



ANOUK VESNE

BRAND IDENTITY

O P E N I N G

The elegance of the monogram lies in the fineness of its stroke — precisely what a needle cannot reproduce.

THE CLIENT

Anouk Vesne makes structured clothing for women, in two collections a year, alongside some ten permanent pieces that stay in the catalogue.

The house works in virgin wool, heavy cotton and linen, for a client who keeps her pieces for years.



THE PERSONALITY

It refuses sales, collaborations
and, above all, visible logos: the
brand must exist without
imposing itself.

Its personality comes down to one
idea: construction rather than
decoration.



THE REQUEST

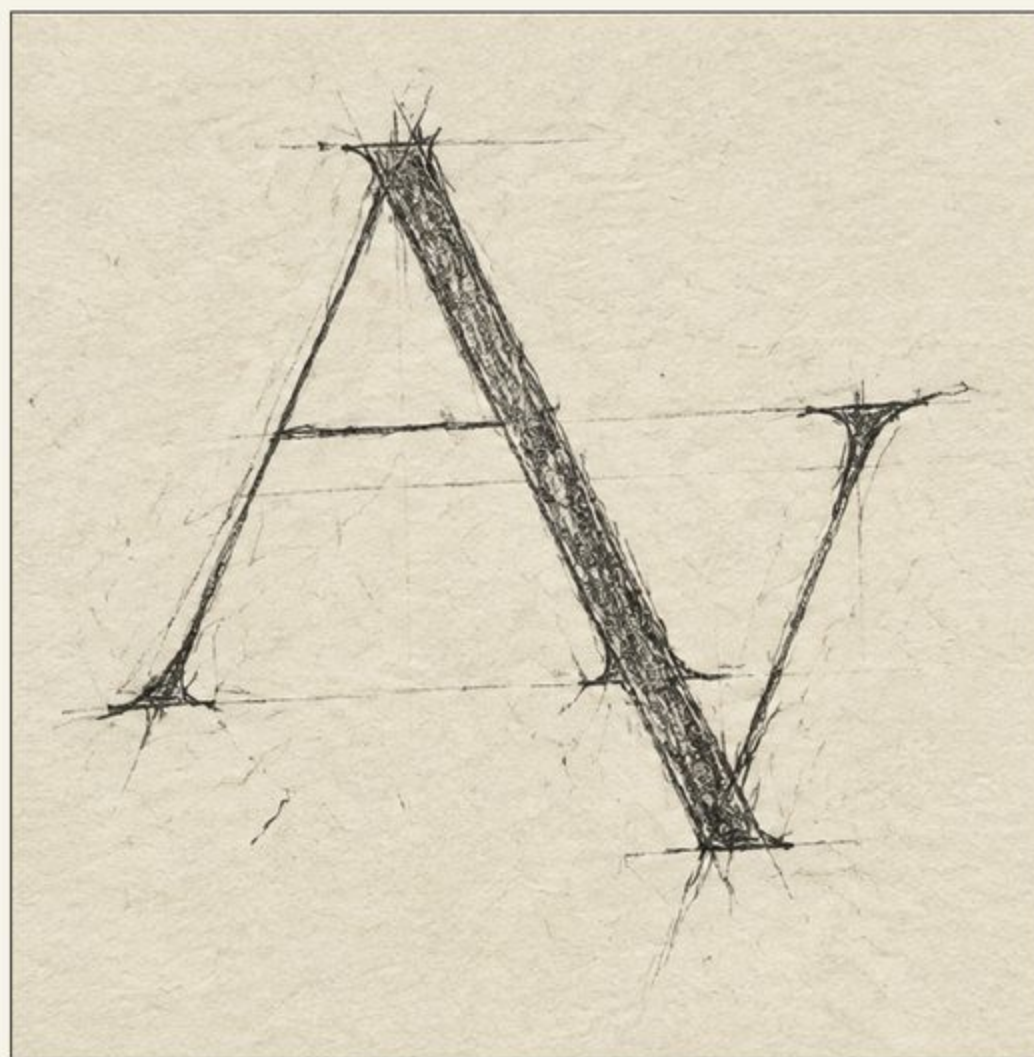
It asks for a monogram that can be engraved, sewn or embossed, paired with a high-contrast serif logotype.

But the system must stay legible and recognisable at two centimetres, sewn onto a garment.

DIRECTIONS EXPLORED

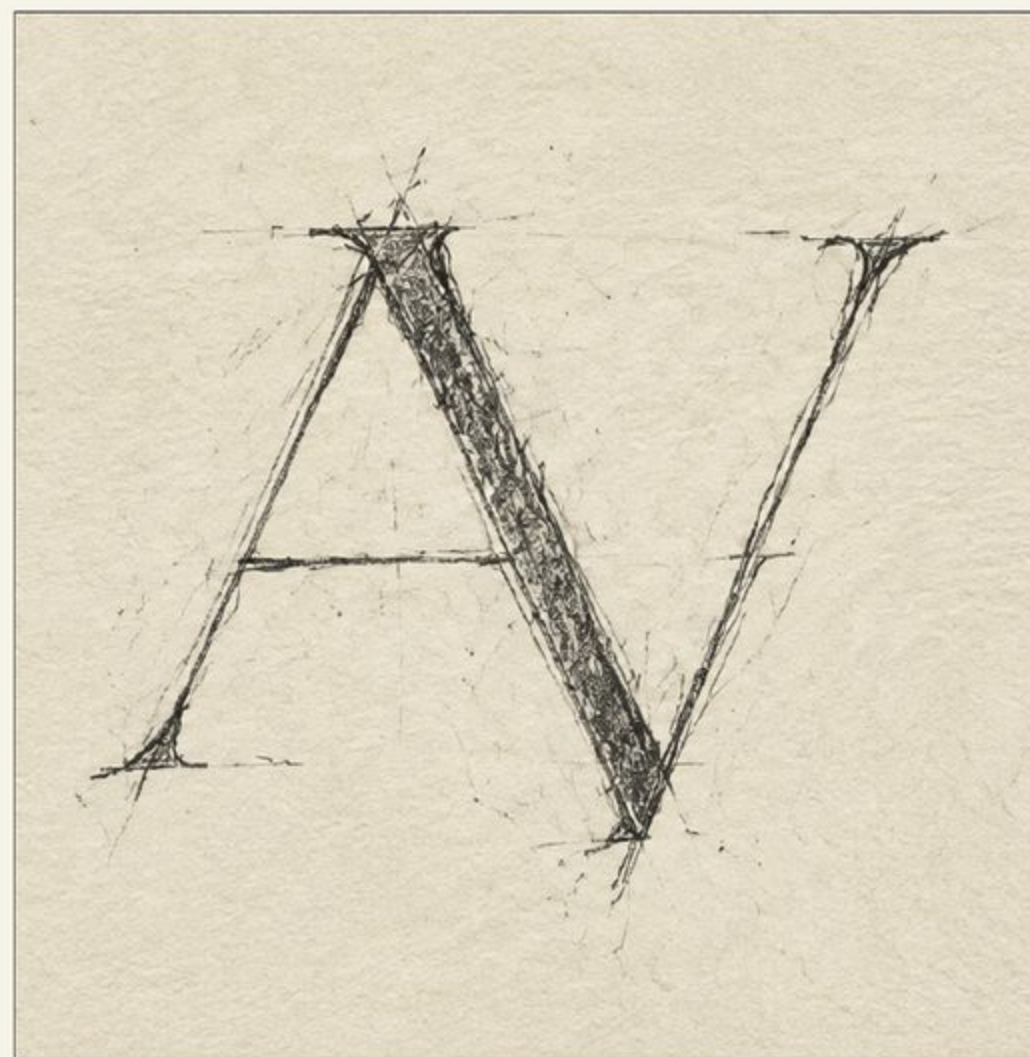
A and V are the same shape, turned. The only question is which axis makes them one mark.

FUSION STUDIES



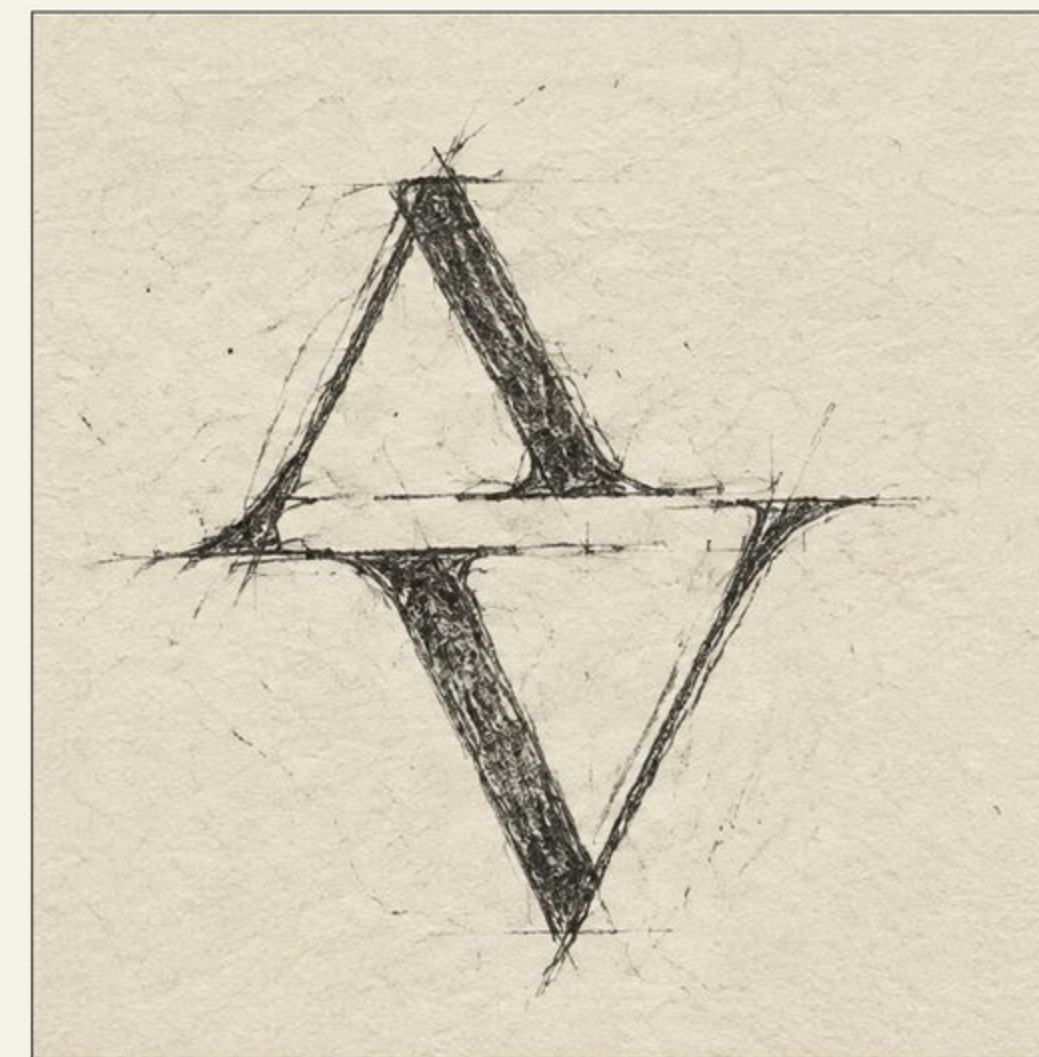
01 — SHARED STEM

A and V set side by side, sharing one diagonal. Both letters stay legible, but the mark spreads on a line — too wide to hold at two centimetres.



02 — OFFSET PAIR

Loosening the join gives each letter room. They coexist without fusing: the result still reads as two characters, never as one sign.



03 — COMMON AXIS

Brought onto a single vertical axis, the two letters lock into one symmetrical figure. Retained, and developed into the diamond.

THE RETAINED CONSTRUCTION

Nesting produces a diamond silhouette, identifiable before the letters are even read, and its vertical build suits a sewn label naturally.

The A closes with an arc rather than a crossbar — the decision that will shortly meet the needle.



At two centimetres, that hairline has to pass under the needle without disappearing.

THE EMBROIDERY TEST

At 20 mm, the monogram cannot be embroidered as drawn.

BEFORE SIGN-OFF, THE DRAWING WAS MEASURED AGAINST THE EMBROIDERY REQUIREMENT

0.357

MM — HAIRLINE
AT 20 MM HEIGHT

1.8%

MM — HAIRLINE
AT 20 MM HEIGHT

6.2:1

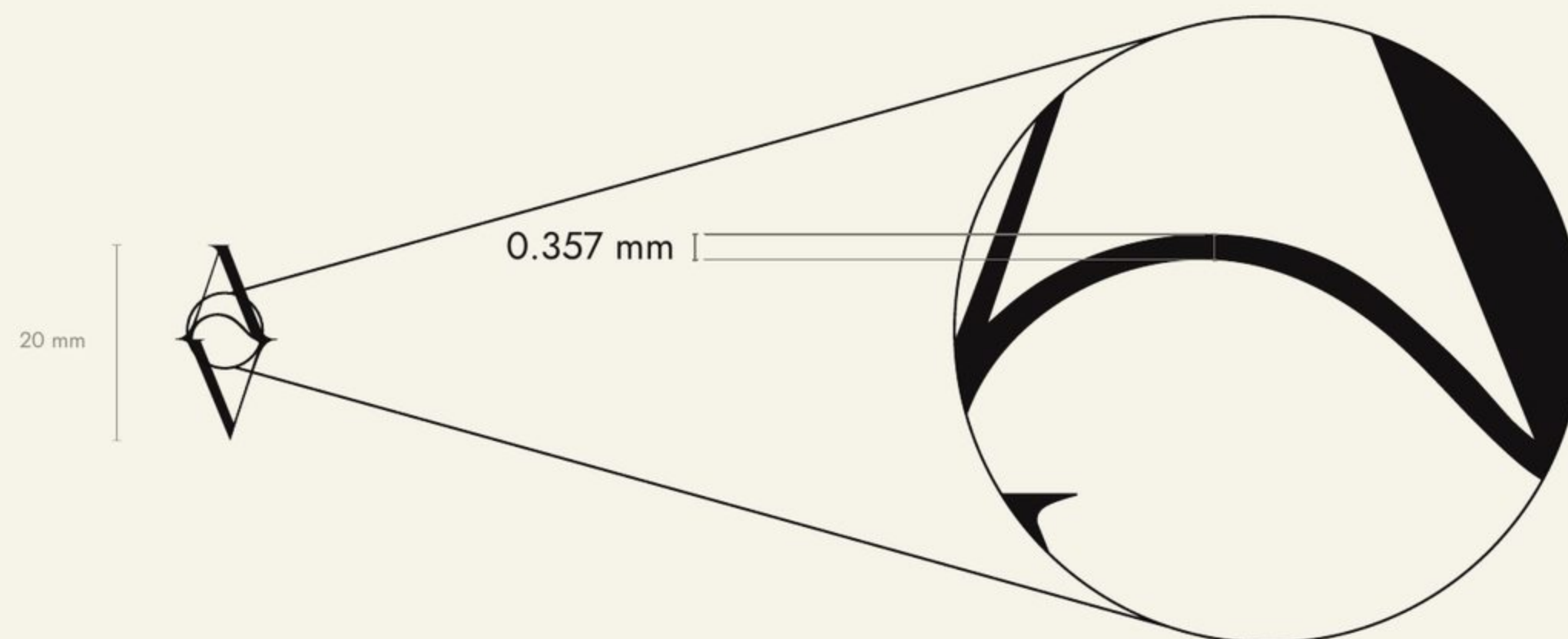
CONTRAST
THICK TO THIN

The thick strokes reach about 2.2 mm. That ratio is the construction which gives the drawing its character.

THE THRESHOLD

But embroidery does not hold a stroke below 0.8 to 1 mm — an indicative threshold, to be confirmed in production.

To reach it without altering the drawing, the monogram would have to grow to around 45 mm: more than twice the height planned for the label.



SCALE COMPARISON



20MM — THE LABEL



45MM — MORE THAN TWICE THE PLANNED HEIGHT

The problem, then, is not the drawing. It is its passage through the process.

So — should the hairline be thickened?

THE DECISION

No.

Thickening the hairline would have solved the embroidery, but it would have dropped the contrast from 6.2:1 to 2.3:1. The high contrast the brief required would have disappeared.

PRINCIPAL



0.357 mm hairline

1.8% of height

6.2:1 contrast

Arc, hairline serifs

1.17 mm hairline

5.9% of height

Reduced contrast

Lowered arc, serifs in mass

The primary version stays intact. A second version is drawn for processes that demand more material, at the cost of reduced contrast: the arc drops to reopen the counter of the A, and the serifs become masses rather than hairlines. The diamond silhouette stays identical — it is what carries recognition at a distance.

Two states of one brand, at two levels of precision: one preserves the drawing, the other lets it survive the process.

THE RULE

It is not the size that determines the version, but the process that has to reproduce it.

When a process cannot hold a stroke below 0.8 mm, the production version takes over. It is not a reduced version of the monogram, but a reserve for coarser processes.

P R O D U C T I O N V E R S I O N

Machine embroidery

Textile screen printing

Hot stamping on leather or thick board

Debossing on raw board

P R I M A R Y V E R S I O N

Jacquard weaving

Offset / digital printing

Blind embossing on paper

All screen media

THE PROOF



JACQUARD — PRIMARY VERSION

The collar label, though sewn, keeps the primary version: its jacquard weave can go down to around 0.3–0.5 mm and therefore accepts the 0.357 mm hairline.



EMBROIDERY — PRODUCTION VERSION

TWO RULES CLOSE THE SYSTEM

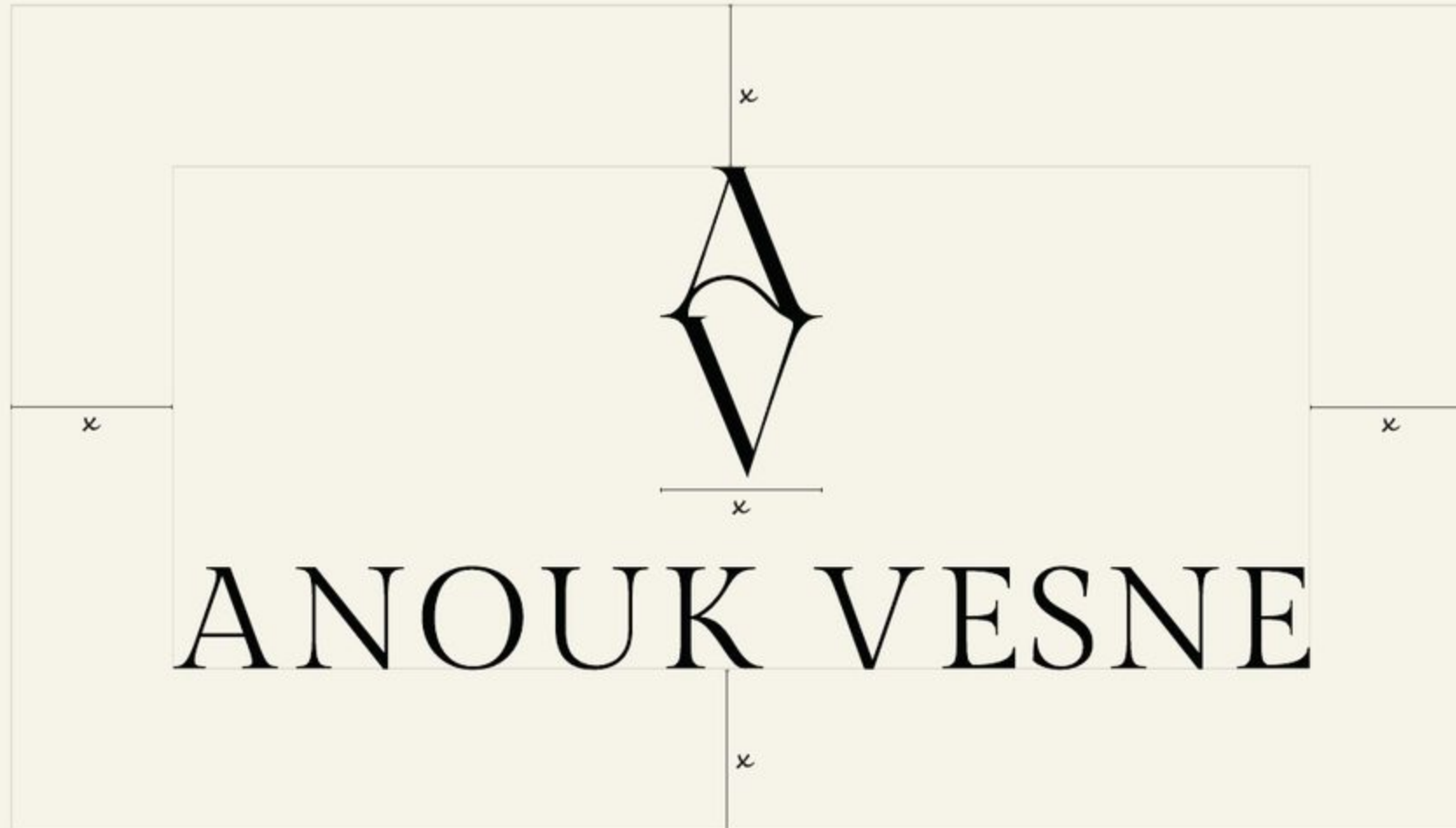
Never the primary version on a process that cannot hold the stroke.

Never the production version on a process that can preserve the drawing.

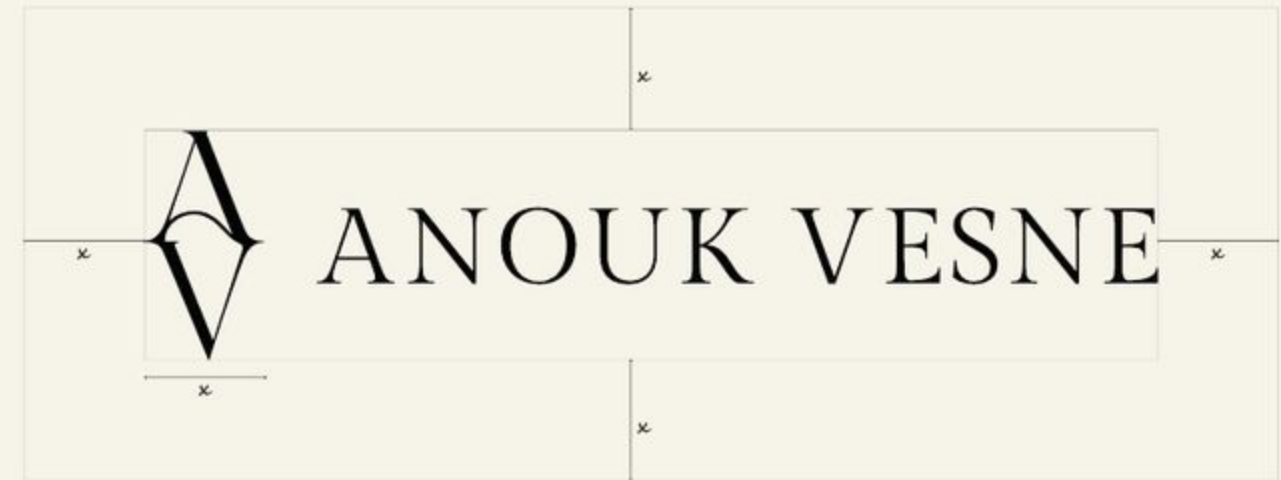
This logic — starting from the material rather than the screen — guides the rest of the identity.

6.1 — Configurations

Two lockups structure the identity: horizontal for façades, letterheads and wide formats; stacked for labels, small bags and square formats.



Clear space is defined by a unit X , equal to the width of the monogram, applied on all four sides



6.2 — Minimum sizes

25_{mm}

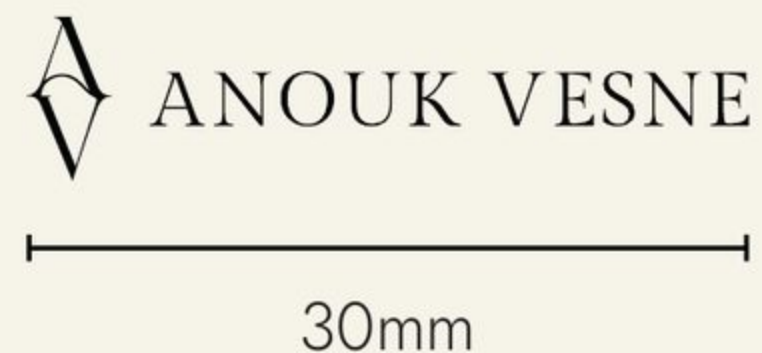
STACKED

30_{mm}

STACKED

The wordmark breaks before the monogram and therefore sets the threshold. Both lockups share the same wordmark; the 5 mm difference corresponds to the monogram and its spacing.

Below these sizes, the monogram works alone.



6.3 — Colour

Each value comes from one of the house’s materials and is given a precise function.

Licorice Black #1A1515 Dyed wool. Text, letters and ink.	Cloud Dancer #F9F6EF Unbleached paper. Primary background.	Warm Grey #8A837B Basting thread. Secondary text.	Raw Board #D6CFC7 Raw board. Secondary background only.
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On physical supports, cream dominates and black appears in detail.

Dominant black is the code of assertive luxury; this house signals itself through restraint. An occasional inversion remains possible, precisely because it is rare — this page is one.

6.4 — Typography

Gilda Display carries the wordmark and the headings, in spaced capitals. Its contrast extends that of the monogram.

Gilda Display
Aa Bb Cc 123

DISPLAY—HEADINGS, WORDMARK, FIGURES

Jost handles running text; its low x-height maintains a scale consistent with Gilda with no shift in register.

Jost
Aa Bb Cc 123

TEXT—RUNNING COPY, CAPTIONS, LABELS

The system is defined. What remains is to see how these rules behave in material.

7.1 — Business Card

Blind embossing uses the primary version on a fine process; the black ground is one of the rare inversions the system allows

Read by the hand as much as the eye. The hairline survives because the process is fine enough to hold it.





7.2 — Packaging

Cream dominates throughout. The monogram alone marks the large bag and the box; the full lockup stays reserved for the small bag. The restraint of the house applies to its own supports.

7.3 — Lookbook

Gilda carries the headings, just the captions; the system holds across several pages, not only on a single board.



THE COLLECTION CARRIED BY THE LOOKBOOK



Amande Shirt



Écru Trouser



Argile Dress



Coat



Jacket



7.4 — Façade

The horizontal lockup is executed in black cut letters, at large scale. The primary version keeps its construction from the two-centimetre collar to the façade.

One brand, at both ends of the
scale.

CLOSING

This project starts from what the brand has to
withstand: the needle before the form.

Construction rather than decoration was the
personality of the house. It is also the method of
the studio: the real constraint, not taste, decides
the form, the process and the use.

A stylized, white, diamond-shaped logo with a central horizontal bar and pointed ends, resembling a stylized 'A' or a diamond with a horizontal line through it.

ANOUEK VESNE