Word marks: a helpful tool
to express your identity

An empirical study regarding fonts of word marks as a tool

for transmitting an archetypal identity

Master Thesis Lieke Oosterhout

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An *idea* passes from the mind to the lips, continuing its journey through written language as *typography*

(David Damico, 2008)

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SAMENVATTING

Doel - Logo's zijn één van de belangrijkste visuele elementen om de identiteit van een merk over te brengen. Als 'gezicht' van het merk moeten logo's de identiteit van een merk weergeven. Logo's kunnen een symbool en/of woordmerk zijn. Binnen deze studie is de link tussen woordmerken en archetypische identiteiten onderzocht. Het doel van deze studie was om vast te stellen in welke mate archetypen gevisualiseerd kunnen worden met lettertypes van woordmerken.

Methode - Om de hoofdvraag te beantwoorden zijn er drie vooronderzoeken en een hoofdonderzoek uitgevoerd. Het doel van het eerste vooronderzoek was om vast te stellen welke groepen woordmerken mensen onderscheiden. Het vooronderzoek leverde vijf groepen woordmerken op, namelijk zakelijke, moderne, persoonlijke, luxueuze en speelse woordmerken. Om het tweede en derde vooronderzoek uit te voeren, zijn er 120 lettertypes geselecteerd. Tijdens het tweede vooronderzoek moesten respondenten beoordelen in welke mate deze lettertypes zakelijk, modern, persoonlijk, luxueus of speels waren. In het derde vooronderzoek hebben zes experts de fysieke kenmerken van de 120 lettertypes beoordeeld. Op basis van de resultaten van de vooronderzoeken zijn er 40 lettertypes geselecteerd voor het hoofdonderzoek. Tijdens het hoofdonderzoek is een online vragenlijst gebruikt om de fit tussen de lettertypes en archetypen vast te stellen.

Bevindingen - Het onderzoek laat zien dat lettertypes van woordmerken gebruikt kunnen worden om archetypen te visualiseren. Lettertypes en hun fysieke kenmerken zijn een nuttig hulpmiddel voor een merk om zichzelf uit te drukken als een bepaald archetype. Persoonlijke lettertypes, welke lijken te zijn geschreven met een veer of vulpen, passen goed bij lover merken bijvoorbeeld, wat in contrast staat met ruler merken en hun strakke, formele en statige lettertypes. Het onderzoek laat ook zien dat er drie clusters archetypen onderscheiden kunnen worden, namelijk 'Orde', 'Sociaal' en 'Vrijheid'. Er kan worden geconcludeerd dat lettertypes van woordmerken kunnen worden gebruikt om een archetypische identiteit uit te drukken.

Toegevoegde waarde en beperkingen - Binnen deze studie is nieuw empirisch bewijsmateriaal met betrekking tot archetypische positionering verzameld. Een eerste stap in de uitbreiding van de literatuur in dit domein is daarbij genomen. De resultaten van dit onderzoek zijn interessant en bruikbaar voor zowel wetenschappers als mensen uit de praktijk. Eén van de beperkingen van dit onderzoek is dat er meer fysieke kenmerken toegevoegd hadden kunnen worden. Tijdens het derde vooronderzoek werden 120 lettertypes beoordeeld op acht kenmerken. Kenmerken zoals rondheid en breedte hadden echter kunnen worden toegevoegd.

Toekomstig onderzoek - In de toekomst zou de fit tussen archetypische identiteiten en merknamen onderzocht kunnen worden. Toekomstig onderzoek kan zich ook richten op de beoordeling van woordmerken. Persoonlijkheidskenmerken zouden de opinie van respondenten over de fit tussen archetypen en woordmerken kunnen beïnvloeden. De waardering voor woordmerken kan deze beoordeling eveneens beïnvloeden. Er wordt geadviseerd om deze onderwerpen in meer detail te onderzoeken.

SUMMARY

Goal - Logos are one of the most important visual elements to transmit a brand's identity. As a 'face' of the brand, logos should represent the identity of a brand. Logos can be a symbol and/or word mark. Within this study, the link between word marks and archetypal identities is investigated. The goal of this study was to determine to what extent archetypes can be visualised with fonts of word marks.

Method - To answer the main question, three pre tests and a main study have been conducted. The goal of the first pre test was to determine which groups of word marks people distinguish. The pre test yielded five groups of word marks, namely businesslike, modern, personal, luxurious and playful word marks. To conduct the second and third pre test, 120 fonts were selected. During the second pre test, respondents had to judge to what extent these fonts were businesslike, modern, personal, luxurious or playful. In the third pre test, six experts assessed the physical characteristics of the 120 fonts. Based on the results of the pre tests, 40 fonts were selected for the main study. During the main study, an online questionnaire was used to determine the fit between the fonts and archetypes.

Findings - The study showed that fonts of word marks can be used to visualise archetypes. Fonts and their physical characteristics are a helpful tool for a brand to express itself as a particular archetype. Personal fonts, which seem to be written with a feather or fountain pen, fit well with lover brands for example, which is in contrast with ruler brands and their tight, formal and static fonts. It was also found that three clusters of archetypes can be distinguished, namely an Order, Social and Freedom cluster. It can be concluded that fonts of word marks can be used to express an archetypal identity.

Added value and limitations - Within this study, new empirical evidence regarding archetypal branding and word mark design is collected. An early step in the extension of the literature in this domain is thereby taken. The results of this study are interesting and useful for both scientists and practioners. One of the limitations of this study is that more physical characteristics could have been added. During the third pre test, 120 fonts were assessed on eight characteristics. Characteristics such as roundness and width could have been added though.

Future research - In the future, the fit between archetypal identities and brand names could be investigated. Future research could also focus on the assessment of word marks. Personality traits could influence respondents' opinion about the fit between archetypes and word marks. The valuation for word marks could influence this assessment as well. It is advised to investigate these topics in more detail.

INTRODUCTION

A brand is a name, term, sign, symbol, design or a combination of these elements, that identifies the products or services of an organisation and distinguishes these products or services from competitors (De Pelsmacker et al., 2010). Nowadays, it is difficult for brands to maintain a credible differentiation in the marketplace, due to imitation and homogenisation (Hatch & Schultz, 2003). Functional aspects, such as technical features, price and quality, and aesthetics are often equalized between brands. A good alternative to distinguish a brand from competitors is the use of brand personalities. As opposed to the functional aspects of a brand, a brand personality is almost impossible to copy. Aaker (1997) defines brand personality as "a set of human characteristics associated with a brand" (p. 347). The brand Absolut Vodka could be described as a hip, cool and contemporary 25-year old person for example. There are different ways to position a brand on its personality. Positioning based on archetypes is one of these ways. Archetypes (originated by psychologist Carl Gustav Jung) are universal sets of roles that are recognizable to everyone. Jung stated that a limitless number of archetypes is possible, but Mark and Pearson (2001) reduced this number to twelve. They translated Jung's archetypes into brand archetypes. A brand can communicate its archetypal identity in different ways, for example through its logo. A logo is a symbol and/or word mark that represents an organisation or brand (Henderson & Cote, 1998). Word marks enable brands to express their identity (Aaker, 1997; Henderson & Cote, 1998). However, is it possible to express archetypal identities with word marks? This question is not answered yet. Therefore, this study investigates the link between archetypes and fonts of word marks. The main question of this study is: 'To what extent can archetypes be visualised with fonts of word marks?'

1 THEORATICAL FRAMEWORK

In this chapter, the theoretical framework is presented. The first part of the theoretical framework focuses on brands, brand positioning and brand personality. In the second part, information is given about archetypes and the advantages of archetypal branding. The third part of this chapter focuses on corporate visual identities, logos/word marks and fonts. The research question and sub questions are given as well.

1.1 BRANDS

A brand is a repository of functional characteristics, meaning and value (Mark & Pearson, 2001). The American Marketing Association defines a brand as a name, term, sign, symbol, design or a combination of these elements, that identifies the products or services of an organisation and distinguishes these products or services from competitors (De Pelsmacker et al., 2010). This definition of brands is product-oriented (Wood, 2000). De Chernatony et al. (2011) take a consumer-oriented approach in defining brands as clusters of functional and emotional values, that enable organisations to make promises to consumers about unique experiences. Wood's (2000) definition of brands is both product- and consumer-oriented. She defines brands as "mechanisms for achieving competitive advantage, through differentiation. The attributes that differentiate a brand provide the consumer with satisfaction and benefits for which they are willing to pay" (p. 666). Various types of brands can be distinguished, namely corporate brands (e.g. Procter & Gamble), individual brands (e.g. Gilette), subbrands (e.g. Gilette Mach3) and labels (e.g. Gilette Mach3 Turbo). Brands provide the primary points of differentiation between competitive offerings. They can add value to products, services and organisations, by touching people rationally and emotionally. According to Brown (1992, as cited by Wood, 2000), brands are the sum of all mental connections people have around it. This is also acknowledged by Gramma (2010) and Jansen (2006), who argue that brands are associative networks of meaning. "Brands are abstract concepts that only exist in our brains and are activated by identifiers, such as names and logos" (Gramma, 2010, p. 11).

1.1.1 Brand positioning

Brand positioning is the battle for a place in the stakeholder's mind. It can be described as a reasoned decision about what aspects of the brand identity should be emphasized. According to De Pelsmacker et al. (2010) and Keller et al. (2002), brand positioning involves establishing key brand associations in stakeholders' minds to differentiate the brand and establish competitive advantage. It is of great importance to choose the right positioning strategy. Brands are a source of value for organisations. Its positioning in the market and minds of consumers will be critical to the actual value created (De Pelsmacker et al., 2010). When choosing a positioning strategy, the identity of a brand should be used as basis (Wolthuis, 2010). 'Identity' can be described as a set of individual and distinctive characteristics belonging to a brand, by which it can be known and recognized (Jansen, 2006). According to Urde (2003), brands can summarize their identity in core values. Volvo has three core values for example: quality, concern for the environment and safety, where safety is the most important

and distinctive value (Urde, 2003). These three core values summarize Volvo's identity and are the basis of Volvo's positioning strategy.

1.1.2 Brand personality

There was a time when products and services were different from each other and brands were built on those differences. Today however, it is difficult for brands to maintain a credible differentiation in the marketplace, due to imitation and homogenisation (Hatch & Schultz, 2003). The enormous product parity makes lasting competitive advantage almost impossible at the functional level (Jansen, 2006). A good alternative to distinguish a brand from competitors is the use of brand personalities. As opposed to the functional aspects of a brand, a brand personality is almost impossible to copy. Aaker (1997) defines brand personality as "a set of human characteristics associated with a brand" (p. 347). Aaker (1997) was one of the first scholars who linked human characteristics to brands. In her study, she applied the personality dimensions of the Big Five Theory (sincerity, excitement, competence, sophistication and ruggedness) to brands. A more recent study of Huang, Mitchell and Rosenaum-Elliott (2012) confirmed that human characteristics can be applied to brands. Brands not only hold human characteristics, they also look like human beings: a brand has a date of birth (launch of the brand), childhood (early years) and puberty stage (in which problems can arise). It can also marry (mergers) and reproduce (brand extensions), and it grows older and eventually dies one day (Müller, Kocher & Crettaz, 2013).

Positioning a brand on its personality has several advantages. The first advantage is the uniqueness of a personality (Aaker, 1997). Brand personalities are hard to copy, just like personalities of human beings. Personalities are unique and uniqueness is one of the most important characteristics of a brand (Rossiter & Bellman, 2005). The second advantage is that consumers are already familiar with the concept 'personality' (Van Nistelrooij, 2013). They have a personality themselves, they try to reflect their personality through the brands they use (De Chernatony et al., 2011) and they choose brands with personalities similar to theirs (Huang, Mitchell & Rosenaum-Elliott, 2012). The last advantage is that brands with a personality are stronger and better in surviving (Aaker, 1997).

1.2 ARCHETYPES

There are different ways to position a brand on its personality. Positioning based on archetypes is one of these ways. In this part of the theoretical framework, the concept 'archetypes' will be explained. Explaining this concept starts with Freud, one of the founders of the 'depth psychology'. Freud argued that human behaviour is guided by hidden emotions, feelings and needs (Lunenborg, 2009). He stated that behaviour is largely determined by unconscious ambitions and aspirations. Carl Gustav Jung, a protégé of Freud, expanded this theory. He argued that not only a personal, but also a collective unconscious exists. Jung called the contents of this collective unconscious 'archetypes'. Archetypes are universal sets of roles that are recognizable to everyone. A rebel, one of the archetypes, breaks with conventions and has a strong desire for freedom for example. And a sage, another archetype, wants to understand the world and develop its intellectual capital. "Archetypes can be seen as universal templates that exist in every person and which help to reach unconscious

ambitions and aspirations" (Jansen, 2006, p. 32). Archetypes are universal, timeless and culture transcending and every archetype exists in every person. However, archetypes are not present to the same degree in everyone: a certain archetype is dominant in each person (Jansen, 2006). Furthermore, archetypes are activated in certain situations. When a women becomes a mother for example, the nurturing archetype manifests itself. Certain people, places and odours can awake an archetype. In these situations, the archetype stimulates an automatic pattern of thoughts and feelings (Gramma, 2010).

Jung stated that a limitless number of archetypes is possible, but Mark and Pearson (2001) offer a simplification in their book 'The Hero and the Outlaw', in which they reduced the number of archetypes to twelve. These authors translated Jung's archetypes into brand archetypes. The archetypes they identified are: the caregiver, creator, explorer, hero, innocent, jester, lover, magician, outlaw, regular guy, ruler and sage. Mark and Pearson (2001) used human drives to classify the twelve archetypes. They distinguished two axes, namely Mastery versus Stability and Belonging versus Independence. The archetypes within each cluster share some similarities. The caregiver, creator and ruler are looking for stability and control and the explorer, innocent and sage have a drive to be free and independent for example. Mark and Pearson's (2001) classification of archetypes is illustrated in the figure below.

A review of the literature showed that other authors classified archetypes in a different way. Jansen (2006) used the axes Ego versus Social and Freedom versus Order for example. Bolhuis (2011) identified three different clusters, namely a Freedom, Order and Social cluster. Van Nistelrooij (2013) also distinguished three different clusters: an Expressive, Social and Competence cluster. At last, Faber and Mayer (2009) identified five different clusters of archetypes: the Knower, Carer, Striver, Conflicter and Everyperson. These clusters are not based on axes. Although all authors used the same twelve archetypes, the classification is still ambiguous.

Figure 1. Mark and Pearson's (2001) classification of archetypes

1.2.1 Description of archetypes

In this paragraph, the twelve archetypes are described in alphabetical order. These descriptions are based on Mark and Pearson's (2001) book 'The Hero and the Outlaw'. The given examples are also derived from this book, as well as from Bolhuis (2011), Jansen (2006) and Siraj and Kumari (2011).

Caregiver

Also called the 'caring brand'. This brand is an altruist, moved by generosity, compassion and the desire to help others. The caregiver brand helps consumers with caring for themselves and others. Consumers looking for compassion and generosity are using this brand. Examples are L'Oréal, Nivea, Starbucks and Volvo.

Creator

Also called the 'creational brand'. This brand helps consumers with crafting something new, something of enduring value. It assists consumers in being creative and innovative and in giving form to their own vision. This brand encourages self-expression, provides the consumer with options and choices and/or is artistic in design. Examples are Apple, Lego, Renault and Samsung.

Explorer

Also called the 'investigative brand'. This brand helps consumers with maintaining independence, finding out who they are and seeking and expressing individuality and uniqueness. The explorer brand advances consumers' journey of self-discovery. Consumers looking for a better, more authentic and more fulfilling life are using this brand. Examples are Grolsch, Jeep, Marlboro and Saab.

Hero

Also called the 'warrior brand'. This brand is invigorated by challenge and responds quickly and decisively to opportunity and difficulty. The hero brand helps consumers with acting courageously and developing energy, discipline and focus. It encourages consumers to perform at their upper limit. Examples are BWM, Diesel, Nike and Sony.

Innocent

Also called the 'trusted brand'. This brand has a desire for purity, simplicity and goodness. The innocent brand helps consumers with retaining or renewing faith and with experiencing goodness. It promises the experience of returning to innocence: that life can be uncomplicated and peaceful. Examples are Coca-Cola, Efteling, Spa and Johnson & Johnson.

Jester

Also called the 'fun brand'. This brand makes enjoyment the bottom line. The jester brand helps with having a good time. It teaches consumers to lighten up, enjoy interacting with others and live in the moment. Consumers looking for fun and having a great time are using this brand. Examples are Ben & Jerry's, Mentos, Pringles and Smart.

Lover

Also called the 'passionate brand'. This brand helps consumers with finding and giving love. All sorts of human love are possible, such as friendship, parental love and spiritual love, but the most important is romantic love. This brand fosters closeness between people and implicitly promises beauty and sexual appeal. Examples are Alfa Romeo, Bacardi, Magnum and Victoria's Secret.

Magician

Also called the 'magical brand'. This brand helps consumers with affecting transformation. It fosters 'magical moments' and promises to transform the consumer. The magician brand is a catalyst for change and helps consumers with extending their consciousness. Examples are Axe, Disney, Red Bull and Smirnoff.

Outlaw

Also called the 'rebel brand'. This brand is powerful and rebellious. It assists the consumer with dissociating from values of the group or society and helps with retaining values that are threatened by the prevailing ones. Consumers looking for freedom are using this brand. Examples are Eastpak, Harley Davidson, Mini and MTV.

Regular Guy

Also called the 'everyman' and the 'likeable brand'. This is a down-to-earth brand which can be compared with the good neighbour who is always prepared to offer a helping hand. The regular guy brand helps consumers with being themselves and connecting with others. Examples are C1000, Hema, Ikea and Opel.

Ruler

Also called the 'supervisory brand'. This brand takes control over situations and tries to make life as stable and predictable as possible. The ruler brand helps consumers with having control, taking responsibility for the state of their own life and exerting leadership in their family, group, organisation and/or society. Examples are Hugo Boss, KLM, Mercedes and Rolex.

Sage

Also called the 'wise brand'. This brand helps customers with making smarter decisions and understanding the world. Consumers using the sage brand feel smarter and more informed. This brand helps consumers with searching the absolute truth and becoming an expert. It also provides expertise and encourages to think. Examples are Audi, Google, Philips and Unilever.

1.2.2 Advantages of archetypal branding

Archetypal branding has several advantages. First of all, everybody is already subconsciously familiar with archetypes, which makes archetypal brands recognizable (Gramma, 2010; Jansen, 2006). Second, brands with an archetypal identity connect to deeper ambitions and aspirations of consumers and are therefore able to build up meaningful relationships (Jansen, 2006). Archetypes underlie unconscious human behaviour and

therefore offer a valuable foundation upon which to develop a strong identity (Jansen, 2006; Mark & Pearson, 2001), which is the third advantage. At last, archetypal branding acts as one of the most persuasive tools for building a successful and legendary brand (Siraj & Kumari, 2011). This is also acknowledged by Mark and Pearson (2001), who argue that "brands that become truly iconic, are archetypal through and through" (p. 24).

1.3 CORPORATE VISUAL IDENTITY

A brand or organisation can communicate its archetypal identity in different ways. According to Birkigt and Stadler (1986), organisations can transmit their identity through their communication, behaviour and symbolism. Symbolism is the most controllable element (Van Riel et al., 2001) and can be expressed through a corporate visual identity. A corporate visual identity is the symbolic element within the corporate identity mix (Van den Bosch et al., 2005) and can be described as the visual representation of an organisation. All graphical elements that express the essence of an organisation belong to the corporate visual identity (Van den Bosch et al., 2005). Examples of graphical elements are the name, logo, slogan, colour, typography and photography. A corporate visual identity is considered as an important management tool. It helps in making organisations recognizable (Balmer & Gray, 1999) and in managing the overall reputation (Van den Bosch et al., 2005). According to Van den Bosch et al. (2005), a corporate visual identity supports five dimensions of an organisation's reputation: its visibility, distinctiveness, authenticity, transparency and consistency.

1.3.1 Logos

The name and logo are considered to be the most recognizable elements of a corporate visual identity (Poon & Fatt, 1997). They are seen as the most visible and familiar graphical elements. A logo can be described as "a graphic design that an organisation uses, with or without its name, to identify itself or its products" (Henderson & Cote, 1998, p. 14). A logo is a symbol and/or word mark that represents the organisation or brand (Henderson & Cote, 1998). Examples of brands using a symbol are NS, Shell and Apple. Coca-Cola, CNN and Kellogg's are brands using a word mark and Adidas and BlackBerry are both using a symbol and word mark. The logo is the most visible part of a brand: it is on almost all brand carriers, such as products, brochures, letters, clothing, vehicles and buildings. Logos are one of the main instruments to communicate image, increase recognition and gain attention (Henderson & Cote, 1998; Poon & Fatt, 1997). According to Müller, Kocher and Crettaz (2013), logos are means to transmit affect to a brand. Another advantage is that logos enable brands to transmit their character and identity (Aaker, 1997; Henderson & Cote, 1998). Logos can have added value, because they are the most consistent element in the corporate identity mix, provide a tool to recognize the brand or organisation and simplify identification of own employees (Maathuis, 1999, as cited by Van Riel et al., 2001). Henderson and Cote (1998) argue that logos can have added value if two conditions are fulfilled: people should remember seeing the logo and the logo should remind people of the brand name. Stated differently, logos should enhance the recognition and recall of a brand.

1.3.2 Fonts

As described above, a logo is a symbol and/or word mark that represents an organisation or brand. When designing a word mark, different fonts can be chosen. These fonts are adjusted by the designer usually. A font

is a set of characters in one size and style, for example Garamond Roman, 12 pts (Cheng, 2006). A typeface is a family of related fonts in a range of sizes, for example Garamond Roman, Italic and Bold in sizes 8, 10, 12 and 14 pts. Fonts are one of the most important design elements in marketing materials (Henderson et al., 2004). According to Childers and Jass (2002), fonts are important visual tools for accomplishing corporate communication objectives. The type of font used by a brand can be compared to different handwriting styles and their link to personality traits. A font has its own personality and ability to convey different moods and feelings (Henderson et al., 2004). Early research on fonts showed for example that Garmond Italics is perceived as luxurious and exclusive and Century Bold as powerful (Poffenberger & Franken, 1923). Zaichkowsky (2010) states that the product category, image and message of a brand should match a brand's font type. This is also acknowledged by Henderson (2005), who argues that brands need fonts that reflect their intentions and suit their images. Grohmann et al. (2013) state that "managers should choose a font that communicates desirable traits and augments the brand's personality" (p. 400).

Today, there are 50.000 to 60.000 fonts in existence (Letterfontein, 2013). Many classifications of fonts have already been made. According to Thangaraj (2004), the most basic form of font classification is simply into serifs and sans serifs. A serif font is one which has adornments (lines or curves) at the end of each letter. A font sans serifs, as the name already suggests, does not have these adornments. Fonts differ from each other because the letters they comprise, differ in design. According to Cheng (2006), there are six elements that cause variations in letter design: stress, serifs, brackets, weight, x-height and contrast. Figure 2 clarifies these terms. A stress may be upright or oblique, depending on the axis at which a letter is drawn. Serifs are short lines at the end of the vertical and horizontal strokes and brackets are the straight or curved shapes that join the vertical and horizontal strokes. Weight is the overall colour of a font. A font usually has three weights: light, medium or bold. Furthermore, x-height refers to the height of the lowercase letter 'x', usually between 50% to 60% of the capital height. At last, contrast is the difference between vertical and horizontal stroke thicknesses. According to Henderson et al. (2004), there are fifteen universal and eight specific characteristics of fonts. Ornate/plain, symmetrical/asymmetrical and organic/geometric are examples of universal characteristics. Examples of font specific characteristics are serifs/sans serifs, light/heavy weight and short/tall x-height.
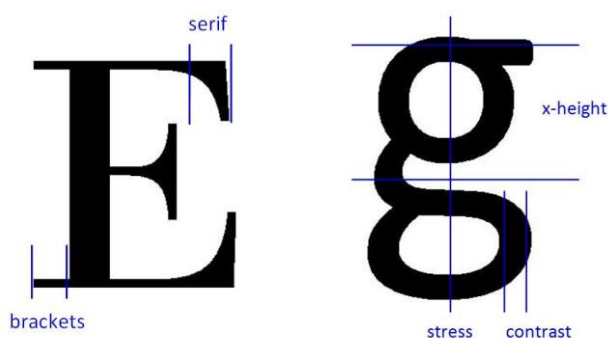

Figure 2. Variables in letter design (Cheng, 2006)

When designing a word mark, one should make a decision about which font to use. However, one should also consider the use of capitals and/or lowercase letters. Capitals are originally derived from Roman inscriptions. The Roman capital, also called 'Capitalis Monumentalis', is the mother of all Western capitals. It is the foundation for Western font design, as well as the ancestor for all serif fonts (Letterfontein, 2013). In the 7th century, lowercase letters were developed. Later on, in 1525, 'small capitals' were introduced. A small capital is a smaller version of the original capital and has the same height as lowercase letters (Letterfontein, 2013). Examples of brands using both capitals and lowercase letters in their word marks are Cartier, Johnson & Johnson and Ralph Lauren. Adidas, Ebay and Facebook are only using lowercase letters and Gucci, Nokia and Zara are solely using capitals. Capitals in word marks often have a rhetoric function: they want to attract the consumer's attention. Before 2010, word marks could not have enough capitals. Since 2010 however, more and more brands are choosing to use word marks without capitals (Wijnman, 2010). Lowercase letters are more friendly and less aggressive and authoritarian than capitals. Examples of brands which changed their word marks recently are anwb, at&t, pepsi, nationale nederlanden and upc. By solely using lowercase letters, these brands try to enhance sympathy and accessibility (Wijman, 2010).

Cartier adidas G U C C I pepsi nationale nederlanden

Fonts evoke different reactions among consumers. These reactions have been investigated by Henderson et al. (2004), who identified four reactions fonts can evoke (pleasing, reassuring, engaging and prominent) and related font characteristics to these reactions. As mentioned earlier, the scholars identified fifteen universal and eight specific characteristics of fonts. Based on these characteristics, they distinguished six different design dimensions of fonts, namely elaborate, harmony, natural, flourish, weight and compressed. An elaborate font is complex and active, a harmonious font is symmetric and balanced and a natural font is curved and organic. Flourish fonts are characterised by serifs and weight refers to a light or heavy weight. Furthermore, letters with a small width are typical for compressed fonts. The study showed that fonts are perceived as pleasing (attractive) when they are natural, harmonious and flourish. Reassuring (calm) reactions increase with harmonious fonts and engaging (endearing) reactions increase with natural and elaborate fonts. At last, fonts are perceived as prominent (strong and masculine) when they are not natural, harmonious and flourish. These results highlight that fonts convey meaning and evoke certain reactions among consumers.

Fonts not only influence consumers' responses to the font itself, but also affect brand perceptions (Grohmann et al., 2013). According to Childers and Jass (2002) and Grohmann et al. (2013), consumers form impressions based on the physical characteristics of fonts and use these impressions to infer information about the brand. This is also acknowledged by Henderson (2005), who argues that font choice greatly influences the memorability, legibility and perception of a brand. Childers and Jass (2002) are one of the scholars who investigated the link between fonts and brand perceptions. Their research showed that semantic associations

linked to fonts are transferred to a brand. When a brand uses a formal and extravagant font in print advertisements, it will be seen as more luxurious for example, and when a brand uses a practical font, it will be perceived as more casual. The research of Childers and Jass (2002) highlights that font type influences brand perceptions.

Grohmann et al. (2013) investigated whether the font type used to represent a brand name, such as in logos, influences consumers' perceptions of the brand's personality. Stated differently, they studied the impact of fonts on brand personality perceptions. The scholars conducted three experimental studies, in which they investigated the brand personality perceptions excitement, sincerity, sophistication, competence and ruggedness, as proposed by Aaker (1997), and the font characteristics harmony, natural, elaborate, weight and flourish, as proposed by Henderson et al. (2004). The first, and most important, study showed that font characteristics influence brand personality perceptions. Specifically, when a brand name is displayed in a natural, harmonious or flourish font, the brand is considered as rugged, competent, sophisticated, sincere and exciting. These three fonts score high on all five personality dimensions. The study also showed that when a brand uses a heavy and compressed font, it will be perceived as rugged and competent. Light fonts make the brand appear more sophisticated, sincere and exciting. To conclude, the study showed that consumers use characteristics of fonts as semantic information which they transfer to personalities of brands.

According to Bottomley and Doyle (2006), brands convey messages through the fonts they use, including the fonts they use in their word marks. This is the first study that investigates the link between archetypes and word marks. Archetypes have not been linked to word marks yet, but several authors studied archetypes and logo shapes. Bolhuis (2011) investigated to what extent archetypes can be visualised with logo shapes for example. It was found that archetypes in the Freedom cluster fit with graceful and organic logo shapes. Archetypes in the Social cluster fit with graceful and round shapes and archetypes in the Order cluster fit with tight and 3D shapes. Van Nistelrooij (2013) investigated archetypes and logo design. His study showed that the content, colour and shape of a logo can increase the appropriateness of a logo for a particular brand archetype. It was found that a harmonious and repetitive logo design fits with caregiver brands for example, and that a squared and tight design fits with ruler brands. The studies of Bolhuis (2011) and Van Nistelrooij (2013) showed that archetypes can be visualised with logo shapes. A link between archetypes and word marks is expected as well. Logos enable brands to transmit their character and identity (Aaker, 1997; Henderson & Cote, 1998). They are one of the most important visual elements to transmit a brand's identity. Therefore, a link between archetypal identities and word marks is not inconceivable. Bolhuis (2011) proposed a strong fit between caregiver brands and handwritten word marks and ruler brands and businesslike word marks. In this study, these propositions will be addressed.

1.4 RESEARCH QUESTION AND SUB QUESTIONS

Is it possible to visualise archetypal identities with word marks? This question is not answered yet. The studies of Bolhuis (2011) and Van Nistelrooij (2013) showed that logo shapes are a helpful tool to express an

archetypal identity. However, the link between archetypes and word marks is not investigated yet. This study addresses this research gap. The main question of this study is: 'To what extent can archetypes be visualised with fonts of word marks?'

Before answering this question, one should know which groups of word marks people distinguish. Therefore, the first sub question of this study is: 'Which groups of word marks can be distinguished?'. To answer the main question, it is necessary to know which fonts suit the groups of word marks of sub question one. Therefore, the second sub question is: 'Which fonts suit the groups of word marks of sub question one?'

2 METHOD

To answer the research question and sub questions, three pre tests and a main study have been conducted. In this chapter, information will be given about these pre tests and their results. The design of the main study will be discussed as well.

2.1 PRE TEST ONE

The goal of the first pre test was to determine which groups of word marks people distinguish.

2.1.1 Respondents

Fifteen respondents (seven male and eight female) participated in this pre test. These respondents were randomly selected. The average age of the respondents is 29.4 years (SD=14.41), with the youngest respondent being 18 years and the oldest 65 years.

2.1.2 Measurement instrument

To determine which groups of word marks people distinguish, the card sorting technique was used. With card sorting, a respondent is given a set of cards with terms already written on it. The respondent is asked to sort these cards into logical groups. Afterwards, the respondent is asked to name each group and to explain why he or she made these specific groups (Spencer, 2009). There are two types of card sorting, namely open and closed card sorting. During the pre test, the open card sorting technique was used. With open card sorting, respondents are free to create groups themselves. They are not asked to assign the cards into fixed groups, which is the case with closed card sorting.

To conduct the pre test, 75 word marks were selected. These word marks were retrieved from two ranking lists: Interbrand's (2012) top 100 of strongest global brands and BrandAsset Valuator's (2012) top 100 of strongest Dutch brands. Additional elements, like symbols and slogans, were removed and all word marks where resized to the same resolution. The word marks also got a black colour and they were printed on white cards.

2.1.3 Procedure

The respondents were asked to group the word marks twice. First, the respondents had to group the word marks based on their physical characteristics, such as 'spacing' and 'weight'. The respondents were free to make as few or many groups as they felt they had to make. After this, they were asked to name each group and to explain their choices. Group names and explanations were written down and all groups were captured on photo. During the next round, the respondents had to group the word marks again, only this time based on their associations with the word marks, such as 'formal' or 'cheerful'. Again, the respondents had to name each group and give an explanation. All data was written down and captured on photo.

2.1.4 Analysis

During the analysis phase, the identified groups were compared with each other. The number of groups differed among the respondents. During the second round of card sorting, one of the respondent made four groups for example, while another respondent made ten groups. Despite these differences, several main groups could be distinguished.

2.1.5 Results

The first round of card sorting yielded six different physical characteristics:

1 Spacing: normal/stretched

2 Serifs: serifs/sans serifs

3 Weight: light/medium/bold

4 X-height: low/medium/high

5 Thick-thin transition: none/medium/strong

6 Capitals/lowercase letters/capitals and lowercase letters

Every respondent mentioned one or more of these characteristics. The second round of cart sorting yielded five groups of word marks, namely businesslike, modern, personal, luxurious and playful word marks. The number of groups differed among the respondents. However, five main groups could be distinguished. The businesslike group was mentioned by all respondents and many respondents distinguished a personal and playful group as well. Table 1 shows the main groups, how many times they were mentioned and their alternative descriptions. Originally, the groups were named in Dutch, the native language of the respondents. These names have been translated in English. More information about the groups and their physical characteristics can be found in appendix A. It is advised to check this appendix before going to the next page.

Table 1. Groups of word marks

	Group	Frequency (n=15)	Alternative descriptions	Examples
1	Businesslike	15	Formal, tight, standard, basic, stately, static, old, decent, sound, practical, boring, dull, not distinctive, meaningless, straight shapes	NOKIA
2	Modern	8	Innovative, attractive, appealing, friendly, round shapes	dolfinarium
3	Personal	13	Graceful, elegant, feminine, handwritten, curly shapes	Coca-Cola
4	Luxurious	9	Chic, classic, straight shapes, represents quality and class	LOUIS VUITTON
5	Playful	13	Informal, creative, childlike, cheerful, open, striking, distinctive, represents activity and movement	YAHOO

2.2 PRE TEST TWO

During the first pre test, word marks have been used. In this pre test (and also in the third pre test and main study), *fonts* have been used. The goal of the second pre test was to determine which fonts can be seen as businesslike, modern, personal, luxurious and playful. Whereas the first pre test had a qualitative character, this pre test had a quantitative character.

2.2.1 Respondents

To avoid bias, none of the respondents who participated in the first pre test, participated in this pre test. Twenty respondents (six male and fourteen female) were randomly selected for this pre test. The average age of the respondents is 26.9 years (SD=9.80), with the youngest respondent being 18 years and the oldest 54 years.

2.2.2 Measurement instrument

To determine which fonts can be seen as businesslike, modern, personal, luxurious and playful, an online questionnaire was spread. The web-based character of the questionnaire gave respondents the opportunity to answer the questions whenever they wanted and it simplified the analysis of the data. To conduct the pre test, 120 fonts were selected. These fonts were retrieved from Word and from three websites that offer free fonts: www.fontsquirrel.com, www.dafont.com and www.flexfonts.com. 24 businesslike fonts, 24 modern fonts, 24 personal fonts, 24 luxurious fonts and 24 playful fonts were selected. Some of these fonts are actually used by brands in their word marks. To avoid bias, highly recognizable fonts, such as Coca-Cola's and IBM's font, were excluded. By selecting fonts of existing word marks, it was tried to strengthen the link with word marks.

In the questionnaire, the word 'Identity' was used to show the different fonts. It was chosen to use this word because it has both vowels and consonants, ascenders (d and t) and a descender (y) and it is a powerful word. Within every group, the word 'Identity' was displayed 8 times in capitals, 8 times in lowercase letters and 8 times in both capitals and lowercase letters (IDENTITY, identity, Identity). By doing so, the influence of capitals and lowercase letters could be investigated in a later stage.

2.2.3 Procedure

The questionnaire consisted of seven questions: two questions were asked about the sex and age of the respondents and in the remaining five questions, the respondents had to judge the businesslike, modern, personal, luxurious and playful fonts on a five-point Likert scale. Every question started with a statement, such as 'This is a businesslike font'. Per font, the respondents had to say to what extent they agreed with this statement (1 = totally disagree, 2 = disagree, 3 = nor disagree, nor agree, 4 = agree, 5 = totally agree). The respondents were asked to participate in the pre test by e-mail.

2.2.4 Results

During the analysis phase, mean scores were calculated per font. The fonts with the highest mean scores are presented in table 2. Cronbach's alpha was calculated as well, which is also shown in the table.

Table 2. Fonts with the highest mean scores

Group	Alpha	Fonts	
Businesslike	α=0.69	**IDENTITY**	M=3.50, SD=0.95
		Identity	M=3.50, SD=1.05
Modern	α=0.82	Identity	M=3.85, SD=0.99
		Identity	M=3.55, SD=1.19
Personal	α=0.93	*Identity*	M=4.00, SD=1.38
			M=3.85, SD=0.99
		identity	
Luxurious	α=0.90	Identity	M=2.85, SD=1.14
		identity	M=2.80, SD=1.01
Playful	α=0.93	Identity	M=4.10, SD=0.72
		Identity	M=3.95, SD=1.40

To investigate the influence of capitals and lowercase letters, mean scores were calculated. Fonts consisting of both capitals and lowercase letters had the highest mean score (M=3.15, SD=0.51), followed by fonts consisting solely of lowercase letters (M=2.95, SD=0.36) and fonts consisting solely of capitals (M=2.68, SD=0.56). Mean scores and standard deviations were also calculated to determine the fit between the groups of fonts and capitals and lowercase letters. It was found that businesslike fonts (M=2.78, SD=0.61) had the highest fit with capitals. Modern fonts (M=3.29, SD=0.80), personal fonts (M=3.44, SD=1.00) and playful fonts (M=3.76, SD=0.75) had the highest fit with both capitals and lowercase letters and luxurious fonts (M=2.63, SD=0.61) had the highest fit with lowercase letters.

2.3 PRE TEST THREE

The goal of the third pre test was to determine the physical characteristics of the 120 fonts. Like the second pre test, this pre test had a quantitative character.

2.3.1 Measurement instrument

To determine the physical characteristics of the 120 fonts, an expert research with six experts was conducted. These experts did not participate in one of the previous pre tests, to avoid bias. To conduct the pre test, eight

physical characteristics were identified. These characteristics were mentioned during the first pre test and retrieved from literature on typography. First of all, an elaborate instruction form, with information about the physical characteristics, was made. In appendix B, this instruction form can be found. An assessment form, with the fonts and physical characteristics, and a briefing, with more information about the assessment procedure, were made as well.

2.3.2 Procedure

The experts were asked to assess the physical characteristics of the 120 fonts. First, they had to read the briefing and instruction form closely and after this, they had to determine the physical characteristics with the help of the assessment form. The author of this thesis participated in this pre test, as well as five additional experts. These experts are familiar with corporate visual identities and one of the experts is a typography teacher. The experts were asked to participate in this pre test by e-mail and face to face.

2.3.3 Results

An analysis of the data showed that the fonts were assessed consistently. When all experts are taken into account, α=0.92. Cronbach's alpha decreases when one or more of the experts is excluded. For each possible combination of experts, Cohen's kappa was calculated. Ten combinations had a moderate kappa (between the 0.41 and 0.60) and five combinations had a substantial kappa (between the 0.61 and 0.80). The lowest kappa found was 0.49 and the highest 0.67. Furthermore, an overview of the most consistently assessed fonts was made. In the table below, two of these fonts are shown. All experts agreed on the physical characteristics of these fonts.

Table 3. Two of the most consistently assessed fonts

Fonts	Group	Physical characteristics
identity	Modern	Normal spacing, sans serifs, light weight, medium x-height, roman orientation, no thick-thin transition, closed construction, proportional
IDENTITY	Businesslike	Normal spacing, serifs, medium weight, roman orientation, no thick-thin transition, closed construction, proportional

An overview of fonts per physical characteristic was made as well. The assessment of the majority of the experts was taken into account when making this overview. When there was not a majority (for example when three experts assessed a font as 'normal' and the remaining three experts assessed this font as 'stretched'), the typography teacher's assessment was used. Table 4 shows the number of fonts per physical characteristic. Descriptions, values and examples of all physical characteristic are given as well.

Table 4. Physical characteristics (n=120 fonts)

Physical characteristics	Values and examples		Number of fonts
Spacing - Spacing refers to the space between the letters.	Compressed	Identity	20
	Normal	Identity	94
	Stretched	Identity	6
Serifs- Serifs are the short lines at the end of the straight and round shapes of a letter.	Serifs	Identity	51
	Sans serifs	Identity	69
Weight - The overall colour of a font is called 'weight'. A font usually has three weights: light, medium or bold.	Light	Identity	26
	Medium	Identity	66
	Bold	**Identity**	28
X-height - X-height refers to the vertical space occupied by all lowercase letters. In other words: it is the height of the lowercase letter 'x'.	Low	Identity	9
	Medium	Identity	57
	High	**Identity**	14
Orientation - The skewness of a letter is called 'orientation'. A letter can be roman, oblique or italic.	Roman	Identity	98
	Oblique	Identity	12
	Italic	Identity	10
Thick-thin transition - Thick-thin transition refers to the size of the transitions in a letter.	None e Medium e Strong e		72, 38, 10
Construction - A letter can have a broken or closed construction.	Broken d Closed d		4, 116
Proportion - With non-proportional fonts, all letters have the same width. This is not the case with proportional fonts.	Non-proportional	Identity	14
	Proportional	Identity	106

2.4 MAIN STUDY

The goal of the main study was to determine to what extent archetypes can be visualised with fonts of word marks. The main study had a quantitative character: an online questionnaire was used as measurement instrument. One of the advantages of a questionnaire is the opportunity to collect data from a large population. Furthermore, the web-based character of the questionnaire gives respondents the opportunity to answer the questions whenever they want (Downs & Adrian, 2004).

2.4.1 Respondents

The questionnaire was spread via e-mail, Facebook, LinkedIn and Twitter. An internal research portal of the Behavioural Sciences Faculty of the University of Twente was also used to spread the questionnaire. It is unknown how many people were reached with the request to complete the questionnaire. In total, 387 respondents started the questionnaire. 346 of these respondents completed the entire questionnaire. 39.6% of these respondents is male (n=137) and 60.4% is female (n=209). The age of the respondents varied from 14 to 68 years, with a mean age of 29.05 years (SD=11.72). The largest part of the respondents follows or followed higher education. 53.2% follows/followed a study at the university (n=184) and 32.7% follows/followed higher vocational education (n=113). The rest, 14.2%, has a lower educational level (n=49).

2.4.2 Measurement instrument

As mentioned before, an online questionnaire was used as measurement instrument. In this questionnaire, descriptions of archetypes were given, followed by sets of fonts. The respondents were asked to rate the fit between these descriptions and fonts on a seven-point Likert scale. In appendix C the descriptions can be found. The descriptions have been made by Van Nistelrooij (2013), who investigated archetypes and logo shapes. The name of each archetype and corresponding keywords (which were subtracted from the function, goal, gifts and strategy of each archetype) formed the basis of each description. A collaboration of three experts resulted in the final descriptions.

In the questionnaire, 40 different fonts were used. The selection of these fonts was based on the results of the second and third pre test. The groups of fonts (businesslike, modern, personal, luxurious and playful) were used as a starting point. First of all, the fonts which best fitted the groups (and thus had the highest mean scores in the second pre test), were selected. The results of the third pre test were used to determine whether or not these fonts were assessed consistently. In total, 40 fonts were selected for the main study. These fonts were randomly grouped in four sets of fonts. Each set consisted of fonts with solely capitals, fonts with both capitals and lowercase letters and fonts with solely lowercase letters. Furthermore, all fonts varied in terms of physical characteristics. In appendix D the sets of fonts can be found.

There were two versions of the questionnaire: a short version, which lasted 10 minutes, and a long version, which lasted 30 minutes. The short questionnaire, which was the original one, was spread via e-mail and social media. Avoiding boredom effects was the reason to keep this questionnaire as short as possible. The long

questionnaire was spread via the internal research portal and was developed to collect extra respondents. In the short questionnaire, a description of four archetypes was given, followed by a set of fonts. Each respondent filled out a questionnaire with four archetypes: one archetype from each of the four clusters of Mark and Pearson (2001). In the long questionnaire, a description of twelve archetypes was given: all twelve archetypes of Mark and Pearson's (2001) clusters. In both questionnaires, the respondents were asked to read the descriptions and rate the fit between the descriptions and fonts on a seven-point Likert scale. In appendix E, a description and set of fonts is given as example. The questionnaires finished with a couple of questions about the respondent's sex, age and educational level.

2.4.3 Analysis

During the analysis phase, different analyses have been conducted. Mean scores were calculated and a rotated varimax factor analysis was performed, as well as a correlational analysis. The results of these analyses are presented in the next chapter.

3 RESULTS

In this chapter, the results of the main study are presented. Information will be given about outliers, the archetypal framework and the fit between archetypes and fonts.

3.1 OUTLIERS

Each fit between a brand archetype and a font is evaluated by at least 30 respondents (max=43). A mean score was calculated to define the fit between each archetype and font. To check the influence of outliers, a mean score without outliers, based on the 1.5 x IQR rule, was calculated as well. To complete the analysis, a median score was also calculated. A significant difference in mean fit was not found, which means that the selection of fonts was successful.

3.2 ARCHETYPAL FRAMEWORK

Mean scores were calculated for each combination of archetypes and fonts. With these mean scores, a rotated varimax factor analysis was performed. This analysis was performed to analyse the archetypal framework in general. It was found that three clusters of archetypes can be distinguished, namely an 'Order', 'Social' and 'Freedom' cluster. The Order cluster is formed by the first factor and consists of the hero, regular guy, ruler and sage. The Social cluster is formed by the second factor and consists of the caregiver, creator, innocent and lover. The Freedom cluster consists of the explorer and outlaw and is formed by the third factor. The jester does not fit in one of the clusters and also the magician does not strongly belong to one of the clusters. It best fits in the Social cluster, but this fit is not striking.

Table 5. Results of the factor analysis

Factor	1	2	3
Hero	**,926**	,004	,219
Regular Guy	**,924**	,265	,070
Ruler	**,968**	,106	,131
Sage	**,951**	,136	,237
Caregiver	,273	**,858**	-,207
Creator	,454	**,599**	,314
Innocent	,002	**,914**	-,041
Lover	-,138	**,924**	-,029

Explorer	,511	,409	**,644**
Outlaw	,166	,405	**,868**
Jester	-,828	-,071	-,218
Magician	-,787	,406	,116

A mean score was calculated to define the fit between a brand archetype and font. On the next pages, the results [1] are presented per archetype. A mean score was also calculated for each archetype and group of fonts (businesslike, modern, personal, luxurious and playful). In addition, the fit between archetypes and capitals and lowercase letters was investigated, by calculating a mean score for all archetypes and fonts with capitals, fonts with both capitals and lowercase letters and fonts with lowercase letters. To investigate the relation between archetypes and the physical characteristics of fonts, a correlational analysis was performed. The characteristics spacing, serifs, weight, x-height, orientation, thick-thin transition, construction and proportion were included in this analysis. It was found that ten archetypes have at least one significant correlational fit with one of the physical characteristics. Correlations between archetypes and groups of fonts and archetypes and capitals and lowercase letters were calculated as well. On the next pages, the significant correlations are reported per archetype. In appendix F, all correlations are presented, including the correlations which were not significant.

Caregiver

It was found that the caregiver has, on average, the highest fit with modern fonts (M=4.21, SD=0.61) and personal fonts (M=3.72, SD=0.61). This is in line with the results of the correlational analysis: the caregiver correlates positively with modern fonts (r=,404**). The analysis also showed a negative relation with playful fonts (r=-,482**). Furthermore, the caregiver has the highest fit with fonts consisting solely of lowercase letters (M=3.95, SD=0.59). The correlational analysis also showed this: lowercase letters (r=,481**) are increasing the fit. Below, the five best fitting fonts are presented (M=3.61, SD= 0.71).

identity	identity	identity	*Identity*	Identity
Modern	Modern	Luxurious	Personal	Modern
M=5.03	M=4.83	M=4.81	M=4.7	M=4.71
SD=1.56	SD=1.77	SD=1.45	SD=1.81	SD=1.51

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[1] *=significant at .05 level, **=significant at .01 level

Creator

It was found that the creator has, on average, the highest fit with modern fonts (M=4.22, SD=0.88) and businesslike fonts (M=3.81, SD=0.79). This is in line with the results of the correlational analysis: the creator correlates positively with modern fonts (r=,507**). The analysis also showed a negative relation with playful fonts (r=-,442**). Furthermore, the creator has the highest fit with fonts consisting solely of lowercase letters (M=3.84, SD=0.71). It was also found that the creator correlates negatively with thick-thin transition (r=-,423**), which means that the weaker the thick-thin transition, the higher the fit. Below, the five best fitting fonts are presented (M=3.64, SD=0.58).

identity	identity	IDENTITY	identity	**identity**
Modern	Modern	Luxurious	Luxurious	Businesslike
M=4.93	M=4.72	M=4.64	M=4.53	M=4.33
SD=1.55	SD=1.47	SD=1.80	SD=1.44	SD=1.49

Explorer

It was found that the explorer has, on average, the highest fit with modern fonts (M=4.29, SD=0.90) and businesslike fonts (M=4.12, SD=0.77). This is in line with the results of the correlational analysis: the explorer correlates positively with modern fonts (r=,415**) and businesslike fonts (r=,344*). The analysis also showed a negative relation with playful fonts (r=-,517**). Furthermore, the explorer has the highest fit with fonts consisting of both capitals and lowercase letters (M=3.93, SD=0.70). The explorer does not have a significant correlation with one of the physical characteristics. Below, the five best fitting fonts are presented (M=3.82, SD=0.55).

IDENTITY	Identity	IDENTITY	Identity	Identity
Businesslike	Modern	Modern	Playful	Modern
M=4.79	M=4.58	M=4.56	M=4.56	M=4.53
SD=1.46	SD=1.68	SD=1.59	SD=2.20	SD=1.46

Hero

It was found that the hero has, on average, the highest fit with businesslike fonts (M= 5.00, SD=0.62) and modern fonts (M= 4.16, SD=0.75). This is in line with the results of the correlational analysis: the hero correlates positively with businesslike fonts (r=,453**) and modern fonts (r=,326*). The analysis also showed a negative relation with personal fonts (r=-,430**) and playful fonts (r=-,626**). Furthermore, the hero has the highest fit with fonts consisting solely of capitals (M=3.68, SD=0.58). It was also found that the hero correlates negatively with orientation (r=-,358*), which means that the more roman a font, the higher the fit. On the next page, the five best fitting fonts are presented (M=-3.48, SD=1.23).

IDENTITY	IDENTITY	Identity	IDENTITY	Identity
Businesslike	Businesslike	Businesslike	Modern	Businesslike
M=5.84	M=5.52	M=5.23	M=5.20	M=5.00
SD=1.11	SD=1.56	SD=1.54	SD=1.65	SD=1.17

Innocent

It was found that the innocent has, on average, the highest fit with modern fonts (M=4.59, SD=0.62) and personal fonts (M=4.44, SD=0.76). This is in line with the results of the correlational analysis: the innocent correlates positively with modern fonts (r=,457**). The analysis also showed a negative relation with playful fonts (r=-,374*). Furthermore, the innocent has the highest fit with fonts consisting of both capitals and lowercase letters (M=4.31, SD=0.37). The correlational analysis showed that lowercase letters are increasing the fit (r=,430**). It was also found that especially fonts sans serifs suit the innocent (r=,486**). Below, the five best fitting fonts are presented (M=4.08, SD=0.59).

Identity	identity	identity	Identity	identity
Modern	Modern	Personal	Personal	Modern
M=5.41	M=5.27	M=5.23	M=5.20	M=4.80
SD=0.96	SD=1.29	SD=1.19	SD=1.39	SD=1.06

Jester

It was found that the jester has, on average, the highest fit with playful fonts (M=5.54, SD=0.94) and personal fonts (M=4.13, SD=0.68). This is in line with the results of the correlational analysis: the jester correlates positively with playful fonts (r=,786**). The analysis also showed a negative relation with businesslike fonts (r=-,349*). Furthermore, the jester has the highest fit with fonts consisting solely of lowercase letters (M=4.12, SD=0.46). The jester does not have a significant correlation with one of the physical characteristics. Below, the five best fitting fonts are presented (M=3.80, SD=1.18).

Identity	identity	IDENTITY	identity	IDENTITY
Playful	Playful	Playful	Playful	Playful
M=6.60	M=6.09	M=5.91	M=5.66	M=5.37
SD=0.72	SD=1.24	SD=1.40	SD=1.66	SD=1.25

Lover

It was found that the lover has, on average, the highest fit with personal fonts (M=4.72, SD=0.80) and modern fonts (M=3.91, SD=0.65). This is in line with the results of the correlational analysis: the lover correlates

positively with personal fonts (r=,558**). The analysis also showed a negative relation with playful fonts (r=-,400*). Furthermore, the lover has the highest fit with fonts consisting of both capitals and lowercase letters (M=4.03, SD=0.61). The correlational analysis showed that lowercase letters are increasing the fit (r=,355*). It was also found that especially fonts sans serifs suit the lover (r=,366*). Furthermore, x-height is negatively correlated with the lover (r=-,384*), which means that the lower the x-height, the higher the fit. The lover correlates positively with orientation (r=,419**), which means that the more slanting a font, the higher the fit. Below, the five best fitting fonts are presented (M=3.66, SD=0.86).

Identity	Identity	identity	identity	identity
Personal	Personal	Personal	Personal	Personal
M=5.72	M=5.34	M=5.17	M=5.14	M=4.94
SD=1.39	SD=1.60	SD=1.60	SD=1.78	SD=1.86

Magician

It was found that the magician has, on average, the highest fit with personal fonts (M=4.63, SD=0.87) and playful fonts (M=3.83, SD=0.92). This is in line with the results of the correlational analysis: the magician correlates positively with personal fonts (r=,738**). Furthermore, the magician has the highest fit with fonts consisting solely of lowercase letters (M=3.75, SD=0.54). The correlational analysis showed that x-height is negatively correlated with the magician (r=-,548**), which means that the lower the x-height, the higher the fit. The magician correlates positively with orientation (r=,599**), which means that the more slanting a font, the higher the fit. A positive relation with thick-thin transition was also found (r=,335*). This means that the stronger the thick-thin transition, the higher the fit. Furthermore, a negative relation with construction was found (r=-,341*), which means that broken constructions are increasing the fit. Below, the five best fitting fonts are presented (M=3.68, SD=0.63).

Identity	Identity	Identity	identity	identity
Personal	Playful	Personal	Personal	Personal
M=5.06	M=5.00	M=4.88	M=4.78	M=4.74
SD=1.71	SD=2.01	SD=1.52	SD=2.03	SD=1.48

Outlaw

It was found that the outlaw has, on average, the highest fit with luxurious fonts (M=4.08, SD=0.62) and businesslike fonts (M=3.95, SD=0.71). The correlational analysis showed a negative relation with personal fonts (r=-,363*). Furthermore, the outlaw has the highest fit with fonts consisting solely of capitals (M=4.29,

SD=0.51). This is in line with the results of the correlational analysis: the outlaw correlates negatively with lowercase letters (r=-,451**), which means that the more capitals, the higher the fit. The analysis also showed a negative relation with construction (r=-,316*), which means that broken constructions are increasing the fit. Below, the five best fitting fonts are presented (M=3.84, SD=0.63).

IDENTITY	IDENTITY	Identity	**IDENTITY**	IDENTITY
Personal	Luxurious	Playful	Businesslike	Modern
M=5.20	M=5.13	M=5.07	M=4.80	M=4.57
SD=1.84	SD=1.55	SD=2.13	SD=1.50	SD=1.25

Regular Guy

It was found that the regular guy has, on average, the highest fit with modern fonts (M=5.04, SD=0.73) and businesslike fonts (M=4.91, SD=0.88). This is in line with the results of the correlational analysis: the regular guy correlates positively with modern fonts (r=,458**) and businesslike fonts (r=,340*). The analysis also showed a negative relation with personal fonts (r=-,429**) and playful fonts (r=-,661**). Furthermore, the regular guy has the highest fit with fonts consisting of both capitals and lowercase letters (M=3.94, SD=0.53). It was also found that the hero correlates negatively with orientation (r=-,361*), which means that the more roman a font, the higher the fit. The analysis also showed a negative relation with thick-thin transition (r=-,357*), which means that the weaker the thick-thin transition, the higher the fit. Below, the five best fitting fonts are presented (M=3.64, SD=1.48).

Identity	Identity	identity	Identity	identity
Modern	Modern	Businesslike	Businesslike	Luxurious
M=5.56	M=5.48	M=5.34	M=5.28	M=5.23
SD=1.01	SD=1.12	SD=1.28	SD=1.45	SD=1.34

Ruler

It was found that the ruler has, on average, the highest fit with businesslike fonts (M=5.13, SD=0.69) and modern fonts (M=4.59, SD=0.53). This is in line with the results of the correlational analysis: the ruler correlates positively with businesslike fonts (r=,413**) and modern fonts (r=,404**). The analysis also showed a negative relation with personal fonts (r=-,453**) and playful fonts (r=-,654**). Furthermore, the ruler has the highest fit with fonts consisting of both capitals and lowercase letters (M=3.53, SD=0.35). The correlational analysis showed that orientation is negatively correlated with the ruler (r=-,375*), which means that the more roman a font, the higher the fit. The analysis also showed a negative relation with thick-thin transition (r=-,362*), which means that the weaker the thick-thin transition, the higher the fit. On the next page, the five best fitting fonts are presented (M=3.39, SD=1.55).

IDENTITY	IDENTITY	IDENTITY	Identity	**IDENTITY**
Businesslike	Modern	Modern	Businesslike	Businesslike
M=5.97	M=5.83	M=5.57	M=5.30	M=5.27
SD=0.99	SD=1.15	SD=1.17	SD=1.32	SD=1.39

Sage

It was found that the sage has, on average, the highest fit with businesslike fonts (M=5.06, SD=0.70) and modern fonts (M=4.75, SD=0.67). This is in line with the results of the correlational analysis: the sage correlates positively with businesslike fonts (r=,425**) and modern fonts (r=,402*). The analysis also showed a negative relation with personal fonts (r=-,470**) and playful fonts (r=-,673**). Furthermore, the sage has the highest fit with fonts consisting of both capitals and lowercase letters (M=3.77, SD=0.54). The correlational analysis showed that orientation is negatively correlated with the sage (r=-,401*), which means that the more roman a font, the higher the fit. The analysis also showed a negative relation with thick-thin transition (r=-,374*), which means that the weaker the thick-thin transition, the higher the fit. Below, the five best fitting fonts are presented (M=3.67, SD=1.36).

IDENTITY	IDENTITY	**IDENTITY**	IDENTITY	identity
Businesslike	Modern	Businesslike	Modern	Businesslike
M=5.42	M=5.35	M=5.25	M=5.25	M=5.22
SD=1.39	SD=1.30	SD=1.42	SD=1.50	SD=1.40

4 CONCLUSION AND DISCUSSION

In this chapter, the conclusion and discussion are presented. In the first paragraph, the two sub questions will be answered, as well as the main question. The research results will be discussed in the second paragraph. In this paragraph, a discussion is presented about the clustering of archetypes and the design of word marks. The added value and limitations of this study and suggestions for future research will be discussed as well.

4.1 CONCLUSION

4.1.1 Sub questions

The first sub question of this study was: 'Which groups of fonts can be distinguished?' The first pre test showed that five main groups of fonts can be distinguished, namely businesslike, modern, personal, luxurious and playful fonts. Businesslike fonts are characterised by straight shapes and can also be described as formal, tight and static. Examples of brands using a businesslike font in their word mark are Nokia and Philips. Round shapes are typical for modern fonts. These fonts also have a friendly and attractive appearance, like the fonts of Adidas, Ebay and Xerox. Furthermore, personal fonts are characterised by curly shapes and it seems like they are written with a fountain pen, such as Budweiser's and Coca-Cola's font. Tight shapes and non-proportional letters are typical for luxurious fonts. These fonts also represent class and quality, like the fonts of National Geographic and Porsche. At last, playful fonts are creative and informal and they represent activity and movement. Examples of brands using a playful font in their word mark are Mars and Yahoo.

The second sub question of this study was: 'Which fonts suit the groups of word marks of sub question one?' Pre test two answered this question: it showed which of the 120 fonts best fitted the businesslike, modern, personal, luxurious and playful group of fonts. The pre test also yielded information about the use of capitals and lowercase letters. It was found that businesslike fonts best fit with capitals for example. Modern, personal and playful fonts suit with both capitals and lowercase letters and luxurious fonts best fit with lowercase letters. Of the best fitting fonts, 40 fonts were selected for the main study. These fonts were assessed consistently during the third pre test and differed in terms of physical characteristics. However, most importantly, they best fitted the businesslike, modern, personal, luxurious and playful group of fonts.

4.1.2 Main question

The main question of this study was: 'To what extent can archetypes be visualised with fonts of word marks?' The main study showed that fonts of word marks can be used to visualise archetypes. Fonts and their physical

characteristics are a helpful tool for a brand to express itself as a particular archetype. It was found that lover brands best fit with personal fonts for example. Especially fonts sans serifs suit this brand, as well as oblique or italic fonts with a low x-height. Graceful fonts, which seem to be written with a feather or fountain pen, fit well with lover brands, which is in contrast with ruler brands and their tight, formal and static fonts. These brands best fit with businesslike fonts, which are not slanting and do not have thick-thin transitions. It can be concluded that fonts of word marks can be used to express an archetypal identity.

4.2 DISCUSSION

A logo is one of the most visible parts of a brand. It is on almost all brand carriers, such as products, clothing, vehicles and buildings. Logos can be a symbol and/or word mark. The type of font used in a word mark is of great importance. Fonts have their own personality and evoke different associations, moods and feelings (Henderson et al., 2004). Furthermore, consumers form impressions based on the physical characteristics of fonts and use these impressions to infer information about the brand (Childers & Jass, 2002; Grohmann et al., 2013). Consumers also use characteristics of fonts as semantic information which they transfer to personalities of brands (Grohmann et al., 2013). It is therefore of great importance that fonts of word marks suit a brand's identity. This study showed that fonts of word marks can be used to express an archetypal identity. According to Aaker (1997) and Henderson and Cote (1998), word marks enable brands to transmit their character and identity. This is in line with the results of this study: word marks, which can be seen as the 'face' of a brand, can be used to express an archetypal identity. However, one should take in mind that the entire brand has to communicate, behave and be symbolized according to its archetypal identity to be successful. The whole is greater than the sum of its parts.

4.2.1 Archetypal framework

In this paragraph, the archetypal framework will be discussed. The factor analysis yielded three clusters of archetypes, namely an Order, Social and Freedom cluster. The figure below visualises this classification.
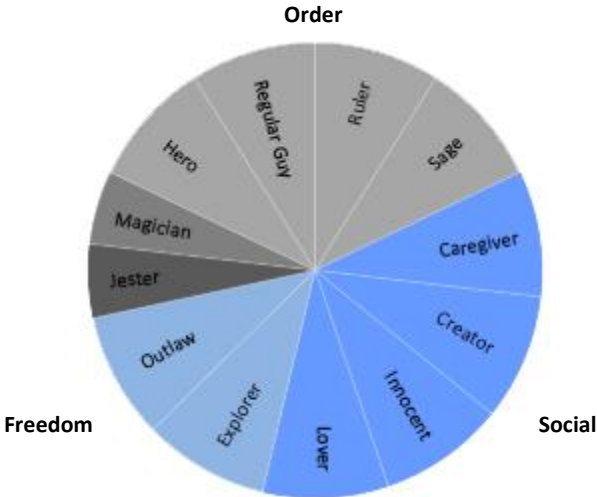

Figure 3. Classification of archetypes

Both the jester and magician do not fit in one of the clusters. An explanation for this result could be the personality of both archetypes. One could argue that their personality is more outstanding and explicit than the personality of the remaining archetypes. This explicit personality fits with unconventional physical characteristics that do not suit the other archetypes. Another explanation could be the recognisability of both archetypes. Carl Gustav Jung first used the term 'archetypes' in 1919. In this century, archetypes were universal and recognizable. Times are changed however and one could argue that the jester and magician are old fashioned and outdated. The connection with deeper ambitions and aspirations is weaker compared to ten decades ago and therefore it is harder to identify with the personality of both archetypes. The personalities are not recognizable to everyone anymore. Jansen (2006) and Mark and Pearson (2001) argued that archetypes are timeless, but the results of this study undermine this statement.

Several authors proposed guidelines for clustering archetypes. An overview of all previously defined clusters is given below. To visualise the similarities between authors, four different colours have been used. Every colour represents two or more clusters. The dark blue colour represents the Social and Carer clusters for example. Both clusters got this colour because they are almost similar to each other, although they are named differently.

Tabel 6. Overview of defined clusters

	Bolhuis (2011)	Faber and Mayer (2009)	Jansen (2006)	Mark and Pearson (2001)	Van Nistelrooij (2013)	Current study
Caregiver	Social	Carer	Social	Mastery	Social	Social
Creator	Freedom	Knower	Ego	Mastery	Expressive	Social
Explorer	Freedom	Everyperson	Freedom	Independence	Competence	Freedom
Hero	Order	Striver	Ego	Stability	Competence	Order
Innocent	Social	Carer	Order	Independence	Social	Social
Jester	Freedom	Everyperson	Freedom	Belonging	Expressive	n/a
Lover	Freedom	Carer	Social	Belonging	Expressive	Social
Magician	Freedom	Knower	Ego	Stability	Expressive	n/a
Outlaw	Freedom	Conflicter	Freedom	Stability	n/a	Freedom
Regular Guy	Social	Everyperson	Social	Belonging	Social	Order
Ruler	Order	Striver	Order	Mastery	Competence	Order
Sage	Order	Knower	Order	Independence	Competence	Order
Shadow	n/a	Conflicter	n/a	n/a	n/a	n/a

Carer, Social   Conflictor, Expressive, Freedom, Independence   Order, Stability   Competence, Ego, Mastery, Striver

n/a = not applicable

There are similarities between previously defined clusters and the Order, Social and Freedom cluster of this study. For example, in this study, the explorer and outlaw form the Freedom cluster, which is in line with the Freedom clusters of Bolhuis (2011) and Jansen (2006). However, there are also contradictions. Some of the archetypes are clustered by one of the authors, while they are opposites according to other authors. For example, the explorer and regular guy are both 'Everypersons' according to Faber and Mayer (2009), while they are opposites in Mark and Pearson's (2001) framework.

These days, the classification of archetypes is still ambiguous. Although there are similarities between clusters, there is not a 100% match. Why can archetypes not be clustered unambiguously? The uniqueness of each archetype could be an explanation. Each of the twelve archetypes has its own personality. Personalities are unique and this complicates their clustering. Another explanation is that archetypes have been studied from different points of view. This study focused on archetypes and word marks, whereas Bolhuis (2011) and Van Nistelrooij (2013) investigated archetypes and logo shapes and also Faber and Mayer (2009), Jansen (2006) and Mark and Pearson (2001) studied archetypes from different perspectives. The design of each study could be an explanation as well. In the current study and the studies of Bolhuis (2011) and Van Nistelrooij (2013), surveys have been used. All surveys differed qua design however. Different descriptions of archetypes have been used, and also the research population and response rate varied. These factors could have influenced the final archetypal frameworks.

4.2.2 Word mark design

The archetypes in each cluster share similarities when it comes to personality traits. This overlap in personality is also visible in the design of word marks. It was found that archetypes in the Order cluster all have a positive relation with businesslike and modern fonts for example. Table 7 visualises the similarities between clusters, when it comes to word mark design. Different colours have been used to highlight the similarities. Similarities in the Order cluster are visualised with a dark grey colour for example. Correlations have been used to compare the similarities. None of the archetypes had a significant correlation with luxurious fonts and the characteristics spacing, weight, construction and proportion. Therefore, these variables are not included in the table. Although archetypes in the Freedom cluster do not share significant similarities, one could argue that archetypes can be visualised on cluster level as well. This is in line with the results of Bolhuis (2011) and Van Nistelrooij (2013), who found that archetypes within a cluster share similarities when it comes to logo shapes.

As mentioned before, fonts of word marks are a helpful tool for a brand to express itself as a particular archetype. Brands should choose a font that evokes desirable associations and visualises the archetypal identity. On the next page, the design of word marks will be discussed per brand archetype.

Tabel 7. Similarities between clusters when it comes to word mark design

Cluster	Archetype	Businesslike fonts	Modern fonts	Personal fonts	Playful fonts	Serifs[1]	X-height[2]	Orientation[3]	Thick-thin transition[4]	Capital/ lowercase[5]
Order	Hero	+	+	-	-			-		
	Regular Guy	+	+	-	-			-	-	
	Ruler	+	+	-	-			-	-	
	Sage	+	+	-	-			-	-	
Social	Caregiver		+		-					+
	Creator		+		-				-	
	Innocent			+	-	+				+
	Lover			+	-	+	-	+		+
Freedom	Explorer	+	-		-					
	Outlaw				-					-
No cluster	Jester	-		+						
No cluster	Magician		+				-	+	+	

Order cluster   Social cluster   Freedom cluster   No cluster   + Positively correlated - Negatively correlated

Values per variable: [1] Serifs, sans serifs - [2] Low, medium, high - [3] Roman, oblique, italic - [4] None, medium, strong - [5] Capital, capital and lowercase, lowercase

Caregiver

Caregiver brands are altruists, moved by compassion and the desire to help others (Mark & Pearson, 2001). The identity of these brands can be visualised with modern or personal fonts, which are characterised by round and graceful shapes. It was also found that especially lowercase letters are suitable for this brand. Bolhuis (2011) proposed a fit between caregiver brands and handwritten fonts, which is in line with the results of this study. Furthermore, Van Nistelrooij (2013) found that the calm personality of caregiver brands can be expressed with a harmonious logo design. The five best fitting fonts, which are presented in the third chapter, can also be described as harmonious. They have simple, straight and round lines and their harmonious look is strengthened by the absence of frivol and decorative elements. Examples of caregiver brands are Nivea, Starbucks and Volvo. These brands solely use capitals in their word marks, which is in contrast with the results of this study, and also none of the brands uses a handwritten font. However, on the other hand, their word marks have a harmonious look and feel.

caregiver   **VOLVO**

Creator

Creator brands help consumers with crafting something new, something of enduring value (Mark & Pearson, 2001). It was found that especially lowercase letters without thick-thin transitions are suitable for this brand. A high fit between creator brands and modern and businesslike fonts was found as well, which is a surprising and unexpected result. A creator brand encourages self-expression and helps consumers with being creative.

One would expect a high fit with playful fonts, but the results showed a negative relation with playful fonts. Decorative and informal fonts do not suit the creator apparently. Surprisingly enough, this finding is also visible in 'real life'. Canon, Renault and Samsung are examples of creator brands. Their word marks are far from creative, which is in line with the results of this study.

creator   **Canon**

Explorer

Explorer brands advance consumers' journey of self-discovery (Mark & Pearson, 2001). The identity of these brands can be visualised with modern or businesslike fonts. Both round and tight shapes are suitable for this brand and it is advised to use both capitals and lowercase letters in the word mark of this brand. Surprisingly enough, a significant correlation with one of the physical characteristics was not found. The explicit personality of the explorer, which would not suit conventional characteristics, could be an explanation. Another explanation could be the importance of the communication and behaviour of this brand. Grolsch wants to serve the world, Jeep is cruising it and National Geographic wants to explore it. These identities are mainly visible in the communication and behaviour of these brands. The adventurous characters of these brands are not restricted to symbolic elements such as word marks.

Explorer   **Jeep**

Hero

Hero brands help consumers with acting courageously and developing energy, discipline and focus (Mark & Pearson, 2001). The identity of these brands can be visualised with businesslike or modern fonts. Tight shapes are suitable for this brand, which is also suggested by Bolhuis (2011) and Wolthuis (2010). Key traits of the hero are strength and success and squared and tight shapes are impersonating these characteristics (Lundholm, 1921). Word marks of hero brands should have a powerful appearance and it is advised to use a roman font with capitals. BWM, Diesel, Duracell, Nike and Sony are also using capitals in their word marks, to express their power and strength. The use of roman letters underlines this statement.

HERO   **SONY.**

Innocent

Innocent brands have a desire for purity, simplicity and goodness (Mark & Pearson, 2001). The identity of these brands can be visualised with modern or personal fonts, which are characterised by round and graceful shapes. When designing a word mark for this brand, it is advised to use both capitals and lowercase letters. An oblique font sans serifs is suitable as well. Coca-Cola is one of the most famous innocent brands. Its word mark has oblique letters, which seem to be written with a feather or fountain pen. Both capitals and lowercase letters are used as well. The results of this study are perfectly in line with Coca-Cola's word mark. Also Johnson &

Johnson, another innocent brand, uses a word mark which fits the findings of this study. By using a personal font, like Coca-Cola and Johnson & Johnson, innocent brands can express their pure, open and inoffensive personality.

$$Innocent \qquad Coca\text{-}Cola$$

Jester

Jester brands make enjoyment the bottom line (Mark & Pearson, 2001). The identity of these brands can be visualised with playful or personal fonts, which have a creative and informal appearance and are characterised by curly shapes. It was also found that especially lowercase letters are suitable for this brand. Bolhuis (2011) found a high fit between jester brands and a decorative logo design, which is in line with the results of this study. By using a decorative font with curls and dots, jester brands can express their frivol and uncomplicated character. A significant correlation with one of the physical characteristics was not found. As mentioned in paragraph 4.2.1, the personality of the jester is not recognizable to everyone anymore. These days, it is hard to identify with this brand, which could explain the absence of a significant correlation.

$$jester$$

Lover

Lover brands help consumers with finding and giving love (Mark & Pearson, 2001). The identity of these brands can be visualised with personal or modern fonts, which are characterised by graceful and round shapes. Also Bolhuis (2011), Van Nistelrooij (2013) and Wolthuis (2010) found a positive link with round shapes. According to Lundholm (1921), roundness impersonates love and beauty, two key traits of the lover. When designing a word mark for this brand, it is advised to use lowercase letters or both capitals and lowercase letters. Oblique or italic fonts with a low x-height are suitable as well, and it is also advised to use a font sans serifs. Especially personal fonts are useful to express all sorts of love, such as parental or romantic love. Victoria's Secret also uses a personal font in its word mark, to express its romantic and passionate personality.

$$Lover \qquad VS$$

Magician

Magician brands foster 'magical moments' and promise to transform the consumer (Mark & Pearson, 2001). The identity of these brands can be visualised with personal or playful fonts, which have an informal appearance and are characterised by curly shapes. Bolhuis (2011) and Van Nistelrooij (2013) also found a positive link with a decorative design. Decorative elements increase the complexity of the design, which suits the personality of the magician. When designing a word mark for this brand, it is advised to use lowercase letters and an oblique or italic font with a low x-height. Strong thick-thin transitions and broken constructions are suitable as well. Both personal and playful fonts are useful to express transformation, one of the key traits

of the magician. Disney also uses a personal font in its word mark, to express its magical world were dreams come true.

magician   *Disney*

Outlaw

Outlaw brands help consumers with breaking the rules (Mark & Pearson, 2001). The identity of these brands can be visualised with luxurious or businesslike fonts. Initially, one would not link outlaw brands to luxurious fonts. However, this unexpected combination becomes less rare when looking at the physical characteristics of these fonts. Sharp forms and non-proportional letters are typical for luxurious fonts. According to Lundholm (1921), sharp forms fit with 'breaking the rules'. Furthermore, the unconventionality of non-proportional letters suits the rebellious personality of the outlaw. When designing a word mark for this brand, it is advised to use capitals. Outlaw brands Eastpak, Harley Davidson and Mini are also using capitals in their word marks. It is advised to use fonts with a broken construction as well. Closed constructions imply some restriction, which does not fit this recalcitrant brand.

OUTLAW   **HARLEY-DAVIDSON**

Regular Guy

Regular Guy brands are down-to-earth and can be compared with good neighbours who are always prepared to offer a helping hand (Mark & Pearson, 2001). The identity of these brands can be visualised with modern or businesslike fonts, which are characterised by round and tight shapes respectively. When designing a word mark for this brand, it is advised to use both capitals and lowercase letters and roman fonts without thick-thin transitions. The regular guy does not fit with a decorative and detailed design, which is also found by Bolhuis (2011), Van Nistelrooij (2013) and Wolthuis (2010). One should take in mind that a word mark for this brand should not be too overwhelming, as the personality of this brand is not either.

Regular Guy

Ruler

Ruler brands take control over situations and try to make life as stable and predictable as possible (Mark & Pearson, 2001). The identity of these brands can be visualised with businesslike or modern fonts. Bolhuis (2011) proposed a fit between ruler brands and businesslike fonts, which is in line with the results of this study. Tight shapes are suitable for this brand, which is also found by Bolhuis (2011) and Van Nistelrooij (2013). Tight shapes are representing boundaries and overview, which is necessary to have control over situations. According to Lundholm (1921), tight shapes are impersonating control and superiority, two of the key traits of the ruler. When designing a word mark for this brand, it is advised to use both capitals and lowercase letters. Roman fonts without thick-thin transitions are suitable as well. These design characteristics are perfectly visible in the word marks of Hugo Boss and Mercedes-Benz for example.

Ruler   Mercedes-Benz

Sage brands help consumers with making smarter decisions and understanding the world (Mark & Pearson, 2001). The identity of these brands can be visualised with businesslike or modern fonts. Businesslike fonts are characterised by tight shapes and this tightness in design is also suggested by Bolhuis (2011) and Van Nistelrooij (2013). Besides tight forms, round forms are suitable for this brand. Audi also uses a round font, to express its wise and calm personality. When designing a word mark for sage brands, it is advised to use both capitals and lowercase letters. Roman fonts without thick-thin transitions are suitable as well. A sober and no nonsense design best suits this brand. Frivol and decorative word marks would not fit the stable personality of this brand.

<p align="center">Sage   Audi</p>

This research yielded guidelines for all twelve archetypes. Some of these guidelines are also visible in the word marks of existing archetypal brands. Sony uses a businesslike font, and has both capitals and roman letters in its word mark for example, which perfectly suits the results of this study. However, not all guidelines are visible in 'real life'. It was found that handwritten fonts and lowercase letters are suitable for caregiver brands. These characteristics are not visible in Starbucks' and Volvo's word marks however, while these are two well known caregiver brands. The discrepancy between a brand's identity and word mark could be explained by the taste of the designer(s) and/or brand manager(s). Trends in word mark design could be an explanation as well. Before 2010, word marks could not have enough capitals for example (Wijnman, 2010). At last, the undervaluation of the importance of design characteristics and the associations they evoke could explain the discrepancy as well.

4.2.3 Added value of the study

These days, lots of brands have a strong archetypal identity. Nivea is a caregiver, Axe a magician and Google a sage for example. Despite this practical application of archetypes, little empirical studies are available regarding archetypal branding, especially in relation to word marks. Consumers' perceptions of the personality of a brand are influenced by a brand's word mark (Grohmann et al., 2013). According to Aaker (1997) and Henderson and Cote (1998), word marks enable brands to transmit their character and identity. This study showed that fonts of word marks can be used to express an archetypal identity. This is the first time that archetypal branding is investigated in relation to word mark design. Within this study, new empirical evidence regarding archetypal branding and word mark design is collected. An early step in the extension of the literature in this domain is thereby taken. The results of this study are interesting and useful for both scientists and practioners. It may inspire scientists interested in archetypal branding and/or word mark design and it stimulates them to further investigate these topics. The results of this study also help practioners with developing a word mark that evokes desirable associations and visualises a brand's archetypal identity.

4.2.4 Limitations of the study

The results of this study are interesting and useful, but there are some limitations. One of the limitations is that the respondents of the first pre test were familiar with the word marks. During this pre test, the respondents

had to group 75 word marks of well known brands, based on their physical characteristics (such as 'weight') and associations (such as 'formal' or 'cheerful'). The respondents were familiar with most of the word marks. Instead of familiar word marks, word marks of relatively unknown brands or non-existing word marks could have been used. By doing so, 'extra' associations word marks of well known brands evoke, such as a brand's likability, would be excluded.

Furthermore, during the third pre test, six experts were asked to assess the physical characteristics of 120 fonts. The experts had to assess eight characteristics: spacing, serifs, weight, x-height, orientation, thick-thin transition, construction and proportion. These characteristics were mentioned during the first pre test and retrieved from literature on typography. More characteristics could have been added though. The roundness of each font could have been assessed, as well as the width of letters. Several fonts were remarkably round or had letters with a very small or large width. Furthermore, most of the characteristics were rated on a three-point scale. One of the characteristics, 'weight', could have been rated on a five-point scale, because several fonts had a weight between 'light' and 'medium' or 'medium' and 'bold'.

At last, during the main study, four different sets of fonts were used. Each set consisted of ten fonts. The fonts in each set had the same order: first a businesslike font, than a modern font and than a personal, luxurious and playful font. After each playful font, a businesslike font was shown, which, in turn, was followed by a modern, personal, luxurious and playful font. The groups of fonts could have been mixed, to avoid order effects. However, it is tried to avoid order effects as much as possible. The sets of fonts were rotated for example, as well as the order of archetypes.

4.2.5 Future research

In the current study, the link between archetypes and word marks is investigated. However, an organisation's or brand's corporate visual identity consists of many more elements. Archetypes are already linked to interior designs (Van Erp, 2012) and logo shapes (Bolhuis, 2011; Van Nistelrooij, 2013; Wolthuis, 2010). Future studies could focus on archetypal branding and the name or slogan of a brand. Magician brands could fit with frivol, spiritual or creative names for example, and ruler brands with strong and formal names.

At this moment, December 2013, the link between archetypes and colours is investigated by a master student of the University of Twente. Colour communicates associative and symbolic information about a brand, distinguishes a brand from competitors and enlarges recall and recognition (De Pelsmacker et al., 2011). Colours are known to process emotional and psychological properties and they carry specific meanings (Ward, 1995, as cited by Madden et al., 2000). Grey, which is associated with strength and success, could fit with hero brands for example, and yellow, which is associated with optimism, energy and humour, could fit with jester brands. The link between archetypes and mascots is also investigated by a UT student. After all studies have been carried out, a meta-analysis should be conducted, to determine the extent to which archetypes can be visualised with corporate visual identities.

Future studies could also focus on the assessment of word marks. Personality traits could influence the assessment of word marks for example. Zhang et al. (2006) found that personality traits influence the preference for angular or round shapes. In a future study, personality traits could be linked to respondents' opinions about the fit between archetypal identities and word marks. Furthermore, the valuation for word marks could influence respondents' assessment of word marks. The study of Bloch et al. (2003) showed that respondents' sensitivity for design influences their valuation for design. In a future study, it could be investigated whether respondents with a higher sensitivity for design hold stronger opinions about the fit between archetypes and word marks or not.

At last, several authors proposed guidelines for clustering archetypes (Bolhuis, 2011; Faber & Mayer, 2009; Jansen, 2006; Mark & Pearson, 2001; Van Nistelrooij, 2013). Although the same archetypes have been used, the clustering is different. Scientists in the field of archetypal branding should be encouraged to investigate the archetypal framework in more detail.

This is the first study that linked archetypal branding to word marks. It is found that fonts of word marks are a helpful tool for a brand to express itself as a particular archetype. Within this study, new empirical evidence regarding archetypal branding and word mark design is collected. An early step in the extension of the literature in this domain is thereby taken. A discussion is presented regarding the clustering of archetypes and guidelines are given regarding the design of word marks. Both scientists and practioners could take an advantage of these interesting and useful results.

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APPENDIX A - GROUPS OF WORD MARKS

The first pre test showed that five main groups of word marks can be distinguished, namely businesslike, modern, personal, luxurious and playful word marks. More information about these groups and their physical characteristics is given below.

Businesslike word marks

Businesslike word marks are characterised by tight shapes and can also be described as standard, static and decent. Examples of businesslike word marks are the word marks of Ahold, BlackBerry, Calvé, Gazelle, Heineken, Honda, Honig, Nokia, Philips, Prada, Siemens and Sony. The physical characteristics of businesslike word marks are:

NOKIA

- Normal spacing
- Serifs or sans serifs
- A medium or bold weight
- A medium or high x-height
- Roman letters
- None, medium or strong thick-thin transition
- Closed construction
- Non-proportional or proportional
- Mainly capitals

Modern word marks

Round shapes are typical for modern word marks. These word marks also have a friendly and attractive appearance. Examples of modern word marks are the word marks of Adidas, Amazon, Bol.com, Dolfinarium, Ebay, Oracle, Playmobil, TomTom and Xerox. The physical characteristics of modern word marks are:

dolfinarium

- Compressed or normal spacing
- Sans serifs
- Light, medium or bold weight
- Medium x-height
- Roman letters
- None or medium thick-thin transition
- Closed construction
- Proportional
- Mainly lowercase letters

Personal word marks

Personal word marks are graceful and elegant and are characterised by curly shapes. It seems like they are written with a fountain pen and all letters are connected to each

- Normal spacing
- Serifs or sans serifs
- Light, medium or bold weight
- Low or medium x-height

other. Examples of personal word marks are the word marks of Budweizer, Cartier, Coca-Cola, Disney, Johnson & Johnson, Jonnie Walker and Kellogg's. The physical characteristics of personal word marks are:

- Roman, italic or oblique letters
- None or medium thick-thin transition
- Closed construction
- Proportional

Coca-Cola

Luxurious word marks

Tight shapes are typical for luxurious word marks. These word marks also represent luxury, class and quality. Examples of luxurious word marks are the word marks of Burberry, Gucci, Louis Vuitton, Madurodam, National Geographic, Porsche and Tiffany & Co. The physical characteristics of luxurious word marks are:

- Normal or stretched spacing
- Serifs or sans serifs
- Light or normal weight
- Low, medium or high x-height
- Roman letters
- None or medium thick-thin transition
- Closed construction
- Non-proportional or proportional

LOUIS VUITTON

Playful word marks

Playful word marks represent activity and movement and can also be described as creative and informal. Examples of playful word marks are the word marks of Bolletje, Clini Clowns, Mars, Pizza Hut and Yahoo. The physical characteristics of playful word marks are:

- Normal spacing
- Serifs or sans serifs
- Light, medium or bold weight
- Medium or high x-height
- Roman or italic letters
- None, medium or strong thick-thin transition
- Closed or broken construction
- Proportional

YAHOO

APPENDIX B - INSTRUCTION FORM

Physical characteristics

Each font is different. Some fonts are characterised by a large letter spacing, while other fonts have a narrow spacing. 'Spacing' is one of the physical characteristics of a font. Besides spacing, serifs, weight, x-height, orientation, thick-thin transition, construction and proportion are important physical characteristics. Previously mentioned characteristics will be discussed below.

Spacing

Spacing refers to the space between the letters.

1 Compressed	Identity
2 Normal	**Identity**
3 Stretched	Identity

Serifs

Serifs are the short lines at the end of the straight and round shapes of a letter.

1 Serifs	Identity
2 Sans serifs	**Identity**

Weight

The overall colour of a font is called 'weight'. A font usually has three weights: light, medium or bold.

1 Light	Identity
2 Medium	**Identity**
3 Bold	**Identity**

X-height

X-height refers to the vertical space occupied by all lowercase letters. In other words: it is the height of the lowercase letter x.

1 Low	Identity
2 Medium	Identity
3 High	**Identity**

Orientation

The skewness of a letter is called 'orientation'.

A letter can be roman, oblique or italic.

1 Roman $\quad$ *Identity*

2 Oblique $\quad$ *Identity*

3 Italic $\quad$ *Identity*

Thick-thin transition

Thick-thin transition refers to the size of the transitions in a letter.

1 None e $\quad$ 2 Medium **e** $\quad$ 3 Strong **e**

Construction

A letter can have a broken or closed construction.

1 Broken d $\quad$ 2 Closed d

Proportion

With non-proportional fonts, all letters have the same width. This is not the case with proportional fonts.

1 Non-proportional $\quad$ Identity

2 Proportional $\quad$ Identity

APPENDIX C - DESCRIPTIONS OF ARCHETYPES

Archetype	Description (in Dutch*)
Group	**Mastery**
Caregiver	Dit merk is zorgzaam, meelevend en gul voor zowel haar klanten als voor de maatschappij. De producten van dit merk helpen klanten bij hun dagelijkse activiteiten. Het merk is tegen hebzucht en egoïsme, en draagt zorg voor een harmonieuze maatschappij waarin iedereen behulpzaam is voor elkaar.
Creator	Dit merk helpt personen om op een creatieve manier nieuwe dingen uit te proberen. De producten van dit merk zijn dan ook origineel en innovatief. Het merk gebruikt verbeeldingskracht voor de creatie van haar producten en reclame of advertenties.
Ruler	Dit merk toont leiderschap en neemt verantwoordelijkheid. Producten van dit merk geven klanten controle, orde en structuur. Door deze eigenschappen is het merk niet alleen succesvol, maar ook leider in zijn of haar domein.
Group	**Belonging**
Jester	Dit merk vermaakt personen op een clowneske en lollige manier. De producten van dit merk zorgen ervoor dat personen genieten van de wereld, zoals kinderen genieten van een speeltuin. Met humor plaatst het merk alles in perspectief waardoor alleen de leuke en vrolijke kant zichtbaar wordt.
Lover	Dit merk heeft een liefdevolle relatie met zijn of haar omgeving. Producten van dit merk zijn passioneel en verleidelijk, waardoor zowel klanten als ook het merk zelf op iedere denkbare manier aantrekkelijk worden gemaakt. Alles draait voor dit merk om schoonheid, verleiding en contact met de omgeving.
Regular guy	Dit merk representeert de gewone man of vrouw, waarmee het toegankelijk is voor iedereen. Producten van dit vriendelijke merk zijn niet uitgesproken of opvallend. Hierbij past haar motto 'doe maar normaal, dan doe je al gek genoeg'. Het merk is daarmee realistisch, verstandig en laagdrempelig.
Group	**Stability**
Hero	Dit merk geeft personen lef, kracht en zelfvertrouwen. De producten van dit merk helpen personen competent en krachtig te zijn. Het merk is ambitieus, doelgericht en machtig. Ook is het merk strijdbaar en gaat uitdagingen niet uit de weg. Dit merk wil zijn kracht gebruiken om de wereld te verbeteren.
Magician	Dit merk helpt personen om veranderingen in hun leven aan te gaan. Het merk draagt bij aan het verwezenlijken van dromen, door ongewenste situaties te transformeren tot het betoverende ultieme doel. Hiervoor gebruikt het merk vaak rituelen, waardoor het merk mysterieus kan overkomen.
Outlaw	Dit opstandige merk verandert bestaande situaties, en laat zich niet leiden door de gebruikelijke maatschappelijke conventies. De producten van dit merk helpen hierbij omdat ze functioneren als onderbreking op de dagelijkse orde. Het merk is rebels en vindt het dan ook onbelangrijk om erbij te horen of goedkeuring van anderen te krijgen.
Group	**Independence**
Explorer	Dit merk helpt personen om onafhankelijkheid en vrijheid te bereiken. Het merk is continu op zoek naar nieuwe avonturen en producten. Deze producten helpen personen om van het leven te genieten. Het merk geeft haar klanten daarmee de mogelijkheid om te ontdekken wat ze kunnen zijn of wat ze kunnen bereiken.
Innocent	Dit merk geeft personen een onbezorgde en positieve kijk op het leven. De producten van dit onschuldige en goedaardige merk zorgen voor optimisme en geluk. Het merk is oprecht, goed van vertrouwen en doet het

	graag goed voor iedereen. Het merk gaat uit van het goede van de mens en ziet dit graag beloond worden.
Sage	Dit merk gebruikt intelligentie en analyse om de wereld om zich heen te begrijpen, en om zichzelf te ontwikkelen. Dit doet het merk door continu informatie en kennis te vergaren om zo zijn ervaring en deskundigheid te vergroten. Op deze manier kunnen klanten van het merk leren. Het merk heeft een sterke zelfreflectie en wordt daarvoor gewaardeerd.

*= The native language of the respondents is Dutch and therefore the descriptions are also in Dutch.

APPENDIX D - SETS OF FONTS

Set 1	Set 2	Set 3	Set 4
IDENTITY	identity	**Identity**	identity
Identity	IDENTITY	identity	**IDENTITY**
Identity	*Identity*	*IDENTITY*	*Identity*
identity	Identity	identity	identity
IDENTITY	identity	**Identity**	IDENTITY
Identity	**IDENTITY**	IDENTITY	**Identity**
identity	Identity	identity	Identity
IDENTITY	*identity*	*identity*	**identity**
Identity	IDENTITY	Identity	IDENTITY
Identity	Identity	IDENTITY	**identity**

APPENDIX E - QUESTIONNAIRE

One of the questions of the questionnaire is presented below*. The ruler archetype is described, followed by a set of fonts (set 1). In the short questionnaire, four descriptions and sets of fonts were given. In the long questionnaire, a description of all twelve archetypes was given, followed by a set of fonts.

Dit merk toont leiderschap en neemt verantwoordelijkheid. Producten van dit merk geven klanten controle, orde en structuur. Door deze eigenschappen is het merk niet alleen succesvol, maar ook leider in zijn of haar domein.

In hoeverre vindt u de onderstaande lettertypes bij dit merk passen?

	Past helemaal niet goed			Neutraal			Past heel erg goed
IDENTITY	○	○	○	○	○	○	○
Identity	○	○	○	○	○	○	○
Identity	○	○	○	○	○	○	○
identity	○	○	○	○	○	○	○
IDENTITY	○	○	○	○	○	○	○
Identity	○	○	○	○	○	○	○

identity	◉	◉	◉	◉	◉	◉	◉
IDENTITY	◉	◉	◉	◉	◉	◉	◉
Identity	◉	◉	◉	◉	◉	◉	◉
Identity	◉	◉	◉	◉	◉	◉	◉

*= The native language of the respondents is Dutch and therefore this question is also in Dutch.

APPENDIX F - RESULTS CORRELATIONAL ANALYSIS

To investigate the relation between archetypes and the physical characteristics of fonts, a correlational analysis was performed. The results [1] are presented below.

Tabel 1. Results of the correlational analysis per physical characteristic

	Spacing[1]	Serifs[2]	Weight[3]	X-height[4]	Orientation[5]	Thick-thin transition[6]	Construction[7]	Proportion[8]	Capital/ lowercase[9]
Caregiver	,018	,219	-,017	,095	,034	-,133	,132	,221	,481**
Creator	,040	,232	-,018	,174	-,251	-,423**	-,081	,181	,203
Explorer	-,072	,208	,021	-,008	-,155	-,212	-,220	-,071	-,088
Hero	,123	-,066	,153	,249	-,358*	-,232	,156	,034	-,216
Innocent	-,027	,486**	-,151	-,183	,153	-,189	-,083	,063	,430**
Jester	-,083	-,102	,063	-,079	,051	,210	-,174	,117	,205
Lover	,037	,366*	,007	-,384*	,419**	,120	-,136	,150	,355*
Magician	-,157	,208	,076	-,548**	,599**	,335*	-,341*	,035	,169
Outlaw	-,177	,079	-,025	,170	-,228	-,248	-,316*	-,235	-,451**
Regular Guy	,211	,067	,063	,316	-,361*	-,357*	,162	-,049	,166
Ruler	,187	-,025	,020	,283	-,375*	-,362*	,156	-,012	-,079
Sage	,173	,028	,014	,269	-,401*	-,374*	,083	-,098	-,015

Values per variable: [1] Compressed, normal, streched - [2] Serifs, sans serifs - [3] Light, medium, bold - [4] Low, medium, high - [5] Roman, oblique, italic - [6] None, medium, strong - [7] Broken, closed - [8] Non-proportional, proportional - [9] Capital, capital and lowercase, lowercase

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[1] *=significant at .05 level, **=significant at .01 level

Design is where science and art break even.

(Robin Mathew)