LOVESHACKFANCY

THE ART OF GETTING READY

a different kind of romance

Behind the Campaign

Creative direction & fashion marketing case study

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Independent concept · AI-assisted imagery

01 / Project purpose

I chose LoveShackFancy because I genuinely love the brand, its aesthetic and the world it has created. I wanted to explore how it could build upon its existing identity and connect with women slightly beyond its current audience through experiences they already relate to.

For me, getting ready is sometimes the best part of my day, especially when I'm with my friends. It's such a simple experience, yet there is so much about it to romanticize. From choosing an outfit and doing my makeup to sharing clothes and laughing with friends, these are moments I genuinely look forward to.

I wanted to explore how LoveShackFancy could tap into these experiences to create a stronger emotional connection with fashion-conscious women ages 18–27. I believe that, when executed thoughtfully, something as familiar as getting ready could become a meaningful opportunity for customer growth.

This thinking also influenced my casting decisions. I wanted to feature women who would feel relevant within the audience's social media feeds and the culture they already engage with. More importantly, I wanted to create a group of women the audience would not only aspire to dress like but could imagine themselves being friends with.

Through The Art of Getting Ready, I wanted to celebrate everything I love about LoveShackFancy while exploring another way for women to connect with the brand through fashion, friendship and the beauty of everyday experiences.

02 / Understanding the brand

Founded in 2013 by Rebecca Hessel Cohen, LoveShackFancy has expanded from fashion into beauty, home and lifestyle while maintaining a recognizable romantic identity. Its official brand positioning emphasizes vintage inspiration, modern femininity and the idea that everyday life can be an occasion (LoveShackFancy, n.d.-a). Collaborations with Gap, Stanley and Pottery Barn illustrate how its visual language can travel across product categories and price contexts without losing its identity.

Its craftsmanship is also an important point of differentiation. The brand describes its use of custom lace, embroidery, jacquards and hand-painted prints as central to its collections (LoveShackFancy, n.d.-b). I wanted the campaign to communicate that attention to detail through close portraits and fabric movement rather than relying solely on recognizable pink interiors or floral motifs. The product itself needed to carry the brand identity.

My strategy is audience expansion rather than repositioning. The brand’s existing collections offer a wide range of pieces, including statement dresses, denim, knitwear, lingerie-inspired pieces and

embellished separates. The campaign brings these categories together around one familiar experience, giving potential customers an additional reason to consider the brand without asking existing customers to abandon what they love about it.

03 / The consumer opportunity

I defined the primary audience as fashion-conscious women ages 18–27 who appreciate romantic fashion but do not subscribe to one aesthetic. She might be a college student, recent graduate or young professional who discovers styling ideas through social media and selectively invests in pieces that express her personal taste. Age establishes the audience boundary; her attitude toward fashion is what makes her relevant to this campaign.

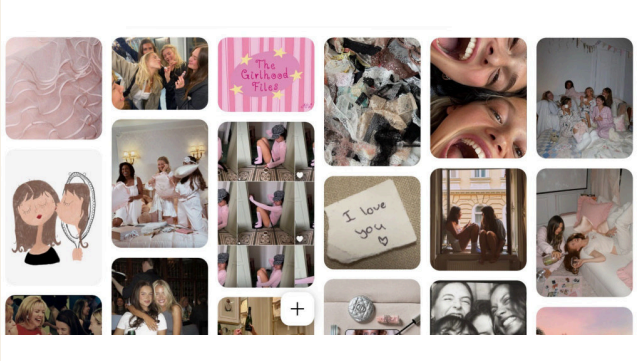
The opportunity is not simply to reach younger customers. It is to reach women within that generation who may admire LoveShackFancy but have not yet found a place for it in their own wardrobes. A beautiful dress can generate admiration without necessarily generating purchase consideration. By showing how romantic separates work alongside denim and knitwear, I wanted to reduce that distance between inspiration and personal relevance.

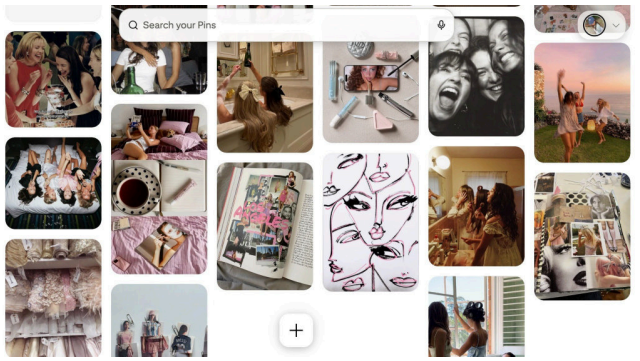
Friendship also plays an important role in how consumers identify with the campaign. Escalas and Bettman (2003, 2005) found that the groups consumers identify with or aspire to join can influence the connections they form with brands. I applied this idea by making the cast an aspirational social group rather than five isolated celebrity portraits. The audience is invited to imagine participating in the experience, not simply observing it.

The intended positioning is romantic fashion for the pleasure of becoming yourself, shared with the people who make you feel most comfortable. Existing customers remain a secondary audience. The campaign should reinforce their affinity while increasing consideration among prospective customers. This is a proposed growth opportunity, not a demographic finding; internal customer and purchase data would be needed to establish its commercial scale.

04 / A different kind of romance

My original inspiration board brought together beauty rituals, women interacting in mirrors, fashion editorials, intimate interiors and moments of friendship. What interested me was not a particular pose or color but the feeling connecting them. I wanted to translate that feeling into a story in which the preparation is more important than the destination.





The decision never to reveal where the women are going removes the need for an external occasion. Female friendship is at the center of the story, while self-love and the pleasure of dressing up emerge through their behavior. This gives the clothing an emotional context without requiring the audience to identify with a particular event or relationship.

05 / The perfectly imperfect

I wanted the visual standard of a fashion editorial with the emotional familiarity of a personal photograph. The Perfectly Imperfect became my guiding principle: the wardrobe, light and composition are deliberate, but the women do not have to perform perfection. A laugh or an interrupted gesture can make a carefully composed image feel more intimate. This balance between direction and spontaneity gives the imagery its character.

06 / Building the world

I chose a Parisian-inspired private residence with boutique hotel influences rather than three unrelated locations. A single residence establishes visual continuity while allowing each chapter to develop its own atmosphere. The bedroom and vanity establish privacy, the dressing salon provides mirrors and space for experimentation, and the sitting room introduces the anticipation of an evening out.





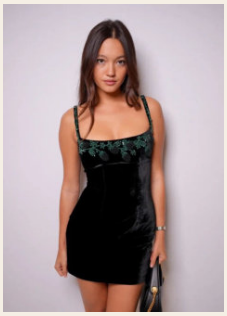


My location criteria emphasize architectural character: tall windows, decorative moldings, parquet flooring and antique furnishings. These details reinforce the vintage influences of the brand, while restrained finishes provide a backdrop that allows the clothing to remain the focal point.

Multisensory storytelling informed the art direction. Through silk, lace, velvet, fragrance bottles and flowers, the imagery suggests texture and scent, extending the campaign’s appeal beyond its visual composition. Research on sensory marketing suggests that imagined sensory experiences can shape product evaluations (Krishna, Cian, & Sokolova, 2016). Fragrance is particularly relevant because it connects the fashion narrative to another category within LoveShackFancy’s lifestyle offering. Antique ivory and warm wood anchor the palette; blush, powder blue and lilac introduce softness, while burgundy, chocolate and black deepen the evening mood. Personal objects in use make the rooms feel inhabited rather than decorated for a photograph.

07 / Casting and beauty

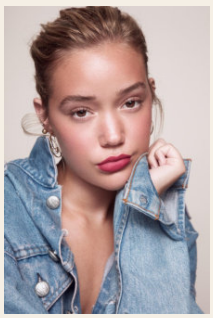
I chose five proposed muses because I wanted the campaign to feel native to the fashion and entertainment culture the audience encounters online. The ambition is not simply celebrity visibility. It is to create a group whose style is aspirational and whose friendship feels inviting. Recognition may help introduce the story, but chemistry would determine whether the story works.



Lily Chee



Amelie Zilber



Olivia Ponton



Megan Suri



Natalia Bryant

Lily Chee — Her fashion-week preparation features and photo diaries connect her to the fashion and beauty content young consumers encounter online (Kelly, 2023; PAPER, 2025). I chose her to bring that contemporary fashion culture into LoveShackFancy's romantic world.

Amelie Zilber — Her fashion and beauty presence reflects the intersection of classic style and contemporary digital culture (Colón, 2022; Campbell, 2022). She offers a natural connection between LoveShackFancy's vintage inspiration and a younger audience.

Olivia Ponton — Her modeling and TikTok background connect aspirational fashion with familiar creator-led content (Sports Illustrated, n.d.). I selected her to make the campaign's friendship and getting-ready narrative feel accessible within Gen Z social culture.

Megan Suri — Her role in Never Have I Ever connects her to audiences familiar with stories of friendship, identity and young adulthood (Netflix, 2023). Her inclusion extends the campaign's cultural relevance beyond fashion-focused consumers.

Natalia Bryant — Her runway and editorial work, alongside her university experience, connects high fashion with a life stage familiar to the intended audience (Jackson, 2023; IMG Models, n.d.). I selected her to balance editorial aspiration with youthful relatability.

Together, the cast offers complementary routes into fashion, lifestyle and entertainment culture. Recognition alone would not justify the investment: audience overlap, brand affinity, engagement quality and group chemistry would need to be evaluated before contracting talent. The goal is a believable ensemble, not five interchangeable endorsements.

Beauty direction reinforces individual identity. The morning emphasizes luminous skin and relaxed hair; the afternoon adds definition and playful details; the evening introduces more polished textures and richer lip tones. Preserving individual complexions and hair textures supports the idea that romantic femininity is an expression of personal style rather than a uniform appearance.

08 / Fashion and styling

I selected 15 looks from the existing assortment without repeating garments. The range was intentional: each chapter offers a different entry point into the brand, and each outfit demonstrates a specific styling decision rather than simply filling a visual role.

Chapter I — Intimate Rituals





Lily Chee — Kaylin Sheer Lace Top and Riana Sheer Lace Pant.

Ivory lace and faded merlot add depth to the soft morning palette.



Amelie Zilber — Shella Beaded Bow Mini Dress.

I wanted the blush dress and bow details to feel like a personal indulgence, even without an occasion.



Megan Suri — Persine Silk Ruffle Top and Emanuela Silk Lace Shorts.

The ivory pairing lets the silk, lace and ruffles speak for themselves.



Natalia Bryant — Kailette Cotton Maxi Dress.

Powder blue and a longer silhouette balance the shorter looks.



Olivia Ponton — Glisten PJ Short Set in Wildflower Blue.

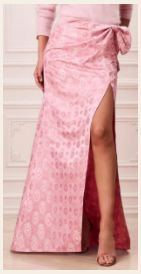
The floral sleepwear grounds the chapter in an everyday ritual.

Chapter II — A Little More




Natalia Bryant — Bambie Lace Appliqué Jeans and Thessaly Pearl Embroidered Mesh Top.

Denim makes the lace, pearls and sheer mesh feel wearable in a contemporary wardrobe.

Amelie Zilber — Ovela Mixed Brocade Corset Top and Catherina Brocade Maxi Skirt.

The brocade and structured shapes celebrate dressing up simply for the pleasure of it.




Olivia Ponton — Amana Bejeweled Denim Jacket, Verelle Silk-Blend Lace Top and Lavendine Lace Mini Shorts.

I love the contrast between embellished denim and delicate lace. The shorter proportions make the look playful.




Lily Chee — Cameryn Lightweight Cashmere Cardigan and Camilia Lace Ruffle High-Low Skirt.

The familiar cashmere knit balances the more expressive lace skirt.

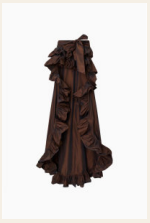


Megan Suri — Nuella Tiered Tulle Mini Dress.

The rose-colored tulle brings movement and preserves the brand’s signature statement-dress aesthetic.

Chapter III — Before We Go





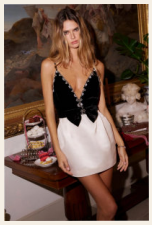
Amelie Zilber — Elysia Silk Lace Crop Top and Sila Taffeta High-Low Skirt.

The darker palette and contrast between lace and structured taffeta add drama.



Natalia Bryant — Hasmina Embellished Chiffon Maxi Dress.

Cherry Rouge, flowing chiffon and an embellished neckline create an elegant evening statement.



Olivia Ponton — Sorrelia Velvet and Satin Mini Dress.

Black velvet and ivory satin give the signature bow a more dramatic, playful feel.





Megan Suri — Misi Jacquard and Lace Top and Blairienne Metallic Fringe Scarf.

I envisioned the scarf as an asymmetric skirt over discreet shorts.





Lily Chee — Jasmine Strapless Lace Maxi Dress.

Ivory lace stands out against the darker evening setting and brings the story back to the brand’s romantic roots.

Accessories extend the narrative and the commercial opportunity. Sharing perfume or helping a friend fasten an earring introduces additional categories through actions that make sense within the story. I kept accessories and fragrance within LoveShackFancy, with footwear as the exception.

09 / Beautifully interrupted

Beautifully Interrupted is the photographic application of The Perfectly Imperfect. I would establish the lighting, composition and garment visibility first, then direct an interaction rather than a fixed expression. A friend adjusting an earring or reacting to an outfit can interrupt a composed portrait without compromising its fashion purpose. I would alternate full-length frames, individual portraits, group compositions and detail shots so that the story never obscures the product.

The light progresses from diffused morning daylight to more dimensional afternoon light and warm evening illumination. Separate social photography uses direct flash and subtle film texture to create a personal diary perspective. I wanted those images to feel like another view of the same experience, not merely crops of the lookbook.

10 / Three chapters

Intimate Rituals establishes emotional closeness before the fashion becomes more expressive. A Little More is the strongest demonstration of the consumer opportunity: denim, lace, knitwear and brocade make the assortment feel open to interpretation. Before We Go brings a more dramatic register through eveningwear and anticipation. The chapters are moods rather than a literal timeline, and the closing love letter returns the emphasis to friendship.

11 / Bringing the campaign to life

The campaign lookbook is the central creative asset: a complete expression of the narrative, with oversized serif typography, personal handwriting and asymmetric compositions. It gives the clothes context and establishes a visual system that can carry across channels. I chose to preserve the intimacy of a keepsake while using fashion credits to maintain its commercial function.

Instagram / Discovery and consideration

The social treatment extends the campaign rather than reproducing the lookbook. Editorial portraits establish fashion authority, while direct-flash diary photographs offer a more personal view of the same women. Alternating these formats gives audiences reasons to save styling ideas and share moments with friends. A proposed paid launch would test the editorial and diary treatments within the same prospective audience, using consistent product messaging and comparable placements.

Website / Product exploration

I designed the homepage to retain the familiar shopping structure of LoveShackFancy while introducing the campaign through a hero image and three shoppable chapters. Organizing products by complete look reduces the work of finding each garment and encourages discovery across categories. The page should preserve a clear path to product detail, availability and checkout instead of functioning solely as a beautiful editorial.



Email / Returning to the story

The email uses the subject line “A different kind of romance” and the sign-off “With love, always” to carry the personal tone into a direct brand communication. Chapter imagery and a clear shopping action give readers a route back to the collection. I would distinguish existing subscribers from recent opt-ins when evaluating response, since familiarity with the brand may influence the result.

Lemon and Verhoef (2016) describe the customer experience as a journey across multiple touchpoints. I applied that principle by giving each asset a distinct purpose: social discovery, lookbook immersion, website exploration and email re-engagement. The visual identity remains consistent, but each format is designed around the next meaningful customer action.

12 / Strategic impact and reflection

The primary business objective is incremental consideration and acquisition among fashion-conscious women ages 18–27, while maintaining affinity among current customers. Secondary objectives are increased exploration of separates and accessories and stronger recognition of the brand as an option for everyday and occasion dressing.

Proposed evaluation

Before launch, I would compare the campaign against existing brand creative with matched groups of prospective and current customers. A survey would measure brand recognition, perceived styling relevance, brand consideration and intent to explore the collection. The decision to proceed would depend on improved consideration among prospective customers without a meaningful decline in existing customer affinity.

During a proposed pilot, I would evaluate social saves and shares per impression, qualified website visits, product-detail clicks per landing-page session, email unique click rate and new-to-brand purchase conversion. Acquisition cost would be calculated as campaign acquisition spend divided by newly acquired customers. Each measure would be compared with an equivalent existing creative or channel benchmark rather than an invented target.

A controlled test should separate the effect of celebrity recognition from the effect of the creative treatment where possible. Product availability, price, media placement and audience overlap would be considered when interpreting the results. Engagement indicates interest, not proof of incremental sales; a randomized holdout would provide a stronger basis for assessing acquisition impact.

What I found most rewarding was working within the identity of a brand I genuinely admire. The project required me to connect an observation from my own life to a consumer opportunity and then translate it into styling, casting, art direction and a coordinated digital experience. The creative and commercial decisions are inseparable: the friendship gives the fashion emotional meaning, while the fashion gives that story a recognizable brand identity.

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Project disclosure

Independent campaign proposal based on original development boards and existing LoveShackFancy products. Campaign imagery and digital mockups are AI-assisted visualizations; casting is proposed, and no affiliation, endorsement or measured results are implied.