

# Emotional Perception of Typography Messages in Fashion Design

Case Study: Amman City

الإدراك العاطفي لرسائل التايبوغرافي المستخدمة في تصميم الأزياء

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## Authorization

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A handwritten signature in blue ink, appearing to read 'Amal Fawzi Dahmoos', is written on a light gray rectangular background. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

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This is to clarify that this thesis entitled “Emotional Perception of Typography Messages in Fashion Design” was successfully defended and approved on 16 May 2018.

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## Dedication

*“And she loved a little boy very very much, even more than she loved herself”* Anonymous

I dedicate this humble effort

To my little boy, my biggest muse, Issa Dughlas

## **Acknowledgment**

I would like to express my deepest gratitude to my supervisor Prof. Wael Al-Azhari, for his patience, encouragement and immense knowledge. For being the best mentor and for instructing me through this whole journey. I could never thank you enough.

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Table Of Contents

No.	Subject	Page
	Title Page	I
	Authorization	II
	Committee Decision	III
	Dedication	IV
	Acknowledgment	V
	Table of Contents	VI
	List of Tables	VIII
	List of Figures	IX
	List of Appendices	XI
	Abstract	XII
	Abstract in Arabic	XIII
	<b>Chapter One: Study Background</b>	<b>1</b>
1.1.	Introduction	2
1.2.	Problem Statement	4
1.3.	Purpose of Study	5
1.4.	Significance of Research	6
1.5.	Research Questions	7
1.6.	Study Limitations	8
1.7.	Study Delimitations	9
1.8.	Definition of Terms	10
	<b>Chapter Two: Literature Review</b>	<b>12</b>
<b>2.1.</b>	<b>Typography</b>	<b>13</b>
2.1.1.	What is Typography?	13
2.1.2.	Typography Historical Background	15
2.1.3.	Attributes of Letters	25
2.1.4.	Emotional Classification for Typography Attributes	27
2.1.5	Aesthetic Values in The Context of Typography	30

<b>2.2.</b>	<b>Fashion Design</b>	<b>33</b>
2.2.1.	What is Fashion Design?	33
2.2.2.	Fashion Design Purposes Throughout History	35
2.2.3	Fashion Design as a Mean of Communication	40
<b>2.3.</b>	<b>Typography in Fashion Design</b>	<b>42</b>
<b>2.4.</b>	<b>Previous Studies</b>	<b>43</b>
	<b>Chapter Three: Methodology</b>	<b>48</b>
3.1.	Methodology/ Research Design	49
3.2.	Study Society	49
3.3.	Study Sample	50
3.4.	Study Tools	51
3.5.	Validity	51
3.6.	Reliability	51
3.7.	Study Variables	52
3.8.	Study Procedures	53
	<b>Chapter Four: Implementation</b>	<b>54</b>
4.1.	Experiment Results	55
4.2.	Survey Factors	59
4.3.	Statistical Analysis	64
	<b>Chapter Five: Recommendations</b>	<b>83</b>
5.1.	Conclusions	84
5.2.	Recommendations	86
	<b>References</b>	<b>89</b>
	<b>Appendices</b>	<b>94</b>

**List of Tables**

<b>No.</b>	<b>Table</b>	<b>Page</b>
1-3	The Sample of Respondents with Limitations	50
2-4	Typeface Design Detailed Attributes - Survey Factor	60
3-4	Respondents Demographics	63



## List of Figures

<b>No.</b>	<b>Figure Name</b>	<b>Page</b>
<b>1-2</b>	Phoenician Language	16
<b>2-2</b>	Rustic Capitals	17
<b>3-2</b>	First Curved Letters in the History	17
<b>4-2</b>	Highlighted Ascenders and Descenders	17
<b>5-2</b>	Minscule/ Lower-case Letters	18
<b>6-2</b>	12th Century Gothic Script	18
<b>7-2</b>	1470 Renaissance Antiqua Script	19
<b>8-2</b>	1530 Claude Garamond Typeface	20
<b>9-2</b>	1750 Baskerville Typeface	20
<b>10-2</b>	1780 Didot Typeface	20
<b>11-2</b>	Early 19th Century Egiptiena Rectangular Serifs	21
<b>12-2</b>	Mid 19th Century Grotsque Typeface	21
<b>13-2</b>	20th Century Jugend Typeface	22
<b>14-2</b>	1930 Futura Typeface by Paul Renner	22
<b>15-2</b>	1933 Times Typeface by Stanley Morison	23
<b>16-2</b>	1957 Optima Typeface by Herman Zapf	23
<b>17-2</b>	1963 Univers Typeface by Adrian Frutiger	24
<b>18-2</b>	1971 OCR-A Typeface by Adrian Frutiger	24
<b>19-2</b>	Anatomy of Letters 1	25
<b>20-2</b>	Anatomy of Letters 2	26
<b>21-4</b>	Remain Classic by Barbarawi H.	55
<b>22-4</b>	Already Famous by Barakat S.	55
<b>23-4</b>	Perfection is a Disease by Zahran D.	56
<b>24-4</b>	Carpe Diem by Damerji A.	56
<b>25-4</b>	Don't Hide Your Magic by Al-Omari D.	56
<b>26-4</b>	Bad Habits by Al-Kayed Y.	56
<b>27-4</b>	Open Your Eyes to See by Abdul-Kareem D.	57
<b>28-4</b>	Break Free by Quqa M.	57
<b>29-4</b>	Muse by Al-Jass R.	57
<b>30-4</b>	Free Your Mind by Abu-Ghdeib T.	57
<b>31-4</b>	Hand of Sean Regular	62
<b>32-4</b>	Great Vibes Regular	62

<b>No.</b>	<b>Figure Name</b>	<b>Page</b>
<b>33-4</b>	Times New Roman Regular	62
<b>34-4</b>	Young Heart Regular	62
<b>35-4</b>	Munich Regular	63
<b>36-4</b>	Bellbottom Laser Regular	63
<b>37-4</b>	GAP White Denim Jacket	64
<b>38-4</b>	Dolce & Gabbana Boyfriend Jeans	64
<b>39-4</b>	Friendly Diagram 1, for (Figure 37)	65
<b>40-4</b>	Friendly Diagram 2, for (Figure 38)	65
<b>41-4</b>	Dolce & Gabbana Dress	66
<b>42-4</b>	Valentino Spring 2015	66
<b>43-4</b>	Elegant Diagram 1, for (Figure 41)	67
<b>44-4</b>	Elegant Diagram 2, for (figure 42)	67
<b>45-4</b>	Zara Intuition T-shirt	68
<b>46-4</b>	Brooklyn Forever21 T-shirt	68
<b>47-4</b>	Stable Diagram 1, for (Figure 45)	69
<b>48-4</b>	Stable Diagram 2, for (Figure 46)	70
<b>49-4</b>	Biker Leather Vest	70
<b>50-4</b>	Witchcraft Hoodie	70
<b>51-4</b>	Edgy Diagram 1, for (Figure 49)	71
<b>52-4</b>	Edgy Diagram 2, for (Figure 50)	72
<b>53-4</b>	Sandra Barakat Already Famous Dress	73
<b>54-4</b>	Off-White Belt	73
<b>55-4</b>	Up-to-date Diagram 1, for (Figure 53)	74
<b>56-4</b>	Up-to-date Diagram 2, for (Figure 54)	74
<b>57-4</b>	Hotter Than Hell Jean Jacket	75
<b>58-4</b>	Jeremy Scott Slime City Sweatshirt	75
<b>59-4</b>	Playful Diagram 1, for (Figure 57)	76
<b>60-4</b>	Playful Diagram 2, for (Figure 58)	76
<b>61-4</b>	Hand of Sean Regular Friendly Diagram, Q.C for (Figure 31, P.62)	78
<b>62-4</b>	Great Vibes Regular Elegant Diagram, Q.C for (Figure 32, P.62)	79
<b>63-4</b>	Times New Roman Regular Stable Diagram, Q.C for (Figure 33, P.62)	79
<b>64-4</b>	Young Heart Regular Edgy Diagram, Q.C for (Figure 34, P.62)	80
<b>65-4</b>	Munich Regular Up-to-date Diagram, Q.C for (Figure 35, P.63)	81
<b>66-4</b>	Bellbottom Laser Playful Diagram, Q.C for (Figure 36, P.63)	82

## **List of Appendices**

<b>No.</b>	<b>Appendices Name</b>	<b>Page</b>
1	Survey - Human perception of Typography used in Fashion Design	94
2	Fashion Course GJU - Experimental Project Outline	101
3	Abstract (Arabic)	106

## **Emotional Perception of Typography Messages in Fashion Design**

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### **Abstract**

Realizing that Typography is a subject that triggers emotional responses is definitely a key tool for designers and companies to know how they could communicate different ideas through all design mediums. Throughout history, the difference of Typefaces has continuously been proving to be linked to various uses and messages. Typography is one of the most significant tools in design. Each designer must have the sufficient knowledge of the right effect and use for each Typeface.

Moreover, Fashion Design is considered an important medium in the field of visual design. It is an exclusive, personal, and certainly an influential mean of communication.

The integration between these two communication methods is now being visible more than ever. Companies and designers are using Typography in Fashion Design to deliver messages and ideas more efficiently in today's market. Some Fashion brands even use certain Typefaces to reflect certain emotions through their pieces.

Through this thesis, the researcher examined the effects of Typeface attributes on human emotions, and tested how these attributes deliver particular feelings when used in Fashion Design. The aim of this research is to help designers use effective Typeface characteristics when applying text on Fashion Design. This thesis provides a guide that connects Typeface attributes to diverse emotions and gives examples of some effective Fonts.

### **Keywords:**

Typography, Typeface, Font, Fashion Design, Human Perception, Emotional Response.

### 3. Abstract (Arabic)

من المهم معرفة دور التايوغرافي في الإدراك العاطفي، لأنها تعتبر أداة مهمة تلعب دور رئيسي في مساعدة الشركات و المصممين في إيصال افكارهم من خلال مختلف أدوات التصميم. وقد ثبت على مدى التاريخ أن اختلاف الخطوط يرتبط باختلاف استعمالتها ومعانيها. وأن التايوغرافي هي إحدى أهم أدوات التصميم، ويجب أن يكون لدى كل مصمم المعرفة الكافية بالتأثيرات والاستخدامات المناسبة لكل خط. ويعتبر تصميم الأزياء أيضاً وسيلة هامة في مجال التصميم المرئي، حيث يعد وسيلة إتصال حصرية وشخصية وذات فاعلية كبيرة.

نلاحظ في يومنا هذا أن الدمج بين وسيلتي الإتصال هاتين، قد أصبح ظاهراً أكثر من أي وقت مضى. حيث يستخدم المصممين والشركات التايوغرافي في تصميم الأزياء لتوصيل الأفكار والمعاني بكفاءة أكبر في سوق العمل. حتى أن بعض علامات الأزياء التجارية تستخدم خطوط خاصة على قطع الأزياء لتعكس مشاعر معينة.

من خلال هذه الأطروحة، قام الباحث بدراسة آثار خصائص الخط على الإدراك العاطفي لدى المتلقي واختبار كيف تقوم هذه السمات بإيصال المشاعر عند استخدامها في تصميم الأزياء. ويهدف هذا البحث لمساعدة المصممين على إستخدام خصائص الخطوط بطريقة فعالة عند استعمال النصوص في تصميم الأزياء.

## **Chapter One:**

### **Study Background**

The first Chapter in the thesis introduces the background of the study and the problem. It clarifies the importance of this research on the selected society.

### **Table of Contents**

No.	Subject	Page
1.1.	Introduction	2
1.2.	Problem Statement	4
1.3.	Purpose of Study	5
1.4.	Significance of Research	6
1.5.	Research Questions	7
1.6.	Study Limitations	8
1.7.	Study Delimitations	9
1.8.	Definition of Terms	10

## **1.1. Introduction**

Typography is a key issue in the field of studying Visual Design. It is one of the most valuable means of visual communication. Graphic Designers and other designers use typography to communicate, support, or reinforce a message in any design through the different styles in Typefaces. A deep understanding of Typography applications and Typefaces various attributes would serve to guide the designer in choosing the most proper Typeface design in expressing and communicating messages. (Chamberlain, 2009)

Each Typeface has its own individual identity based on its characteristics and aesthetics, due to different styles and a variety of line weights, sizes, angles, widths, proportions, slants and so on. These individual qualities define how each Typeface was purposely designed to exhibit a different case and a unique expression tone.

Full learning for these classifications is an essential step in developing designers' mentality and vision to be able to select the most appropriate Typeface, in which it would enhance the effect of the expressive messages that they need to deliver. (Chamberlain, 2009)

On the other hand, Fashion Design is also known to play a major role in communication, in a more exclusive way than Typography. It is the personal and individual way people express their identities (Twigg, 2014). The way that people dress every day is their way of conveying messages to the society or expressing styles and some thoughts of their own.

Companies and designers have provided a range of different genres in Fashion Design, in which each of it expresses either a brand identity, visions, or even a personal thought. But what the consumer chooses to wear from these options, would reflect their individual personality, interests or belief. (Wolfe, 2017)

This thesis experiments the different human perceptions caused by Typography messages on Fashion Design , as both are a very integrated means of communication in the modern society.

Through research and study of previous cases, Typography had been used, and is still being used in Fashion Design for several purposes such as;

- Marketing brand image and slogan.
- Expressing social status
- Deliberate political and cultural beliefs.
- Protesting issues.
- Illustrating personal visions.
- Delivering playful or edgy words.
- Conveying personal independent messages. (Kim, 2009)

Throughout the literature review, the researcher presents several case studies that show case the knowledge of using type design on different design mediums. These studies connect various Typeface designs to different emotions, concepts and meanings. Studies expose that chosen Typeface characteristics in any design go back to what emotional response the Typographer intended to deliver. However, studies also analyze the effects of each Typeface in relation to its aesthetic qualities, context and surroundings.

What distinguishes this thesis is that it tackles a new link between Typography and Fashion Design as it is a new design medium which has been used excessively these days. This research used experiments and literature review to create a database of clothing pieces with different Typefaces and messages, and tested what emotions and meanings each design delivered.



In conclusion, this study analyzed the different human responses to typographical messages used on Fashion Design. The research recommended a guideline for designers and companies to help them convey their ideas through Fashion Design using the best selection of Typefaces attributes and examples.

## **1.2. Problem Statement**

There are several studies of how to use Typography traits in any design to suggest different meanings and purposes. It has been tested on several design mediums. However, the researcher did not find a study that used clothing as a medium for this matter. Analyzing how diverse type designs applied on clothing could influence consumers perception differently, is essential to strengthen a brand or a designer's vision and identity and it also help companies and designers apply typographical strategies successfully to convey individual concepts and ideas.

In this thesis, the researcher proposes collective modules of Fashion Design pieces with Typography to explore the various effects of the used Typefaces to convey certain messages. The researcher has chosen the clothing industry for this thesis as the design medium, to narrow it down to a more manageable level, the researcher's interest in the field of Fashion Design, and another essential reason is the rapid growth of the Fashion Design market in Jordan. This allows local companies and designers to benefit from this market growth, and to use Fashion Design to communicate their messages and visions with the right application of Typography.

### **1.3. Purpose of Study**

The purpose of this research is to:

- Explore the emotional effects of different Typefaces attributes.
- Experiment consumer perception of the different Typefaces used on Fashion Design.  
Compare the effects with the companies and designers' intentions.
- Associate different Typefaces with different emotions.
- Specify what the best Typeface characteristics are that designers could use to deliver a certain emotion.
- Define the strength of the Typography messages when used as a medium on Fashion Design.

#### **1.4. Significance of Research**

From this study, the researcher enriches and upgrades the knowledge of Typography in communication, tackles the modern link between Typography and Fashion Design and the researcher explores the relationship between human emotions and Typeface attributes.

This study works as a model for Fashion Designers who need to engage Typography in their clothing pieces to convey a certain message. It helps them reach the purpose of their designs more successfully by using the right Typeface characteristics.

This research opens some companies' eyes about how Fashion Design could be a trendy medium, to market their ideas, slogans, identities or any written messages of their choice. Consequently the research results help companies and designers in widening their growth in the local market.

Lastly, graphic designers benefit from this study as it is a new specialized study of how to use Typography in Fashion Design. This will help them engage their visual communication skills in clothing.

## 1.5. Research Questions

The main question that this thesis is going to answer is;

How does typography enhance, affect or change the human perception of messages used by companies and designers on Fashion Design?

In addition to the major thesis question, through the experiments and the research tools, the researcher answers the following questions;

- What are the most feelings and issues that people like to express in their Fashion Design choices?
- What are the Typeface attributes that could cause each human emotion?
- What context qualities are needed with Typography to help achieve better emotional perception?
- What are some examples of Typefaces that could deliver particular emotions?

Through analysis and surveys the researcher confirms the following hypothesis:

- Targeted audience from companies, designers, fashion forwards and activists are interested in conveying particular emotions through Typography in Fashion Design, for different purposes such as; brand visions, social, cultural, and personal concepts.
- Certain Typeface attributes cause particular emotions, based on their visual psychology and historical background.

- Context aesthetic qualities such as color, layout, proportions and size, have to complement the design purpose for the audience to perceive a better feeling.
- Some Typefaces and Fonts hold certain characteristics that help the designer in delivering specific feelings to the viewers.

## **1.6. Study Limitations**

This research limitations are as follow:

### **Place Limits:**

Experiments are accomplished at the School of Architecture and Built Environment at the German Jordanian University. Surveys were performed on selected audience in Amman City. Due to its rapid growth in the fashion industry and the wide opportunities for new fashion trends which companies could benefit from.

### **Time Limits:**

Experiments were completed in the first semester of the academic year of 2017/2018. Surveys were distributed and analyzed in the second semester of the academic year of 2017/2018.

### **1.7. Study Delimitations**

The research will take place in Amman City, Jordan, as this kind of trends did not take its share of growth in other parts of Jordan, due to some cultural restrains.

The results of this study are applicable on audience with the same limitations and interests that are mentioned later in the study sample.

Any designer that would like to take this thesis as a model in finding design solutions for similar problems, should take the cultural, religious and social background of the society and targeted audience into consideration.

## **1.8. Definitions of Terms**

### **Typography:**

Typography (“form” + “writing” in Greek) is the art and technique of designing, modifying, and arranging type (letters and characters). Typography is a craft that involves typesetters, compositors, typographers, graphic designers, calligraphers, graffiti artists, comic book artists and anyone who arranges type to create something.

Typography is an essential element to graphic design. It expresses feelings, conveys meanings, creates contrast highlights ideas and adds visual interest to the content that you’re designing. (Simon, 1954)

### **Fashion:**

Fashion is a popular style or practice, especially in clothing, footwear, accessories, makeup, body or furniture. Fashion is a distinctive and often constant trend in the style in which a person dresses. It is the prevailing styles in behavior and the newest creations of textile designers. (Crane, 2012)

### **Fashion Design:**

Fashion design is the art of application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social attitudes, and has varied over time and place. (Breward, 1995)

**Typeface:**

Typeface is a term that is often mixed with the term Font, Typeface is a Font family, one Typeface holds an abundance of different Fonts. Typeface is a special design of letters and characters that holds the same characteristics and are constructed in the same uniform. (Felici, 2011)

**Font:**

Font is a Typeface with a specific size, weight, and rules. Multiple Fonts could be descending from the same Typeface family. For example, “Helvetica” is a typeface, however “Helvetica Neue Condensed Black” is a Font. (Felici, 2011)

**Perception:**

Perception is what the human brain does from formation, recognition and explanation to any given sensual or visual information, to transform it into an understating or a feeling. (Schacter, 2011).

**Message:**

According to the (*Oxford Living Dictionary*), a message is the communication of a written, illustrated, sensed, or recorded information, which could also happen when direct communication is not possible.



## Chapter Two:

### Literature Review and Case Studies

The researcher depended on literature review analysis and previous studies in building a strong database for the methodology. In this chapter the researcher is going to study all previous literature on every variable in the thesis subject.

#### Table of Contents

No.	Subject	Page
<b>2.1.</b>	<b>Typography</b>	<b>13</b>
2.1.1.	What is Typography?	13
2.1.2.	Typography Historical Background	15
2.1.3.	Attributes of Letters	25
2.1.4.	Emotional Classification for Typography Attributes	27
2.1.5.	Aesthetic Values in The Context of Typography	30
<b>2.2.</b>	<b>Fashion Design</b>	<b>33</b>
2.2.1.	What is Fashion Design?	33
2.2.2.	Fashion Design Purposes Throughout History	35
2.2.3.	Fashion Design as a Mean of Communication	40
<b>2.3.</b>	<b>Typography in Fashion Design</b>	<b>42</b>
<b>2.4.</b>	<b>Previous Studies</b>	<b>43</b>

### **2.1.1. What Is Typography?**

Typography is one of the fundamentals of graphic design. It is the tool you use to deliver your information in visual communication; therefore it is important to clarify the meaning of it and to go through all the terms that are used in the typographical studies.

Reading the text -she is running- or just saying it out loud, this sentence has the same meaning and effect both ways. However, printing it or displaying it on digital devices would require typography to be involved, which means visual forms would appear and accordingly it would affect the viewer's perception to this sentence. By choosing certain visual styles, the typographer can either enhance or decrease the linguistic meaning of any used messages.

(Noordzij, 2006) defines typography as the act of “writing with prefabricated letters.” On one hand, this definition gives a glimpse of how typography is distinct from the terms calligraphy and lettering, which are also slightly different from each other, but both basically refer to a practice that requires an experienced calligraphist to create letters using pen, ink, feather, sharpies or other tools. Such specialists follow certain methods and practice regularly in order to gain some muscle memory for them to accomplish their designs.

On the other hand, Typography is the systematic creation of letters, whether these arranged letters are engraved in metal plates, or they are digitally formatted on screens. Each letter sits within a box surrounded by borders and can be repeated regularly. Type designers create a typeface that allows you to create an infinite combinations from it.

The researcher would be using the term “Typeface” in replacement of font, as they both vary in meaning. A certain font descends from a larger typeface family. In other words, a font is a typeface with fixed visual characteristics.

“Typography is the craft of endowing human language with a durable visual form” (Brighurst, 2004). In Brighurst’s book the author explains that typography is something that happens to complement the meaning of a certain content, whether there is a significant text or there is none. Typography is the craft that the designer uses to define that and to share it visually with the audience.

With these given definitions the researcher concludes that typography is a visually displayed text, choosing a font or typeface based on what style and emotion the designer want to link with its visible forms. In this sense, Typography is also considered to be an artistic composition as it embodies aesthetics not only functions.

### **2.1.2. Typography Historical Background**

Typography, like any other visual design medium has gone through a lot of stages throughout history to develop its current visible features. Each feature in those letters are one of the main ways of how humans could communicate language and thoughts.

First rule of communicating clear thoughts in any visual form would always be the legibility. Modern typefaces have gained their guidelines and characteristics throughout different stages of history.

The researcher would like to clarify that any historically found evidence of paintings on caves - which are now called pictograms - are not the case of this study. This research will analyze only typography as it is the system of coding and decoding letters to symbols.

This part of the research would present when and how all typography classifications have appeared throughout history. It would highlight the reason why each classification was made, linking it to how it affects the viewer's perception.

According to (Haley, et.al., 2012) the first person to introduce the art of typography as a craft for all humans to use was Johannes Gutenberg (1394-1468). After the foundling of several language codes in history the human eye needed some standardization to reach better communication. Measurements and unity were the first things to be achieved when Gutenberg invented the metal molds for each letters to be duplicated numerous times. Since this application the letters in metal boxes of somehow the same size were all put in a similar uniform, which gives unity for the visual perception, and it would lead the eye to read text that was for the first time put on an allied baseline. Gutenberg's mechanism accomplished higher readability and legibility for communication through typography.

(Tomiša, Vusić & Milković, 2013). The researcher of this paper outlined the evolution of typography in history. How these changes have developed the typography coordinations which are now being used in modern typefaces.

Tomiša traces the timeline of typography as follows:

- In the 1400s B.C. the first evidence of clear typography was found in Syria which is now called the Ugarit Alphabits. This does not look like any latin type used nowadays. The reseracher is only mentioning it as it is the starting point of coding the language.
- The first classification of typography emphasized in history was the Kerning which was first presented by the Greeks 800 B.C. as shown below in (Figure 1), as they have seen that right and equal spacing between the letters leads to better understanding for the written words.



Figure 1: Phoenician Language

Source: [www.topteny.com/top-10-oldest-languages-in-the-world](http://www.topteny.com/top-10-oldest-languages-in-the-world)

- In the 2nd century scripts in the Roman Empire were written in rustic, monumental or squared capitals as in the following (Figure 2), also the first emergence of the italics has appeared.

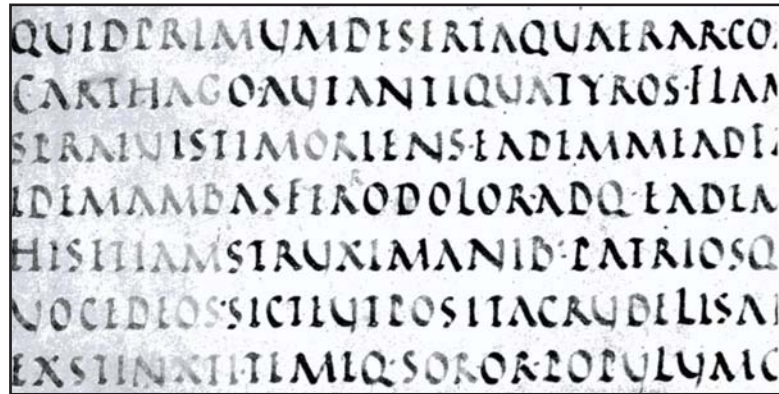


Figure 2: Rustic Capitals

Source: Wright D., 1993.

- Curved and arched letters were formed in the 3rd century during the dynasty of Diocletian in the late Roman Empire as presented in (Figure 3) below.

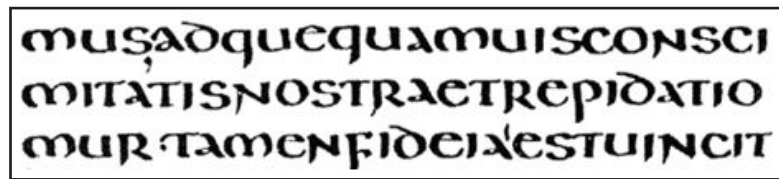


Figure 3: First Curved Letters

Source: <http://slideplayer.com/slide/7231282/>, 2016

- Ascenders and Descenders were highlighted in the Roman scripts as in the following (Figure 4), which happened during the 6th century after the collapse of the Roman Empire.

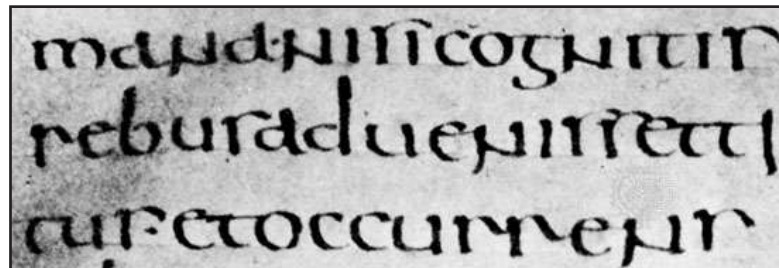


Figure 4: Highlighted Ascenders and Descenders

Source: <https://www.britannica.com/topic/half-uncial>

- Various of national letters that were confusing have escalated at that time, which led to the need of unified system of letters. In the 7th century, lower case letters were developed to clarify reading and make letters more visibly pleasant as in (Figure 5).

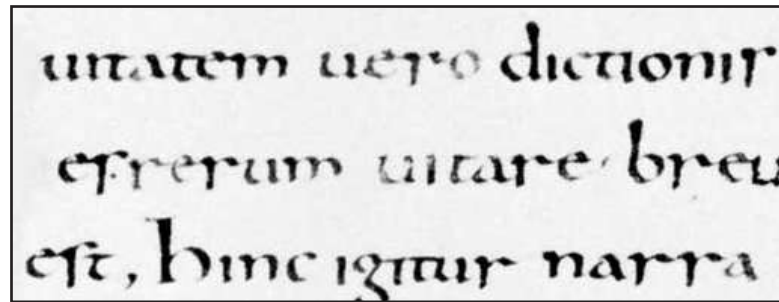


Figure 5: Minscule (Lowercase)

Source: Bibliothèque Municipale, Amiens, France

- Gothic script (Figure 6) was created in the 12th century. It was a result of the idea that every penman should have his own aesthetic visions adding unique different elements to his own script style.

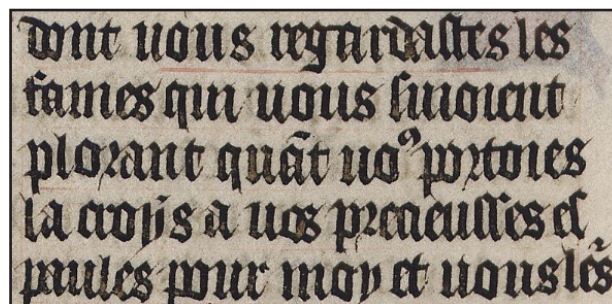


Figure 6: 12th Century Gothic Script

Source: <https://flaffitis.wordpress.com/tag/lettering/>

- In the 14th century Littera Antiqua script was developed by the humanists in Italy.
- The evolution of Dual-letters happened in the 15th century, which is the thing that we are using today the combination between lowercases and uppercases. Following that



Johann Gutenberg had created the movable metal letters blocks for printing needs.

- In 1470 Nicolas Jenson tried to reduce the differences between the lowercase and uppercase letters, in order to achieve more coherent readings. He then established the Renaissance Antiqua script as the one in the following (Figure 7);

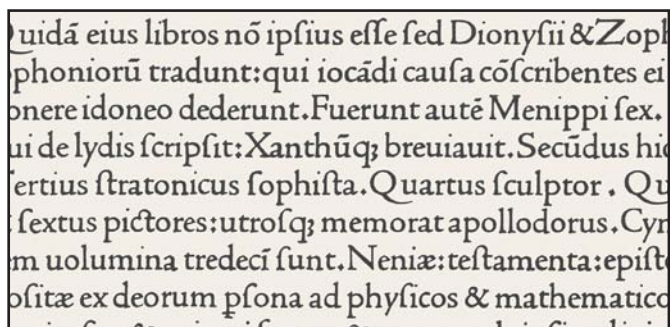


Figure 7: 1470 Renaissance Antiqua script

Source: <http://enacademic.com/dic.nsf/enwiki/11850434>

- The first mold for cursive letters that were formed for printing purposes was made by the Italian Typographer Fransceco Griffo in 1480. He claimed that cursive writing would consume less space on papers, but he didn't consider the readability of such letters in long articles. Cursive writing tends to increase the pace of reading in most cases.
- At this phase of history, designers noticed the need to focus on human's emotions while reading, which was the thing that made the designer Claude Garamond in the 1530's create the first Typeface with Serifs, which was an update to Nicolas Jensen prior typeface. Garamond claimed that the connecting strokes in letters would give the viewer a soothing feeling of ease while reading as shown in (Figure 8) below. Also Garamond was also the first typographer that introduced the idea of producing an Italic version for the same typeface in addition to the lowercase and uppercase lettersets.



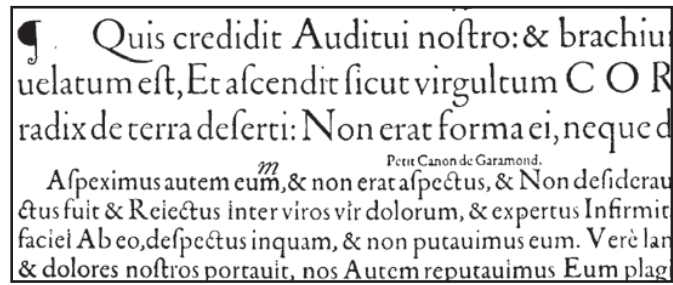


Figure 8: 1530 Claude Garamond

Source: [www.tipometar.org/reprint/Garamond/IndexEng.html](http://www.tipometar.org/reprint/Garamond/IndexEng.html), last accessed April. 2018.

- Around 1750 also the well-known English type designer John Baskerville pinpointed the need of human perception in letters. He wanted a more legible typeface with more relaxing and stable readings. Baskerville constructed the first Typeface that has differences in the vertical and horizontal stroke thicknesses added to the previous Serifs attribute, like the one in (Figure 9) below;



Figure 9: 1750 Baskerville Typeface

Source: <http://luc.devroye.org/fonts-54099.html>, last accessed April. 2018.

- After few years in the 1780's, French typographer Francois Ambroise Didot designed the Didot Typeface, which had all previous attributes of stabilized reading, See (Figure 10);



Figure 10: 1780 Didot Typeface

Source: <https://typofonderie.com/gazette/post/type-history-1>, last accessed April. 2018.

- Early 19th century the age of industrial revolution, when the concept of modernism started to evolve, the need of a simple abstracted forms of typefaces occurred. As a result to such needs the Typeface Egiptiena was designed with the first simplification action which was replacing the Serifs with a clean rectangular Serifs, as shown in the following (Figure 11);

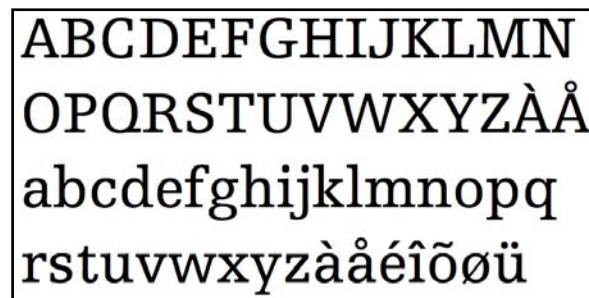


Figure 11: Early 19th Century Egiptiena Rectangular Serifs  
Source: <http://www.identifont.com>, last accessed April. 2018.

- In the middle of the 19th Century, the mechanical age totally refused the use of Serifs. Typefaces needed to be reduced to the maximum level. The designers Vincent Figgins and William Thowgood produced to the need of the society the San Serif Typeface. It was named Grotesque which means tasteless and indecent because it ripped off the aesthetics of the letters, as the example in (Figure 12);

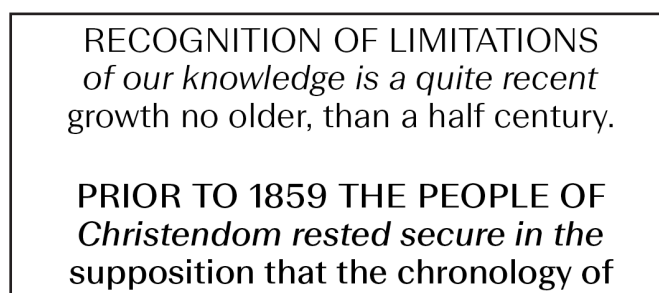


Figure 12: Mid 19th Century Grotesque Typeface  
Source: <http://blog.fatype.com>, last accessed April. 2018.

- However, in the late 19th century, various mechanical machines were made for printing processes, which made designers more curious to produce decorative typefaces with more aesthetic values, to test how they could touch the perception of the audience with different typefaces.

- In 20th century, decorative playful Typefaces were made under the name of Jugend Typefaces as in the example below (Figure 13). Such Typefaces are floral, round, curvy and thick.

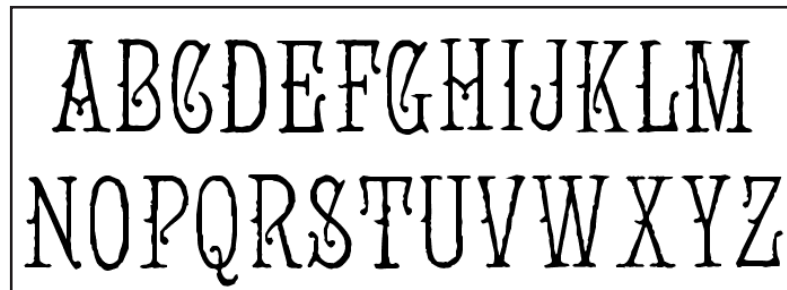


Figure 13: 20th Century Jugend Typeface  
Source: [www.ffonts.net](http://www.ffonts.net), last accessed April. 2018.

- 1919 the era of the Bauhaus, which implies simple geometric shapes and modern approaches, had raised the concept of geometrical and slick Typefaces. The Grotesque Typefaces became more relevant, which affected the type designer Paul Renner in producing the Futura Typeface in 1930 in Munchen as in (Figure 14) below;



Figure 14: Futura Typeface by Paul Renner  
Source: [typewritingblog.files.wordpress.com](http://typewritingblog.files.wordpress.com), last accessed April. 2018.

- In 1933, authors preferred a Typeface that would be more balanced for fast reading for press and newspapers. The English designer created the typeface Times, which had serifs, different stroke thicknesses and short ascenders and descenders.



Figure 15: 1933 Times Typeface by Stanley Morison

Source: <https://www.linotype.com/259/times.html>, last accessed April. 2018.

- German typographers Max Miedinger and Eduard Hoffman had designed the Typeface Helvetica, which was also named Haas Grotesque in 1957. They were influenced by the movement of the Bauhaus in Germany. In the same year Typographer Herman Zapf tried to compromise both needs of simplification and fast readability, for a typeface to be modern yet balanced and legible. He designed the Optima Typeface as shown in (Figure 16), which had almost unseen Serifs and less inequality in horizontal and vertical stroke thicknesses. This style of Typefaces were called Semi-Grotesque.

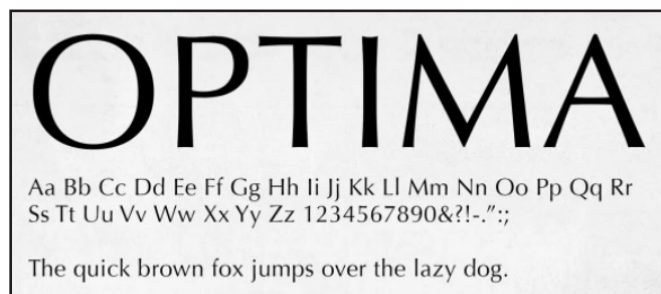


Figure 16: 1957 Optima Typeface by Herman Zapf

Source: [www.fastcodesign.com](http://www.fastcodesign.com), last accessed April. 2018.

- In 1963, the Swiss French type designer Adrian Frutiger achieved a design of a Grotesque Typeface of his own, which was called Univers as in the following (Figure 17), which was contemporary and stylish, and he created it with several variations and options.



Figure 17: 1963 Univers Typeface by Adrian Frutiger

Source: <https://gayleclemans.com>, last accessed April. 2018.

- In 1971, the Typographer Frutiger, created a Grotesque Typeface OCR-A but with a purpose of having a typeface that is completely geometric with a feature that allows it to be easily decoded by digital machines.



Figure 18: 1971 OCR-A Typeface by Adrian Frutiger

Source: [multimediaman.files.wordpress.com](http://multimediaman.files.wordpress.com), last accessed April. 2018.

Throughout every stage in the history of Typography, the researcher concluded that there were several purposes for designing a typeface. The Typographer could design a typeface based on his needs. Designers could design a Typeface to match their era's aesthetics and values, or they can create a Typeface based on the human perception that they want to achieve.

### 2.1.3. Attributes of Letters

In this part the researcher gives an overlook for the anatomy of letters. Letter parts with certain attributes would be connected in the following section to human emotions. It would explain how certain changes to the typeface anatomy and shape could affect human perception differently.

The researcher has illustrated the (Figure 19 & 20), to explain the different parts of a type and some typography terminologies based on (Bringhurst, 2004).

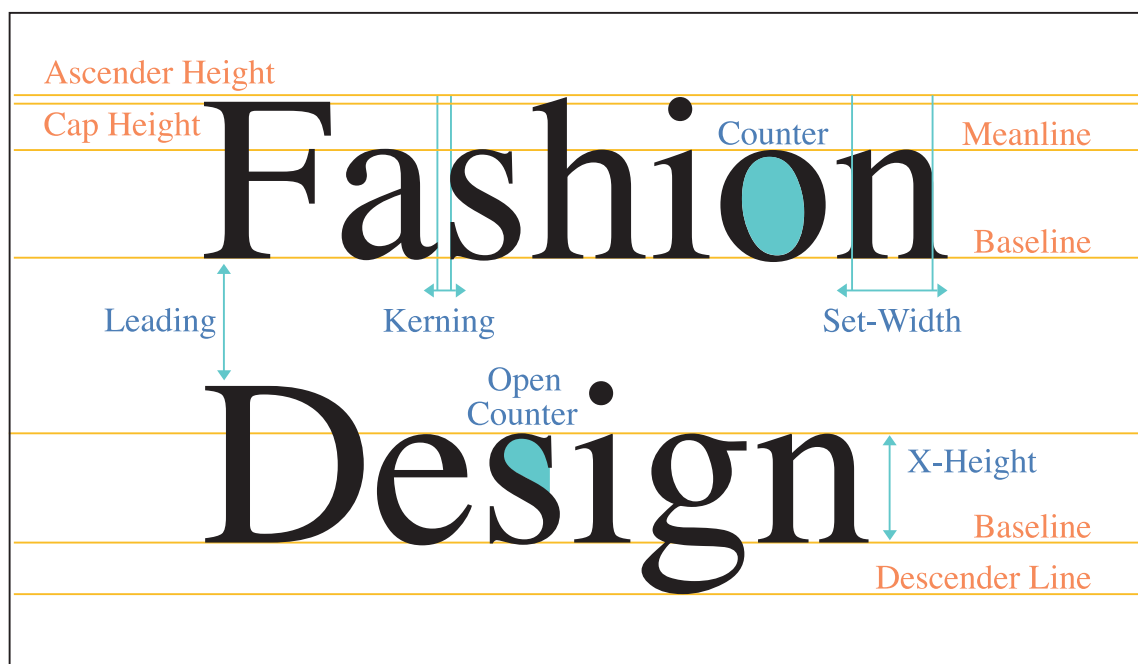


Figure 19: Anatomy of Letters (1)

Source: The researcher, 2018

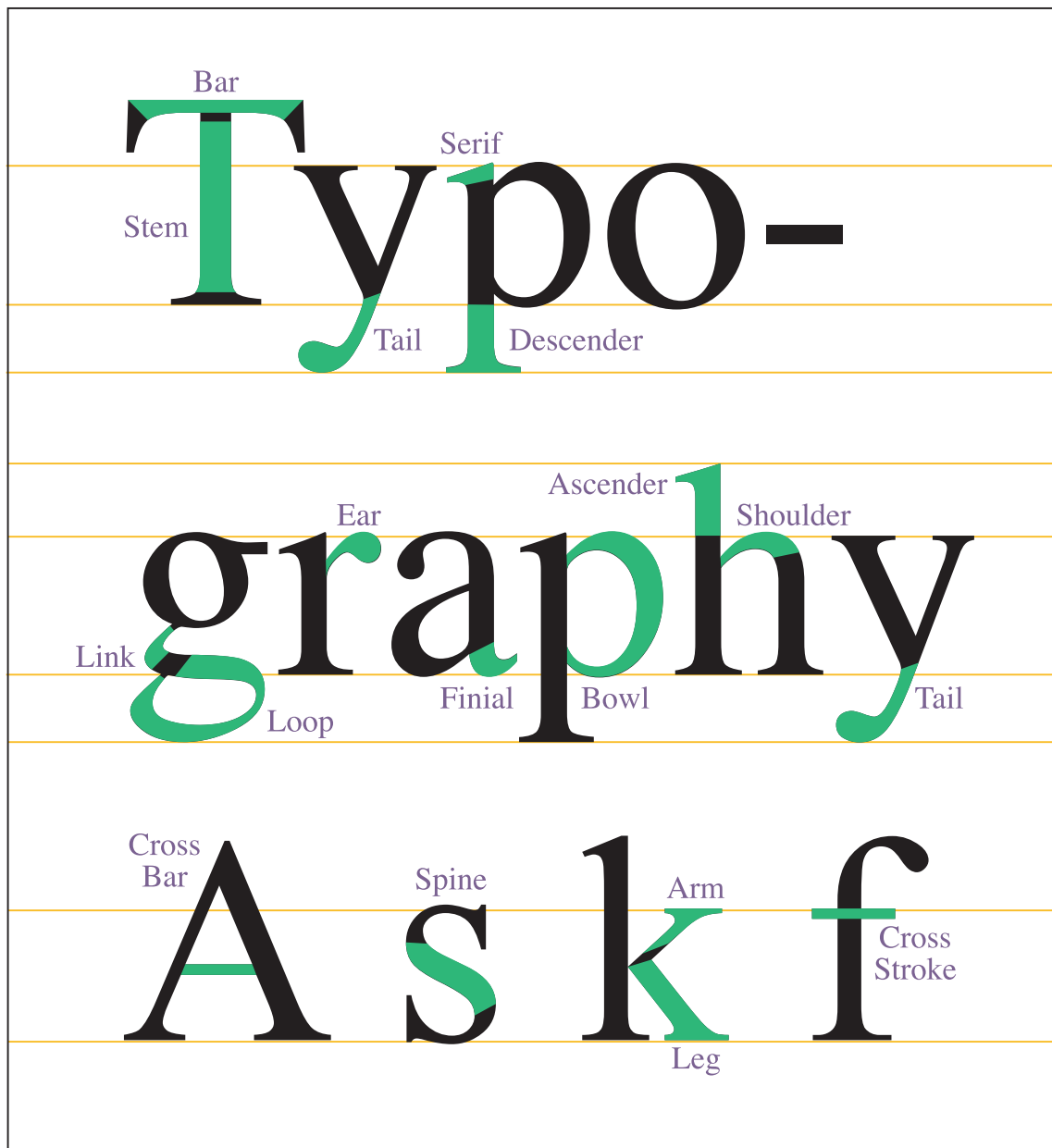


Figure 20: Anatomy of Letters (2)

Source: The researcher, 2018

#### **2.1.4. Emotional Classification For Typography Attributes**

These days people need more effective and wider means of communication. Categorizing typefaces and linking them to certain emotions would make language much easier for any audience to understand.

(Spiekermann, 2014) spiekermann's book associates typography as the right tone of voice a person chooses to deliver certain message. The author quotes that typeface is "the visible language linking writer and reader".

Before looking at the classifications of typeface that has been made by different authors and designers, Spiekermann explains how these categorizations were linked to certain human emotions. Spiekermann clarifies first how the human eye looks at typography as visual shapes and elements on a page. Secondly how the designer creates or chooses a typeface based on a planned purpose, then how each typeface is a character on its own, that has it's unique visual characteristics and emotional personality. Lastly, the author reveals these personas and put them into groups of different styles of typefaces. The author's aim was to make the process of choosing a typeface much easier for designers.

There were many studies and scientific articles that categorized different typefaces groups based on human emotions. However, (Strizver, 2014) book segregated typefaces into basic groups based on their visual attributes, adding how different visual forms of letters causes different perception of messages to audience. Typefaces were classified to (serif, sans, scripts, handwriting, blackletter, tilting, and decorative). He defined Serifs as the typefaces that has the most guidance and legibility to the human eye. Sans are the simplest, safest and most commonly used form of letters in current ages. Scripts are the vintage, traditional, formal and very elegant typeface that imitates a very persuasive calligraphist writing. Handwriting typefaces had the most varieties of letter-sets because they copy an actual human handwriting that can vary from wacky, unbalanced, to



irregular. These letters tend to be very stylish and intimate. Blackletters are the dramatic, illuminating and dense letters with narrow and angular edges. Tilting typefaces are designed for announcements and grabbing attention. Finally the Decorative letter-sets are the ones left out from all the categories, because they have very unique aspects that they can't be set to one rule, but they all give the emotion of originality and informality. They are very eye-catching and entertaining to watch.

Another classification that were made by (Mackiewicz & Moeller, 2004) was more relevant to this research studies. This classification was made by testing different typefaces on human emotional impressions. The author of this article categorized typefaces based on certain emotions (Friendly, Professional, Technical, Formal and Artistic). The author allocated different fonts for each group and analyzed the results of how each one of them evoked certain emotion to the study respondents.

According to the study Mackiewicz & Moeller The Bardley Hand font got the highest rate of the Friendly emotion. It is handwriting styled, san serif, rounded, irregular baseline with low readability. The Times New Roman font was the most linked to the Professional category. It is a serifed font, shifting width of horizontal and vertical letters strokes, reduced ascenders and descenders, condensed, high readability and a unified baseline. The Courier New font received the most percentage of the Technical class, which is also a serif font but with thicker serifs, lighter strokes, extended, proportional spacing, and different stroke thicknesses. The Times New Roman also got the maximal percentage of the Formal emotion. The Script had the highest rating in the Elegant emotion. In fact, it was the font that had the most corresponding percentages to the emotion among all other font analysis. Script font is san serifed, cursive, slanted, proportional and has a unified baseline. Allocating each font to a feeling comes from a human background in historical values, Script writings were originally created for the purpose of elegance. That is why it is hard to strip it off from its original purpose. At last, the Script was also the best rated font in the Artistic group. This may be a result to not using a proper title for the emotion

to evoke the respondents, and there was no specific font that was completely dramatic that the audience could link to such emotion. Furthermore, the Helvetica font was also used in this study, which is sans serif, unified stroke thicknesses, straight, tall, proportional, with a unified baseline. However, Helvetica did not relate to any of the previously mentioned emotions, but most respondents labeled it as plain, neutral and safe.

After researching numerous case studies on how typefaces could convey certain feelings, the researcher concluded that common visual characteristics between typefaces deliver a certain emotion to human perception.

Based on these studies the researcher would choose a couple of Typefaces with similar visual characteristics in order to convey a group of chosen emotions and test their effects when applying them on clothing to communicate individual messages.

### **2.1.5 Aesthetic Values In The Context Of Typography**

Typefaces attributes and visual forms can direct the human emotion. However choosing the right typeface to present ideas does not depend solely on the typeface itself. Other circumstances like the context of the design could either enhance or weaken the proposed message. For this research the context would be the clothing piece design. In this case all design principles must be taken into consideration for the typography context. For instance (Direction, Contrast, Hierarchy, Color and Space).

#### **Direction**

(Tselentis et.al., 2012) According to Tselentis book one of the most important principles of typography is Direction. The author describes how the direction of reading may vary according to culture. For example, in Jordan people are used to the Arabic writings, which make the human eye practiced to follow any design starting from the upper right corner. After following the natural direction of the audience, designers must choose to layout their designs depending on the directional inputs given to each culture. Whereas if the typographer has a dynamic layout, it would not be proper to rely on the directional principle. The designer then should chooses to create a focal point to highlight importance and to direct the human eye.

#### **Contrast**

Moreover, (Tselentis et.al., 2012) presents the fundamental of Contrast in the context of typography. The author indicates that through contrast in size, weight, color or placement an experienced type designer could easily give higher emphasis to the text or the context; where the text is going to be applied. This would grab the viewer's attention to the most important part of the whole design in order to grasp the message faster.

## **Hierarchy**

As stated in (Cullen, 2012) book on Typography Fundamentals, Hierarchy is an essential aesthetic in any design work. Hierarchy is what systematizes information in any visual design that delivers a purpose. Excluding Hierarchy would lead any audience to lose curiosity in the visual output. For example, in fashion a designer could either choose to direct the interest to the design, color or the text written on the piece, depending on what factor would communicate better with the targeted viewers. When using typography on clothing the designers should rely on the whole context of the piece to convey the intended feeling.

Consequently, if a designer inferred that the color is stronger in communicating the idea, the hierarchy of the design should initiate from the color leading the viewer to the text.

## **Color**

As reported by (Dorfman, 1978), that Color is a very captivating principle in any design context. However, this principle is supported by the contrast and volume of the color used in the design. There are numerous of studies that showcase how each color has a very strong psychological impact on human feelings. In the case of this study color in clothing alongside typography could be used for delivering identification, feelings or highlighting a concept. Due to the fact that a person's eye perceives color directly, fashion should use color to expand the visual effect of the typography.

Furthermore, color should be used proportionally besides the hierarchy of typography with overall design. Also, when combining more than one color the designer should decide which one should be emphasized based on its emotional and aesthetic values.

## **Space**

According to (Dorfman, 1978), the author illustrated the importance of Space in Typography context. The Typography area and the negative space around the text should be given equal consideration. In clothing it would be the whole piece except the part that has typography on it. This space could be used to amplify and orient the Typography, and in some cases, it works as a resting point for the human eye from an overly crowded design.

## **Readability and Legibility**

At last, (Strizver, 2013) explained that legibility in Typography means, how familiar and clear is the design of the Font's letterset. On the other hand, readability is how a designer places letters in a layout to make it more easy to read for the viewers. For example, a fashion designer could choose a Typeface which is not legible, and apply it on clothing; because this style of letters gives a certain emotion or feeling to the consumers. At the same time, the fashion designer could make this written statement readable by choosing the write values of letters kerning and white space in the whole design layout.

To sum up, in this research fashion design is the context of typography. Fashion design could enhance the Typography ability to communicate an idea. Although Typography has certain attributes and visual forms to deliver certain emotions, but when used on fashion all aesthetic principles of this context should be directed to the same emotional and psychological purposes.

### **2.2.3. What Is Fashion Design?**

One of the most important mediums of communication is Fashion Design. Typography is an explicit and strong method of communication, due to its nature of symbolic direct coding of language. Nevertheless, communicating messages, styles and beliefs have multiple visual practices which are less direct than using letters. Adopting such ways in communication as in Fashion Design could be more convenient to people, because of its ambiguous quality.

It is important to understand what Fashion Design means, in order to understand its values in communication. How does Fashion Design intersect with the need of people to convey and express messages?

On one hand, Clothing as a term stripped from any design or artistic values, is what people wear on their bodies for the purpose of protection or coverage. Not all clothing could be classified into Fashion Design. On the other, hand Fashion Design is the clothes that are visually designed to reflect functional, cultural, social, commercial, psychological or personal aspects. On that sense, Fashion Design is a many-sided communication tool that carries a certain human attitude. (Hopkins, 2012).

As presented in (Loschek, 2009) book, the author illustrates the definition of clothing as it is the connection between a human core and the external environment. Displaying clothes as it is the form, and Fashion Design as the system of which a person chooses to express meanings. The author argues that before Charles Fredrick Worth invented the term Fashion Design in the nineteenth century, people and tailors used clothes for functional purposes only. After that Fashion Design turned clothing into a tool in which a customer or a designer could use to express something.

However, after researching the history of clothing, the researcher asserts that Fashion Design as a means of communication appeared when people started to use clothing to differentiate social status, genders, religious beliefs and even occupations. All of the previous purposes of clothing are communicating ideas and using Fashion Design as a medium to say something.

According to (Hopkins, 2012) book on Fashion Design, the author explains, that a person chooses to wear a certain piece of clothing to reflect the way that person feels innerly, and to communicate this feeling to others. In this book the author discuss that Fashion design is a symbolic extension to a person's identity. Rather than having clothing as a comfort, Fashion design transformed that to a whole new level of complexity. A person wears or designs clothes according to individual styles, passions, status and overall identities.

To sum up, it is important to understand that the term Fashion Design has occurred in order to indicate the changes in the purpose of clothing. It evolved when clothing became a design tool for people to express ideas. Like any visual design practice viewers could either understand the message from the design or could find it hard to perceive the feelings in specific. Nonetheless putting words that carry a message on a garment, this would combine Fashion Design and Typography to create a stronger method of communication.

### **2.2.2. Fashion Design Purposes Throughout History**

Throughout the course of history there were many theorists and founders that tried to find out what the main reason behind the creation of clothing was, and why the primitive human being invented clothing.

In this section the researcher is going to justify the findings and theories that were written about the justification of clothing, in order to link Fashion Design to the purpose of why people wear it, and what they need from it. Arising out of history the researcher aims to expose that people used and still are using Fashion Design for the purpose of communicating certain messages and perhaps other reasons.

The purpose of clothing had been changing continuously throughout the whole course of history. People wore clothing and now are wearing Fashion for different kinds of reasons and purposes. On account of the massive evolution of technology and mindsets, people are now expecting a greater potential in Fashion Design to accommodate their growing needs and desires.

Around 500,000 years ago the first evidence of clothes was found created from primitive elements such as animal skins and leaves. The second evidence was the founding of a primitive needle, which was made by animal bones. This gave a proof that there were sewn garments at that time (Bellis, 2016).

However, the term Fashion Design was first created in the 19th century by Charles Frederick Worth. He was the first fashion designer who also created various gowns for royal courts. He was the first to have a fashion house which was set in Paris, and he was the first to have his name labeled onto the garments. (Kennedy, Stoehrer & Calderin 2013).



As an observation the term Fashion Design was created after the massive development of the function of clothing. It seems like the word Design was needed to emphasize the need that Fashion Design is one of many design mediums which translate concepts and ideas into visuals for a certain audience.

Returning back to the origins of why clothing occurred, a very interesting article was written about the development of functionality in clothing. The article showcases four theories about the purpose behind clothing (Dunlap, 1928). Dunlap suggests the following four theories:

First, that clothing was made for the purpose of modesty and coverage of intimate human organs. According to Dunlap most theorists agree on this reasoning of clothing the most. However, the writer argues that first found clothing pieces in history did not work as a coverage for body parts, thus clothing's first purpose could not be modesty.

Second, that clothing was invented for the purpose of immodesty and indecency. Oppositely, some theorists claim that earliest clothes were made for the purpose of attracting attention to certain parts of the body. Although the writers contended with this finding the most, explaining that covered and naked are the same in course of attention, it depends on the context in which the culture and the viewer could adopt to certain situations. Adding that any person could be wearing something that would not be revealing for the viewer's eyes, but a sudden change in what that person is wearing either it is less or more coverage, this would cause the act of indecency to a culture to certain human comfort zones.

Third Theory was that clothes were made merely for the purpose of adornment and identification. Dunlap agrees to this reasoning as clothes were made to identify genders, wealth, occupation and certain social statues. As a researcher this theory is associated with how clothing was understood as a visual design tool it could help to convey messages and communicate information.

Last theory was that clothes were made for the purpose of protection. Most people correspond to the fact that primeval clothing was made to protect the barbarian human being from the environment, insects and climate changes. In contrast with this objective, some clothing pieces and accessories could not relate to any function of protection. This is why this theory combined with the third one could be the only logical theories of why clothing existed.

In agreement with Dunlap the researcher identifies that clothing perhaps was first made for the purpose of protection. However, this theory is not applicable to the various types of clothing in our age. Fashion Design had developed many creations of garments that are far from being there for protection. Fashion, as what it is today, complies with the third theory entirely. Fashion Design conveys the intention of the designer when designing a garment, and the feeling or the message a person wants to transcend when wearing a certain outfit.

As stated in (Wolfe, 2012) book on fashion, Clothing in general is there to serve numerous human desires; physical as in protection, psychological as in identification and social as in status. Wolfe has pinpointed all the purposes behind clothing and Fashion Design as follow:

**Protection:**

Wolfe addressed that clothing could be used as a shelter from whether. There are customized garments for each climate change. Clothes could be a guard from the environment dangers such as insects and dirt. Clothes could also be protection for occupational risks. Customized uniforms are provided by companies to protect workers from any threats. Also, clothes were also designed at a certain time in history to shield against enemies.

**Adornment:**

“Clothing can affect a person’s mental attitude or morale” (Wolfe, 2012) the author explained how each aesthetic used in Fashion Design could affect a person’s psychological emotions when put in the right context and culture. Primitive people used vegetable colors and other elements to ornament their appearances. Any human being needs Fashion Design to express their feeling through their ensemble. An artist may find beauty in a decorated garment, a court-lady finds it in formal suits or athletes may find it in casual wear. People need to associate their emotions into a selected garment in order to find beauty in it.

**Identification:**

Fashion Design could work on another psychological level of making the cloth describe who the person is, and what the person does, or even the aspiration of a person to belong to a certain category. Uniforms are the biggest example on this function. The occupation outfit says a lot about the person lifestyle. For example, doctor, flight attendant or other occupations. On the other hand, a person could choose to wear an outfit referring to another group of individuals which reflects the person’s longings.

**Modesty:**

The author wrote on how people choose to wear what is decent in a particular culture. The modesty function refers to the level of coverage that some individuals need in Fashion Design according to their social context. Modesty function is not stable, it changes from time to time, and it differs from culture to another.

**Status:**

Fashion Design is used to classify some individuals in some social rankings. People communicate their positions and social status through the choice of certain values and qualities in a garment. For example, diamonds, fur or cashmere are recognized as a luxurious level in the society.

**Attitudes:**

Lastly, each person has a unique attitude that can be conveyed through Fashion Design. People choose a precise outfit to communicate a belief, motivation, lifestyle, feeling or even an idea.

In conclusion, history displayed how Fashion Design was formed to communicate psychological and social messages. Design is transforming a concept to a visual outcome, to communicate more effectively with your audience. Fashion Design in comparison to typography both are visual design tools that could be used in the right way to express a human emotion, relying on both Fashion Design and Typography visible shapes and characteristics while putting them in the proper context.

### **2.2.3. Fashion Design as a Mean of Communication**

Fashion Designers should ask themselves three essential questions before designing any garment; what does this garment say? Who is going to wear the garment? When and where this garment is going to be worn?

Fashion Design, just like Typography, has got many design combinations and attributes that must be taken into account when producing clothes. A designer should know what emotion to associate with the clothing piece, and what elements are going to help in communicating this emotion. Consumers choose their clothing based on what feeling they are sensing from the garment, and what information they want to transmit to the public.

(Wilson, 1985) said that Fashion is contradictory. People dress their bodies with messages and thoughts that they want to feel themselves and send to others. Yet each of them get driven away by the fact that Fashion Design is a public exhibition of one's emotions. Fashion Design is one of the most direct and affective ways in communication, because of its individuality of being the only design medium that literally embraces the human body, and due to it being a fast-moving communication method that stays relevant in all times.

(Kaiser, 1991) wrote that a Fashion Designer should own the knowledge of appearance management, which is delivering statements, styles and feelings through the mixed use of Fashion Design elements; textile, color, ornament, body and context. In consequent to Kaiser's writing, the researcher refers that like in Typography composing, Fashion Design consists of aesthetic values each has its own effect on visual perception. The Author also added that Fashion design is the extension of an individual personal information. It is like coding our age, likes, professions and lifestyle to visuals and applying them to garments.

According to (Bernard, 2002) book on Fashion as Communication, the author indicates that Fashion is not innocent. Fashion in communication could be very dangerous. It is very intimate in a way that it could uncover unwanted identity concerns.

Last opinion the researcher has gone through for the communicative values in Fashion Design was the article written on women identities in relation to fashion by (O'Bannion, 2015). The writer explored the relationship that women have in particular with their clothing. That clothing emotions are not the ones you get when you look at yourself in the mirror, but rather the emotions that will be received on that garment when wearing it in public by the viewers. A person could conduct the feelings when thinking about what the visual attributes are that are applied on the garment, thus creating an image for self and for the public is important in order to give out a statement.

To sum up, communication could be accomplished by Fashion Design as intimate as possible to the public, but when combining a strong design medium with another greater medium such as Typography, affecting viewers' perception would become more accurate. Each visible attribute in the previous design tools must be chosen according to its' psychological impact, in order to deliver the message in the most efficient way.

### **2.3. Typography In Fashion Design**

Finding previous case studies on using Typography on Fashion Design is nearly impossible. This case has not been yet touched jointly. However, there is plenty of studies that explain Fashion Design as communication and Typography as communication separately.

However, the researcher has found one research that studies the usage of Typography in Fashion Design, which was by (kim, 2009). The author starts by explaining and arguing how Typography had been used for the function of reading, but in current time it changed its function to emotions and feelings. Kim researched the various uses of Typography found on Fashion Design after 2000. Designers use Typography on Fashion Design to convey statements of all sorts from social statements, political, to playful terms. It was used for protesting and for cheering. It was used commercially for explaining brand slogans, for logos and corporate identities, or even simply for decorative and artistic purposes. Those functions could be achieved more dynamically, if the Typography produced on clothing were compatible with its other visual elements such texture, pattern, fabric and colors.

Throughout the whole journey of looking in the literature review, the researcher conducts how visual attributes in Typography were each structured in history to serve a purpose, and thus convey a certain feeling, and how Fashion Design is an extension to one's core emotions to the outside by adopting visual elements in clothing to deliver feelings. Typography when used on Fashion Design would be efficient to communicate certain feelings and emotions to the public in the proper context. As mentioned before, many examples were found on how Typography had been used on Fashion Design for numerous functions.

## 2.4. Previous Studies

In this section the researcher presents previous thesis that resembles similar objectives for the study.

On one hand, all studied cases are very helpful for my research goals, and have some similarities. They describe how typography could affect any letter-form messages, how different typefaces have different traits and how typography is used to communicate certain messages.

On the other hand, what makes this thesis stand out is that there wasn't any case study that explored those effects of typography when applying it to clothing, or how typography could help fashion designers/ companies deliver the purpose of the messages they want to print/ apply on Fashion Design.

Following is some of previous case studies that helped strengthen the literature for this study, explaining the intersections and differences in each:

- **Human Emotion Response to Typographic Design**

**By Beth Elynn Koch**

(Koch, 2011) This study assumes that each Typeface design would affect human emotions differently. This study examines whether each Font design and characteristics from a certain Typeface family has a specific influence on people's perception.

The methodology of this study, has helped the researcher in having a strong evidence on how to test human responses to visual forms. This study, used an online animated survey to gather responses from 42 participants. The survey studied six Fonts from the Helvetica



Typeface family. The audience select the emotion they perceive from each design. The study had 12 different emotions which are; desire, hope, fascination, dissatisfaction, fear, satisfaction, disgust, sadness, pride, joy, shame and boredom for the study.

The results of this study confirmed that each of the examined fonts had different effect on the viewer's emotions. The majority reported similar emotions to each Font design.

There is a big similarity in the main objective of this case study and the purpose of my research, which is studying the effect of typographical message on humans emotions and perception of a text. However, what distinguishes my research, is that it is more specific with the medium that typography is going to be used on, which is Fashion Design, thus the effects are going to vary due to the different application of Typography.

- **Language as Typography**

**By David Damico**

“An idea passes from the mind to the lips, continuing its journey through written language as typography.” (Damico, 2008)

This thesis, defines Typography as it is a special form of language that reflects a human identity. The main purpose of this study, was to prove that a designer creates a Typeface based on a special intention and meaning. Moreover, the people interpretations and applications of each Typeface design could either match and enhance the designer's initial intention, or could affect it. The author stresses that each Typeface has a personality and an identity of its own that deliver particular characteristics and feelings.

There were several points included in this thesis that were helpful to me, which is how the author related to typography as means of communication, and how type

design is a language on its own that could change or affect the meaning of the text that typography is presenting.

- **Psychology of On-screen Type: Investigations Regarding Typeface Personality, Appropriateness, and Impact on Document Perception.**

**By Audrey Dawn Shaikh**

The aim of this research, is to study whether certain Typefaces convey particular feelings when used in digital screen applications. The researcher collected data from 379 online participants. The study was decided into three stages. First, explore which trait and feeling each Typeface was related to. Second, see if the respondents perceived the Typefaces as appropriate for On-Screen application. Third, test the level of appropriateness each design had from the audience. This research has also concluded that each Typeface characteristics could be linked to certain feelings and personalities. (Shaikh, 2007)

The researcher, concluded that different applications of Typography designs could affect the purpose of the intended message and concept. Consequently, my research would have special emotional perceptions when using Typeface designs on Fashion Design.

- **Tailored type: Studying the effects of typography in clothing brand personalities**

**By Rita Yu**

(Yu, R., 2013) This study presents how Typography affects the perception of the consumers for each brand. All Brands have unique personalities which should be reflected in their choice of Typeface designs. This study chooses the clothing brand Industry as the case study of how Typography personalities are perceived by consumers.

The researcher used an online survey to collect data from 251 respondents. For the survey, the researcher tested Typefaces used in some clothing brand logos, and applied them to different text, so people would not relate them to the brand itself. Then, the researcher asked the audience about the feelings and emotions they get from each Typeface. Lastly, the researcher linked the results to intentions of each brand, to determine whether a certain Typeface choice was successful for the brand's identity or not.

This thesis by Rita Yu intersects with my research objectives, in analyzing how different traits of typefaces have different responses from consumers. Rita Yu applied this study to help designers create better brand identities for clothing companies, however my thesis aims to guide fashion designer and clothing companies in learning what typeface and design to use when creating typographical messages prints or embroideries on clothing.

Following are some of the books that the researcher to help in learning more about typography in communication:

- **Type Matters!**

**By Jim Williams**

This book provides a good introduction for Typography, how designers should use three types of Typography such as, headline, display and setting text. The author provided diagrams and tips on the treatments for each Typeface, how the users could choose the proper Typeface for each purpose. This book also illustrated some guides that designers should do or don't in any Typographical design. (Williams, 2012)

- **Stop Think Go, Do: How Typography & Graphic Design Influence Behavior**  
**By Steven Heller and Mirko Ilic**

The authors of this book, believed that Typography designs work to deliver eight main purposes, which are; advocate caution, express, transform, inform, play, entertain and educate. This book showcases an abundance of imagery of various Typography designs for each category of the previous feelings. The authors point that Typefaces used in design mediums work as imagery, in which it could tell a certain story and gives a particular feeling to the audience. This book had a lot of images that widened my knowledge in how visual elements could work to affect human perception. (Heller and Ilic, 2012)

- **Thinking with Type, 2nd Edition**  
**By Ellen Lupton**

The author of this book worked on an educational level. The aim of this book was to provide a visual guide for designers on what Fonts and what Typeface visual characteristics they should use for different design mediums. This book explains how each Typeface characteristics works as a design solution for the designer's purpose to deliver various concepts. (Lupton, 2004)

## **Chapter Three:**

### **Methodology**

This Chapter carries out the procedures that were followed to achieve the application of the study. It explains the method of the study, the tools and the studied population sample.

#### **Table of Contents**

No.	Subject	Page
3.1.	Methodology/ Research Design	49
3.2.	Study Society	49
3.3.	Study Sample	50
3.4.	Study Tools	51
3.5.	Validity	51
3.6.	Reliability	51
3.7.	Study Variables	52
3.8.	Study Procedures	53

### **3.1. Methodology/ Research Design**

This research design is experimental quantitative.

The researcher has chosen to adapt the experimental method, to explore the different answers for the research questions, and to confirm or refute the thesis hypotheses. The thesis topic is not locally studied, thus the experimental approach is chosen to ensure validity of the conclusions.

The experiment variables manipulations are supported with data collection of literature review and analysis from previous studies and gathered data.

The experiments are followed with analysis and surveys, that studied the effects of changing dependent variables on the independent variable. The Quantitative approach is conducted to assure best statistical analysis for the results from the surveys data collection.

### **3.2. Study Society**

The researcher, along with Visual Design students, cooperated in designing and producing the experiment tools. The experiments, analysis and surveys are performed on selected audience in Amman, Jordan.

### 3.3. Study Sample

First of all, the researcher together with Visual Design students from the German Jordanian University, cooperated in designing and producing the first experiment tool which is fashion items with integrated typography messages.

Secondly, some experiments were collected from previous designs of international Fashion Designers, which serves the purpose of the survey data collecting.

A total of 14 clothing pieces designed by students with a total of 11 clothing pieces collected from international fashion designers, all with Typography applied on them are used for the survey and analysis to insure satisfactory results.

Thirdly, professionals in the field such as; Visual Design professors and local designers, helped in evaluating the adequacy of the survey questions to guarantee authentic results.

Finally, the surveys are performed on selected groups in Amman city, Jordan. Targeted groups are limited based on their interests (design students, designers, activists, fashion forwards, fashion bloggers, artists, trend-setters).

The following table showcase the survey respondents in total and their limitations:

Table (1): The Sample of Respondents with Limitations

Typography Knowledge	Frequency	Gender		Age Group				
		Female	Male	-18	(18-24)	(25-34)	(35-44)	(45-54)
<b>Yes</b>	<b>103</b>	73	30	2	48	34	16	3
<b>No</b>	<b>99</b>	63	36	0	29	55	11	4
<b>Total</b>	<b>202</b>	136	66	2	77	89	27	7

### **3.4. Study Tools**

The researcher used two main tools in this research. First, the experiment tool which is the fashion pieces with Typography designed by design students and other pieces from international fashion houses and designers were collected to serve the study analysis.

Second tool is a survey that analyzes respondents' emotion perception for Typography messages on Fashion Design. The survey was performed on selected groups in Amman.

### **3.5. Validity**

The validity of the survey questions is assured from interviewing and cooperating with a total of four experienced academicians and professionals in the field of Visual Design Communication.

### **3.6. Reliability**

The reliability of the tool is accomplished by handing the survey results to professional statistical analysts. The statistics refer to a close ended question with one answer choice for each to assure a solid outcome.



### 3.7. Study Variables

**This research contains two variables**

**Independent Variable:** Typography.

The researcher will change and experiment the effect of each independent variable on the dependent variable. Independent variables chosen in this study are six typography designs that have a group of selected attributes that were conducted and analyzed based on literature review and professional assessments. Independent variables are coded later in the analysis chapter as following; (Design1, Design2, Design3 Design4, Design5 & Design6).

**Dependent Variable:** Human emotional response to written messages.

Human emotions are the dependent variables that are tested and evaluated in this study. The researcher measured which of the independent variables would affect a particular human emotion to the written message. The changes in the previously mentioned typography designs have been tested on six human emotions which have been adopted by the researcher based on literature review. The final dependent variables are named as following; (Friendly, Elegant, Stable, Edgy, Up-to-date & Playful).

### **3.8. Study Procedures**

The procedures of the research have been handled in the following sequence:

1- The researcher has reviewed previous case studies and books to learn about Typography history, anatomy, psychology and communication, in addition to Fashion Design history, functions and communication, in order to be able to classify and assign Typography attributes to certain human emotions.

2- The researcher has explored different Fashion Design items that have Typography on them, and analyzed their effects on communication, to use them as data for the survey and analysis.

3- Design and Visual Communication students from the German Jordanian University have collaborated with the researcher to produce different clothing pieces with written messages using various typography characteristics. Experiments were used in the analysis and survey to relate the designs to their communicated emotions.

4 - The researcher has designed a survey that tests the effects of different typography designs on selected human emotions. All in which were applied on Fashion Design pieces as it is the case study of this research.

5 - Interviews were made with professional academics and designers in the field of Visual Design to assure the credibility and efficiency of the survey questions in examining the emotional effects of Typography attributes on Fashion Design.

6 - Conclusions and solutions were conducted through the analysis of the survey results. In this step the researcher answered all the research questions and hypotheses. A recommendation was made to suggest solutions for designers, fashion designers and companies for using Typography to convey messages in Fashion Design.

## **Chapter Four:**

### **Implementation**

In this Chapter the researcher implements the study in two steps. First, the experiments and data collecting. Second, the survey which answered the thesis questions and hypothesis.

### **Table of Contents**

No.	Subject	Page
4.1.	Experiment Results	55
4.2.	Survey Factors	59
4.3.	Statistical Analysis	64

#### 4.1. Experiment Results

As a start some experiments were achieved by Visual Communication and Design students from the German Jordanian University in collaboration with Ms. Tamam Shaban and the researcher. 10 Fashion Design pieces were produced with Typography messages of different genres. Such experiment was done to test the different Typefaces that each designer chooses on the clothing pieces to deliver a certain emotion. All figures from this experiment were photographed by Mr. Abdullah Dajani, owned by the student's name under each figure. Following is the experiment in pictures explaining the intended purpose behind each piece and the used Typeface characteristics:



Figure 21: Remain Classic, designed by Barbarawi H.

Source: Fashion Course GJU, 2017



Figure 22: Already Famous designed by Barakat S.

Source: Fashion Course GJU, 2017

(Figure 21) shows trousers which were designed purposely to look classic and elegant. Notably, the designer chose a typeface which is cursive, script, lower case and sans serif.

(Figure 22) the student wanted to design a dress to be worn by celebrities in public events, thus the dress' purpose was to be modern, trendy and up-to-date. The typeface characteristic used are unified thin strokes, sans serif and angular.



Figure 23: Perfection is a Disease,  
designed by Zahran D.

Source: Fashion Course GJU, 2017



Figure 24: Carpe Diem, designed by  
Damerji A.

Source: Fashion Course GJU, 2017

(Figure 23) the student wanted to express a personal and intimate issue, by using a handwritten Typeface style, that lacks any guidelines.

(Figure 24) designer wanted a rebellious design expressing an inner wild side. The sentence written used a Typeface with the characteristic of being angular, upper case and bold. The used Typeface also is inspired from the blackletters style.



Figure 25: Don't Hide Your Magic,  
designed by Al-Omari D.

Source: Fashion Course GJU, 2017



Figure 26: Bad Habits, designed by  
Al-Kayed Y.

Source: Fashion Course GJU, 2017

(Figure 25) the student designed a couture Cloak, planned the designed to be expensive and elegant. The characteristic is the Typeface were script, low case, and san serif.

(Figure 26) the student designed a black leathered crop top. The intended feelings were edgy and rebellious. The selected Typeface was upper cased, angular, and bold.



Figure 27: Open Your Eyes to See, designed by Abdul-Kareem D.

Source: Fashion Course GJU, 2017



Figure 28: Break Free, designed by Quqa M.

Source: Fashion Course GJU, 2017

(Figure 27) the designer wanted to express inner thoughts which were friendly and intimate. As reason a of that, the Typeface style was Handwritten, random baseline and san serif.

(Figure 28) student designed a feminist delicate shirt. The Typeface attributes were script, san serif and lower case.



Figure 29: Muse, designed by Al-Jass R.

Source: Fashion Course GJU, 2017



Figure 30: Free Your Mind, designed by Abu-Ghdeib T.

Source: Fashion Course GJU, 2017

(Figure 29) the designer wanted to showcase an artistic individual style, by designing a jacket that has a personal intimate sketched, in addition to the text using a Typeface which is handwritten, sketchy with no baseline.

(Figure 30) is a top designed by student representing a playful and spontaneous feeling. Using a Typeface which has a very different stroke thicknesses, sans serif, bold and has a lot of circular forms.

In addition to all the linguistic texts that the students wanted to deliver, as designers they translated the feelings and emotions from their thoughts into linguistic visual forms, in order for them to be able to interpret them into different Typeface attributes. After that they researched a Typeface that has the most of these characteristics, and accordingly produced their Fashion Design pieces choosing the right context of colors and layouts throughout the whole structure.

In conclusion each designer should be able to translate a feeling into a visual form. In the case of Typography, these forms should be considered as letters attributes. However, cooperating it in Fashion Design the designer should design the whole piece context in a way that matches the same intended communication.

## 4.2. Survey Factors

The researcher has designed a survey in which it could test the emotions that the population would get from a multiple Fashion Design pieces with a Typography message. The researcher has collected pictures of Fashion items from various international and local designers with a different Typeface on each one of them.

As a start the researcher has narrowed down the human emotions into six basic emotions, as stated in (Aaker, 1997) journal on defining the dimensions of brand personalities. The author has divided human emotions into five groups as follow; sincerity, sophistication, excitement, competence and ruggedness. Each of them has a bundle of other emotions that goes beneath them. Accordingly, the researcher has concluded six human feelings that could be related the most to Fashion Design and Typography emotional perceptions.

The first factors in the survey are going to be the six emotional possibilities from Typography and Fashion Design, which are (Friendly, Elegant, Stable, Edgy, Up-to-date and Playful).

The second step is generally based on the literature review of Typography traits history. In addition to observing the most commonly used typefaces on Fashion Design and the previous experiments from the students.

The researcher has suggested six groups of Typeface Characteristics as the second factor in the survey, which would assumingly deliver the six above mentioned emotions. The researcher categorized them to (Design 1, Design 2, Design 3, Design, 4, Design 5 and Design 6), the following (Table 2) represents in details what letter characteristics each one of these designs have as following:



**Table (2): Typeface Designs Detailed Attributes - Survey Factors**

Typeface Attributes	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Serif			✓	✓		
Sans Serif	✓	✓			✓	✓
Bold				✓		✓
Light	✓				✓	
Different Stroke Thickness			✓	✓		✓
Cursive		✓				
Angular				✓	✓	
Rounded	✓		✓			✓
Slanted		✓				
Straight			✓	✓	✓	
Upper Case (Only)				✓	✓	✓
Lower Case (Only)		✓				
Condensed		✓	✓	✓		
Extended	✓				✓	
Short (X-Height)	✓	✓	✓			
Tall (X-Height)				✓	✓	✓
Monospaced					✓	
Proportional	✓		✓	✓		
Unified Baseline		✓	✓	✓	✓	
Irregular Baseline	✓					✓
Complex/ Ornamented		✓				✓
Narrow (Width)		✓		✓	✓	
Wide (Width)	✓					
High Readability			✓		✓	
Low Readability	✓	✓		✓		✓

The third step in building my survey was to collect pictures of various Fashion Designs with Typography. Each has a different Typeface, text, purpose and emotion. To prevent monotony, the clothing pieces were chosen from of a diversity of fashion designers such as; local designers, local shops, international designers, mass production fashion, haute couture and the design students from the experiment.

After that the researcher linked each Typeface attributes used on these pieces to one of the Design factor groups defined previously. As a result the researcher ended up with adding 12 Fashion Design pictures, two relates to each of the six Typeface Design groups. This was the influential material for the survey.

The researcher asked the audience what emotions they related to each picture, and what was the first thing that they noticed in each picture. For example, text, texture, color or design. The first question was obviously to link an emotion to a group of Typeface attributes. However, the second question helped the researcher in exploring to what extend the context may affect the perception of the needed message, and what do human eyes see and notice in the first glimpse of a certain context. This part defines every person gets other emotions from the overall design besides the existing Typeface.

The fourth step was done to confirm that certain groups of Typeface attributes have some definite psychological effects. In this step the researcher appended in the survey six pictures of vague random words written in six different Fonts. Each one relates to the six Typeface Designs factors, and each Typeface Design factor is related to an emotion factor. For example, (Font No.1 is Typeface Design 1 and emotion Friendly). The text in these pictures was written in black, put on a white background and was completely stripped from any visual design context aspects.

The researcher asked what emotion the viewer got from each Font. According to the Typeface designs mentioned earlier the researcher had chosen the following six Fonts for

the survey; *Hand of Sean Regular* as in (Figure 31), *Great Vibes Regular* as in (Figure 32), *Times New Roman Regular* as in (Figure 33), *Young Heart Regular* as in (Figure 34), *Munich Regular* as in (Figure 35) and *Bell Bottom Laser Regular* as in (Figure 36). Figures presented are in the same way that they were attached to the original survey.



Figure 31: Hand of Sean Regular  
Source: The researcher, 2018



Figure 32: Great Vibes Regular  
Source: The researcher, 2018

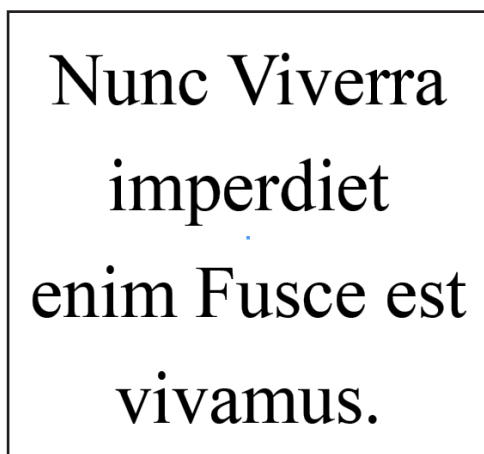


Figure 33: Times New Roman  
Regular  
Source: The researcher, 2018



Figure 34: Young Heart Regular  
Source: The researcher, 2018

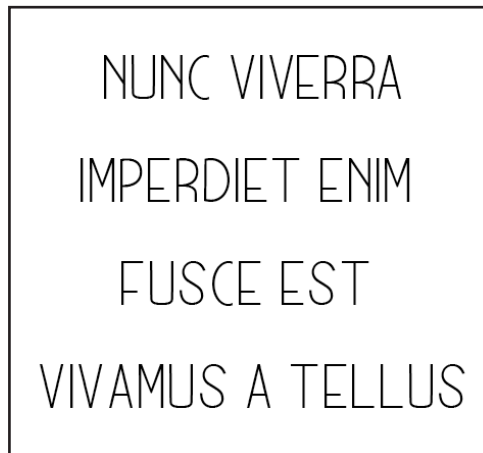


Figure 35: Munich Regular  
Source: The researcher, 2018

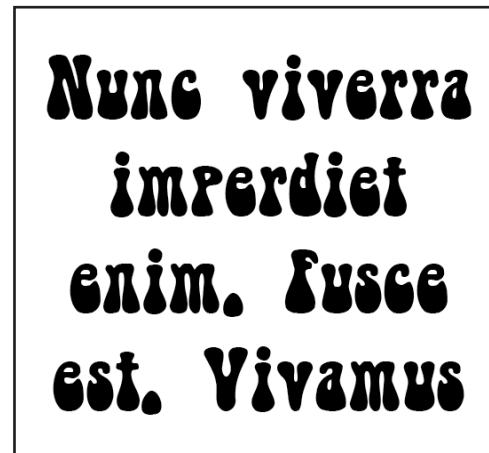


Figure 36: Bellbottom Laser Regular  
Source: The researcher, 2018

As the last step the researcher had added a couple of demographic questions to define how the gender, age and knowledge of the audience affects the emotional perception for each design. The research resulted in having a total of 208 respondents with the following demographics as shown in (Table 3).

**Table (3) Respondents Demographics**

Typography Knowledge	Frequency	Gender		Age Group				
		Female	Male	-18	(18-24)	(25-34)	(35-44)	(45-54)
Yes	103	73	30	2	48	34	16	3
No	99	63	36	0	29	55	11	4
Total	202	136	66	2	77	89	27	7

\* The full Survey with its questions and pictures formula could be found in the Appendix p.94.

### 4.3. Statistical Analysis

This section is the full analysis of the survey 33 questions answered by 202 respondents.

First the researcher is going to represent the analysis of the questions asking about the Fashion Design pieces with Typography. All questions had close ended answer choices. For this part two questions were asked on each one of the following pictures:

- **Q.A:** What was the first thing you have noticed in this Fashion piece?

Answers: (Text, Texture, Color or Design)

- **Q.B:** Which of the following emotions describe this Fashion piece the most?

Answers: (Friendly, Elegant, Stable, Edgy, Up-to-date, or Playful)



Figure 37: GAP White Denim Jacket

Source: [www.pinterest.com](http://www.pinterest.com)



Figure 38: Dolce & Gabbana

Boyfriend Jeans

Source: [www.brownsfashion.com](http://www.brownsfashion.com)

According to **Q.B** (Figure 37) and (Figure 38) Typography attributes are from the Typeface **Design 1** group, both figures were linked the most to the emotion **Friendly**.

As shown in the diagram (Figure 39) the GAP White Denim Jacket got (54.95%) on the Friendly emotion, a total of (111) person out of the 202 complete survey respondents. From the (111) confirms (68) were females, (49) 25-34 years old, (35) were 18-24 years old, (22) were 35-44 years old and (61) more than the half had knowledge in Typography.

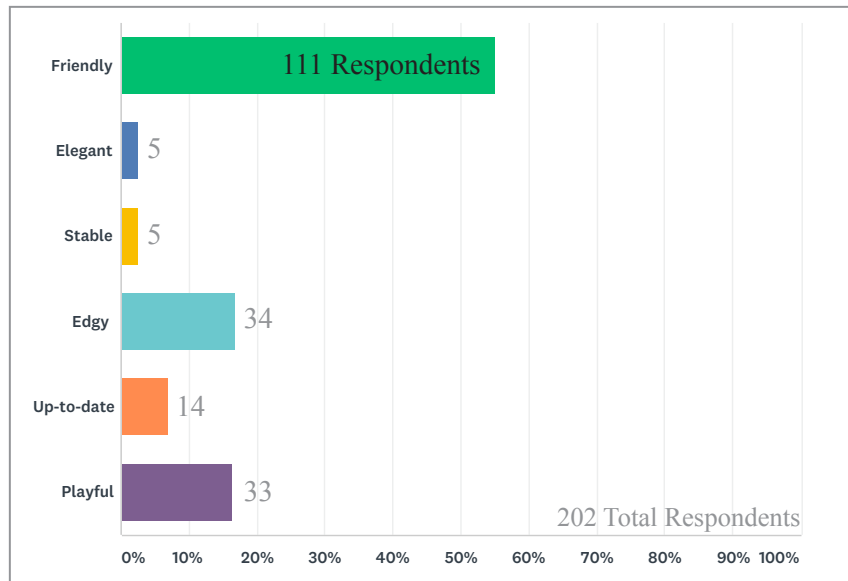


Figure 39: Friendly Diagram 1, for (Figure 37)

Source: The researcher

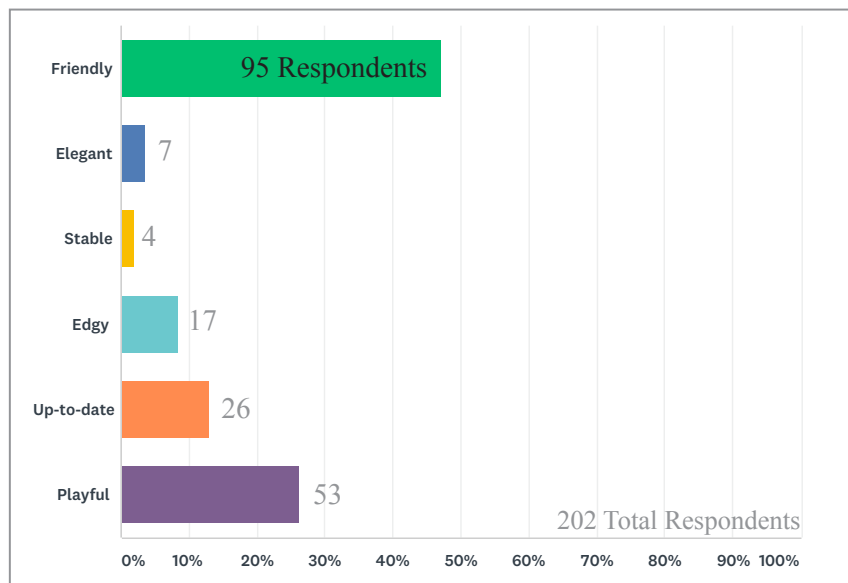


Figure 40: Friendly Diagram 2, for (Figure 38)

Source: The researcher

Diagram (Figure 40) the Dolce and Gabbana White Pants got (47.03%) on the Friendly emotion, (95) out of the 202 complete survey respondents.

From the (95) who confirmed (59) were females, (36) 25-34 years old, (29) were 18-24 years old, (24) were 35-44 years old and (56) more than the half had knowledge in Typography.

The researcher explains that (53) respondents confused with the emotion Playful due to the ambiguous context. The cat illustration on the pants could have indicated playfulness.

As stated in **QA** answers to (Figure 37) the number of respondents noticed Text (103), Design (82), Texture (10) and Color (7). The Fashion piece had a very minimalist content, which made the text pop out and make a strong appearance. In addition to the fact that almost no people noticed the color because it is plain white.

Moreover, **QA** answers to (Figure 38) were Text (109) respondents, Design (76), Texture (9) and Color (8).



Figure 41: Dolce & Gabbana Dress  
Source: [www.dolcegabbana.com](http://www.dolcegabbana.com)



Figure 42: Valentino Spring 2015  
Source: [www.pinterest.com](http://www.pinterest.com)

The Fashion Design pieces of (Figure 41) and (Figure 42) both have Typography attributes that belong to the **Typeface Design 2** Category. According to **Q.B**, respondents associated both designs to the emotion **Elegant**.

The diagram (Figure 43) for the Dolce & Gabbana Dress scored (50.99%) on the Elegant emotion, a total of (103) out of the 202 complete survey respondents.

From which (67) of them were females, (44) were 25-34 years old, (32) were 18-24 years old, (21) were 35-44 years old and (63) more than the half had knowledge in Typography.

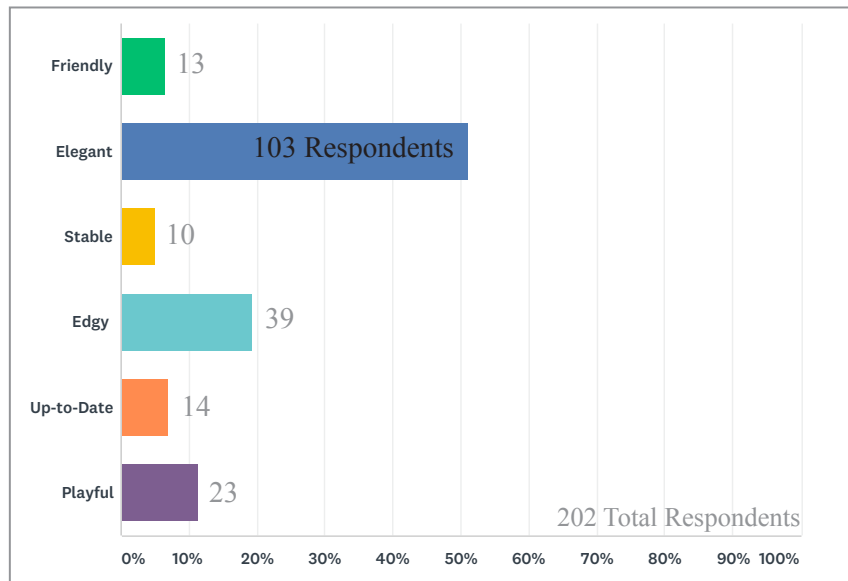


Figure 43: Elegant Diagram 1, for (Figure 41)

Source: The researcher, 2018

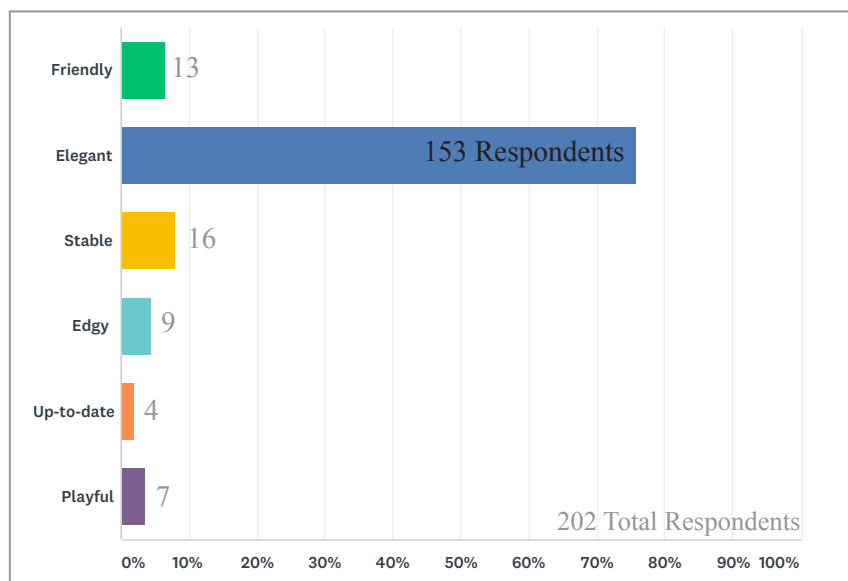


Figure 44: Elegant Diagram 2, for (Figure 42)

Source: The researcher, 2018

As shown in the diagram (Figure 44), the Valentino Dress scored (75.74%) on the Elegant emotion, a total of (153) out of 202 complete survey respondents, which is a very high percentage comparably with the previous Elegant design. The reason behind this percentage goes back to Q.A which asks them about the first thing they have noticed in (Figure 42), the answers were Text (80), Design (57) and texture (51), high numbers



on each aspect explains how the design and texture also had a strong domination. The designer has designed both aspects to match the needed emotion from the message.

From the (153) who answered Elegant, (100) were females, (84) have had previous knowledge in Typography, (71) were 25-34 years old, (49) were 18-25 years old and (26) were 35-44 years old.

However, the answers to Q.A on the first piece, the Dolce and Gabbana white dress (Figure 41), the respondents were (81) on Text, (61) Texture, (24) Design and (26) Color. High number noticed first the Texture, due to the exaggeration in the dress sequins detailing. The human eye noticed the texture as it is an expensive or elite material that is not often there in daily clothing.



Figure 45: Zara Intuition T-shirt  
Source: [www.zara.com](http://www.zara.com), 2018



Figure 46: Brooklyn Forever21  
T-shirt  
Source: [www.forever21.com](http://www.forever21.com), 2018

T-shirts from (Figure 45) and (Figure 46) have Typography attributes that belong to the Typeface Design 3 group. After asking what emotion the respondents got the most from these Fashion pieces as in Q.B, percentages associated both designs to the emotion Stable.

The diagram (Figure 47) for the Zara Intuition T-shirt shows that (56.44%) from the answers refers to the Stable emotion, which means (114) out of the 202 complete survey respondents.

From (114) answers, (75) of them were females, (45) were 25-34 years old, (39) were 18-24 years old, (24) were 35-44 years old, however (53) did not have any previous knowledge in Typography.

On another notice, the answers to what people noticed first in the piece as in Q.A, were (81.6%) on the Text, a total of (165) answers, meaning that the designer decision of placing the sentence on the front, printing it in red and completing it on a white plain background gave a nearly full emphasis on the design intended purpose.

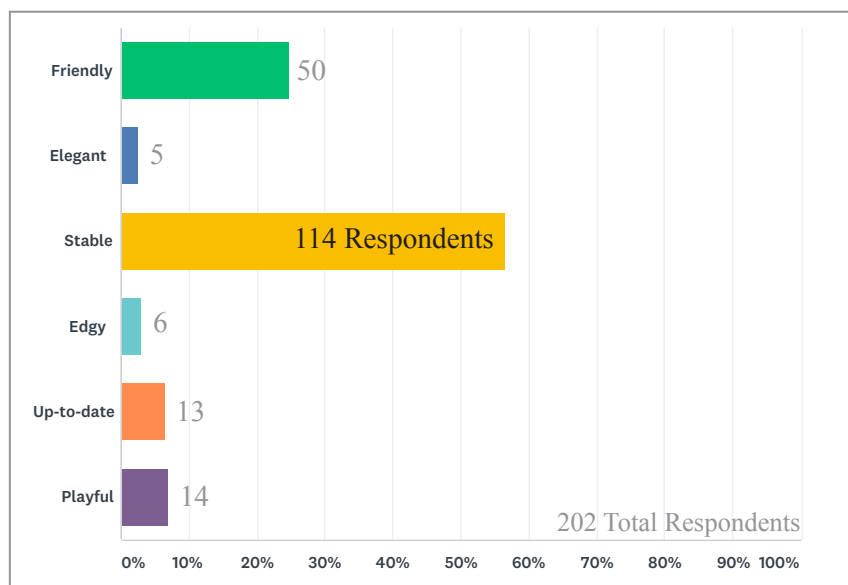


Figure 47: Stable Diagram 1, for (Figure 45)

Source: The researcher, 2018

The Diagram (Figure 48) presents the answers of the second Forever 21 T-shirt (Figure 46), (57.92%) of the answers were linked to the emotion Stable, which translates to (117) individuals out of 202 full respondents.

From the (117) answers, study shows that (80) were females, (68) had previous knowledge in Typography, (52) between the age 25-34, (36) were in the 18-24 age group and (23) were in the 35-44 age group.

Moreover, when the audience were asked what the first thing they noticed was in the Forever 21 T-shirt (Figure 46), (118) answered Text, (68) answered color, (13) answered Design and only (3) answered Texture. Analyzing the results there are a high number of viewers who focused on the Color “Pink” rather than the Text, and according to (Hauff, 2016) article about color psychology, pink color causes the feeling of warmth, love and compassion, which could be the reason why (56) respondents from the Q.B emotion question linked the piece to being Friendly not Stable.

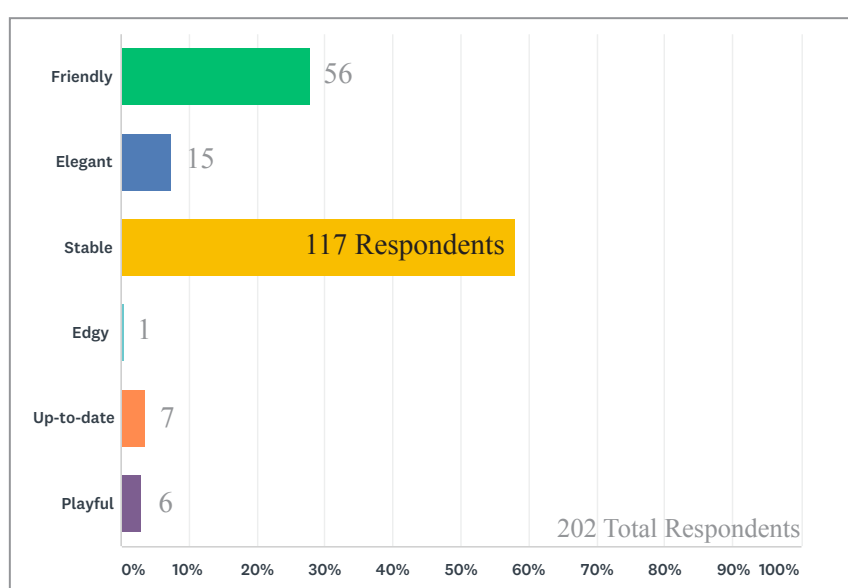


Figure 48: Stable Diagram 2, Q.B for (Figure 46)

Source: The researcher, 2018



Figure 49: Biker Leather Vest

Source: Hamouqa. N, 2017



Figure 50: Witchcraft Hoodie

Source: [www.restyle.pl](http://www.restyle.pl)

Clothing Pieces from (Figure 49) and (Figure 50) have Typography attributes from the **Typeface Design 4** category. After analyzing the results of **Q.B** asking the audience what emotion did they get the most from these Fashion pieces, the majority linked both designs to the emotion **Edgy**.

On one hand, as in Diagram (Figure 51) out of 202 complete survey respondents (167) linked the Biker Vest (Figure 49) immediately to the emotion Edgy, this (82.67%) rating showcases how the designer had all the visual elements in this Fashion Design context work together, to achieve the text purpose of conveying the right feeling. For further analytical views from the (167) respondents there were (114) females, (91) of them had knowledge in Typography, and age groups goes as following; (74) age 25-34, (59) age 18-24, and (25) age 35-44.

On the other hand the majority of the audience have noticed also the Text the most in the Biker Vest (Figure 49) design. There answers to Q.A for this piece were as following; (85) Text, (71) Design, (35) Color, and (11) Texture. This result confirms that both Typography and Design were dominant components in this Fashion Design case.

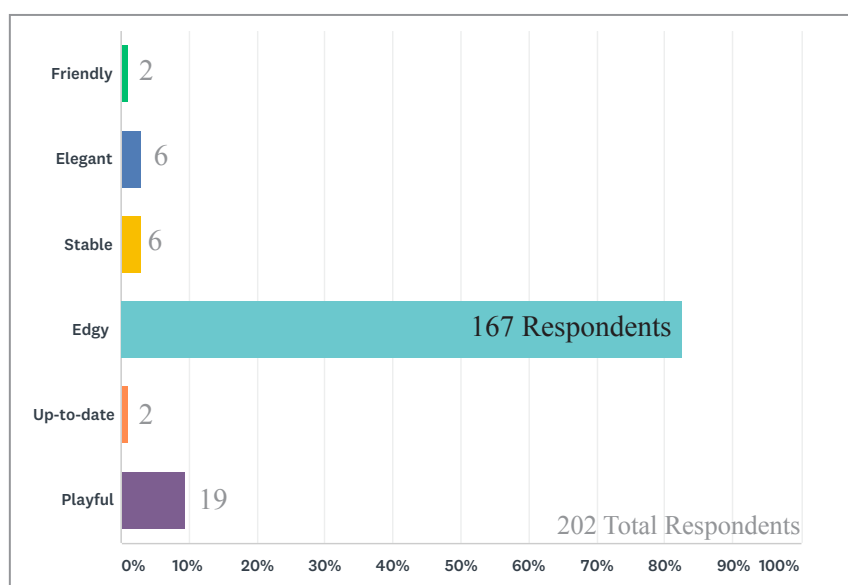


Figure 51: Edgy Diagram 1, Q.B for (Figure 49)

Source: The researcher, 2018

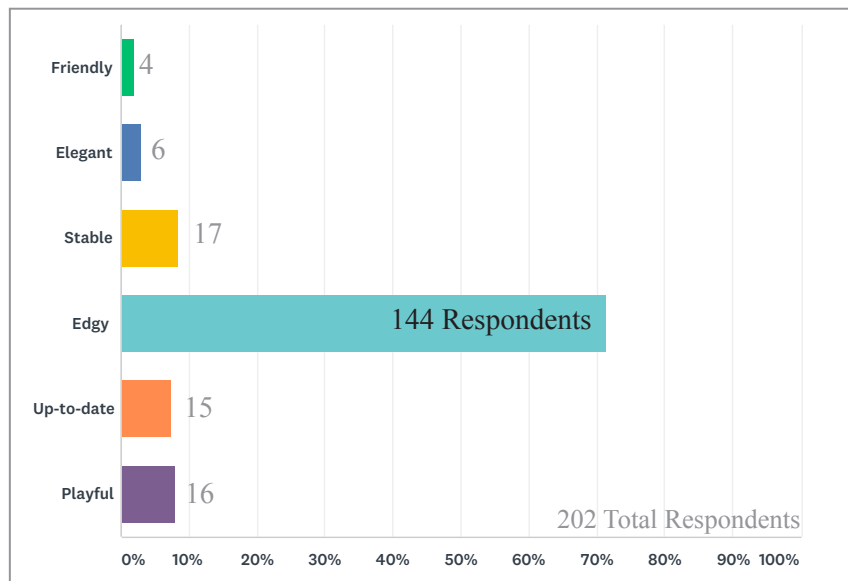


Figure 52: Edgy Diagram 2, Q.B for (Figure 52)

Source: The researcher, 2018

The researcher included another Fashion design piece picture in the survey to analyze the effects of the Edgy Typography attributes. The diagram in (Figure 52) illustrates the results of Q.B asking the audience what emotion they related to the most to the Witchcraft Hoodie (Figure 50).

The answers were (71.29%) on the Edgy emotion as in (144) respondents. Adding that (96) of them were females, only (80) had knowledge in Typography, and for the age groups (63) were 25-34, (52) were 18-24, and (23) were 35-44.

Nevertheless (79) respondents noticed the Text first and (71) noticed the color first, which was according to Q.A on this Witchcraft Hoodie design (Figure 50). This similarity in the numbers of both aspects, is due to the power of the color black when producing it in such a dominate way. According to (Hauff, 2016) the color black psychology refers to it as an independent, rugged, and serious color. This has definitely helped the designer in achieving such high respondents on the emotion Edgy which is the intended message from the Witchcraft warehouse vision.



Figure 53: Already Famous, designed  
by Barakat S.

Source: Fashion Course GJU, 2017



Figure 54: Off-White Belt  
Source: [www.hypebeast.com](http://www.hypebeast.com)

The text in the Fashion Design items from (Figure 53) and (Figure 54) have Typography attributes from the **Typeface Design 5** category. According to **Q.B** the question that asks about the most emotion that one would get from the Fashion piece, respondents joined on the **Up-to-date** emotion the most.

The following diagram (Figure 55) features Q.B answers on the Already Famous dress (Figure 53), (46.04%) of respondents perceived the Up-to-date feeling the most. Meaning (93) out of 202 complete answers. In which (58) from them were females, (56) knew what Typography is. Ages for the 25-34 category were (41), for the 18-24 were (24), and for the 35-44 were (21).

As stated in the results of Q.A answers to the same (Figure 53), (143) out of 202 viewers noticed on the Text aspect the most, which gives exclusivity that Text is the main element that cause the Up-to-date feeling in this Fashion Design piece. (4) respondents only noticed the color first, due to the fact that the used color was plain white. Color is a very powerful aspect in any design, eliminating it focuses the human eye on other visual elements and gives it higher importance.

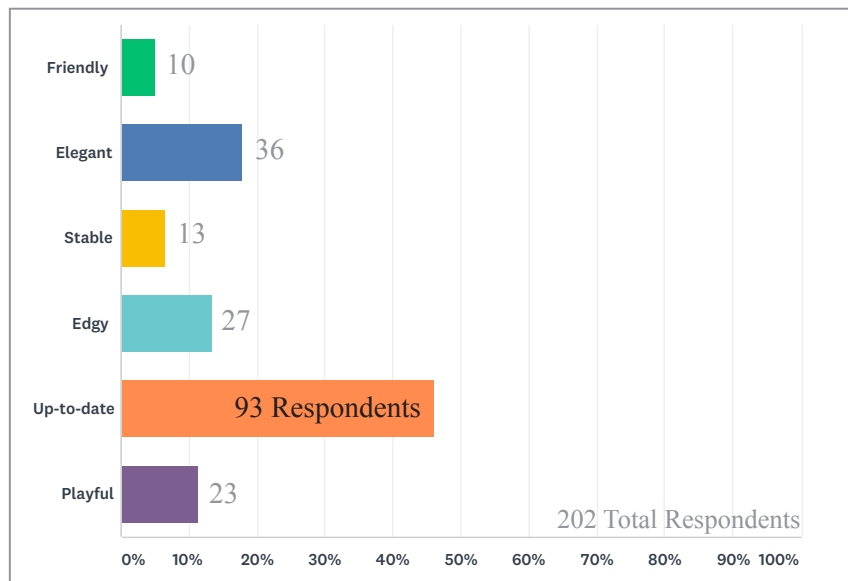


Figure 55: Up-to-date Diagram 1, Q.B for (Figure 53)

Source: The researcher, 2018

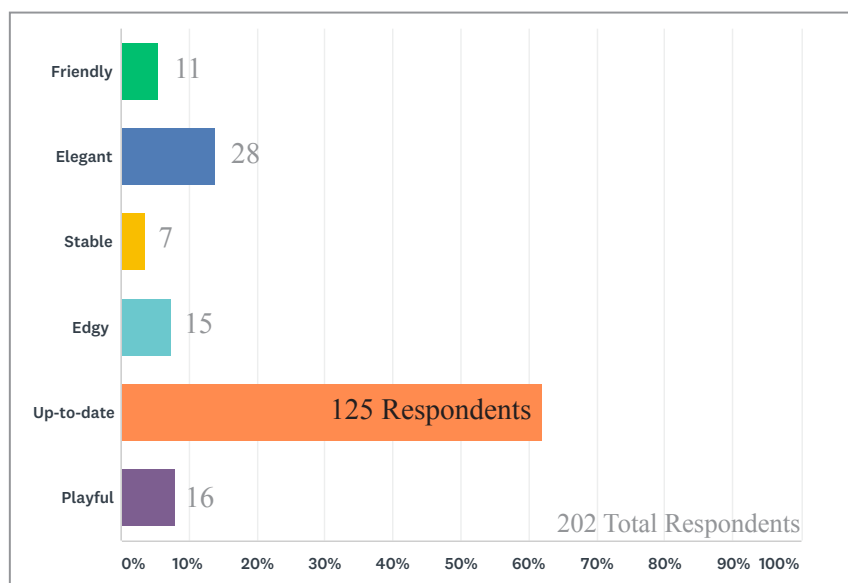


Figure 56: Edgy Diagram 2, Q.B for (Figure 54)

Source: The researcher, 2018

The researcher analyzed the results for Q.B when asked about (Figure 54), the majority confirms that the Up-to-date emotion was the most feeling that they grasped from the Off-White Belt outfit. As shown in the diagram (Figure 56) there are (125) out of 202 individuals chose the Up-to-date option, which means (61.88%) of the audience. In which (84) of them were females, (74) had knowledge in Typography, (53) were 25-34 years old, (42) were 18-24 years old, and (24) were 35-44 years old.

However when the researcher looked into Q.A answers on the same Off-White Belt, viewers had similarities in the answers. (78) noticed the Text first and (71) noticed the whole design first. This explains the fact that this Fashion Design piece in particular is not a full clothing piece, rather it is a complementary accessory to the whole design.

For example the emotion that the audience would get if they saw the white shirt and black pants separately without the belt, is not going to be the same as it is with the added visual value of the Belt. This accessory with its Typeface visual attributes has directed the audience perception into sensing the Up-to-date feeling from the whole design, but not into the text as written words.



Figure 57: Hotter than Hell Jean Jacket

Source: [www.pinterest.com](http://www.pinterest.com)



Figure 58: Jeremy Scott Slime City

Source: [www.7thmanmagazine.com](http://www.7thmanmagazine.com)

Fashion Design pieces from (Figure 57) and (Figure 58) have Typography attributes that belong to the Typeface Design 6 category. The researcher asked the study sample about what emotion they got the most from both designs as in Q.B, both designs were associated the most with the Playful emotion.

In the first design the Jean Jacket (Figure 57), the diagram in (Figure 59) shows that the number of respondents perceived the Playful emotion was (131) out 202 complete responses, which is (64.85%) sensing the Playful feeling from the jacket.



Those respondents were (80) females, (68) knew Typography, (64) age group was 25-34, (37) age group was 18-24, (24) age group was 35-44.

The answers to Q.A to this design, what the viewers noticed the most in this jacket were the Text (154) responses out of 202. This relates to the complexity and originality of the Playful typeface attributes, which guides the human perception to the text directly.

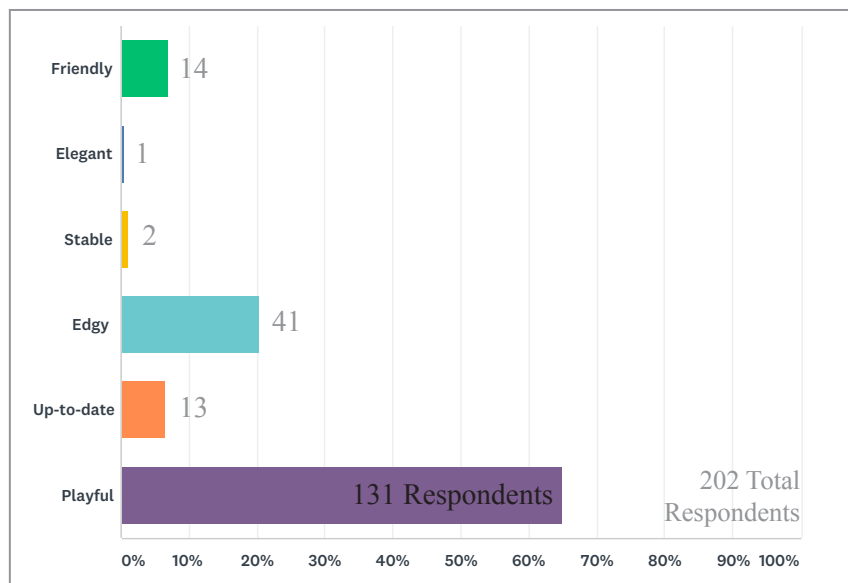


Figure 59: Playful Diagram 1, Q.B for (Figure 57)

Source: The researcher

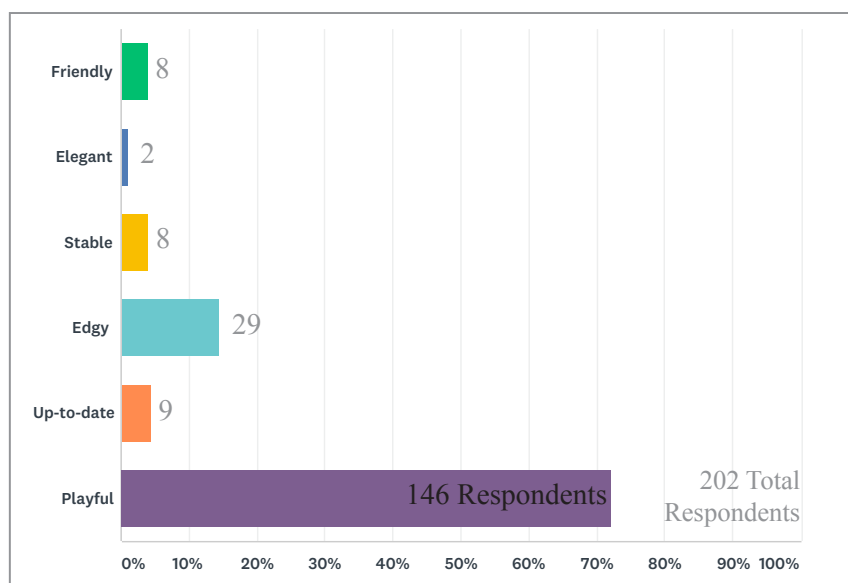


Figure 60: Playful Diagram 2, Q.B for (Figure 58)

Source: The researcher

The next design of the Slime City Sweatshirt by Jeremy Scott (Figure 58), resulted in (72.28%) of respondents confirmed that the design is communicating a Playful feeling. This was according to Q.B emotion question formula. The (146) individuals that chose the Playful emotion were (102) females, (80) had knowledge in Typography, (68) were 25-34 years old, (49) were 18-24 years old, and (22) were 35-44 years old.

On another note the answers to the other question Q.A regarding the same design, had almost evenness in the number of viewers who noticed Text (85) and the ones who noticed Color were (81) from the 202 complete number. The dominance of the color green was evident, due to the flashing very light hue that it has, which gave it a high contrast with the black background. However this color did not affect the intended purpose of the design rather it helped in conveying the Playful feeling from being the Slime most known color as stated in the design written text.

The Second Part of the statistical analysis section presents the researcher analysis of the audience responses, when they were asked about what emotion they link to a certain Font. The researcher added boxes of unclear random words written in six different Fonts each belongs to a Typeface Design category. On each Font the survey asked the audience the following question;

**Q.C:** Which of the following emotions describe this Font/ Text the most?

This question is followed with close ended answers to choose from, which are; (Friendly, Elegant, Stable, Edgy, Up-to-date and Playful)

This part of the survey examined the Typeface attributes effects on its own, parted from any other visual elements. In order to resolve that certain attributes in any Typeface Design convey particular feelings and emotions based on their visual forms communication abilities, other added aspects in the context could either enhance or decrease the power of the intended message. The Text and Fonts in the survey were presented as shown in (Figures 31, 32, 33, 34, 35, & 36) pages 62 & 63.

The first letterset was written in the (*Hand of Sean Regular*) Font, which belongs to the **Typeface Design 1** category. As seen in the following diagram (Figure 61) audience have responded to the **Friendly** emotion the most with (122) out of 202 complete respondents.

When Typeface Design 1 attributes were used in the previous two Fashion Design (Figure 37 & 38, P. 64) pieces the percentages for the Friendly emotion were (54.95%) and (47.03%), asking about the Text by itself increased the percentages to accomplishing (60.4%) on the Friendly emotion.

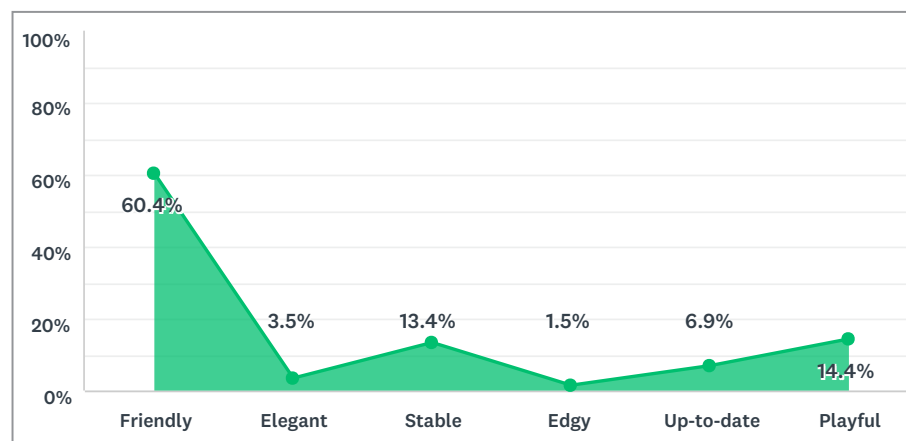


Figure 61: Hand of Sean Regular Friendly Diagram, Q.C for (Figure 31, P.62)

Source: The researcher, 2018

Second words were written in the Font (*great vibes regular*), that associates with **Typeface Design 2** attributes group. From the diagram (Figure 62) viewers have linked this Font to the emotion **Elegant** the most, with (128) individuals out of 202.

Using the Typeface Design 2 attributes in the Fashion Design piece (Figure 41, P.66) resulted in (50.99%) viewers identifying it with the emotion Elegant. On the other Fashion Design piece (figure 42, P.66) results were (75.74%) of the audience answered Elegant. Moreover, applying the attributes on their own without any contextual elements resulted in (60.4%) sensing the Elegant emotion. This means that any visual context could either enhance as in the first case or diminish as in the second case the designer intended purpose.

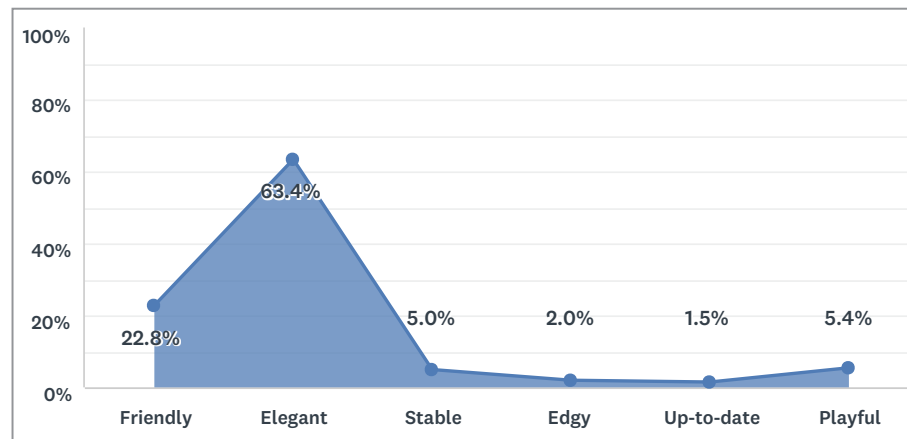


Figure 62: Great Vibes Regular Elegant Diagram, Q.C for (Figure 32, P. 62)  
Source: The researcher, 2018

Third Text was written in the Font (Times New Roman regular), which comes from the **Typeface Design 3** attributes category. The following diagram (Figure 63) shows that most of the viewers chose the emotion **Stable** for this Font, which are (154) out of 202 participants.

The application of this Typeface Design category resulted in the first Fashion Design piece (Figure 45, P. 68) with (56.44%) choosing the emotion Stable. The other Fashion Design piece application (Figure 46, P.68) concluded (57.92%) selecting the emotion Stable. At the same time when the Typeface Design 3 was abstracted from any surroundings as in (Figure 33, P.62) this dramatically increased the effect of the Stable feeling to (76.2%).

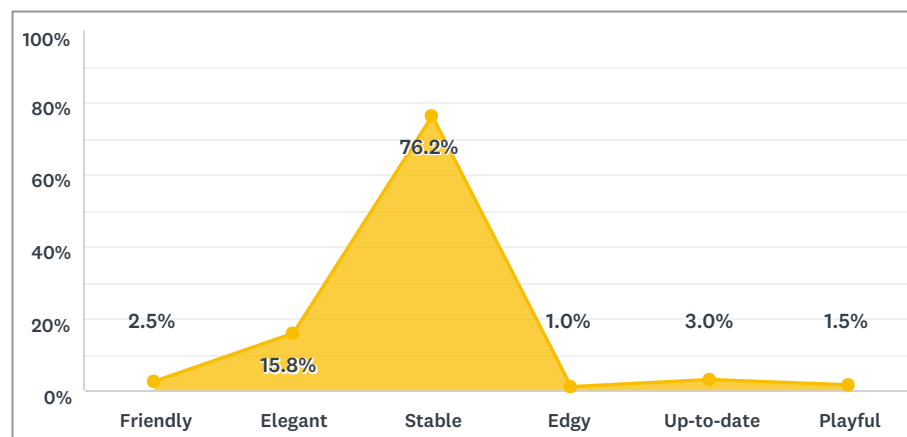


Figure 63: Times New Roman Regular Elegant Diagram, Q.C for (Figure 33, P.62)  
Source: The researcher, 2018

The fourth picture of words in the survey was written in the Font (**YOUNG HEART REGULAR**), which falls under the **Typeface Design 4** category. The outcome in the following diagram (Figure 64) reveals that (165) out of 202 individuals embraced the **Edgy** emotion from this Font.

Analyzing the vibe of this Typeface Design category as a raw element with no other design processes resulted in (81.7%) participants sensing the Edgy feeling. When this Typeface Design was produced on the Biker Vest (Figure 49 P.70) it raised the score on the Edgy emotion to (82.67%) which means that other design elements such as; color, texture and size have enhanced the meaning of the design. Although when it was applied on the Witchcraft Hoodie (Figure 50, P.70) it decreased to (71.29%) on the Edgy emotion.

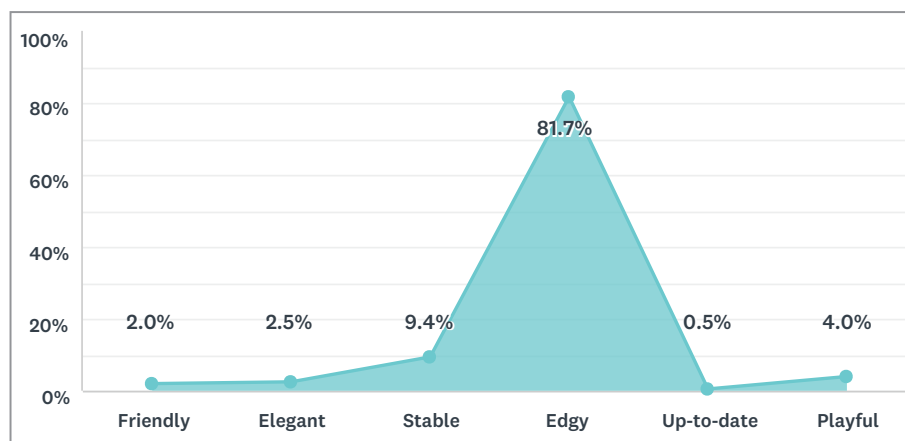


Figure 64: Young Heart Regular Edgy Diagram, Q.C for (Figure 34, P.62)

Source: The researcher, 2018

The fifth text was written in the (**MUNICH REGULAR**) Font, which is from the **Typeface Design 5** group. The following diagram (Figure 65) shows that the majority (92) out of 202 complete responses associated Text with the **Up-to-date** emotion according to Q.C formula.

This Typeface had the lower effect on the chosen emotion which is (45.5%) selecting the intended Up-to-date emotion, but yet it remains the dominant feeling of all other choices.

However, a designer could enhance the power of this Typeface by putting it in the right context as in the Off-White Belt design context (Figure 54, P.73). The Typeface attributes applied on the piece increased the percentages to (61.88%) on the Up-to-date emotion. In addition to the slight increase that happened in the context of the Already Famous Dress design (Figure 53, P.73) rising the rate to (46.04%) on the Up-to-date emotion.

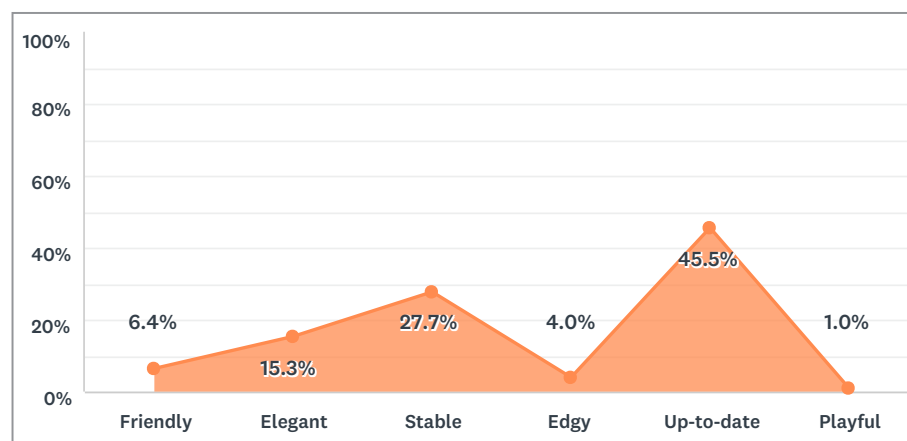


Figure 65: Munich Up-to-date Regular Diagram, Q.C for (Figure 35, P.63)

Source: The researcher, 2018

The last case was the text written in the (**Bellbottom baser Regular**) Font, which belongs to the Typeface Design 6 category. As seen in the Following diagram (Figure 66) most responses to Q.C formula associated this Typeface style to the Playful emotion, in total of (164) of 202 full respondents.

The Typeface Design 6 attributes had the strongest influence on its own, from all the rest Typeface designs, ratings to the Playful emotions were in total of (81.2%). In the Denim Jean Jacket (Figure 57, P.75) the percentages were lowered to (64.85%) on the playful emotion, but yet the text obtained this emotion and kept it in the lead, despite the designer not being able to match the context of this Fashion piece with the needed communication. Also in the Jeremy Scott Sweatshirt (Figure 58, P.75) the rate was lower than the Typeface on its own. This design rated (72.28%) on the Playful emotion, but remained the most dominant feeling of all perceived by the audience.

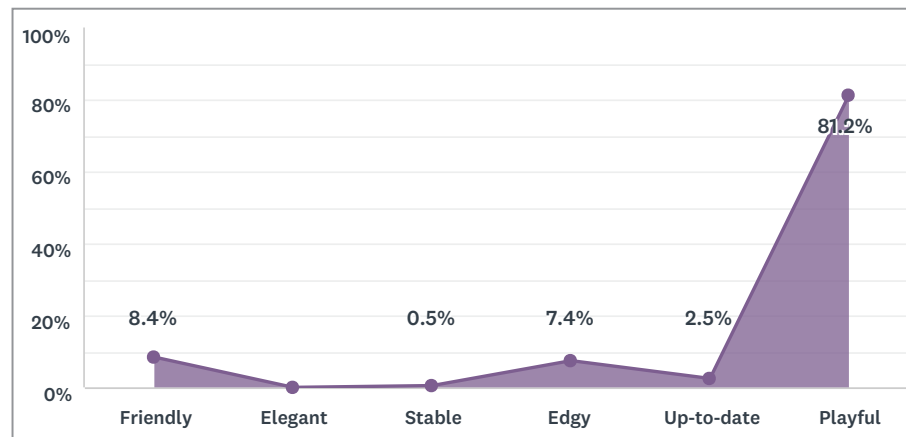


Figure 66: Bellbottom Laser Playful Diagram, Q.C for (Figure 36, P.63)

Source: The researcher, 2018

In conclusion most cases of using the Typeface Designs such as; (1, 2, 3, 4, and 6) on their own without any supporting design elements, made a stronger influence on the audience with the intended meaning and emotion. However in the case of Typeface Design 5 some visual principles needed to be in the final context of the design, for this particular category Fonts to be able to deliver the needed messages.

However the big variations in the percentages of one case of Typeface Design impacts, are caused by the designer consideration for the context elements such as; color, texture, and style. As seen in the previous cases matching all the design elements with the Typeface attributes psychological emotions, resulted in achieving the best rates of human perceptions on the wanted emotion.

## **Chapter Five:**

### **Recommendations**

In this Chapter the researcher presents a final answer for the thesis questions and recommends a methods to solve this study problem.

### **Table of Contents**

No.	Subject	Page
5.1.	Conclusions	84
5.2.	Recommendations	86



## 5.1. Conclusions

After the comprehensive analysis for all survey results, experiments, literature review and all participants demographics, the researcher is going to confirm all study hypothesis and answer all the previous study questions as below;

- The main target audience for such study are fashion designers, visual designers, design students, activists, fashion forwards and companies who want to brand their identity through Typography in Fashion Design. Analysis had resolved some demographics for the targeted audience, the majority of ages are between the age (25-34) in addition to the age groups (18-24) and some few in the age group of (35-44). Study has also resolved that the majority of the sample are aware of the term Typography, which means they could use such design medium to convey their messages. The most important aspect of the demographics is that females got greater interest in such topic than males.

Those sample could use Typography in Fashion Design to deliver messages and emotions of various natures such as, personal beliefs, social status, political views, cultural statements, style definitions, brand visions and even fun linguistics. As concluded from the literature review most needed emotions in Fashion Design and also applicable to such missions are the studied six emotions; (Friendly, Elegant, Stable, Edgy, Up-to-date and playful).

- Study shows that there are certain attributes when added on a letter anatomy it causes a certain human reaction, due to the fact that particular visual shapes and forms affect the emotional perception on humans. These effects vary depending on the culture due to the historical formation that this culture went through. However, the research had studied the perception of targeted audience in Amman, Jordan.

The historical background of Typography explains why each Typeface attribute appeared and what the reason behind it was. According to that, the researcher built a case study of certain Typeface characteristics used on Fashion Design to test their effect on modern days and targeted culture.

The researcher confirmed that a group of attributes combined together cause a certain emotional response. In the Recommendation section the researcher is going to illustrate these groups and link each one of them to an emotion.

- The researcher assured that all the context and design of the Fashion piece in relation to typography should work parallel aiming to deliver the same emotion. In the analysis the researcher shows how some Fashion Designers did not sync their clothing pieces with their messages which resulted in miscommunication in the intended message.

However, other designers have thought well about the complete visual context which resulted in raising the percentages of people getting the needed feeling. Elements that designers and companies should synchronize with Typeface feelings are; (color, style, texture, size, proportions and placement).

- The study concluded a group of Typeface characteristics needed for each emotion, thus the researcher was able to find Font examples for each emotion, that could help designers and companies who want to apply Typography on Fashion Design in choosing the right Typeface for their needed messages.

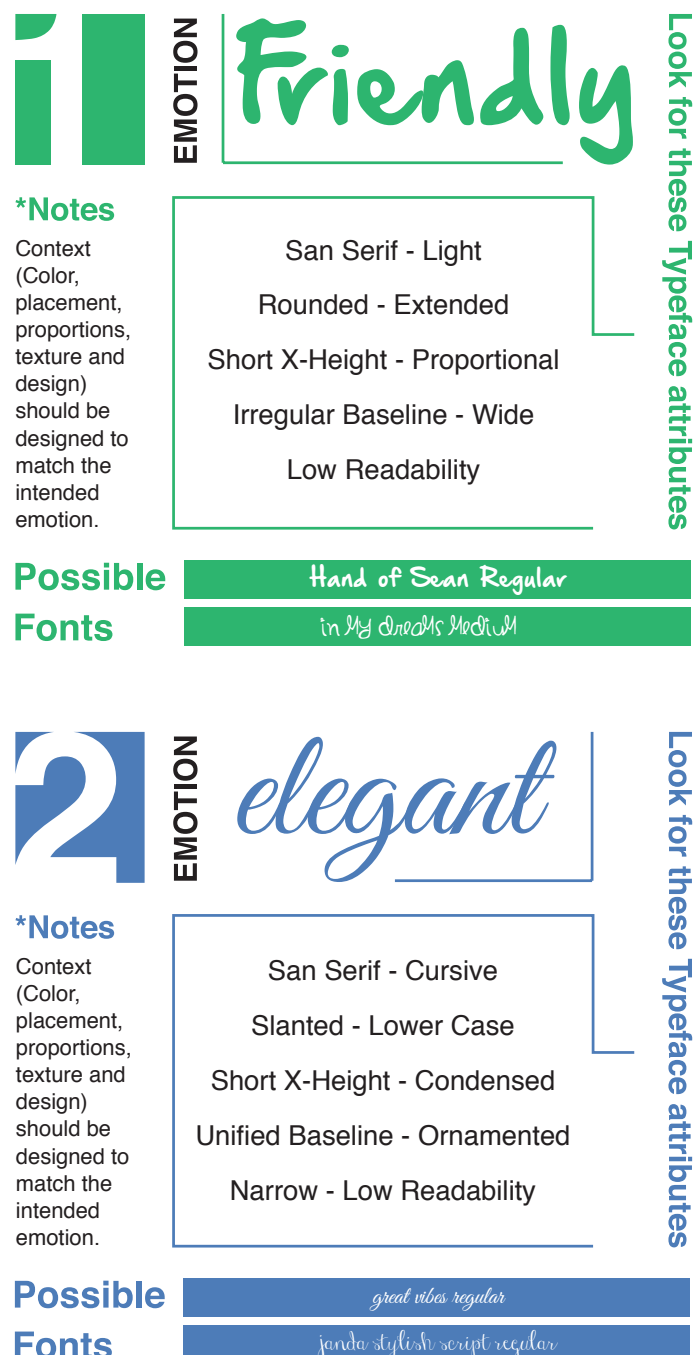
Font examples are showcase in the recommendation section linked with their emotions.

- In conclusion the answer to the main research question, certain Typeface designs could either enhance or decrease the effect of a certain message when used of Fashion Design. Depending on the design of the whole clothing piece and surely on the Typeface visual attributes emotional power.

## 5.2. Recommendations

The researcher worked on producing a guideline from this study, which could help designers choose which Typeface characteristic they should look for when they want to convey messages and statements through Fashion Design.

The following chart illustrates the effects of Typography messages on Fashion Design and recommends the below Typeface attributes for each emotion;



3

EMOTION

Stable

Look for these Typeface attributes

**\*Notes**

Context  
(Color,  
placement,  
proportions,  
texture and  
design)  
should be  
designed to  
match the  
intended  
emotion.

Serif - Different Stroke

Thicknesses - Rounded

High Readability- Proportional

Short X-Height - Condensed

Unified Baseline - Straight

**Possible  
Fonts**

Times New Roman Regular

Century Regular

4

EMOTION

EDGY

Look for these Typeface attributes

**\*Notes**

Context  
(Color,  
placement,  
proportions,  
texture and  
design)  
should be  
designed to  
match the  
intended  
emotion.

Serif - Different Stroke

Thicknesses - Angular

Straight - Bold - Narrow

Upper Case - Low Readability

Tall X-Height -Proportional

Unified Baseline - Condensed

**Possible  
Fonts**

YOUNG HEART REGULAR

MESQUITE STD MEDIUM



EMOTION

UP-TO-DATE

Look for these Typeface attributes

**\*Notes**

Context  
(Color,  
placement,  
proportions,  
texture and  
design)  
should be  
designed to  
match the  
intended  
emotion.

San Serif - High Readability

Light - Angular - Straight

Upper Case - Extended

Tall X-Height - Monospaced

Unified Baseline - Narrow

**Possible  
Fonts**

MUNICH REGULAR

TIMEBURNER REGULAR



EMOTION

PLAYFUL

Look for these Typeface attributes

**\*Notes**

Context  
(Color,  
placement,  
proportions,  
texture and  
design)  
should be  
designed to  
match the  
intended  
emotion.

San Serif - Rounded

Different Stroke Thicknesses

Upper Case - Tall X-Height

Irregular Baseline - Ornamented

Bold - Low Readability

**Possible  
Fonts**

BELLBOTTOM LASER

HOBO STD MEDIUM

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- Chamberlain, I. (2009). Communicating with Typography. Retrived from <https://design.tutsplus.com/articles/communicating-with-typography--vector-2445>
- Hauff, A, (April 18, 2016), The Know It All Guide To Color Psychology In Marketing, <https://coschedule.com/blog/color-psychology-marketing/>

## Appendices

### 1. Survey - Human perception of Typography Messages in Fashion Design

This questionnaire is designed to fulfill some data analysis for the researcher's master thesis, questions will be focusing on Typography and you will be guided with pictures.

Thank you so much for your time!

#### Part 1:

Some personal information to help analyzing the results.

Please select your gender:

☐ Female    ☐ Male

Please select your age group:

☐ under 18    ☐ 18-24    ☐ 25-34    ☐ 35-44    ☐ 45-54    ☐ 55-64    ☐ 65+

Do you have any previous knowledge in Typography?

☐ Yes    ☐ No

#### Part 2:

Please notice that there are 2 questions for each picture that will be repeated through out this part.



What was the first thing you have noticed in this fashion piece? (Choose one)

☐ Text    ☐ Texture  
☐ Color    ☐ Design

Which of the following emotions describe this fashion piece the most? (Choose one)

☐ Friendly    ☐ Elegant  
☐ Stable    ☐ Edgy  
☐ Up-to-date    ☐ Playful



What was the first thing you have noticed in this fashion piece? (Choose one)

- ☐ Text      ☐ Texture  
☐ Color      ☐ Design

Which of the following emotions describe this fashion piece the most? (Choose one)

- ☐ Friendly      ☐ Elegant  
☐ Stable      ☐ Edgy  
☐ Up-to-date      ☐ Playful



What was the first thing you have noticed in this fashion piece? (Choose one)

- ☐ Text      ☐ Texture  
☐ Color      ☐ Design

Which of the following emotions describe this fashion piece the most? (Choose one)

- ☐ Friendly      ☐ Elegant  
☐ Stable      ☐ Edgy  
☐ Up-to-date      ☐ Playful

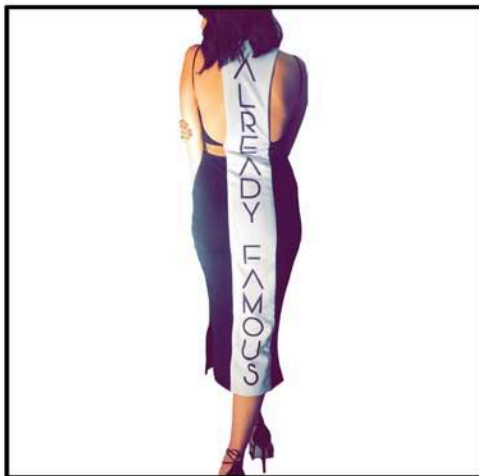


What was the first thing you have noticed in this fashion piece? (Choose one)

- ☐ Text      ☐ Texture  
☐ Color      ☐ Design

Which of the following emotions describe this fashion piece the most? (Choose one)

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- ☐ Text      ☐ Texture  
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☐ Stable      ☐ Edgy  
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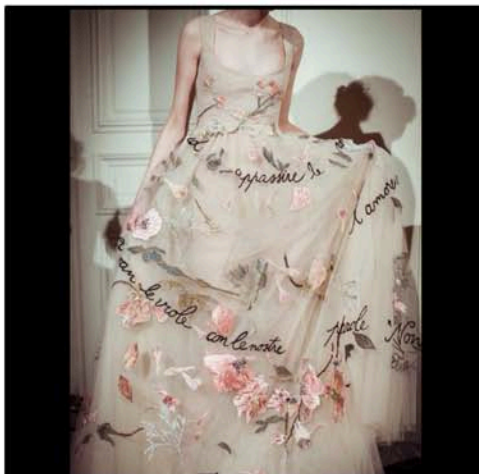


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What was the first thing you have noticed in this fashion piece? (choose one)

- ☐ Text      ☐ Texture  
☐ Color      ☐ Design

Which of the following emotions describe this fashion piece the most? (Choose one)

- ☐ Friendly      ☐ Elegant  
☐ Stable      ☐ Edgy  
☐ Up-to-date      ☐ Playful

### Part 3:

Please notice that there is only 1 questions for each picture that will be repeated through out this part.

NUNC VIVERRA

imperdiet enim.

Fusce est.

Vivamus a tellus.

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |

NUNC VIVERRA

IMPERDIET

ENIM FUSCE

EST VIVAMUS

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |

NUNC VIVERRA

IMPERDIET ENIM

FUSCE EST

VIVAMUS A TELLUS

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |



**Nunc viverra  
imperdiet  
enim. Fusce  
est. Vivamus**

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |

Nunc Viverra  
imperdiet  
enim Fusce est  
vivamus.

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |


*nunc viverra  
imperdiet  
enim. fusce est.  
vivamus a tellus*

Which of the following emotions describe  
this font/ text the most? (Choose one)

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| <input type="checkbox"/> Friendly   | <input type="checkbox"/> Elegant |
| <input type="checkbox"/> Stable     | <input type="checkbox"/> Edgy    |
| <input type="checkbox"/> Up-to-date | <input type="checkbox"/> Playful |

## 2. Fashion Course, GJU Syllabus.

First Project in this course was the project in which the students participated in the experiment of this research, along with the instructor and teaching assistant.

	<p style="text-align: center;"><b>German-Jordanian University</b>  <b>Faculty of Architecture and Built Environment</b>  <b>Department of Architecture and interior</b>  <b>Architecture</b></p>
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**Course Title:** Fashion Accessories Design, DES314

**Credit Hours:** 4 Credit Hours

**Prerequisite:** ARC 112

**Instructor:** Tamam Shaban

**Office Hours:** 11:00 – 2:00 Sun, Tues.

**Office Location:** SI 306

**Instructor's e-mail:** tamam.shaban@gju.edu.jo

**Teaching Assistant:** Amal Dahmoos

**Course Meeting time:** 1:00-5:00 Mon, Wed

**Course Meeting Location:** SI 107

**Semester** 1<sup>st</sup> semester 2017/2018

### **Aims of the course:**

The aim of this course is to give students the basic skills and knowledge regarding fashion Design

### **Course Content:**

-Develop the students skills in fashion sketching where the student has to learn to sketching using techniques that will show the most info at the same time to work in a faster manner taking students out of their comfort zones.

1-Developing fashion sketching.

2-learning how to Create a fashion mood board and material board

3-turning the sketches into fashion pieces

### **Learning Outcomes:**

On completion of the Course, student should be able to:

### **Learning Outcomes:**

On completion of the course, students will:

#### **A. Knowledge and Understanding**

A1. Improving visual and verbal communication skills

A2. Understanding the huge importance of developing good fashion sketching skills for a Designer

A3. Learning the importance of meeting deadlines and requirements.

#### **Assessments**

Student achievement can be evaluated in the form of class assignments.

**Instructor:**  
Tamam Shaban

**Teaching Assistant:**  
Amal Dahmoos

**Course:**  
Fashion Accessories Design

### **B. Professional Skills**

On completion of the course, students should be able to:

- C1. Create a fashion design journal which will include fashion designer information, sketches, and fashion collages.
- C2. Follow safety procedures in working with sewing equipment and tools.
- C3 Develop throughout the Course a professional portfolio to be used for job interviews.

### **Assessments**

Student achievement of this learning outcome is assessed by class assignments and the instructors' evaluations.

### **Teaching and Learning Methods:**

- Lectures supported by visual materials:
- Each student will complete home learning assignments that will extend concepts learned in class.
- class discussions and critique on works
- In –class assignments

### **Student Assessment:**

Monitoring, evaluating and grading performance: Each student is required to assemble a portfolio of knowledge and skills for future reference and reflection. The evaluation system, which is used to measure qualitative as well as quantitative aspects of student performance, is clearly stated and is explained in the beginning.

Student work will be assessed as follows:

<b>Class assignments and portfolio</b>	45 Marks
<b>Mid Term</b>	25 marks
<b>Final</b>	30 marks

\* Make-up exams will be offered for valid reasons only with consent of the Dean. Make-up exams may be different from regular exams in content and format.

### **Attendance Policy**

Lecture attendance is mandatory. Student is allowed maximally 15% absentia of the total module hours. More than this percentage, student with an excuse will be drawn from the module. Otherwise, student will be deprived from the module with zero mark assigned.

**Instructor:**  
Tamam Shaban

**Teaching Assistant:**  
Amal Dahmoos

**Course:**  
Fashion Accessories Design

The course notes and the textbook are not comprehensive and additional material will be covered in lectures. You are responsible for all material covered in lectures.

#### **Expected Workload**

On average, you should expect to spend at least ( ) hours per week on this course.

#### **Practical Submissions**

The assignments that have work to be assessed will be given to the students in separate documents including the due date

#### **Feedback**

Concerns or complaints should be expressed in the first instance to the course lecturer. Thereafter problems are dealt with by the Department Chair and if still unresolved the Dean and then ultimately the Vice President.

At the end of the course, the students will fill a course evaluation sheet, evaluating the content of the course, its teaching, the learning, and assessment methods, and lecturer. The monitoring of these students feedback will allow the course quality improvement.

#### **Tutorial Schedule course**

#### **Semester**

Week	Day	Date	Topic	Submission	Marks
1	Monday	2-10-2017	Introduction Fashion typography project: Students are asked to select a statement of their choice, use a proper Typeface to reflect it's meaning and design a Fashion Piece that matches the content of the message.	During class	-
	Wednesday	4-10-2017	Fashion typography project: Statement, mood board Analysis, Characteristics	During class	-
2	Monday	9-10-2017	Fashion typography project: Sketches, Typography traits Relation with the piece	During class	-
	Wednesday	11-10-2017	Fashion typography project: Development Material board	During class	-
3	Monday	16-10-2017	Fashion typography project: Piece production	During class	15
	Wednesday	18-10-2017	Fashion typography project: Piece production	During class	-
4	Monday	23-10-2017	Fashion typography project: Piece production, prefinal	During class	-
	Wednesday	25-10-2017	Fashion typography project: Final Jury	During class	-
5	Monday	30-10-2017	Animal inspired project : -Choose the pet -Animal characteristics	During class	-
	Wednesday	1-11-2017	Animal inspired project :	During class	-

**Instructor:**  
Tamam Shaban

**Teaching Assistant:**  
Amal Dahmoos

**Course:**  
Fashion Accessories Design

			-Animal presentation, Mood Board		
6	Monday	6-11-2017	Animal inspired project : Sketches	During class	20
	Wednesday	8-11-2017	Animal inspired project : Sketches development, material board	During class	-
7	Monday	13-11-2017	Animal inspired project : Piece production	During class	-
	Wednesday	15-11-2017	Animal inspired project : Piece production	During class	-
8	Monday	20-11-2017	Animal inspired project : Piece production, Pre Final	During class	10
	Wednesday	22-11-2017	Animal inspired project : Final Jury – Mid Term	During class	-
9	Monday	27-11-2017	Idol project : -Choose the Celebrity -Celebrity characteristics and style Analysis	During class	-
	Wednesday	29-11-2017	Idol project : -Celebrity presentation, -Mood Board	During class	-
10	Monday	4-12-2017	Idol project : -choose the three pieces ( mini collection) -the three pieces should be related to each other	During class	-
	Wednesday	6-12-2017	Idol project : -Sketches	During class	25
11	Monday	11-12-2017	Idol project : -Sketches progress	During class	-
	Wednesday	13-12-2017	Idol project : -3 piece sketches and the material board	During class	-
12	Monday	18-12-2017	Idol project : collection production	During class	-
	Wednesday	20-12-2017	Idol project : collection production	During class	-
13	Monday	25-12-2017	Christmas Holiday	During class	-
	Wednesday	27-12-2017	Idol project : collection production	During class	-
14	Monday	1-1-2018	New Years Holiday	During class	-
	Wednesday	3-1-2018		During class	-

**Instructor:**  
Tamam Shaban

**Teaching Assistant:**  
Amal Dahmoos

**Course:**  
Fashion Accessories Design

			Idol project : collection production		
15	Monday	8-1-2018	Idol project : collection production	During class	-
	Wednesday	10-1-2018	Idol project : -final jury and portfolio Submittal	During class	<b>30</b>
			<b>Final Exams</b>		

### 3. Abstract (Arabic)

من المهم معرفة دور التايوغرافي في الإدراك العاطفي، لأنها تعتبر أداة مهمة تلعب دور رئيسي في مساعدة الشركات و المصممين في إيصال افكارهم من خلال مختلف أدوات التصميم. وقد ثبت على مدى التاريخ أن اختلاف الخطوط يرتبط باختلاف استعمالها ومعانيها. وأن التايوغرافي هي إحدى أهم أدوات التصميم، ويجب أن يكون لدى كل مصمم المعرفة الكافية بالتأثيرات والاستخدامات المناسبة لكل خط. ويعتبر تصميم الأزياء أيضاً وسيلة هامة في مجال التصميم المرئي، حيث يعد وسيلة إتصال حصرية وشخصية وذات فاعلية كبيرة.

نلاحظ في يومنا هذا أن الدمج بين وسيلتي الإتصال هاتين، قد أصبح ظاهراً أكثر من أي وقت مضى. حيث يستخدم المصممين والشركات التايوغرافي في تصميم الأزياء لتوصيل الأفكار والمعاني بكفاءة أكبر في سوق العمل. حتى أن بعض علامات الأزياء التجارية تستخدم خطوط خاصة على قطع الأزياء لتعكس مشاعر معينة.

من خلال هذه الأطروحة، قام الباحث بدراسة آثار خصائص الخط على الإدراك العاطفي لدى المتلقي واختبار كيف تقوم هذه السمات بإيصال المشاعر عند استخدامها في تصميم الأزياء. ويهدف هذا البحث لمساعدة المصممين على إستخدام خصائص الخطوط بطريقة فعالة عند استعمال النصوص في تصميم الأزياء.