

Role of Color and Typography in Determining Brand Personality

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Abstract

Purpose : This research explored the effect of typography and color on consumer's perceptions of brand personality. Drawing on the sematic influence of type font framework, three independent experimental studies involving two types of typographical fonts - Pepita MT and Logan were conducted. Also, four primary colors were introduced in the study to explore the effect of color independently on brand personality and interaction of the same with typography and their synergistic effect on brand personality.

Design/Methodology/Approach : A hypothetical brand name "Tidame" was introduced in the study. The brand name was invented and had no previous existence in the market place. All the hypothesized dimensions were tested on two different product categories - fashion apparels and glue stick. The Study 1 explored the effect of type of typography on brand personality. The Study 2 examined the effect of color on brand personality. The Study 3 probed how color and typography, when taken together, affected brand personality. A random sample of around 200 individuals was selected. Out of the received responses, 155 were complete responses. They were further analyzed statistically using SPSS 20. This research was carried out in between December 2015 and February 2016.

Findings : Typography of the brand name, when independently taken, did not show any significant effect on brand personality. Color was a determining factor in brand personality in both the product categories. Also, the interactive effect of font type and color in forming perceptions of brand personality, especially in the case of fashion apparel, was evidently concluded.

Research Limitations/Implications: The limitation of this research was the small size of the sample restricted to just one region of India.

Practical Implications: The most important practical viewpoint of the study is that it provides the managers an understanding of color and typography in forming perceptions about brand personality. It also gave an insight into the role of product category associations in moderating the effect of color and type font on brand personality.

Originality/Value : This is perhaps the first study in India that attempted to measure the interactive role of color, type font, and product category in determining the personality of a brand.

Keywords: brand, brand personality, color, typography

Paper Submission Date : August 11, 2016 ; **Paper sent back for Revision :** February 3, 2017 ; **Paper Acceptance Date :** April 18, 2017

The concept of color is combative. This concept has been hugely studied and experimented in the area of marketing for communication. There are several management consulting firms which consult corporate honchos about the myriad usage of color in the field of marketing. Color contributes to generation of

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various positive and negative emotions about the product and also helps in differentiating the product from its competitors (Grossman & Wisenblit, 1999). The role of color in branding serves as a retrieval clue to both adults and children (Tavassoli, 2001).

There has been comprehensive research on color playing an integral role as one of the major components in the branding of any company's product or particular associations that have been built around an industry. The importance of the relationship between color and culture has been extensively researched. Wiegiersma and Van der Elst (1988) established, through a cross-cultural study, that blue was the most preferred color across cultures. But studies conducted on this relationship also deduced that similar colors have different meaning and importance in different cultures (Tektronix, 1988). Therefore, although multiple studies conducted globally have established the relationship of color and typography on consumer decision making, but no significant contribution has been done to understand this impact in the Indian context. The present study is perhaps amongst the very few studies conducted, which aims to explore the said relationships and bridge this gap. This will perhaps give an important insight to the brand strategists to design branding strategies specific to the Indian consumers.

The research focuses to understand the role of color on branding independently and also to see another important facet, which is the effect of typography on brand personality. This research has studied the effect of color, typography, and the synergistic effect of color and typography both on brand personality. There is not much literature available on the importance of typography on branding. Through this study, the research has tried to constitute an empirical basis on the effect of two typographies, that is, Pepita MT and Logan and the effect of the four primary colors, that is, red, blue, green, and yellow on brand personality (See Appendix 1).

This research has also incorporated the “Big Five Personality Scale” (Aaker, 1997) which has served to draw associations of color and typography on brand personality (See Appendix 2). The research has derived its major conceptual understanding from an already conducted research on the effect of color and type font associations on brand personality by Grohmann, Geise, and Parkman (2013). However, the present research tends to explore the relative effect of these dimensions on two product categories - fashion apparel, which is considered a hedonic purchase and glue stick, which is a pure functional product, and thus also aims to understand the moderating role of product category associations in affecting the said relationships.

Conceptual Development, Model, and Hypotheses

(1) Hedonic Goods vs. Utilitarian Goods : Consumers are usually faced with a trade-off between hedonic and utilitarian product choices which are driven not by cognition, but by emotion. These choices depict decision-making of a consumer. There is not much evident study as to why consumers opt for a hedonic product or a utilitarian product; whether such a decision is guided by emotional wants or by functional needs. Hedonic products and utilitarian products have been used interchangeably as luxury and necessity goods quite often (Khan, Dhar, & Wertenbroch, 2004).

Luxury products are devoured for hedonic gratification ; whereas, the necessity products are meant to meet the utilitarian objectives (Dubois, Czellar, & Laurent, 2005; Kivetz & Simonson, 2002; Strahilevitz & Myers, 1998). Hedonic products are described as sensual products that serve to calm multiple sensory nerves to provide feelings of pleasure, excitement, and leisure. The type of products that fall into this category are high end fashion apparel, chocolates, fine diamond jewelery, sports cars, limited edition watches to name a few. Utilitarian products, on the contrary, are those products that fulfill a functional purpose. They are purchased with an intention to accomplish a particular objective for what they are meant to fulfill. The types of products that fall into this category are glue-stick, microwaves, detergents, and the like (Khan et al., 2004).

Both hedonic and utilitarian products are unrestricted in nature, that is, they are open to choice at the consumers' end. Okada (2005) inferred that hedonic consumption of products is more open to choice than consumption of utilitarian products. Different kinds of products may be high and low both at the same time in hedonism and

utilitarianism. Various alternatives available to consumers regarding hedonic and utilitarian goods help in satisfying hedonic and utilitarian objectives (Batra & Ahtola, 1991). The time of consumption and duration of usage help in determining whether a product is perceived as a utilitarian product (Pham, 1998). Following this research, researchers also showed through their research that feelings play a more pivotal role under motives experiential in nature rather than motives which are instrumental in nature, which further describes the difference between hedonic consumed products vs. utilitarian consumed products.

(2) Brand Personality : Personality of a brand increases its purchase possibility along with providing emotional fulfillment to consumers (Freling & Forbes, 2005). The usage of measuring of brand personality is absolute in nature. If a brand is perceived to be quite strong and equally favorable, the resultant is positive brand evaluations and associations (Freling & Forbes, 2005). Erstwhile research studies examined the symbolism of brands, which helped in ultimately propounding the theory of brand personality (Plummer, 1985). It is a metaphorical comparison of characteristics of a brand to human beings (Stern, 2006).

The personality of a brand influences the usages and preferences of consumers to a certain extent (Biel, 1993). It helps in building relationships of trust and loyalty (Fournier, 1998) and mutates experiences of users (Aaker & Stayman, 1992). As per a research conducted by Batra, Lehmann, and Singh (1993), personality of a brand is concluded from many factors, that is, package design, brand name, logo, advertising, and product attributes. The results of the study conducted by Ahmad and Thyagaraj (2015) established that brand personality indirectly affects brand equity through interactions of brand trust, brand attachment, and brand commitment.

Color, along with the study of brand personality, has been of immense help to marketers as well as academicians. Various scales developed by Aaker (1997) have conceded that self-association and self-expression encourages the personality of a brand. Belk (1998) and Aaker (1997) defined brand personality as the “set of human characteristics associated with a brand.” Aaker (1997) offered a brand scale which is based on the “Big Five” human personality scale (See Appendix 2). It is a 42 item scale which describes sincerity, competence, excitement, sophistication, and ruggedness and is used as a standard measure in research studies that are carried on measuring the personality of a brand. Personality of a brand can clout the preferences and usage of consumers (Biel, 1993). Also, it transforms user experiences (Aaker & Stayman, 1992) along with assisting as building blocks for trust and loyalty (Fournier, 1998). Research by Batra et al. (1993) concluded that the personality of a brand is affected by various factors, that is, package design, logo, advertising, product attributes, and brand name.

(3) The Effect of Typography and Brand Personality : A company's ocular facets have started to gain an increasing scrutiny in the arena of marketing exploration (Childers & Jass, 2002). Typography can be defined as the study of the various designs of typefaces in order to convey the best meaning of the provided reading matter along with the desired visual aftermath. It is an art of the technical arrangement of type to make the written language well displayed, readable, and legible.

The most omnipresent design component in the field of marketing is type style. It has been hugely recognized by practitioners as one of the most vital visual mechanisms to pull off a successful corporate marketing communication (Childers & Jass, 2002).

Initial research studies have been conducted on typeface designs, which have concluded its imperativeness on how it creates an important impact on the communication of perceptions about the brand through its advertisements and how it leverages on advertisement memorability and readability (McCarthy & Mothersbaugh, 2002). Different products get affected by different typeface designs; hence, typeface defines appropriateness for a product (Walker, Smith, & Livingston, 1986).

As per a research conducted by Tantillo, Lorenzo-Aiss, and Mathisen (1995), it was concluded that the design of typeface influences responses without knowing the nature of its influence. As per Henderson, Giese, and Cote (2004), the characteristics that are possessed by a type font are : harmony, natural, elaborate, weight, and flourish.

As per their research, harmony relates to the balance and symmetry of the font ; natural relates to how the font is organic and representative in nature ; weight pertains to the heaviness and compression of the font and finally ; flourish captivates the presence and absence of serifs. Brand names often appear in confinement, though they are presented with semantic intelligence. Here, semantic intelligence is referred to as print advertisements and appearing in confinement to logos and signage. Hence, typography plays an important cue for marketers for using the apt typeface. Keller and Aaker (1998) found enough evidence to support that brand names enhance brand awareness and help build favorable perceptions about the product.

Tantillo et al. (1995) established that typography such as Times New Roman, which is a serif font style, is grasped as interesting, charming, emotional, beautiful, elegant, and distinct; whereas sans serif font styles like Helvetica demonstrate features of powerfulness, manliness and smartness, loud, readable, and upper-class.

Henderson et al. (2004), after studying the characteristics of 200 fonts, came to the conclusion that font styles evoked four kinds of impressions and they are : pleasing, engaging, reassuring, and prominent, concluding that these impressions can be related to the characteristics of the font style. They acquired from their study that pleasing impressions accelerate with harmonious, natural, and flourish font styles ; whereas, with the elaborate styles, they decelerate.

The impression of engaging of a typeface design increases with elaborate and natural type fonts, but diminishes with the harmonious font type. The font styles are distinguished as reassuring when they are harmonious but less distinguished when they are elaborate. The impressions created by prominence increases with the font style weight but depletes for harmonious, flourish, and natural type fonts.

The results of Pan and Schmitt (1996) suggested that the type of font influences consumers' brand perceptions and attitudes along with consumer's responses to type font. As per Henderson et al. (2004), impressions are formed about the physical display of brand names by consumers based on the physical attributes displayed by the font type. Consumers infer information about the brand names by the impressions created by the type font (Childers & Jass, 2002).

Such evidence comes into an important play when the marketer launches a new product into the market with a new name that the consumers have not been exposed to, that is, brand names that are neutral and unfamiliar (Childers & Jass, 2002). When the consumers are less aware or rather unfamiliar with the brand name, type font characteristics of natural, harmonious, elaborate, weight, and flourish help in impacting the perceptions about the brand name (Henderson et al., 2004).

Color along with graphics profoundly affect consumer behavior and purchase decision. Graphics may include a combination of color and typography. Hence, marketers make sure that they make color and typography the focal point while deciding about any of their branding campaigns (Silayoi & Speece, 2007). Color and certain aspects of typography bring out the attractiveness of the brand, which further leads to brand choice followed by brand purchase (Silayoi & Speece, 2007).

Bix, Seo, and Sundar (2013) calculated the brunt of color contrast on the attentive behaviors of consumers and established that contrasting colors affected the perception of the typography, visual affect, along with the attention and behaviour of consumers leading to intention to purchase.

Thus, the following hypotheses are proposed:

- ↪ **H1_a** : There exists a significant effect of typography on brand personality for hedonic goods.
- ↪ **H1_b** : There exists a significant effect of typography on brand personality for utilitarian goods.

(4) The Effect of Color on Brand Personality : Since the beginning of the marketing era, marketing connoisseurs have endured and engaged color as a competent ocular clue accessory to cornerstone thought and cognition along with gaining the attention of consumers as color has a striking and thorough impact on the feelings, thoughts, and behaviour of consumers (Labrecque, Patrick, & Milne, 2013).

Ward (1995) concluded that color has both emotional as well as psychological constructs. Different colors and their respective meanings depict various implications to consumers, which is quite helpful to a marketer in depicting the desired brand image (McCracken, 1988).

Color plays a pivotal role in communicating various brand personalities that are associated with a brand. The color of a brand gives an impression about what the product would be all about. The color of a brand gives an insight to the product and helps the marketers in conveying the right image to its consumers.

The color of a brand holds extremely high importance for the consumers. Consumers thoroughly assess brands through the choice of colors used by the brands. It further augments their probability to choose the brand over its adversaries. Consumers give both conclusive and adverse feedback to the choice of colors used by brands. Conjointly, this gets reformed into brand preference, which further connotes to choosing the brand (Kauppinen-Räsänen, 2014).

Color helps in influencing consumers' perception and related behaviour, induces moods of emotion, and helps in defining competition by positioning itself strongly (Hynes, 2009). Color is a significant measure of packaging and designing of logos of products and services. It serves as a robust tip-off for differentiating various brands and products and helps in creating and sustaining corporate identities (Garber & Hyatt, 2003) and perceptions of consumers (Grossman & Wissenblit, 1999).

As per Keller and Aaker (1998), brand elements are those components of a brand which are trademarkable in nature; which helps in identifying and differentiating a brand from other brands. As per the previous studies conducted on the non-alphabetic logos (Henderson & Cote, 1998), with reference to the typeface (Childers & Jass, 2002) and the influence of name (Keller & Aaker, 1998; Klink, 2000), it was concluded that color is that component of the brand element which helps in projecting a brand to the masses and helps in establishing an association with it as per the meaning it is trying to communicate.

Purves, Lotto, Williams, Nundy, and Yang (2001) explained that the brightness of colors affects the human minds differently and accordingly do human beings respond; implying that color brings about changes in the response behaviour of humans. Color executes a psychological brunt on consumerism. It is also suggested that color elicits affect, behavior, and cognition (Elliot, Maier, Moller, Friedman & Meinhardt, 2007).

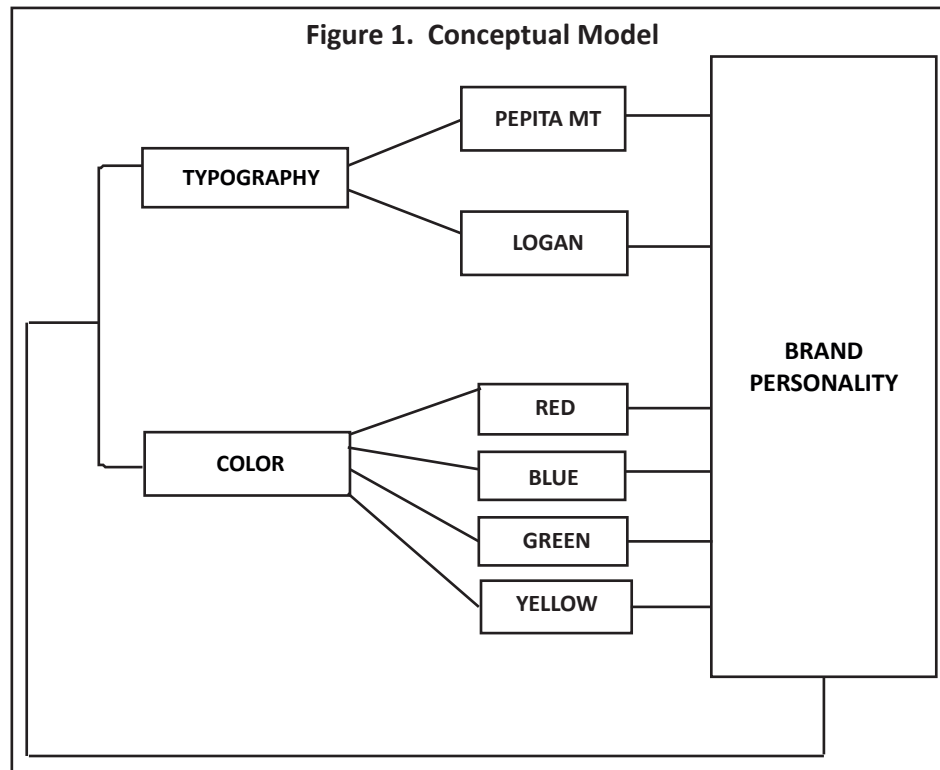
Color also imparts a great deal of information on quality and pricing of a product (Kerfoot, Davies, & Ward, 2003). It helps in imparting the desired image of a brand in the minds of the consumers as it elicits an array of associations without precedent conditioning (Madden, Hewlett, & Roth, 2000).

By surveying women, a study by Schiller (1935) concluded that functional products such as soaps and breakfast foods were best pocketed in colors of yellow and green - this color combination was mostly associated with the functional benefits it provided of being economical and high on cleanliness. In addition, black and silver were found to be associated with dignity and luxury. Researchers have also emulated that both color and product have referring meanings. Hence, greater the degree of compatibility, more will be the color appropriate for the product and brand and vice-versa.

Though, there may not be a standard basis of similarity, there may be instances where similarity would differ. However, as per previous literature on advertising and persuasion, the view of congruity is quite salient (Drolet & Aaker, 2003). It was, likewise, found out by Ruth (2001) that emotional - category congruity enhances brand evaluation, that is, the level of match of emotions between the product usage and its description of emotional benefit proposition.

To grab the attention of the consumers, marketers use color in advertisements (Gorn, Chattopadhyay, Tracey, & Dahl, 1997 ; Lohse & Rosen, 2001 ; Meyers-Levy & Peracchio, 1995), product customization and design (Deng, Hui, & Hutchinson, 2010), and store atmospherics, which helps differentiating a brand from its competitors.

The value derived from the look and feel of a color, it contributes largely to brand recognition and image as color forms an integral factor of the brand's ocular equity (Lightfoot & Gerstman, 1998). Color is explained as a tool to beautify an object and makes it more meaningful and nuanced (Rawsthorn, 2010).



A study by Hynes (2009) on color and shape concluded that color is the most basic criterion of perception, further helping to clearly differentiate between opinions and preferences. Generally derived from repeated pairings, some effects of color are deeply entrenched in human physiology.

Thus, the following hypotheses are proposed :

- ✎ **H2_a:** There exists an effect of color on brand personality for hedonic goods.
- ✎ **H2_b:** There exists an effect of color on brand personality for utilitarian goods.
- ✎ **H3_a:** There does exist an interactive effect of both typography and color on brand personality, combined together on brand personality for hedonic goods.
- ✎ **H3_b:** There does exist an interactive effect of both typography and color on brand personality, combined together on brand personality for utilitarian goods.

The conceptual model of the study is represented in the Figure 1. The model in Figure 1 exposits the effect of two typographical fonts, that is, Pepita MT and Logan on brand personality; the effect of colors (primary colours) - red, blue, green, and yellow on brand personality ; and the synergistic effect of both typography and color on brand personality. The model has been tested on two product categories - fashion apparel and glue stick.

Methodology

The research has been bifurcated into three independent studies. These independent studies will give an insight into the workings and the analysis of the hypotheses used and studied, which will make the interpretation clearer. Two product categories, that is, fashion apparel and glue-stick have been considered. For the purpose of the study,

Tidame was independently studied for first being hypothesized as a high end fashion apparel brand (as a hedonic product) and secondly as a utility product ; a glue-stick (as a utilitarian product).

(1) Brand Name : “Tidame” (See Appendix 3) was the brand name used while conducting the research on the relevant topic. Tidame is an invented name which does not exist. The name was unheard of and quite low on the familiarity index. The invented name was used to avoid any bias that might come because of a known brand name and existing associations.

(2) Fonts : The fonts used in this research are Pepita MT and Logan (Henderson et al., 2004). The reason for opting for these two fonts is that Pepita MT is high on both pleasing and engaging parameters and Logan is low on both pleasing and engaging parameters (Henderson et al., 2004) (see Appendix 3). Therefore, a comparison can be done. Moreover, pleasing and engaging dimensions are reflective of hedonic products, which form an important construct of the research (Henderson et al., 2004).

Independent Studies

Three independent studies were carried out to test the postulated hypotheses. The same sample was used to carry all the three studies to avoid any misinterpretation of results.

(1) Study 1: Type- Font and Brand Personality

(i) Method : An Indian panel of 153 participants (68.97% males, that is, 106 males and 31.03% females, that is, 47 females; median age = 23 years) were tested through an online self-designed and self- constructed questionnaire for two fonts, that is, Pepita MT, font size = 37 and Logan, font size = 21 which were selected from Henderson et al. (2004). The responses were collected over a two week period in March 2016. The participants were previously screened to ensure that none of the participants suffered from any form of color-blindness. The participants evaluated the brand name “Tidame” typed in fonts Pepita MT, font size = 37 and Logan, font size = 21 with black and white background and rated the two type fonts based on the Aaker “Big-Five” Brand Personality Scale (Aaker, 1997, p.348). A 15-item brand personality scale consisting of sophistication, excitement, sincerity, competence, and ruggedness was used for both the product categories, that is, fashion apparel and glue-stick. All items were measured on 7-point scales. The demographics (sex, age) of the respondents were also measured.

(ii) Empirical Findings : One-way Anova test was conducted for the Study 1, that is, type- font and brand personality. The responses were collected for both the defined product categories: Fashion apparel and glue stick. The dependent variable was the brand personality score, and the factor variable was the type of font, that is, Pepita MT and Logan. The results of the hypotheses testing at 95% significant value are depicted in the Table 1.

Table 1. Results of Statistical Tests of Fonts on Brand Personality

Variable	Product Category	F - Statistic	Significance	Acceptance/ Rejection of Hypotheses
Type of Font : Pepita MT & Logan	Fashion Apparel	.724	.396	H1 _a is rejected
	Glue Stick	.767	.382	H1 _b is rejected

The inference can be drawn by considering the significance values. The significance value for both the product categories – fashion apparel and glue stick is greater than 0.05, which implies it is not statistically significant.

Hence, it can be concluded that typography (Pepita MT and Logan) does not play a statistically significant role

in the determination of brand personality for fashion apparel [$F(1,304) = 0.724, p > 0.0005$] and glue stick [$F(1,304) = 0.767, p > 0.0005$]. Thus, both the hypotheses $H1_a$ and $H1_b$ are rejected. The outcomes are different from the earlier similar studies conducted (Childers & Jass, 2002; Grohmann et al., 2013; Henderson et al., 2004; Pan & Schmitt, 1996). The reason can be utilization of only two types of fonts, that is, Pepita MT and Logan in the study; whereas, the earlier study measurements were done by utilizing type fonts with a wide range of design characteristics.

(2) Study 2: Color and Brand Personality

(i) Method : An Indian panel of 153 participants (68.97 % males, that is, 106 males and 31.03% females, that is, 47 females; median age = 23 years) were tested through an online self-designed and self-constructed questionnaire for the four primary colors, that is, red, blue, green, and yellow. The responses were collected over a two week period in March 2016. The participants were previously screened to ensure that none of the participants suffered from any form of color-blindness. The participants evaluated these four primary colors based on the Aaker “Big-Five” Brand Personality Scale (Aaker, 1997) (See Appendix 2). A 15-item brand personality scale comprising of sophistication, excitement, sincerity, competence, and ruggedness for identifying the brand personalities for these four colors was used. The responses were taken for both the defined product categories: Fashion apparel and glue stick.

(ii) Empirical Findings : One-way Anova test was conducted for Study 2, that is, color and brand personality. The responses were collected for both the defined product categories: Fashion apparel and glue stick. The dependent variable was the brand personality score and the factor variable was the type of color, that is, red, yellow, green, and blue. The results of the hypotheses testing at 95% significant value are depicted in the Table 2.

Table 2. Results of Statistical Tests of Color on Brand Personality

Variable	Product Category	F - Statistic	Significance	Acceptance/ Rejection of Hypotheses
Color -Red, Yellow, Green, & Blue	Fashion Apparel	19.345	.000	H2_a Accepted
	Glue Stick	13.153	.000	H2_b Accepted

The significance value for both the product categories – fashion apparel and glue stick is significant ($p < 0.05$), which implies that the effect of color (red, blue, green, and yellow) does play a statistically significant role in the defining the brand personality in case of fashion apparel, [$F(3,608) = 19.345, p < 0.0005$] and glue stick [$F(3,604) = 13.153, p < 0.0005$]. Thus, both hypotheses $H2_a$ and $H2_b$ are accepted.

The results, as depicted in the Table 2, show that there exists a significant relationship between color and brand personality. The results are reproduced for both the tested product categories. The results clearly indicate that color has a prominent effect on brand personality irrespective of the product category. The results support the already conducted research in the area (Aaker et al., 2004; Grohmann et al., 2013).

(3) Study 3: Type Font, Color, and Brand Personality

(i) Method : An Indian panel of 153 participants (68.97% males, that is, 106 males and 31.03 % females, that is, 47 females; median age = 23 years) were tested through an online self-designed and self-constructed questionnaire for two fonts, that is, Pepita MT, font size = 37 and Logan, font size = 21 which were selected from Henderson et al. (2004) differently in the four primary colors, that is, red, blue, green, and yellow. The responses were collected over a two week period in March 2016. The participants were previously screened to ensure that none of the

Table 3. Results of Statistical Tests of Interactive Effect of Color and Font on Brand Personality in Case of Fashion Apparel

Product Category	Variable	F Statistic	Significance	Acceptance/ Rejection of Hypotheses
Fashion	Color - (Red, Yellow, Green, & Blue) + Font (Pepita MT)	14.278	.000	H3 _a Accepted
Apparel	Color - (Red, Yellow, Green, & Blue) + Font (Logan)	11.847	.000	H3 _a Accepted

Table 4. Results of Statistical Tests of Interactive Effect of Color and Font on Brand Personality in Case of Glue Stick

Product Category	Variable	F Statistic	Significance	Acceptance/ Rejection of Hypotheses
Glue Stick	Color - (Red, Yellow, Green, & Blue) + Font (Pepita MT)	11.179	.000	H3 _b Accepted
	Color - (Red, Yellow, Green, & Blue) + Font (Logan)	0.242	.867	H3 _b Rejected

participants suffered from any form of color-blindness. Participants evaluated the brand name “Tidame” typed in fonts Pepita MT, font size = 37 and Logan, font size = 21 in font colors : red, blue, green, and yellow and rated the two type fonts in these colors based on the Aaker “Big-Five” Brand Personality Scale (Aaker,1997). A 15-item brand personality scale comprising of sophistication, excitement, sincerity, competence, and ruggedness for both the product categories, that is, fashion apparel and glue - stick was used. All items were measured on 7-point scales. Demographics (sex, age) were also measured. The results of the hypotheses testing at 95% significant value are depicted in the Table 3 and Table 4.

From the Table 3, it can be inferred the results are significant for the product category fashion apparel. The result establishes that the font 1, that is, Pepita MT when typed in colors red, blue, green, and yellow does play a statistically significant role in the determination of brand personality [$F(3,608) = 14.278, p < 0.0005$]. Similarly, the font 2, that is, Logan, when typed in colors red, blue, green, and yellow also plays a statistically significant role in the determination of brand personality [$F(3,608) = 11.847, p < 0.0005$]. Thus, the hypothesis H3_a is accepted for both the fonts in case of fashion apparel.

From the Table 4, for the product category - glue stick, we can infer that font 1, that is, Pepita MT when typed in colors red, blue, green, and yellow does play a statistically significant role in determining brand personality [$F(3,604) = 11.179, p < 0.0005$]. However, font 2, that is, Logan, when typed in colors red, blue, green, and yellow does not play a statistically significant role in determining brand personality [$F(3,604) = 0.242, p > 0.0005$]. Thus, in case of glue stick, H3_b is accepted for type font Pepita MT, but is rejected for type font Logan.

As indicated in the Table 3 and Table 4, the effect of interaction between font and color is evident for both the type fonts - Pepita MT and Logan in case of fashion apparel, but the same effect is not visible for glue stick in case of type font Logan. The results are partly correlated with earlier similar studies (Grohmann et al., 2013). The reason for dissimilarity can be attributed to the interactive effect of association derived for the product category. These associations are found to interfere with the synergistic effect that font and color have on determining brand personality.

Marketing Implications

The role of color has always been propagated as an important dimension in marketing a brand. Our study also supports the same assumption. Color is the most attractive way to attract consumers to the brand and then to the product. Use of colors in packaging, designing of labels and logos, ad commercials, etc. will really help marketers to make their brand a success. Type of fonts also communicates the brand name through various mediums and tells the audience about the characteristics and traits of the brand and helps build strong brand imagery. Further, perceptions about the product are exuded through the right choice of typography.

The findings of the study have two important implications for the marketers. Firstly, fonts alone might not be able to evoke the right personality associations in a brand, but when combined with color, they are able to prominently affect brand personality. Therefore, while designing brand names, marketers should not only pay importance to colors and fonts independently, but should also understand that interaction of different fonts with different colors will arouse different brand personality associations. The creation of the desired brand personality should have the right combination of colors and typography leading to a better image and perception.

Secondly, the interaction of font and color and their effect on brand personality would differ from one product category to another. The category associations might intercept the synergistic effect of font and color on brand personality. Therefore, an appropriate font and color which works well with the category associations should be chosen for the desired results.

Indian managers need to focus on appropriately opting for the type of font as every font depicts certain characteristics and has different design associations (Henderson et al., 2004). Branding campaigns, labeling, advertisements, and packaging should be designed in such a way that the chosen colors and fonts are culturally significant and, therefore, are able to create desirable associations for the brands.

Conclusion

The studies conducted have established the role of typography and color in affecting the personality of a brand operating in different product categories. The study concludes that the impact of interaction of type font and color is independent of the impact of type font and color when both are introduced as separate antecedents. Thus, as previously established by Childers and Jass (2002), it can be concluded from the results that typography and color, when taken together, result in a harmonious symbiotic outcome and play a larger significant role in influencing the personality of a novel brand.

The study is also able to explore the impact of category associations in moderating the impact of color and type font on brand personality. After analyzing the results related to typography, it has been concluded that typography plays a more evident role in hedonic goods than in the utilitarian goods. Color is shown to have a significant role in determining brand personality irrespective of the product class. On the other hand, typography alone has no significant impact on brand personality regardless of the product category.

Limitations of the Study and the Way Forward

Although the present research is amongst the very few studies conducted to see the impact of color and typography in India; still, the study finds its limitations in the small sample size involving post graduate management students who were of a certain demographic class. Therefore, future research in this area should be done on a larger sample involving diverse geographic and demographic audience to establish perfect validity. The study has been carried out with only two types of fonts, which is in contrast to an earlier similar study done by Grohmann et al. (2013) where they utilized multiple fonts to understand the role of typography on brand personality. We only considered four colors, that is, the primary colors, which again limited the responses that the study could have got if more or different colors were used. The study limits its outcome to two products only - fashion apparel and glue stick. A wider range of products can be tested in future studies to understand the moderating impact of different product classes on color and typography in determining brand personality.

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APPENDICES

Appendix 1. Cluster Analysis Results



Cluster	Size	Responses	Level	Design	Level	Fonts	Reference
1	37	Pleasant	High	Elaborate	Average	Scheide	Henderson, P. W., Giese, J. L., & Cote, J. A. (2004) Impression management using typeface design .Journal of Marketing 68 (4), 60 -83.
		Engaging	High	Natural	High	Informal Roman	
		Reassuring	Average	Harmony	Average	Ancient Script	
		Prominent	Low	Flourish	High	Enviro	
				Compressed	Average	Pepita MT	
3	21			Weight	Low		
		Pleasant	Low	Elaborate	Above Average	Playbill	
		Engaging	Low	Natural	Low	Logan	
		Reassuring	Average	Harmony	Average	Onyx	
		Prominent	Average	Flourish	Below Average	Industria Inline	
				Compressed	Low	Stencil Set	
				Weight	Above Average		

Appendix 2. Aaker Brand Personality Scale

BRAND PERSONALITY (Aaker 1997)

Scores: Mean scores (with standard deviations) were reported for all 42 items and for the five dimensions in an appendix (Aaker 1997, p. 354). Just the dimension means will be listed here. They are as follows : 2.72 (.99) for Sincerity, 2.79 (1.05) for Excitement, 3.17 (1.02) for Competence, 2.66 (1.02) for Sophistication, and 2.49 (1.08) for Ruggedness.

Appendix 3. Tidame – An Invented Brand used for both - the Hedonic Product Category and the Utilitarian Product Category

	Font Type: Pepita MT, Font Size: 37
	Font Type: Logan, Font Size : 21