capitalizing on its visual appeal. The utilization of this illustration instead of the label's was intentional due to the inclusion of the wine glass. The depiction of a glass of wine from afar immediately conveys the poster's theme, thereby attracting the potential target audience. The text incorporates Perkeo's famous response to being offered more wine, "Perché no?", with the headline posing the question, "Riesling?", and his reply, "Perché no?". At the bottom, two lines are included: "Genießen Sie den besten Riesling der Pfalz" which translates to "Savor the finest Riesling in the Palatinate", and below it, "besuchen www.perkeoswein.com" which translates to "Visit www.perkeoswein.com", encouraging viewers to visit the fictional brand's website and purchase the product.

Figure 16

Advertising poster mockups.

Source: Own work.

CONCLUSION

In conclusion, the creation of the visual identity for the fictional Riesling wine brand, Perkeos Wein, was informed by a comprehensive understanding of branding principles, an in-depth exploration of the Palatinate wine culture, and a competitive analysis of existing wine brands in the region. The design process followed the framework established by Wheeler and Meyerson (2024), which included market research, strategy clarification, identity design, and the creation of touchpoints. The resulting visual identity, encompassing label and bottle cap designs, successfully differentiates Perkeos Wein from other brands by integrating traditional and modern elements. The choice of typography, color palette, and illustrative elements were carefully considered to reflect the heritage and sophistication of the Palatinate region. Moreover, the inclusion of the historical figure Perkeo in the branding not only pays homage to the region's history but also serves as an educational tool for individuals unfamiliar with the area.

The objectives outlined at the beginning of this project have been successfully achieved: A comprehensive visual identity for Perkeos Wein was developed, including detailed packaging designs for the label and bottle cap. The market research and competitive analysis provided a robust understanding of the branding landscape in the Palatinate region, informing a differentiated brand strategy. This strategy effectively captured the essence of the region's rich wine culture and heritage, integrating the historical figure of Perkeo to enhance both educational and marketing appeal. The final design seamlessly balances traditional and modern elements, aligning with the project's goals and ensuring the brand's distinctiveness and appeal to its target audience.

Looking ahead, future research could further enrich and build upon this work by incorporating extensive field research and direct consumer engagement. For instance, attending the German Wine Festival would provide valuable opportunities to interact with Riesling enthusiasts and gather insights into their preferences regarding wine bottle packaging. Conducting detailed customer interviews and surveys with both locals and

tourists could offer a deeper understanding of what they appreciate about Riesling and the Palatinate region. This approach would enable the collection of nuanced data on consumer preferences, enhancing the ability to tailor the branding project more specifically to the desires and expectations of the target audience. Such comprehensive research would ensure a more authentic and resonant brand identity, ultimately strengthening the market position of Perkeos Wein.

BIBLIOGRAPHY

2015 Riesling Qualitätswein trocken - Weingut Lukas Krauß. (n.d.). WIRWINZER. https://wirwinzer.de/2015-riesling-qualitaetswein-trocken-weingut-lukas-krauss.html

2022 Riesling trocken 1L. (n.d.). weine.de. https://www.weine.de/becker-riesling-trocken-1l.html

Adivarekar, A. (2023, March 6). *The impact of packaging on branding and marketing*. https://www.linkedin.com/pulse/impact-packaging-branding-marketing-akshay-adivarekar/

Adobe Express. (2023, October 10). Brand Personality: Traits, examples, and how to define it. *Adobe.* https://www.adobe.com/express/learn/blog/brand-personality

Adobe Express. (2023, September 25). How to Identify Your Target Audience in 5 steps. *Adobe.* https://www.adobe.com/express/learn/blog/target-audience#what-is-a-target-audience

Baker, P. (2023, October 16). *Grape stomping – an Old-Fashioned way to celebrate Fall harvest*. Food, Wine & Travel. https://fwtmagazine.com/grape-stomping-an-old-fashioned-way-to-celebrate-fall-harvest/

Bassermann Jordan. (n.d.). Bassermann Jordan. https://shop.bassermann-jordan.de/nat-cool/24-2023

Battenfeld-Spanier Grüner Sylvaner. (n.d.). WIRWINZER. https://wirwinzer.de/battenfeld-spanier-gruener-sylvaner.html

Batterieberg (Director). (n.d.). *1989 BATTERIEBERG RIESLING SPÄTLESE HALBTROCKEN*. Batterieberg. Retrieved July 13, 2024, from https://www.batterieberg.com/shop/spaet-und-auslesen/1989-batterieberg-riesling-spaetlese-halbtrocken/

Bergdolt-Reif & Nett - "Glaube-Liebe-Hoffnung" Riesling Creation - Pfalz. (n.d.). Wine4friends. https://www.wine4friends.com/bergdolt-reif-nett-glaube-liebe-hoffnung-riesling-creation-pfalz/1044

Chen, D. (2022, May 6). Most popular fonts in logos - David Chen - medium. *Medium.* https://logomakerr.medium.com/most-popular-fonts-in-logos-85a3906fffc2

Chhatwal, G. (2023, September 28). Visual Brand Analysis: How imagery shapes perception. *Kadence.* https://kadence.com/visual-brand-analysis-how-imagery-shapes-perception/

Chinery, A. (2023, December 13). What is the importance of colour in brand recognition? *Reboot.* https://www.rebootonline.com/blog/what-importance-colour-brand-recognition/

CorkBordell [@corkbordell]. (2019, April 19). *RIESEN SKANDAL! Der CorkBordell Wein wird kein Großes Gewächs, kein Grand Cru, nein, er wird ein RIESEN SKANDAL! [Paragraph]*. Instagram. https://www.instagram.com/p/BwNKDzanl67/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==

CorkBordell [@corkbordell]. (2019, May 3). *Tataaaa, das wohl wichtigste Puzzle-Teil zum CorkBordell Wein: Der Winzer. Das Weingut Hagenbuch (@weinguthagenbuch)aus der Pfalz hat den CorkBordell [Paragraph]*. Instagram. https://www.instagram.com/p/BxADvFxn3nl/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==

Branding design and packaging for a wine

CORKBORDELL "RIESEN SKANDAL." (n.d.). DEALER DE VIN.
　　　　https://dealerdevin.com/products/riesen-skandal

Der Glücksjäger. (n.d.). *DER RIESLING - trocken 2020.*
　　　　https://dergluecksjaeger.de/products/riesling-trocken-2019

Der Glücksjäger. (n.d.). *Über uns.* https://dergluecksjaeger.de/pages/uber-uns

Die klassifikation - Wein Metzger. (n.d.).
　　　　https://www.weinmetzger.de/weine/klassifikation

Fussell, G. (2024, February 16). *The Psychology of Fonts: How to choose fonts that
　　　　evoke emotion.* Envato Elements. https://elements.envato.com/learn/the-
　　　　psychology-of-fonts-fonts-that-evoke-emotion

Geile Weine. (n.d.). *WEINGUT METZGER.* Retrieved July 11, 2024, from
　　　　https://geileweine.de/weingut-metzger

Goldstein, K. (2023, November 27). Visual identity: What it is and why it matters for
　　　　your brand. *Wix.* https://www.wix.com/blog/visual-identity

Hammel & Cie Liebfraumilch feinherb. (n.d.). Vinoscout.
　　　　https://www.vinoscout.de/wein/hammel-cie-liebfraumilch-feinherb

Häntzschel, J. (2018, August 3). Rechtschreibung: Das "ß" gibt es nun auch in groß.
　　　　Süddeutsche.de. https://www.sueddeutsche.de/bildung/rechtschreibung-das-
　　　　alphabet-bekommt-einen-neuen-buchstaben-1.3566309

Heaton, J. (2011, December 10). *The difference between marketing and branding.*
　　　　Tronvig. Retrieved May 28, 2024, from https://www.tronviggroup.com/the-
　　　　difference-between-marketing-and-branding/

Helder Brand Design. (2023, September 19). *Branding: Definition, Elements, Examples
　　　　& Templates | Helder.* Helder. https://helder.design/en/branding/

Hoffmann, S. (2023, March 30). Was hat es mit dem Adler auf sich? *Willenbrock -
　　　　Wein, wie ich ihn will!* https://www.willenbrock.com/blog/was-hat-es-mit-dem-
　　　　adler-auf-sich

Huglondon. (2024, July 8). *Brand vs Branding: What's the difference? I (hug).*
　　　　Branding, Marketing & Design Agency in London | (Hug)London.
　　　　https://huglondon.com/insights/difference-between-brand-and-branding

Immich-Batterieberg BRIEDELER HERZCHEN Riesling 2021. (n.d.). Weinkombinat.
　　　　https://www.weinkombinat.com/weisswein/520-weingut-c-a-immich-
　　　　batterieberg-briedeler-herzchen-
　　　　riesling.html?gad_source=1&gclid=CjwKCAjw74e1BhBnEiwAbqOAjMGeaY0Pn
　　　　QTLt3_lI8iZUv1gN82tQdhEnZ-1dW43MKpqXZ64AIN_wxoCYaAQAvD_BwE

Keller, K. L., Sternthal, B., & M. Tybout, A. (2002, September). *Three questions you
　　　　need to ask about your brand.* Harvard Business Review. Retrieved May 29,
　　　　2024, from https://hbr.org/2002/09/three-questions-you-need-to-ask-about-your-
　　　　brand

Keßler, P., & Kohler, M. (2013). *Das gibt es nur in der Kurpfalz.*

Keung, L. (2022, July 1). *How to design a wine bottle label.* Design & Illustration Envato
　　　　Tuts+. https://design.tutsplus.com/tutorials/how-to-design-a-wine-bottle-label--
　　　　cms-41208

Klimchuk, M. R., & Krasovec, S. A. (2013). *Packaging Design: Successful Product
　　　　Branding From Concept to Shelf* (2nd ed.). John Wiley & Sons.

Kumar, B. (2024, June 7). Win sales with a unique selling proposition + 9 examples.
　　　　Shopify. https://www.shopify.com/blog/unique-selling-proposition

Liebfraumilch Pfalz. (n.d.). https://www.liebfraumilch.de/en/index.php#section1

LIVING WINES. (2023, July 21). *Ökonomierat Rebholz - Riesling "Im Sonnenschein" GG 2018 | Pfalz.* https://www.lebendigeweine.de/en/riesling-im-sonnenschein-gg-2018-oekonomierat-rebholz/

Lupton, E. (2012). *Intuición, acción, creación : graphic design thinking.*

Maiyaki, S. (2024, February 6). *What is the Difference Between Brand Identity and Strategy?* https://www.linkedin.com/pulse/what-difference-between-brand-identity-strategy-sam-maiyaki-4cwuf

Melanie, & Ziereis, C. (2023, November 15). *The Art of Initials - When Letters Become Images.* Ziereis Facsimiles. https://www.facsimiles.com/worlds-of-wisdom/of-art-and-history/the-art-of-initials-when-letters-become-images

Meller, J. (2021, November 1). *Etikett des Monats Oktober: Ein Trinkbär aus der Pfalz | ART & WINE MAGAZINE.* Art & Wine Magazine. https://www.art-wine-mag.com/lotm/oktober-ein-trinkbaer-aus-der-pfalz/

Miguez, J. (2024). Ad fontes, Tutorium zur Heraldik. In *Universität Zürich.* Retrieved July 7, 2024, from https://www.adfontes.uzh.ch/tutorium/heraldik/

Miller, J. O. (2024, March 11). *5 reasons brand identity is important for your business.* TBH Creative Blog. https://blog.tbhcreative.com/5-reasons-brand-identity-is-important_14/

Morris, I. (2024, February 12). The 10 different types of brand names. *Threerooms.* https://www.threerooms.com/blog/the-10-different-types-of-brand-names

Mosca, R. (2022, May 26). Illustration in Packaging design: : How to characterize a product. *OPPACA.* https://www.oppaca.com/en/blog/tips-and-tricks/illustration-packaging-design-how-characterize-produc

Neumeier, M. (2004). *The Dictionary of Brand.*

Noel, M. (2024, April 2). *Building a verbal identity: Why your branded language matters.* Studio Noel. https://studionoel.co.uk/verbal-identity

Paul, S. (2024, April 25). *The Picture-Superiority effect: Harness the power of visuals.* Nielsen Norman Group. https://www.nngroup.com/articles/picture-superiority-effect/

Pepper, T. (2022, July 15). Brand vs. Branding vs. Brand Identity: The Difference. *Pepper Content.* https://www.peppercontent.io/blog/brand-branding-and-brand-identity/

Rheinland-Pfalz, M. I. I. (n.d.). *Cultural diversity - Make it in Rheinland-Pfalz.* Make It in Rheinland-Pfalz. https://make-it-in.rlp.de/en/living-in-rhineland-palatinate/our-state/cultural-diversity

Rheinland-Pfalz. (n.d.). *Rotfuchs (Vulpes vulpes).* https://www.wald.rlp.de/wald/saeugetiere/fuchs

Riesling "Well done." (n.d.). GEILE WEINE. https://geileweine.de/weisswein/weingut-uli-metzger-riesling-well-done

Riesling 2022 Lelle Ihr Wein! (n.d.). MORE Natural Wine. https://morenaturalwine.com/products/lelle-ihr-wein-riesling-2022

Riesling and palatinate. (n.d.). https://www.deutscheweinstrasse-pfalz.de/geschichten/riesling-und-pfalz

Riesling Nussriegel. (n.d.). https://shop.oliver-zeter.de/riesling_nussriegel-420248.html

RIESLING PUR. (2024, July 25). 8greenbottles. https://www.8greenbottles.de/en/weinshop/wein/riesling-pur-brand/

Rioja Murillo Viteri. (2023, May 23). Die Funktion von Weinkapseln. *Rioja Murillo Viteri*. https://www.riojamurilloviteri.com/de/blog/erfahren-sie-ueber-wein/funktion-von-weinkapseln/

Roberts, S. (2023, June 29). Communication Media: A detailed explanation. *The Knowledge Academy*. https://www.theknowledgeacademy.com/blog/communication-media/

Schumann, F. (n.d.). *Weingeschichte*. Pfalz.de. Retrieved July 25, 2024, from https://www.pfalz.de/de/pfalz-geniessen/pfaelzer-wein/rund-um-den-wein/weingeschichte

Seckinger Riesling vom Löss. (n.d.). Hawesko.de. https://www.hawesko.de/wein/seckinger-riesling-vom-loess-trocken-pfaelzer-landwein-100615376/?articleNo=6046129&aktion=gs_sonstiges&aktion=gs_sonstiges&gad_source=1&gclid=CjwKCAjw74e1BhBnEiwAbqOAjF0uY6XeW_ox2KlH12nWpQoMqdVKtaav6wckL1HRnzftd4hGedOGMBoCtNEQAvD_BwE

SPEKTAKEL. (n.d.). DEALER DE VIN. https://dealerdevin.com/products/spektakel

Spirituosen Wolf. (n.d.). *Weingut Hahn Pahlke Battenberger Riesling*. https://www.spirituosen-wolf.de/weine/weisswein/6010/weingut-hahn-pahlke-battenberger-riesling

Susco, C. (2013, September 24). *Pros and Cons When Your Family Name is the Brand Name*. Withum. https://www.withum.com/resources/pros-and-cons-when-your-family-name-is-the-brand-name/

Sutrisno, Gunarta, I. K., & Widodo, E. (2021). Packaging Design with Consumer Behavior Perspective: a Literature Review. In IEOM Society International, *Proceedings of the Second Asia Pacific International Conference on Industrial Engineering and Operations Management* [Conference-proceeding]. https://ieomsociety.org/proceedings/2023manila/652.pdf

Tarver, E. (2024, June 2). *What is brand personality? how it works and examples*. Investopedia. https://www.investopedia.com/terms/b/brand-personality.asp

Tewathia, V. (2018, August 13). *The Importance of Business Cards: 8 Reasons You Still Need them*. https://www.linkedin.com/pulse/importance-business-cards-8-reasons-you-still-need-them-tewathia

Thangaraj, J. (2004). Fascinating fonts: Is the power of typography a marketing myth? *Style DeKalb IL*, 2(1), 1-7.

The Governor General of Canada (Director). (2021, July 29). *Parts of a coat of arms*. The Governor General of Canada. https://www.gg.ca/en/heraldry/parts-coat-arms

THE HOLY BIBLE. (2017). Holman Bible Publishers. https://csbible.com/wp-content/uploads/2018/03/CSB_Pew_Bible_2nd_Printing.pdf

Trifunovic, N. (2024, January 16). Wine Label Designs that leave you salivating. *Wine & more*. https://www.wineandmore.com/stories/wine-label-designs-that-leave-you-salivating/

University of Oxford (Director). (n.d.). *Etching*. History of Science Museum. Retrieved July 11, 2024, from https://www.hsm.ox.ac.uk/etching

Vladimirova, G. (2017). TYPOGRAPHY AS A DETERMINING FACTOR IN THE VISUAL COMMUNICATION DESIGN. *KNOWLEDGE – International Journal*, *19.3*.

von Winning Riesling Forster Ungeheuer Grosses Gewächs 2021. (n.d.). Schreiblehner. https://www.schreiblehner.com/von-Winning-Riesling-Forster-Ungeheuer-Grosses-Gewaechs-2021-Pfalz

Wang, L. (2023). The evolution of illustration design in food packaging. *Transactions on Social Science, Education and Humanities Research, 1*, 174-181.

Ward, H. (2024, July 16). *What's the difference between brand, branding, and brand identity? — Selah Creative Co.* Selah Creative Co.

Wein Hammel (Director). (n.d.). *Historie*. Wein Hammel. Retrieved July 13, 2024, from https://www.weinhammel.de/historie/

Weingut Bremer Zellertaler Riesling. (n.d.). Cru Weine Für Freunde / IMC GmbH. https://www.cru.de/weingut-bremer/793-zellertaler-riesling-weingut-bremer-2020-1234567890123.html

Weingut Isegrim Riesling trocken Gutswein 1,0 l. (n.d.). MRN. https://www.mrn-shop.de/weingut-isegrim-riesling-trocken-gutswein-1-0-l.html

Weingut Isegrim. (n.d.). *Weingut Isegrim - Bioland Wine Estate in Palatinate*. https://www.weingut-isegrim.de/en

Wheeler, A., & Meyerson, R. (2024). *Designing brand identity: A Comprehensive Guide to the World of Brands and Branding*. John Wiley & Sons.

Why Packaging Design is so Important for a Wine's Brand Identity. (2019, August 29). *RitaRivotti*. https://ritarivotti.pt/en/blog/branding-important-each-wine/

Wikigallery. (n.d.). *Portrait of Clemens Perkeo Fool at the Court of Heidelberg - Johann Georg Dathan - WikiGallery.org, the largest gallery in the world*. Wikigallery. https://www.wikigallery.org/wiki/painting_226133/Johann-Georg-Dathan/Portrait-of-Clemens-Perkeo-Fool-at-the-Court-of-Heidelberg

Wikipedia (Director). (2005, February 7). *Liebfrauenmilch*. https://de.wikipedia.org/wiki/Liebfrauenmilch

Wikipedia contributors. (2024, July 22). *Cuff*. Wikipedia. https://en.wikipedia.org/wiki/Cuff

Wikipedia contributors. (2024, July 4). *Dalmatian dog*. Wikipedia. https://en.wikipedia.org/wiki/Dalmatian_dog

APPENDIX I

Figure 17

The packaging design of Weingut Hahn Pahlke.

Source: Spirituosen Wolf, n.d. https://shorturl.at/NJkVp

Figure 18

The packaging design of Bassermann Jordan.

Sourse: Bassermann Jordan, n.d. https://shorturl.at/PKA9o

Branding design and packaging for a wine

Figure 19

The packaging design of Battenfeld Spanier.

Source: Battenfeld-Spanier Grüner Sylvaner, n.d. https://shorturl.at/hbbGe

Figure 20

The packaging design of Weingut Bergdolt, Reif & Nett.

Source: Bergdolt-Reif & Nett - "Glaube-Liebe-Hoffnung" Riesling Creation - Pfalz, n.d. https://shorturl.at/iShjj

Branding design and packaging for a wine

Figure 21

The packaging design of Weingut Bremer.

Source: Weingut Bremer Zellertaler Riesling, n.d. https://shorturl.at/EcRQB

Figure 22

The packaging design of Weingut Ökonomierat Rebholz.

Source: LIVING WINES, 2023. https://shorturl.at/zkofi

Branding design and packaging for a wine

Figure 23

The packaging design of Weingut Friedrich Becker.

Source: 2022 Riesling Trocken 1L, n.d. https://shorturl.at/MVQx6

Figure 24

The packaging design of Der Glücksjäger.

Source: Der Glücksjäger, n.d. https://shorturl.at/EG1On

Branding design and packaging for a wine

The packaging design of Oliver Zeter.

Source: Riesling Nussriegel, n.d. https://rb.gy/w4twzo

Figure 26

The packaging design of Seckinger.

Source: Seckinger Riesling Vom Löss, n.d.

Branding design and packaging for a wine

Figure 27

The packaging design of Hammel & Cie.

Source: Hammel & Cie Liebfraumilch Feinherb, n.d. https://rb.gy/0cl5u9

Figure 28

The packaging design of Weingut Lukas Krauß.

Source: 2015 Riesling Qualitätswein Trocken - Weingut Lukas Krauß, n.d.
https://rb.gy/haiv8n

Branding design and packaging for a wine

Figure 29

The packaging design of Immich-Batterieberg.

Source: Immich-Batterieberg BRIEDELER HERZCHEN Riesling 2021, n.d.
https://rb.gy/x1uzg5

Figure 30

The packaging design of von Winning.

Source: Von Winning Riesling Forster Ungeheuer Grosses Gewächs 2021, n.d.
https://rb.gy/pltg1w

Branding design and packaging for a wine

Figure 31

The packaging design of Weingut Isegrim.

Source: Weingut Isegrim Riesling Trocken Gutswein 1,0 L, n.d.
https://shorturl.at/ZN8YU

Figure 32

The packaging design of Brand Bros.

Source: RIESLING PUR, 2024. https://shorturl.at/YH1mX

Figure 33

The packaging design of Lelle ihr Wein.

Source: Riesling 2022 Lelle Ihr Wein!, n.d. https://shorturl.at/RIER1

Figure 34

The packaging design of CorkBordell.

Source: CORKBORDELL "RIESEN SKANDAL," n.d. https://shorturl.at/tgyGE

Branding design and packaging for a wine

Figure 35

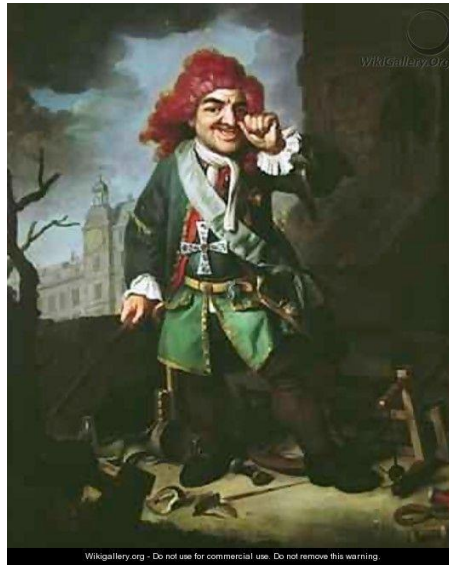*The packaging design of Metzger.*

Source: Riesling "Well Done," n.d. https://shorturl.at/hHK6K

Figure 36

The packaging design of Collective Z.

Source: SPEKTAKEL, n.d. https://shorturl.at/cgTLX

Branding design and packaging for a wine

Figure 37

Portrait of Clemens Perkeo Fool at the Court of Heidelberg.

Source: Wikigallery, n.d. https://shorturl.at/dbIOR

APPENDIX II. RELATIONSHIP OF THE WORK WITH THE SUSTAINABLE DEVELOPMENT GOALS OF THE 2030 AGENDA

Objetivos de Desarrollo Sostenibles		Alto	Medio	Bajo	No Procede
ODS 1. **Fin de la pobreza.**					X
ODS 2. **Hambre cero.**					X
ODS 3. **Salud y bienestar.**				X	
ODS 4. **Educación de calidad.**					X
ODS 5. **Igualdad de género.**					X
ODS 6. **Agua limpia y saneamiento.**					X
ODS 7. **Energía asequible y no contaminante.**					X
ODS 8. **Trabajo decente y crecimiento económico.**					X
ODS 9. **Industria, innovación e infraestructuras.**					X
ODS 10. **Reducción de las desigualdades**.					X
ODS 11. **Ciudades y comunidades sostenibles**.					X
ODS 12. **Producción y consumo responsables.**					X
ODS 13. **Acción por el clima.**					X

ODS 14. **Vida submarina.**					X
ODS 15. **Vida de ecosistemas terrestres.**					X
ODS 16. **Paz, justicia e instituciones sólidas.**					X
ODS 17. **Alianzas para lograr objetivos.**					X