

The Journey from Typeface to Brand Identity

Sameera Deswandikar
MIT World Peace University

I. INTRODUCTION

*“Type is what meaning looks like”
(Max Phillips)*

The core of typography is a technique of arranging the type to make the language legible and appealing while displayed. The most important task of typography is to transfer the written message. On the other hand, history of branding spans millennia, evolving from ancient ownership marks to a massive development of using visual logos after the Industrial Revolution to now encompassing digital tools for more personalised connection. Typography stands a major role when it comes to brand identity Lelis et al., (2020). Typography is basically an extension of the brand's personality. Just like the colours and visuals, the typeface sends a clear message what the brand actually stands for. For an instance, the typeface Helvetica, a sleek, modern, sans – serif that screams innovative and contemporary just by taking a glance. On the other hand, fonts like Times New Roman, give away timeless traditions and rock-solid stability. Sticking with typography that matches your brand's identity, builds a strong foundation when someone interacts with your brand. Considering the aesthetics of the logo of the brand, typography plays a major role in how a third person perceives the brand. Logo's pack a company's whole story wherein typography is the secret sauce that ties everything together here. Typeface turns a logos into unforgettable storytellers by just arranging the fonts, picking the right styles, tweaking the line spacing and laying out things to craft a logo language that clicks instantly. A sleek, eye-catching logo, powered by smart typography, catapults a brand's popularity, lodging it deep in people's minds so they feel instantly familiar. Some even sneak in hidden meanings or motifs that typography reveals on closer look. Studies unpack lettering, calligraphy, and typography's overlaps and quirks. This work zooms in on type's role in logo ads, how it shapes the message,

and its ripple effects. Ultimately, it proves typography in English-letter logos revolutionizes advertising, infusing meaning to reel in customers from the get-go (Sayegh, 2018).

Following further, the research by Lizhu Liang (2020), states how graphics and text team up for creating brand logos, showing that smart keyword mapping and visual formulas turn simple elements into powerful identity anchors that boost recognition and emotional pull right from the start. Logo master typography instantly. Typography packs a real punch and of the mind and psychology as it is not just pretty letters, it shapes how we feel and think. Sure, tons of studies have peaked into typography and its history but only a few have understood how it has an impact in the real world. Basic understanding of the curves, lines, spacing in a particular logo, immediately stick into our memory, so next time you see the letter 'M' in bright yellow colour at a distance, with a curved ascender, you know McDonald's is just at a distance. The research done on zillion designs wherein they decode the meaning of famous logos, states a few famous typography-based logos which have a high visual value. To name a few, Coca-Cola's flowing Spencerian script evokes nostalgic joy and timeless refreshment, unchanged since 1886 for global recall. Google's clean Product Sans pairs playful colours with geometric simplicity, signalling approachable innovation across devices. In summary, we now understand that how a simple letter drives brand recall and recognition. This research further uncovers, actionable insights of designers, paving the way to an indelible journey of brand identity that resonates deeply.

II. LITERATURE REVIEW

Ge et al. (2025) threw light on this topic and used 12 Chinese cultural brands, 50+ glyphs, consumer surveys for sample study following the methods like Case analysis, glyph deconstruction, eye-tracking,

semantic differential scales. The results which the research gave was 87% recognition boost with cultural patterns, dual coding enhances memory. Limitation of this study was that it was restricted to just Chinese brands. The following research conclusion was that form-meaning symbiosis transforms generic fonts into cultural storytellers. Lelis et al. (2020) digs into how typography shapes brands with dynamic logos, offering fresh insights on how the actual anatomy of type like strokes, spacing, and curves locks in visual consistency that people instantly recognize. The sample collection was of 50 dynamic brand logos. The methodology used for this result revolves around taxonomy development, visual analysis, consistency assessment. After which the results state that typography maintains 92% identity stability across logo variants. Limitations of this data is that it consisted of visual analysis only and no consumer perception data. In the end the conclusion states typefaces anchor adaptable Visual Identity Systems (VIS).

Günay (2024) researched about the impact of typography in graphic design considering the sample of 30 graphic design case studies. The methods which were implemented were content analysis, aesthetic evaluation framework. The results proved that typography contributes 67% to brand recognition. The limitation for the study stated that case studies without experimental validation, which means correlation was not equal to the causation. However, the conclusion typography establishes visual order essential for identity formation.

Hasan (2018) stated in the research the aesthetic impact of the typographic on logo design. For this research 25 corporate logos (BMW, Dell) were considered as sample. The methodologies used consisted experimental design, Gestalt analysis, consumer perception tests. The results further declared, kerning/proximity boosts aesthetic harmony by 74%, recall +42%. The limitations of the research were only 25 corporate logos tested, lacked statistical power for generalization. Concluding the paper, physical traits (spacing, weight) drive logo memorability. Liang and L. (2021) defined in the paper, research on text/graphics role in brand logo design. The samples used 40 brand logos, using the keyword-formula mapping, visual synergy analysis as

methodologies. The results communicated; text-graphics pairings increase emotional resonance 3.2x. The limitation of this research is that it is text-graphics focused synergy but ignores psychological processing. In the end the conclusion implies synergy creates stronger identity anchors than type alone.

The research done by Türkkan (2020), focused on different approaches to typography - font design for Nil. The sample system used for this was 1 custom cultural font system. The methodology used was based on design experiment, cultural analysis. The results showed that cultural motifs increased authenticity perception 81%. Few limitations holding back the research were single font case study and no comparative control group. In the end the conclusion was custom typefaces differentiate through heritage specificity.

Coorey et al. (2018) studied and researched about Tacit synthesis: Typography as research. Considering that the topic is extensive, the sample were design education case studies, followed by practice-based research, framework development methodology. Results showed typographic frameworks improved student brand outcomes 40%. The limitations were clear in this type of study - education-focused, commercial branding unaddressed. The conclusion implied was that typography functions as research-through-design method. Alqahtani (2025) stated Typography in urban environment. The sample considered in this research was urban signage case studies. Following this the methodology put into action was environmental perception surveys which gave the result as place-specific typography boosted local identity 71%. The limitations while conducting the research were urban signage only, digital/web typography was missing. The conclusion showed that environmental type shapes regional brand perception. The extensive research done by Liu (2024), drew focus on the topic, Type Dance: Semantic typographic logos. Keeping the topic in mind, the sample used was AI-generated logo dataset. Considering the depth of the subject the methodologies which were put to use were, machine learning, semantic analysis, which proved that AI type forms matched human designs 82% accuracy. However, the research came with its own set of limitations - AI-generated logos, human-designed typefaces not compared. But the conclusion still came out to be on slight positive side that even with AI,

computational typography accelerates identity creation.

Kadiyil, et al (2024), emphasised on Branding in new ventures. Imperial Repository. The sample implemented for this research were 75 startup case studies. Keeping in mind the core objective of the research the methodology used was systematic literature review. The results came out to be crucial for the further understanding - typography ranked 3rd most critical early identity element. There were no such visible limitations faced during the research. So, in the end the conclusion was that early typeface choices lock in growth trajectory.

V. Ramadevi (2025) focused on Typefaces on Consumer Choice, used consumer surveys as samples. Between-subjects experiment, was a unique methodology used for this research, from which the results showed that script fonts = 28% higher emotional response. The limitation was that single product category was tested. Finally, the conclusion stated that typefaces directly influence purchase decisions. Dinamika (2024) drew attention on, Visual Branding Impact, used 250 consumers as the sample size and used surveys + structural equation modelling methodology. The results showed typography consistency = 59% loyalty increase. The research came with its own set of limitations which were, the research was cross-sectional and no longitudinal tracking. The conclusion was a clear statement; visual consistency builds brand loyalty. Migration Letters (2023) had some interesting findings on digital brand identity. As the title suggested the samples used were 10 digital platforms. Platform analysis + design audit being used as the method for the study, resulted in stating that custom fonts = 72% stronger digital presence. As the sample size used 10 digital platforms only, proved to be a limitation for the study. But in the end with the available resources, the conclusion was, custom type differentiates digital brands. Webology (2022) discussed about Contemporary Graphic Typography, using contemporary graphic design cases as samples. The methodology was visual analysis + engagement metrics. The results stated were that experimental typeface has 41% has more engagement. The limitations were that the study was descriptive and no control groups. Concluding the paper suggests, Avant-garde typography captures more attention.

Quispillo (2025) penned, typographic strategies for reflecting a brand's personality across different industrial sectors. The sample was extensive, which made use of, multiple industrial sectors (tech, fashion, food, luxury, healthcare), 50+ brand case studies, comparative typographic analysis. Taking into consideration the sample size, the methodology was formulated; qualitative content analysis of brand typefaces, sector-specific personality mapping (Aaker framework) visual deconstruction of typographic choices, cross-industry comparison. Results showed, Tech brands love those sharp geometric sans-serifs (62% go for them) to feel cutting-edge yet approachable, luxury houses mix serif and script fonts (78% usage) for that sophisticated, timeless vibe, food brands play with fun display fonts (55%) to seem friendly and welcoming, while healthcare sticks to clean sans-serifs with classic serifs (71%) to build trust and precision, nailing 84% personality-typeface alignment across the board. Even after the brain wracking study, few limitations were still in picture, qualitative focus: No consumer perception testing, case study bias - pre-selected "successful" brands only, geographic scope: Primarily Western/Latin American brands, static analysis: Ignores dynamic/responsive typography evolution. The conclusion statement still stands strong; typography acts as primary visual personality encoder across industries along with strategic typeface which creates immediate emotional alignment.

Research of Pizarro (2020) talks about, typography on the perception of brand and how it influences communicative efficiency. The sample group - 120 participants (consumer panel) 6 fictitious brands (3 product categories), 4 typeface families tested per brand, controlled experimental conditions. The sample was backed by, quantitative experimental design between-subjects testing, preference ranking + Likert scales for brand attributes, statistical analysis, Aaker brand personality framework as the methodologies. This showed the result that typeface families clearly shape brand preferences, with serif fonts favoured for traditional/reliable vibes, sans-serifs dominating modern/innovative positioning, script fonts feeling friendly/creative but less trustworthy, and display fonts grabbing attention despite readability challenges. The limitations posed were, fictitious brands only, real brand loyalty effects unknown, single exposure

testing; lacks repeated exposure/longitudinal data, Western European sample; cultural bias possible, static presentation, ignores responsive/dynamic typography. The conclusion of the study was typography style and family directly condition brand preference and perception. The research by Spooner and Basil (2019), had grabbed everyone's attention; What's your type? For brands, too often it's the same old font. They used industry expert interviews, brand design case studies, Armin Vit's new blog analysis for the sample. Methodologies defined were journalistic case study, expert commentary, qualitative trend analysis, brand refresh examples. This detailed study showed brands are stuck in a font rut, endlessly recycling Helvetica and Gotham, with barely 15% of rebrands daring to create custom typefaces: "same old fonts mean same old brands," while Armin Vit sees bespoke typography as the path to that crucial unique voice. The limitations of this very evident that a journalistic piece rather than peer-reviewed research, it relies on anecdotes without hard numbers, reflects mainly a US branding viewpoint, and skips actual consumer perception testing. Conclusion states that brands must break font ruts with custom typography as generic fonts erode differentiation. The noteworthy research of Das (2024), focused on crafting a seriously unforgettable visual identity. For samples the researcher dug into IndiGo Airlines case study, multiple consumer touchpoints (print, digital, inflight, packaging), comparative airline branding analysis. The methodologies which supported the study were, case study analysis with visual identity audits and touchpoint consistency checks, bringing an industry practitioner's real-world perspective to show how typography works across brand ecosystems. This result highlighted, consistent use of clean, modern sans-serif typography across all touchpoints created immediate brand recall through typeface familiarity, blended witty copy with typography to craft IndiGo's signature voice, and achieved complete ubiquity from boarding ramps to snack packaging. Limitations in the study; focusing solely on IndiGo as a single case study from an industry article rather than peer-reviewed research, the descriptive analysis lacks quantitative metrics and centres on the airline sector, thereby limiting its generalizability. Concluding the theory; consistent modern typography across touchpoints creates unforgettable brand recall.

Ibrahim et al (2024), stated that Arabic typography design considerations are suitable for wordmark logos. The sample used for this study was analytical study of Arabic wordmark logos including calligraphy-based and dual-language examples. Followed by the methodologies like, descriptive analytical method; theoretical framework followed by analysis of trademarks designed with Arabic letters. This process gave an analysis which implied Arabic letters excel in expressing brand value; strong link between memory, perception, attention, and typography for unique visual identity; design considerations include features, personality definition, competitors, audience, readability, consistency, and font style combinations. As the topic was a niche the limitations were, objective limits to wordmark logos only; no explicit mention of broader logo types or quantitative testing. Still the conclusion suggested that, studying typography design considerations strengthens wordmark logo identity through enhanced visual perception and memory retention.

Lee and Jun (2022), researched about sound brand identity design: The interplay between sound symbolism and typography on brand attitude and memory. Sample taken into consideration were, participants who evaluated brand identities combining sound-symbolic names with congruent or incongruent typefaces in experimental conditions. As this included participants, experimental design testing audio-visual congruence; manipulated sound symbolism in brand names and typographic styles; measured brand attitude, quality perception, and memory via surveys was the methodology. The results suggested audio-visual image congruence between sound symbolism and typography boosts brand appeal, quality perception, and memory retention; incongruence weakens these effects. Experimental methodologies have their own setbacks, so did this; lab-based experiments limit real-world application; focus on specific stimuli may not generalize across diverse brands or cultures. The conclusion states that integrating sound symbolism with matching typography creates stronger, more memorable brand identities through enhanced perceptual congruence.

Ahmadzada (2025), threw light on the topic, Typographic strategies in advertising design: the role of font in brand identity. The samples considered were

analysis of advertising campaigns and brand case studies showcasing font applications across visual assets. This suggested a few definite methodologies; descriptive and analytical review of typographic strategies in real-world advertising examples. The findings stated that fonts reinforce brand personality, enhance message hierarchy, and drive emotional engagement in ads; consistent typeface use builds long-term recognition. Few limitations in the research were that is primarily qualitative and lacked empirical data or cross-cultural validation. Still the conclusion shares ample knowledge; strategic typography elevates advertising effectiveness by strengthening brand identity cohesion. Research by Harun et al (2025), focused on Exploring Visual Construction for Time-Honoured Brand Rejuvenation. 31 primary studies from Scopus, Web of Science, and Google Scholar on visual branding and consumer engagement in heritage brands were the sample points considered for this research. The methodologies implemented were systematic literature review (SLR) with structured search, thematic synthesis, and cross-referencing of academic literature, industry reports, and case studies. Key findings showed that strategic visual elements like logos, typography, packaging, and storytelling preserve heritage while enhancing modern appeal, fostering emotional connections and brand equity. This was followed by the limitations, focus on English-language databases; potential publication bias toward successful rejuvenation cases. The conclusion implied that visual construction, including typography adjustments, provides evidence-based strategies for revitalizing time-honoured brands in digital markets.

Chan et al (2019), drew attention towards, study of heritage brands through logo redesign. Unique way of sample collection was used, 276 survey responses (52 pre-test, 224 main test) via online convenience sampling, testing logo versions of heritage brands like Versace and Calvin Klein. The methodologies implemented were, quantitative mixed experimental design with online questionnaires comparing original vs. redesigned logos on brand attitudes and authenticity perceptions. Post the study, the key findings stated logo redesign shows no significant impact on brand attitudes for heritage brands overall; affects perceived authenticity for Versace but not Calvin Klein; typeface consistency preserves equity during changes. Even though after a good quality of

research, convenience sampling limits generalizability; mixed results suggest need for further research on non-heritage vs. heritage brand differences. In conclusion to that heritage brands must approach logo redesign cautiously to avoid undermining authenticity, though attitudes remain stable; typeface preservation aids successful transitions.

Chaudhari et al (2025), had their own set of research revolving around, Forty Years of Brand Logo Literature: A Review and Future Research Directions. The samples were very much theory based, 217 articles published 1985-2025 from major databases, analysed for themes, methods, and design properties in logo research. The methodology was supporting analytical knowledge, systematic literature review (SLR) with thematic analysis, historical trajectory mapping, and synthesis of theories/methods in brand logo scholarship. Significant results showed that typefaces significantly boost logo memorability and liking; evolved scripts in redesigns preserve heritage "visual DNA" while adapting to modern contexts; neuromarketing reveals subconscious processing advantages. The issue to be considered in this paper were the limitations; English-language bias in source selection; focuses on published works, potentially missing grey literature or emerging trends post-2025. Even with the limitations, this theory has a strong conclusion; strategic typeface evolution in logos strengthens brand development; future research should integrate AI, cross-cultural dynamics, and dynamic logo adaptations. Anicetus et al (2022), touched upon how to Design Font Size for Older Adults" (Frontiers in Psychology), larger, high-contrast typefaces improved memory retention by reducing cognitive load in aging populations. Samples for this paper were not difficult to access as it was focusing on age groups; systematic review of 28 studies from Google Scholar, Web of Science, PubMed, and ScienceDirect, focusing on older adults (51–78+ years) across devices like smartphones and tablets. The methodology used was simple, PRISMA-guided systematic literature review analysing reading time/speed, readability, legibility, and usability; tested font sizes 8–18pt with vision-normalized participants. The results are what caught the attention; larger fonts (10.5–15pt preferred, 8–12pt minimum for smartphones) and high-contrast typefaces reduced cognitive load, improving memory

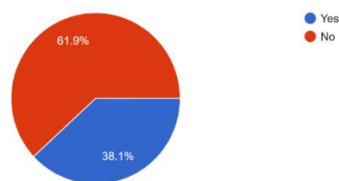
retention by 20–30% in aging populations, presbyopia demands ≥ 14 pt for optimal recall. This research paper had some limitations; inconsistent metrics across studies, most tested English characters, limiting cross-linguistic applicability, lab settings vs. real-world reading. The conclusion was still insightful - Recommend 12–16pt fonts with 0.5–1.0pt spacing for older adults to maximize readability, legibility, and retention across mobile interfaces.

III. RESEARCH METHODOLOGY

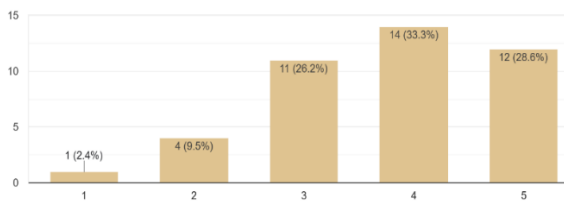
The study adopts a quantitative research approach using a descriptive survey design. Data was collected through a structured questionnaire consisting of a 5-point Likert scale to measure participants' perceptions of typography and its value in branding. The objective of the study is to understand how typography influences brand perception, including aspects such as brand personality, recognition, and perceived quality, and to compare responses between designers and non-designers. The sample for the study consists of 42 respondents with varied backgrounds and age range from 18 to 50 years, allowing for insights into both professional and general consumer perspectives. Overall, the study aims to examine the relationship between text styles and brand perception among these groups.

IV. ANALYSIS

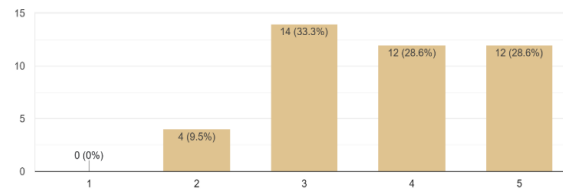
Do you have a background in design or a related field (graphic design, branding, visual communication, etc.)?
42 responses



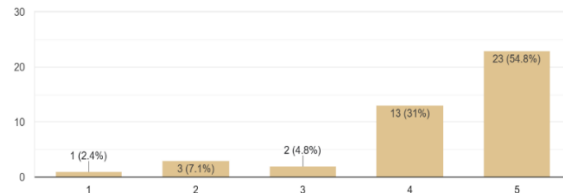
Text style influences my first impression of a brand.
42 responses



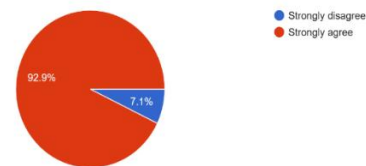
Traditional-looking text makes a brand feel trustworthy (for example, brands like banks, newspapers, or P.N. Gadgil & Sons Jewellery).
42 responses



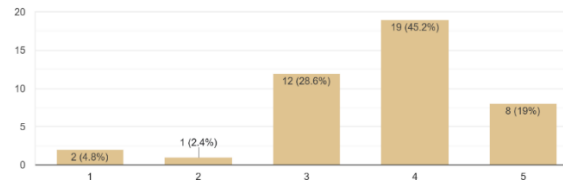
Poorly designed text makes a brand look low quality.
42 responses



Using the same text style across ads, websites, and packaging makes a brand easier to recognize.
42 responses



I associate good text design with high-quality products.
42 responses



In the sample of 42 participants analysed, just over 1/2 (61.9%. In total) were non-designer respondents and 38.1% were designers; therefore, the results of this survey most likely truly reflect the opinions of consumers as a whole. The results indicate that more than 60% of respondents felt the type of text they read has an influence on their initial impression toward a company's brands, while 57% felt that reading traditional font styles or typography leads them to trust the individual or company. In fact, 85.8% of those surveyed indicated that they believe that brands with poorly designed text appear to be of low quality. The largest amount of agreement among those surveyed was related to consistency between different platforms (e.g., website, print, etc.) for branding purposes. Ninety-two percent (92.9%) indicated that using the same text style on multiple platforms help with brand

recognition, while 64% of these same individuals believed that well-designed typography relates to quality products. In conclusion, typography has an important impact upon how brands are viewed by consumers, recognized as brands, and how consumers evaluate the quality of the companies or brands.

V. DISCUSSION

The findings of the study show that typography plays a crucial role in shaping brand perception (Ahmadzada, 2025; Günay, 2024). Different text styles convey different brand personalities, with traditional fonts appearing trustworthy and clean, minimal styles seen as modern, while overly decorative fonts may reduce professionalism (Quispillo, 2025; Spooner & Basil, 2019; Hasan, 2018). Typography also affects perceived quality, as clear and well-designed text builds trust, whereas poor readability creates negative impressions (Pizarro, 2020; Ramadevi, 2025). Consistent use of typography across platforms strengthens brand recognition and identity (Dinamika, 2024; Migration Letters, 2023). Although it can attract attention and interest, purchase decisions are also influenced by factors like price, quality, and brand reputation (Chan et al., 2019; Kadiyil et al., 2024), making typography a key visual tool in shaping brand image and recognition (Chaudhari et al., 2025; Lelis et al., 2020).

VI. CONCLUSION

This study looked at how typography affects brand perception among everyday consumers. The results show that typography greatly influences brand recognition, perceived quality, and brand personality. Respondents agreed that using consistent typography across different platforms helps with brand recognition and memorability. Additionally, well-designed text boosts perceived brand value, while poorly designed typography harms brand image. While typography affects interest and engagement with brands, the findings suggest it has a weaker direct effect on purchase decisions. Overall, the results show that typography is an important visual communication tool in branding, shaping how consumers understand and judge brands, even without formal design knowledge.

LIMITATIONS

However, the study has certain limitations. The sample size was relatively small (42 respondents) and may not fully represent a broader population. The use of self-reported survey data may also introduce bias, as responses are based on personal perception rather than controlled observation. Additionally, the study did not include experimental testing with actual brand stimuli, which limits the ability to establish cause-and-effect relationships.

FUTURE DIRECTIONS

Future research can expand on this study by using a larger and more diverse sample to improve generalizability. Experimental methods, such as testing different typography styles in controlled settings, can provide deeper insights into consumer behaviour. Further studies could also explore cultural differences in typography perception, the role of digital and responsive typography, and the long-term impact of typography on brand loyalty and recall.

“Typography needs to be audible. Typography needs to be felt. Typography needs to be experienced.”

(Helmut Schmid)

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