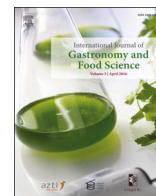




Contents lists available at ScienceDirect

International Journal of Gastronomy and Food Science

journal homepage: www.elsevier.com/locate/ijgfsThe role of typeface curvilinearity on taste expectations and perception[☆]Carlos Velasco^{a,b,*}, Sarah Hyndman^c, Charles Spence^d^a Department of Marketing, BI Norwegian Business School, Nydalsveien 37, 0484 Oslo, Norway^b Institute on Asian Consumer Insight, Nanyang Technological University, Singapore^c Type Tasting, London, UK^d Department of Experimental Psychology, University Oxford, Oxford, UK

ARTICLE INFO

Keywords:

Crossmodal correspondences

Typeface

Taste

Design

Product

ABSTRACT

People associate specific shape properties with basic taste attributes (such as sweet, bitter, and sour). It has been suggested that more preferred visual aesthetic features are matched to sweetness whereas less-preferred features are matched with tastes such as bitter and sour instead. Given the range of visual aesthetic features that have been shown to be associated with typeface designs, it would seem reasonable to suggest that typefaces might therefore be associated with specific taste properties as well. Should that be the case, one might then wonder whether viewing text presented in, say, a rounder typeface would also potentially influence the perception of sweetness, as compared to viewing the same information when presented in a more angular typeface. Here, we summarize the latest findings supporting the existence of a crossmodal correspondence between typeface features, in particular curvilinearity, and basic tastes. Moreover, we present initial evidence that suggests that, under certain circumstances, typeface curvilinearity can influence taste ratings. Given such evidence, it can be argued that typeface may well be an important, if often neglected, aspect of our everyday lives which can be potentially useful in the design of food and drink product and brand experiences.

Introduction

We are frequently exposed to different kinds of typefaces and fonts¹ in our everyday lives, though rarely do we give it a second thought. In fact, one need only note that whenever we read something we will likely have been exposed to a specific typeface (see Fig. 1 for examples). However, the possible influence of different typeface, and their respective connotations, on those who see/read them has garnered surprisingly limited attention from researchers to date (McCarthy and Mothersbaugh, 2002). In fact, up until very recently, only a handful of studies had attempted to assess the connotations of specific typefaces as well as their impact on people's behaviour (e.g., Burt et al., 1955; Davis and Smith, 1933; Kastl and Child, 1968; Morrison, 1986; Poffenberger and Franke, 1923; Tannenbaum et al., 1964, for early research; and Childers and Jass, 2002; Doyle and Bottomley, 2009; Walker, 2008, 2016a, for some more recent developments).

Even in the absence of extensive research, however, historically it

has been acknowledged that specific typeface can convey meaning over-and-above the words that are seen (Garfield, 2011). For example, in her famous 1930 essay 'The Crystal Goblet', Beatrice Warde compares typeface readability to the human voice and suggests that if three pages were set in Fournier, Caslon, and Plantin typefaces it would be like: 'three different people delivering the same discourse—each with impeccable pronunciation and clarity, yet each through the medium of a different personality.' (Warde, 1956, p. 138).

Importantly, almost any kind of written communication is now mediated by typeface (cf. Garfield, 2011; Hyndman, 2016). Indeed, since the arrival of the printer, laser printer, and personal computers, there are now a wide range of typeface designs (perhaps more than 100,000 according to Garfield, 2011), and many more under development, that are available and used by consumers, designers, artists, and marketers in order to communicate (even if based on intuition) specific meanings (Henderson et al., 2004). In the context of advertising, for instance, McCarthy and Mothersbaugh (2002) suggested that typefaces

[☆] "...the type faces, by their shape, size, texture and the character of their lines may carry a certain atmosphere about them..." (Poffenberger and Franke, 1923, p. 328).

* Corresponding author at: Department of Marketing, BI Norwegian Business School, Nydalsveien 37, 0484 Oslo, Norway.

E-mail addresses: carlos.velasco@bi.no (C. Velasco), sarah@typetasting.com (S. Hyndman), charles.spence@psy.ox.ac.uk (C. Spence).

¹ According to Brownlee (2014), the difference between the words "typeface" and "font" goes back to the days of analog printing. In those days, a typeface referred to all the metal blocks that followed the same design principles (e.g., Arial) and which were needed to print any given text. A font, on the other hand, referred to specific sub-blocks of a typeface. For example, Arial 12pt in italics would be a different font from Arial 10 without italics, and Arial would be a different typeface relative to Times New Roman. Notably, whilst both professionals and experts seem to use the terms interchangeably, in some expert contexts the difference is still noted (Brownlee, 2014). At the outset, it is important to clarify that in the present article, we focus on typefaces and as such, we will stick to the term.

<https://doi.org/10.1016/j.ijgfs.2017.11.007>

Received 20 January 2017; Accepted 30 November 2017
1878-450X/ © 2017 Elsevier B.V. All rights reserved.



Fig. 1. Which of these typefaces would you associate with a sweet-tasting product? Examples of typeface having different connotations: (A) Dampffplatz, (B) Helvetica ultra-light, (C) Bodoni Poster Italic, (D) Lazybones, (E) VAG Rounded, (F) Klute. While the same word is presented in each case, the connotations differ (see Hyndman, 2016).

can influence consumers' semantic associations, message legibility, and ad look and feel through their aesthetic dimensions (style, size, x-height, weight, etc.), spacing (between letters and words), and layout (positioning of words and text blocks), which in turn can impact ad persuasiveness.

Perhaps unsurprisingly, then, a growing number of marketers and designers have become increasingly interested in the potential impact of carefully chosen typeface, as, for example, when deciding how to present the brand name, and other relevant information, on different marketing communications (e.g., see [Batra et al., 2015](#); [Celhay et al., 2015](#); see also [Anon, 2012](#); <https://www.daltonmaag.com/>; [www.typestasting.com](#); [Larson, 2015](#); [Setalvad, 2015](#)). Crucially, the evidence published to date suggests that the physical attributes of a given typeface (e.g., whether it is more rounded or angular, light or heavy, etc., see [Fig. 2](#) for examples of typeface attributes; see also [Van Leeuwen, 2006](#)) can prime certain notions in the mind of whoever happens to be reading, or even just viewing, the text (e.g., [Grohmann et al., 2013](#); [Gump, 2001](#); [Henderson et al., 2004](#); [Juni and Gross,](#)

[2008](#); [Karnal et al., 2016](#)).

Researchers have even started to look at the consistency (or congruency) between design elements, and their connotations, such as the curvilinearity of the typeface and a brand's logo, and its consequences for the evaluation of a brand by the customer (e.g., see [Klink, 2001, 2003](#); [Van Rompay and Pruyn, 2011](#); see also [Poffenberger and Franken, 1923](#); [Walker et al., 1986](#), for the appropriateness of typeface to a given brand concept). Certainly, typeface can convey meaning, no matter whether in a business-to-business or business-to-consumer interaction (e.g., [Salgado-Montejo et al., 2014](#); see also [Doyle and Bottomley, 2004, 2006, 2011](#)).

The psychological effects of typeface on perception and behaviour have been a topic of scientific interest for almost a century now (e.g., see [Davis and Smith, 1933](#); [Morrison, 1986](#); [Poffenberger and Franken, 1923](#), for some early examples). Nevertheless, to the best of our knowledge, the study of whether specific typeface could be used to convey taste information is something that has only been investigated recently. For that reason, in the present research we focus specifically on the ability of typeface to influence consumers' taste expectations and perception, something that is crucial in the context of food and drink-related marketing communications. In many circumstances, before people taste a food or drink product, they are exposed to the product's associated colours, shapes, pictures, words, and typefaces. These features play a critical role in setting consumer expectations about product qualities and can exert an effect on consumer behaviour ([Machiels and Karnal, 2016](#); [Mackey and Metz, 2009](#); [Piqueras-Fiszman and Spence, 2015](#); [Yiannas, 2015](#)).

Here, we argue that there are systematic associations between typeface features and tastes. Moreover, we suggest that given that

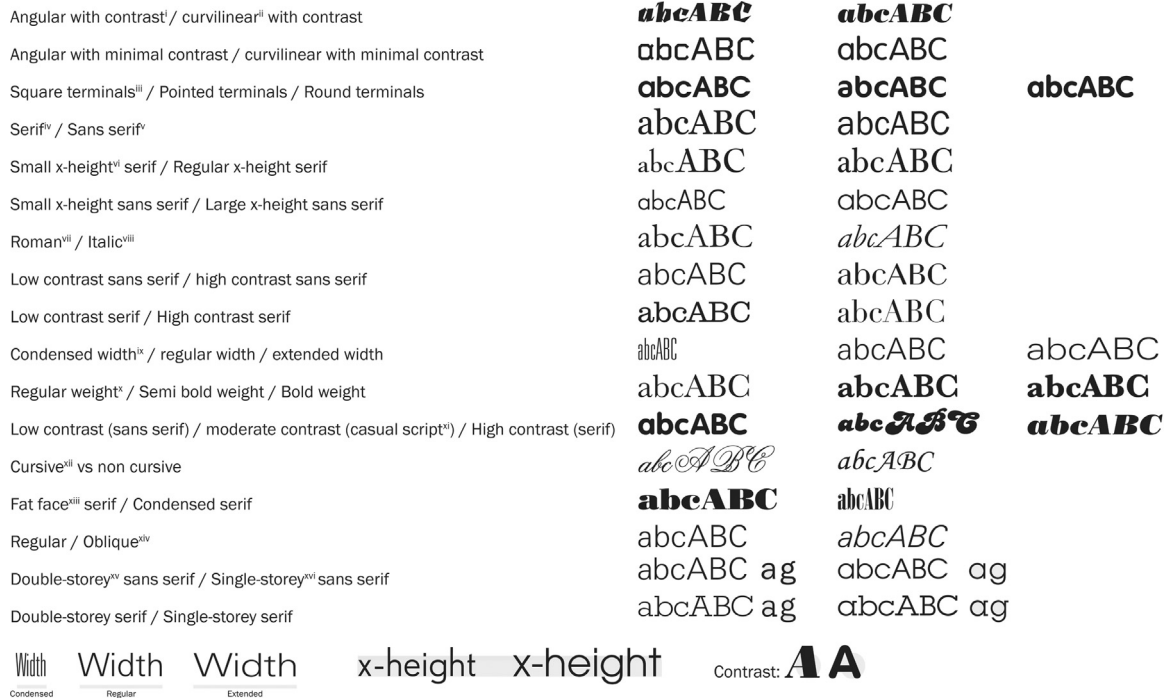


Fig. 2. Examples of different typeface demonstrating some of the characteristics that are taken into consideration by the designer during the process of typeface design. The yellow shaded areas highlight different widths of typeface, differing x-heights, and the contrast between thick and thin strokes. Notes: i Contrast: The variation in width of the thick and thin strokes in a letter ([Bringhurst, 2004](#)). ii Curvilinear: Consists of curved lines, curvilinear typefaces are considered to feel “friendly” ([Amare & Manning, 2012](#)). iii Terminal: The end of a stroke (curved or straight) without a serif ([Garnham, 2016](#)). iv Serif: A short cross stroke at either end of the main stroke of a letter ([Catic, 1968](#)). v Sans serif: A typeface without serifs ([Baines & Haslam, 2005](#)). vi X-height: Height of the lowercase letters, represented by the letter ‘x’, this is taken as a guideline for the height of unextended lowercase letters ([Garnham, 2016](#)). vii Roman: Letters that are upright, in contrast to sloped italic letters ([Baines & Haslam, 2005](#)). viii Italic: Letters that slant to the right, in contrast to roman typefaces which are upright ([Garnham, 2016](#)). ix Condensed: Letters compressed to narrow width proportions than normal. ([Garnham, 2016](#)). x Weight: How thick or heavy the stroke is ([Coles, 2013](#)); in traditional printing a heavier stroke requires more ink to print and appears darker on the page ([Bringhurst, 2004](#)). xi Casual script: Informal script style that often gives the appearance of being painted with a wet brush and that retains the spontaneity of handwriting ([Spiekermann & Ginger, 1993](#)). xii Cursive: Letters that flow, giving the appearance of joined-up writing, as opposed to non cursive italic letters that are separate ([Baines & Haslam, 2005](#)). xiii ‘Fat face’ A display or decorative letter with exaggerated bold vertical strokes and contrasting hairline thin strokes ([Baines & Haslam, 2005](#)). xiv Oblique (Slanted): Mechanically sheared letters, often sans serif, in contrast to italic letters that are drawn separately ([Garnham, 2016](#)). xv Double-storey: Letters ‘a’ and ‘g’ with two counters ([McNeil, 2017](#)). xvi Single-storey: Letters ‘a’ or ‘g’ with one counter ([McNeil, 2017](#)).

Download English Version:

<https://daneshyari.com/en/article/7535000>

Download Persian Version:

<https://daneshyari.com/article/7535000>

[Daneshyari.com](https://daneshyari.com)