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Typographic Strategies for Reflecting a Brand's Personality Across Different Industrial Sectors.

Estrategias tipográficas para reflejar la personalidad de una marca en distintos sectores industriales.

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Abstract:
The objective of this article is to explore how typographic strategies can reflect a brand's personality across different industrial sectors through a literature review and qualitative analysis. The research highlights the crucial role of typography in creating a strong and coherent visual identity. It analyzes the use of typefaces in sectors such as finance, technology, food, and fashion, identifying key characteristics in typeface selection for each sector. The findings reveal that in the financial sector, sans serif typefaces dominate due to their simplicity and professionalism, while in the technology sector, they are appreciated for their modernity and readability. In the food sector, typography evokes sensations: script fonts convey freshness and approachability, while sans serif fonts generate perceptions of acidity or sweetness depending on their terminals. In the fashion sector, both serif and sans serif fonts aim to project an image of elegance and exclusivity. The research will conclude that effective typographic management, based on both technical and emotional principles, is essential for achieving a strong and competitive visual identity.
Keywords: visual identity; typography management; brand perception; corporate typography; sector-specific typography.

Resumen:
El objetivo de este artículo es explorar cómo las estrategias tipográficas pueden reflejar la personalidad de una marca en diferentes sectores industriales, mediante una revisión bibliográfica y un análisis cualitativo. La investigación destaca el papel crucial de la tipografía en la creación de una identidad visual sólida y coherente. Se analiza el uso de tipografías en sectores tales como el financiero, tecnológico, alimenticio y de moda, identificando características clave en la elección de tipografías para cada sector. Los resultados muestran que, en el sector financiero, las tipografías *sans serif* predominan, por su simplicidad y profesionalismo, mientras que en el sector tecnológico se valoran por su modernidad y legibilidad. En el sector alimentario, la tipografía evoca sensaciones: las *scripts* transmiten frescura y cercanía, mientras que las *sans serif* generan percepciones de acidez o dulzura, según sus terminales. Y, en el sector de la moda, tanto las fuentes *serif* como las *sans serif* buscan transmitir una imagen de elegancia y exclusividad. La investigación concluirá que una gestión tipográfica adecuada, basada en principios técnicos y emocionales, resulta esencial para lograr una identidad visual efectiva y competitiva.
Palabras claves: identidad visual; gestión de la tipografía; percepción de marca; tipografía corporativa; tipografía sectorial.

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1. Introduction

In today's marketplace, characterized by increasing and fierce competition, brands, companies, and entities must find ways to stand out and capture consumers' attention. Brands are no longer simple products or services but complex entities endowed with personalities and narratives that connect deeply with consumers (Wei, 2024, 93). A key factor in achieving this is the construction of a solid and coherent graphic identity since, without a clear visual identity of the values, the personality of the brand, or even the products and services offered, an imbalance is generated between what is transmitted and what is actually offered. Visual identity is the basis on which a company builds its presence through internal, intentional, and controlled aspects to differentiate itself from its competition (Apaza et al., 2020, 5). In this process, typography is fundamental, as it influences both the brand's perception and the message's clarity.

For Quimí (2020, 10), typography has a crucial role in corporate design, playing an indispensable role in how the audience perceives the value and identity of a company or a brand. Typography builds an essential part of the identity and adapts to the company's context in its industry. Determining whether typography adequately conveys the brand message is a topic addressed through market research (Apaza et al., 2020, 5).

Gálvez (2023, 22) points out that typography is one of the visual elements that identifies a brand, company, or organization, becoming an essential instrument in both internal and external communication. In this sense, typography becomes an essential tool that allows the brand personality to be differentiated from the competition if well managed. This typographic consistency reinforces the brand's identity in different sectors, ensuring its message is clear and easily recognized. Thus, the aim of this article is to explore how typographic strategies can reflect a brand's personality in different industry sectors.

2. Methodology

This article adopts a qualitative approach with the purpose of identifying the strategies used in the selection and management of corporate typographies that are aligned with brand values and that influence consumer perception. To this end, a systematic review of scientific literature and an analysis of the use of typography in different industry sectors, such as finance, technology, food, and fashion, were carried out. The research was delimited through a search with keywords such as: "Corporate typography," "Typography and visual identity," "Typography and brand," "Typography and brand personality," "Typography in the financial sector," "Typography in technology," "Typography and fashion," "Typography for food," among others. Publications from the last ten years were included to ensure that the information is up to date, except for one book, *Typographic Psychology* from 2011, which is considered of vital importance for the research. Studies unrelated to brand management and typography were excluded. Most cited texts come from scientific articles, theses, and books.

3. Development

3.1 Corporate typography as the reflection of a brand personality

In today's competitive environment, brands need to build identities that reflect their values, personality traits, and distinctive visual elements, as these integrally represent the brand and allow its differentiation from the competition. In this sense, visual identity is constituted as a strategic representation intentionally created to capture the consumers' attention and position itself uniquely in the market (Wei, 2024, 93). According to Yu et al. (2024, 1), visual identity encompasses "all symbolic and graphic elements that express the essence of an organization or brand." Such elements include the brand name, logo, colors, typography, and tagline, each contributing to a strong and consistent visual representation.

Previous studies, such as Jacobson (2020, 716) or Rahayu and Marka (2024, 1359), explore how personal branding is made up of expectations, images, and perceptions that form in the consumer's mind. These studies emphasize that the brand integrates various attributes, such as values, motivation, skills, experience, and personality, distinguishing it from others. In this context, the brand adopts a more inclusive definition, assuming the attributes of a personality, allowing it to "shine" in the market. Noah (quoted in Jacobson, 2020, 723) described his experience in the labor market with the following sentence: "People know who I am: it's me. This is my brand. My brand is my personality." This reinforces the idea that a brand's personality is not only its essence but also its distinctive identity in a highly competitive environment.

Visual identity involves a series of graphic elements that formalize the representation of a brand, which can be associated with a person's clothing and behavior. These elements allow immediate visual communication between the brand and the consumer, shaping perceptions about the image and values of the company (Andrade et al., 2024, 70). Thus, visual identity not only represents the brand aesthetically but also influences the public's perception of it.

Likewise, brand personality emphasizes the value of the good or service is supported by psychological and perceptual associations and the experience that the customer builds on a brand. Therefore, the perception of each brand's personality is based on the qualities and attributes that the company emits to its public. For example, a Courier service company achieves brand positioning thanks to its on-time deliveries by forming its personality as responsible and efficient. Brand personality is defined as:

> A set of associations that the market strategist aims to create or maintain. These associations represent the brand's reason for being, which involves a promise from the organization's constituents to customers. Therefore, brand personality should contribute to establishing relationships between the brand and the customer by generating a value proposition involving functional, emotional, or self-expression benefits (Aaker, cited in Noriega Tovilla et al., 2018, 82-83).

Furthermore, the brand personality is communicated through this visual identity, achieving a deeper emotional connection with consumers. This translates into a significant impact on brand awareness, familiarity, and favorability (Yu et al., 2024, 24-25). Brand personality is associated with human characteristics that create emotional and symbolic connections with consumers, giving the brand a unique and recognizable identity. Aaker (1997) identified five key dimensions of brand personality: sincerity, enthusiasm, competence, sophistication, and robustness (Andrade et

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al. 2024, 67-69). These dimensions allow design professionals to understand consumer inclinations better and incorporate these attributes into the creation of an attractive and relevant visual identity.

As discussed above, it is understood that visual elements such as color, logos, and typography evoke emotions, build trust, and shape consumer perceptions (Haidar, 2024, 49). Typography, in particular, through the characters of a logo, can faithfully reflect the brand's identity and personality. By contributing to the construction of the brand identity, typography is considered a key element in enhancing the brand's communicative capacity and visual appeal (Günay, 2024, 1446).

By fulfilling a communicative function beyond mere reading, typography becomes an effective channel for conveying a brand through visual elements (Turgut, 2017, 164-165). According to Zheng (2024, 3), "typographic personality refers to the mood or emotional quality conveyed by a font." Fonts possess distinct personalities depending on their shapes and details; for example, rounded terminals evoke pleasant feelings, thus strengthening the emotional connection between the brand and the consumer.

Over time, typography has adopted two important approaches: on the one hand, as a communication tool, and on the other, as a generator of a unique identity. Typography not only responds to specific requirements but is also closely related to the functionality and identity of a brand (Varela & Dopico, 2014, 3). From this perspective, brands use tangible and intangible elements, such as the name, logo, color, and typography, which characterize and transmit the company's or organization's values. According to Pizarro, "typography, although not one of the elements that a person notices in the first place and much less consciously, can make a certain brand be perceived in one way or another" (2020, 12). Furthermore, within the context of brands, the choice of typography generates the desired tone of the message by attributing emotional connections to the text (Andrade & Morais, 2024, 73).

In this context, corporate typography has become one of the most interesting and powerful tools in brand creation (Rodríguez, 2015, 38). Similarly, for Apaza and other authors (2020, 5), typography plays a fundamental role in transmitting the message that the brand wants to communicate, based on market research.

To make an appropriate choice of fonts, a basic classification is considered to recognize typographic characteristics and emotions. This research uses the classification made by Francis Thibaudeau, which identifies fonts in two categories: with *serif* or without *serif*. Later, he added handwritten and decorative fonts. Based on this classification, Thibaudeau also developed three basic styles: the *serif* group (with *serifs*), which includes the Roman, Egyptian, and transitional families; the sans serif group (without *serif* or *serifs*), which includes the *sans serif* group; and the script group, which includes the handwritten and fantasy families (Pizarro, 2020, 13).

However, despite the characteristics used to classify fonts, they are not sufficient to connect with brand values and personality. It is, therefore, necessary to apply the Gestalt theory, which established that a part of a whole is different from that isolated part, or in another whole, is deduced from a series of principles or laws of perceptual organization" (Aharonov, 2011, 51). In other words, this theory stipulates that people perceive visual sets as a whole rather than simply sums of their parts. Typography not only responds to specific requirements but is also closely related to the functionality and identity of a brand.

3.2 Choosing typography for different industry sectors

Choosing the right typography involves a careful process in which several key factors must be considered. First, it is important to define the purpose of the design. For example, if typography is used in the creation of a logo, it must reflect the brand's identity and personality coherently. Second, it is essential to consider the target audience, ensuring that the chosen typography aligns with their expectations and preferences. Finally, the legibility of the typography is essential to facilitate brand recognition. Choosing the right typeface can significantly impact the efficiency, clarity, aesthetics, and impression it generates on the consumer (Günay, 2024, 1457-1458). Each character chosen in the logo must make the brand easily recognizable, reflect its identity and personality, and align with the characteristics of the industrial sector.

Therefore, the correct choice of typography for different industrial sectors is a crucial aspect of corporate design, as each company has unique characteristics that the brand must transmit to its audience. Proper typographic choice not only reinforces brand values but also helps to establish an emotional connection with the audience (Zheng, 2024). In this process, it is necessary to consider aspects such as the use of high and low boxes, font size, weight, inclination and spacing between characters, *kerning,* and *tracking* (Amaluisa & Amaluisa, 2022, 82-84; Quimí, 2020, 12). In addition, the decision between using *serif* or *sans serif* fonts plays a crucial role in how the audience integrates the brand's visual representation with the values it wants to project in which it is inserted.

Next, the characteristics of four strategic industry sectors are analyzed: the financial, food, and fashion sectors. According to their classification, these sectors are related to the characteristics and emotions of typographies. According to the study of the corporate visual identity of financial institutions in Spain, the financial sector is characterized by being direct and simple, giving preference to values such as professionalism, stability, closeness, and trust. It shows that legibility and modernity are paramount for the entities, so they make use of typographies without finials, with simple, rounded, and medium-thickness strokes. It also indicates a growing minimalist trend based on basic lines and shapes that allow the creation of simple but functional logos (Sanz et al., 2023, 142-163).

Banco de Pichincha is an outstanding example of brand humanization within the financial sector. The renewal of its brand was carried out in 2015, and it focused on projecting modernity, personality, simplicity, and solid institutional values. This redesign created a fresh and contemporary image for its partners, full of innovation and transformation (Ávila & Lema, 2022, 23). The font chosen for the new logo is a *sans serif* style in uppercase, without terminals or decorative elements, and with rounded edge details that evoke closeness and modernity. This choice allowed Banco de Pichincha to achieve a visually clean, legible design adaptable to different digital media, fundamental properties of sans serif fonts. In addition, the font used has a thin thickness with a *semibold* visual weight, reinforcing the values of clarity and accessibility, which are essential to project a solid and reliable image in the financial sector (Ávila & Lema, 2022, 51-53). In this sense, companies seek to project professionalism and seriousness, which allows *sans-serif* fonts to be popular.

Another important sector is technology, which is characterized by modernity and innovation. It is similar to sans serif, distinguished by its rigid and simple shapes, with geometric shapes and good readability. According to Pailiacho (2023, 91-94), *sans-serif* fonts are optimal for accessibility due to their greater readability on electronic screens; since they are easy to read and have no serifs, they allow optimal viewing. In addition, his study considered technical aspects such as the appropriate use of letters, size, space, contrast, and typography style to improve accessibility.

In the book *Psychology of Typography,* written by Aharonov (2011, 60-63), typographic personality is related to the characteristics and qualities of the people. In this context, the Font *Galette Medium* is described as representative of a young, expressive person interested in the future, innovation, newness, and technological trends. In the technology sector, the right typography reinforces corporate values and facilitates a universal connection with customers.

According to Samsung's official website, the company seeks to offer innovative products that respond to the demands of its consumers in Latin America. The brand's current design was modified in 2005 to improve its visibility, considering how the human eye perceives visual signs. Special care was taken in the use of space and height of the letters, thus achieving visual harmony through the precise distribution of each typographic element. The brand modifications reflect excellence, change, integrity, and co-prosperity and create meaningful consumer experiences. In addition, the Samsung logo is considered simple, iconic, and timeless. The *sans serif* typography used in the brand projects a friendly, elegant, and modern image with the main objective of connecting universally with its customers. The SamsungOne typography, without serifs, stands out for being modern, innovative, human, and integrated, aligning with the company's mission to offer a coherent and accessible brand experience for all (Samsung, 2024).

Similarly, in the food industry, typography is linked to the sensory, emotional, and proximity experiences brands seek to evoke. A study by Otterbring et al. (2022, 1-7) indicated that consumers combine stimuli from sensory modalities. The experiment conducted compared angular vs. round letter types, associating them with sourness vs. sweetness. Consumers exposed to angular letters will report a greater preference for sour foods over sweet foods. The research reveals that typefaces are connected to consumers' purchase preferences and choice behavior. According to the researcher, these angular or round characteristics can be associated with the terminals possessed by sans serif fonts. However, more curved and organic typefaces are chosen by brands seeking to convey closeness and freshness. When comparing the *zapfino* (*script*) font to a person, it is considered interesting and friendly, with which a conversation can be held without difficulty (Aharonov, 2011, 62).

When talking about brand identity, Wein (2024, 94) gives an example of the brand "Coca-Cola, whose brand identity aims to project an energetic, refreshing and cheerful personality." Coca-Cola expresses that more and more studies associate happiness, well-being, and health, which is why the Coca-Cola Institute of Happiness was created (Chedraui & Malla, 2015, 25). The Coca-Cola brand, being associated with human characteristics, is seen as cheerful, creative, friendly, and familiar. Thus, the *Spencerian Script* style typography expresses closeness and joyful traits with its variable stroke, different thicknesses, and ligatures between letters. For Eduard (2022, 4), "the calligraphy used has cheerful features that in a way remind us of children's calligraphy, giving it innocence, grace, with genuine and

distinctive touches that make it a friendly and approachable typeface." These typographic conditions underpin all Coca-Cola advertising, consolidating a powerful and unique brand identity (Eduard, 2022, 3-4). In the food sector, it is important to consider typographies that, in addition to communicating the product type, create a relationship with customers.

Finally, fonts that reflect elegance, exclusivity, and style are used in the fashion sector. According to an analysis carried out in the online study *Slam Hype*, fashion designers use the same typeface, with sans serif fonts such as Helvetica and Futura being particularly prominent. These fonts are preferred for both high fashion and streetwear logos thanks to their clarity, legibility, and adaptability (Gagan & Saini, 2023, 81-82). A notable example is the Chanel logo, which marked a before and after in the world of fashion by projecting the image of a modern, elegant, sophisticated, and independent woman. This identity is reflected in all of its products since, by adopting masculine garments on female bodies, Chanel made it easier for women to adopt a modern and confident attitude (Cerca Pérez, 2017, 17).

Through all of its products, Chanel generates a positive image in the consumer, creating trust and loyalty while transmitting luxury and exclusivity. In the company culture, sobriety, exclusivity, and austerity are highlighted, as well as elegance and (Cerca, 2017, 21-27).

For this reason, Chanel uses its own *sans serif* typography, which is simple and bold, accompanied by minimalist motifs and a black and white color palette, which projects its essential values: simplicity, elegance, exclusivity, distinction, and recognition. The choice of this typography, together with the minimalist design of its packaging, contributes to the perception of Chanel as a luxury brand (Barranco, 2022, 32; Rodríguez Muñoz, 2023, 51).

However, it is also indicated that the use of sans serif typography is not the only way to express luxury; the cultured and flowing style of *Bodoni* and *Didot* fonts, as well as looped and sensual lettering, are also used by other brands and apparel (Gagan & Saini, 2023, 81-82). In agreement with this criterion, Carrere (2017, 10) stated the following: "Didonas are easily identified with reason and classical universalism, but also with beauty, visual suggestion, and sublime feelings." Following the approach of the book *Psychology of Typography*, he compares the *Didot* (*serif*) font to an elegant, confident, and flirtatious woman who knows what she wants and is proud of her profession (Aharonov, 2011, 62). Fashion brands opt for stylized and minimalist typographies, while more accessible brands use modern fonts. The choice of the right typeface can reflect the status and exclusivity of a brand, so the use of *serif* or *sans serif* typefaces will depend on the brand's values and personality.

In summary, typography has a significant presence in the visual communication of brands (Gómez, 2020), and its choice depends on the needs and characteristics of each industry sector. Below is a table summarizing the characteristics of typographies used in different sectors and specific examples (Table 1).

Sector	Values and Characteristics	Typographies	Emotions and Characteristics	Examples
Financial	Direct, straightforward, stability, trust, closeness, professionalism, integrity, responsibility, solidarity, transparency, innovation, transformation.	**Sans serif:** without serifs, sober and modern style, simple strokes. Example: Helvética, Calibri, Prelo, Avant Garde	Simplicity, modernity, minimalism, seriousness, confidence, simplicity. personality	
Technological	Modernity, innovation, simplicity, excellence, change, integrity, prosperity, dynamic	**Sans serif:** geometric shapes. Example: Futura, Franklin Gothic	Accessibility, legibility, innovation, simplicity, functionality, dynamism, boldness, style, joy, distinctive	
Food	Closeness, freshness, craftmanship	**Script:** soft and curved strokes. Example: Pacifico, Zapfino **Sans serif:** Example: Routed, Open Sans	Friendliness, accessibility, closeness, nostalgia, affection.	

Fashion	Elegance, exclusivity, style	**Serif:** refined and classic terminals Example: Bodoni, Didot **Sans serif:** Example: Helvética, Futura	Elegance, exclusivity, style, clarity, legibility, adaptability	

Table 1. Use of typographies in different sectors (own elaboration).

4. Results

This analysis shows that typography is more than a visual resource. It not only fulfills an aesthetic function but also acts as a strategic tool that communicates the values and personality of each brand, depending on the sector and the target audience, in the financial sector, where professionalism, stability, and direct communication predominate, typographies that project confidence in clients are chosen. Currently, there is a preference for sans-*serif* fonts due to their simple but functional strokes (Sanz et al., 2023, 142). Similarly, the technological field uses geometric and rigid sans serif fonts, conveying modernity and innovation. In addition, they are very accessible due to their legibility on electronic screens, which makes them versatile in digital media and platforms (Pailiacho, 2023, 91).

On the other hand, in the food sector, brands use *script* fonts with curved and organic characteristics to convey feelings of freshness, authenticity, and closeness to the consumer (Aharonov, 2011, 62). The use of *sans serif* fonts with angular and rounded terminals is also observed to evoke feelings of acidity and sweetness (Otterbring et al., 2022, 1). In this sector, the aim is to create a close relationship with consumers.

Finally, in the fashion sector, the choice of fonts is based on projecting elegance and exclusivity. Modern *sans serif* fonts are considered suitable for urban styles, while stylized lines of *serif* allow the show classic and elegant styles (Gagan & Saini, 2023, 82). In this sector, the aim is to differentiate by creating a unique and recognizable brand.

5. Conclusions

In today's competitive and ever-changing market, building a strong and consistent branding identity is essential for brands, companies, and organizations to stand out and capture consumers' attention. Typography is fundamental in this process, as it directly impacts how the brand is perceived and the clarity of the message. An appropriate typographic choice reinforces the visual identity and ensures the message is clear and distinctive, avoiding imbalances between what is conveyed and what the brand offers.

Typography, adapted to each sector's characteristics and needs, plays a strategic role in communicating the values and personality of the brand. In the financial sector, *sans serif* typographies are predominant for their simplicity and professionalism, which reflect trust. In the technology sector, *sans serif* typographies convey modernity and innovation and ensure high legibility on digital platforms. Typography plays an important role in evoking sensory

and emotional sensations in the food sector. *Script* typographies convey freshness and closeness, while *sans serif* typographies with angular or rounded terminals provoke feelings of acidity or sweetness respectively. Finally, in the fashion sector, both *serif* and *sans serif* typographies seek to project elegance and exclusivity, differentiating brands through classic or modern styles. In short, correct typographic management, based on technical and emotional principles, is essential to establish a coherent and emotional visual identity in a competitive environment.

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Curriculum review

Mercedes Quispillo has a bachelor's in Audiovisual Communication from Universidad Central del Ecuador. She has more than six years of professional experience in graphic design. She is an expert in merchandising and promotional material. She has worked in companies nationwide, offering their products through Onart Publicidad, which she owns. Currently, she teaches at Universidad Indoamérica Ecuador, in the career of Graphic Design.

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