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# Typography and its Impact – A Case Study of Corposchool

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**ABSTRACT:** This research paper details one of the most important findings of type fonts that has not been researched so much. The importance of typ faces, fonts and their different types have been highlighted to present the fact that these influence the decision making process of the target market. It constitutes an important aspect of branding. Various types of fonts that are available for the designers, copywriters, visualizers have an impact upon the psychographic profiles of the target audience.

## I. INTRODUCTION

CORPOSCHOOL, the finishing School was launched at Bharati Vidyapeeth (deemed to be University) Institute of Management And Research, New Delhi. The main objective of this finishing school is to groom students for the last minute preparation for placement and to bridge the institute-academia gap. Since the project was envisaged, created and effected by the author, hence this paper delves deeper into the various insights regarding the type faces, fonts, their different point sizes, thereby influencing the ideas, messages that the designer tries to communicate.

### Objectives of this research:

- 1) The studies discussed here provide strong empirical support for the notion that readers ascribe personality attributes both to typefaces and to text passages. The data provide a foundation for investigation of the interactions between typeface and text persona.
- 2) Therefore, the current study develops a general connect among typographic effects in advertising-based persuasion. The current study contributes to understanding typefaces more in theoretical and practical perspectives considering perceived power, message engagement, and ad effectiveness (e.g., consumers' attitudes and purchase intention) by the congruence effect of typefaces with the communicators' power in ads.

## II. RELATED WORK AND METHODOLOGY

### 1. Integrating Typography and Motion in Visual Communication

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This paper delves deeper into the nitty-gritty of the symbols of which letters/alphabets/ their fonts, sizes of fonts and different types of faces are very important elements. Each of them denotes a particular thought, emotion, feeling that act as a valuable stimuli for the required action from the perspective of the reader, audience for whom the message in which they are used are intended. This study describes in detail the designing of logos of finishing school as designed by the author.

Their brand names were decided first and then their logos were designed. Hence this paper describes the philosophies behind the designing of Logos, their Typography and their psychological impact that were integrated in Visual communication with the required colour scheme. These were all targeted to the audience, i.e. management students of under graduate and post graduate degrees programmes.

Meaning: Typography is a strategic tool in visual communication, as it reflects human emotion by combining form with narrative text. The designing of the images and visual texts are on the basis of human feelings that are the result of the thoughts that are the causes. The ambience in which the audience is there affects the emotions that have a critical role to play in putting forth the voice of individuals in their unique way. The emotions are unique for each one of the individual. However, the art and science of Typography has also changed owing to factors like technology advancements, different personality traits, cultural and demographic diversities. Most importantly, the advancement in digital technology has led to the plethora of opportunities for the designers to create synergistic visual communication



with varied and myriad types of typographic elements within a set of type forms, and creating the depths, breadths, heights of each of the letter in a particular alphabet as visualized by the visualizer, art director, creative team of the agency or who are designing the same. Hence, the intangibilities are being translated to required tangibility, so that the audience are able to connect and relate to the psychological and behavioural traits with which the respective typography has been arranged in the message by the designers. Here, mention may be made about typography in motion, i.e. typographic animation. In technical terms this is called as Kinetic typography that is a combination of typography and motion. Through this technique, one can integrate motion, typography, technology, music, design and most important, the literary narrative.

Each typeface has its peculiar aesthetic, creative, emotional expressive qualities. This is expressed by the visual attributes of its letterforms. While each typeface depicts a distinctive purpose for expression due to its individual identity that is further fine-tuned as per their types of weights, direction slants and others. As a result, a well-orchestrated varied combination of them used in a synergistic way, enriches the power of expression.

## 2) Form

Any designer, visualizer view typography from the point of view of communicating the ideas and messages. The role of communication through the means of typography, its fonts, types etc. is viewed in this paper from dual angles to enhance the expression. One, it has to project the concept and that too in the visual form. Therefore, there is synchronicity between function and expression. With this very objective the logo of CORPOSCHOOL was designed. It represents the feeling, express the emotion and also has a harmony of visuals. This is explained in the following elaboration.



The logo of CORPOSCHOOL depicts the spirit of Corporate, and the letters; “R”, “S”, “L”, that are included in the form of the symbols of currencies; Rupee, Dollar, Pound, also communicates through form, meaning and the third element of typography, i.e. ‘expression of meaning’. The symbols of currency very well projects that the finishing school of BVIMR, i.e., CORPOSCHOOL is having the objectives of grooming students for a better corporate life, and bridging the gap between academia and industry. So, the steps that are involved in designing a logo are the following as envisaged by the author who was credited to have designed the Logos of this strategic tools to realize the vision, mission, of Institute and University.

- 1) Deciding the brand name
- 2) Designing the Logo: This includes; typography, colour and use of any special characters.
- 3) The third and the most important element is Displaying type as a form that provides a sense of a letterform’s unique characteristics and abstract presentation. The “Form” that was lent to these logos created the identity, the personality, the image that the audience, i.e., the stakeholders of the institute could relate to. Hence, these did not remain as a letters due to the texture, enlargement, distortion and they have been extruded into a space. There is an optimum utilisation of space that transfers to an active live stage and lends a new dimension to the overall visual environment.

### How does the typeface communicate?

Each type face has its own physical form/personality/characteristics/traits, through which the narrative is expressed and target audience connect with it in an enhanced manner. The physical form of type face has its own peculiar point of view, and the centre of vision, the horizon line, as a result of which, the reader and the spectator can have an experience of moving from two dimensional space to three dimensional space. Since type face are in bold, light, short/long, narrow/wide, heavy/thin, in square/round pointed shapes, they communicate different meanings in their different forms. Hence, the emotions, feelings they project are fresh, beautiful, ethnic, and aesthetic.

These typefaces have their own distinctive personality that corresponds to the person, i.e. audience who connect with them by default. Similarly, the readers/audience etc. who are also effected by the narrative, be it in the form of visual or print media are also driven by the space, and colour elements of the story/message or the intended communication. This is in fact an integrated module that Typography helps in weaving the different elements. It constitutes the most important part of communication, i.e., the words. The letters are different from the type and as soon as these letters are combined to form a word and words connect to form a sentence, the entire gamut of expressions are connected to the same. This means the intended meaning, expressions, feelings and emotions are all communicated by the visual, the intended expression of the language, the colours used, the space element of the entire message, and most importantly, the type styles lend the final tangibility to the entire communication. Quite often they are used in solace while in other instances, they are also used to support the other letters.

Analysing the SPACE element of all the LOGO of CORPOSCHOOL, the space element lends the required lightness, darkness, direction, distance, balance and depth. Space appears to us as a physical reality, as a visual environment.

**Colour :** Colour has a profound impact on the human behaviour through their notable impact on their thoughts and feelings. For example in Eastern cultures, white is the colour of mourning, in western cultures, it is a symbol of peace, purity and innocence and peace. Black symbolizes mourning, death and evil. The colour Red is depiction of good luck, celebration in China. Yellow represents sacredness and imperialism. In the Western culture it represents happiness and joy.

A very important psychological perspective related to colour is that sensory organs are stimulated by them and they also convey the spatial elements related to the height, length, breadth/width, weight etc., that are very important factors in executing any visual communication message. The colour of CORPOSCHOOL have been deliberately chosen to create that impact. The colour used in the logo of CORPOSCGHOOOL denote the serenity, the professionalism as depicted by blue, and then yellow to create that balance and vigour of youth thereby further reiterating the objectives of the cell that stands for bringing the skill sets in the students that they are most employable.

Another important feature of this logo is that of displaced characteristics lent to the LOGOS.

<https://psycnet.apa.org/record/1951-07156-001>

### Readability of typography in psychological journals by Soar, Robert S.

Soar, R. S. (1951). Readability of typography in psychological journals. *Journal of Applied Psychology*, 35(1), 64–67. <https://doi.org/10.1037/h0061707>

This research paper projects that the application of type size, line width, italics, underlines, bold face were found to be at the optimum level, the practices were not like that as far as the cover, print colour, arrangement o and use of space element on a page and the usage of capitals in titles headings and cover information were concerned. This finding was the result of the investigation conducted on 18 research journals of repute. Although the use of only one journal used optimal practices in all the categories examined, and that was the the *Journal of Applied Psychology*, PsycINFO Database Record (c) 2016

### How does the typeface communicate?

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Furthermore, their length whether long or short, their width, breadth also depicts a certain sense of feel that the target market can associate with. In fact it is a wholesome kind of image that is communicated in the digital designing space as conveyed through the designing of each letter/alphabet. Other subtleties include their professional, personal appeals, formal, informal connotations, and others. Here in the case of CORPOSCHOOL, it communicates a certain professional idea.

Each of the type face, as per rule books, and the ones that are specifically designed, as in the cases of, CORPOSCHOOL AND HUNAR created by the author, has its own purpose of existence, i.e., 'raison d'être', reason of being. Most importantly, these LOGOS also depicts certain actions. In case of CORPOSCHOOL, it is oriented towards the philosophy of creating synergy within the systems, processes, human resources of the Institute, for the ultimate benefits of its stakeholders, i.e., students, so that they are groomed professionally and are more employable, where the intention is develop the skill sets of the students for the last minute readiness to take on the Corporate work life in a better way in the form of Finishing schools, under the umbrella of which table etiquette, communication skills, emotional and spiritual intelligence programmes are structured and delivered as per students' orientation from BVIMR's strategic perspectives.

The very interesting characteristic of the fonts, lettering style designed and used in logo of CORPOSCHOOL, is communicating through their jumping, standing out, smiling, running, jumping rising, among various other traits that host a list of these intangible traits. All the typefaces represent their own expressive meaning through their strong personality. Letters, separate from type, contribute towards deriving meaning when they integrated with words, words with sentence. However, sometime they are used subjectively, and sometime they act as a supporting element(s) to their neighbour, i.e., another letter, just like a family portraying the thoughts, feelings, emotions, actions, and others. Therefore, it is pertinent to use an appropriate character so as to express the intended meaning of the concept, a meaning, that is in sync with the typeface, its size, weight, colour, case, space. The importance of kinetic typographic ambience is created by a well-balanced, accurate typeface, its case, size, position and other mechanics. They are all to be supportive with the narrative framework. Hence, the logo of CORPOSCHOOL had been connected with the narratives in the forms of vision, mission, objectives, goals and structure of their programmes, that were well integrated and promoted through digital media, in this era of E-business.

### III. EXPERIMENTAL RESULTS

3) <https://www.ingentaconnect.com/content/stc/tc/2003/00000050/00000002/art00007>

title :-

**The Rhetoric of Typography: The Persona of Typeface and Text:** According to this study the professional did agree that typefaces have a particular Persona. Specific typefaces have specific personas for specific typefaces, but most importantly, it is based on the skill of the user / designer. Than on empirical evidence. Although research has been more focussed upon the areas of readability legibility factors. This paper also finds that there is a gap between few studies investigating the personas of typefaces. With the increased flexibility in design that dates back to more sophisticated desktop publishing technology, with a further upgrading to from electronic documents, and with an ever growing demand of visual communication with the advent of digital technology and Artificial Intelligence. This gap is becoming increasingly important to the field of technical communication. The studies discussed here provide strong empirical support for the notion that readers ascribe personality attributes both to typefaces and to text passages. The data provide a foundation for investigation of the interactions **between typeface and text persona**.

In the case of the logo of CORPOSCHOOL, the notations have also been used along with the thought process of gestalt theory of psychology. The structure as a whole of this logo depicts the synchronized design impression on the mind of the readers very well. On practical aspects, most of the typography works visually only, as, its confluence can be projected from the information it carries in simple terms as per the principles of Gestalt psychology.

4) <https://onlinelibrary.wiley.com/doi/abs/10.1002/mar.10030>

Effects of typographic factors in advertising-based persuasion: A general model and initial empirical tests, Michael S. McCarthy, David L. Mothersbaugh, 31 May 2002 <https://doi.org/10.1002/mar>.

This investigation projects (MOA); Motivation, Opportunity and Ability in terms of increasing the persuading power of their advertisements through executional styles, so as to motivate consumers motivation, opportunity and ability to process information of brand from the advertisement. The visualizers, designers and copywriters and artists together work in a team to create the executional style and appeals to connect with the MOA effect of Motivation, Opportunity,



and Ability. Their efforts are integrated to execute the elements of colour, size, shape, structure, space and organizations to enhance the persuasive power of their advertisements with their consumer's motivation, opportunity, and ability (MOA) to process brand information from advertising. This mentioned investigation studies typography and its importance and relevance that is not so much studied as it is a potent factor in brand management. Most importantly, it is a very pertinent tool to enhance the communication strategy in print media, digital media and other word driven advertising, i.e., Print and Internet. Secondly, the persuasion power of this Art and Science of Typography and its importance has not been investigated and researched that much seriously by researchers over the years.

[5\)https://bpspsychub.onlinelibrary.wiley.com/doi/abs/10.1111/j.2044-8295.1989.tb02317.x](https://bpspsychub.onlinelibrary.wiley.com/doi/abs/10.1111/j.2044-8295.1989.tb02317.x)

**Typographic influences on reading**, The British Journal of Psychology, Clive Lewis, Peter Walker, May 1989 <https://doi.org/10.1111/j.2044-8295.1989.tb02317.x> Citations: 50

According to this investigation the respondents found the perception related traits of the process of typography as light-heavy-fast-slow. They were of the view that there was a difference between typeface characteristics traits, i.e., communication both tangibly and intangibly. The entire communication process in this context is viewed as the typeface forms of words can be taken as the words used in communication of branding's ability to access the semantic code as visualized and intended by the creators, i.e., visualizer, designer, copy writer that in turn interact, thereby resulting to specifying with a word's meaning/connotations or with post-lexical access decision process.

Hence the author with the team was able to integrate language related information within the framework of context, (students, faculty, institute, university) and background savoir-faire so as to combine the new word, i.e., the CORPOSCHOOL with the creation of representation at the message level.

#### IV. CONCLUSION

Typology is indeed an important domain in which more research needs to be conducted. From the perspectives of psychographic segmentation, this area promises to throw more light on the decision making patterns of the target market. In this paper, a modest attempt has been initiated to reflect upon these points as well as state the nuances of typography that the designers, advertisers and marketers ought to be knowing so that the objectives of creating an advertisement are fulfilled. Moreover through this study an attempt has been made to showcase the impact of LOGO and its designing aspects, especially from the point of view of lettering, colour, form, and other type fonts and their designs, that have contributed the finishing school of BVIMR, i.e., CORPOSCHOOL achieve its objective, with credit to be given to the designing aspect of Logo, that gels well with the overall philosophy of this Strategic Business Unit

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