

Typography Styles Based on The Categorisation Of Lip Cosmetics Packaging Design

Wendy Loh Pei Ern¹, Ahmad Syawal Mohd Lajis², Ahmad Syukri Adnan³

1. *UOW Malaysia KDU University College, Utropolis Glenmarie Campus,
Jalan Kontraktor U1/14, Seksyen U1, Glenpark U1,
40150 Shah Alam, Selangor, Malaysia*

2. *UOW Malaysia KDU University College, Utropolis Glenmarie Campus,
Jalan Kontraktor U1/14, Seksyen U1, Glenpark U1,
40150 Shah Alam, Selangor, Malaysia*

3. *Kolej Universiti Islam Antarabangsa Selangor,
Persiaran Putra, Bandar Seri Putra, 43000 Kajang, Selangor*

0118200@kdu-online.com, ahmad.l@kdu.edu.my, ahmadsyukri@kuis.edu.my

Abstract: Typography plays an important role in visual design. It is one of the core elements of visual design. In visual communication, text is always the best medium of conveying design material. This research investigated the influences of typographical elements and its application; specifically, it studied how the visual characteristics of different typography classifications affect the categorization of a collection of selected lip cosmetics packaging design. Content analysis is the method that was used to conduct this research. Purposive sampling used within this study with a certain set of criteria for the selected lips cosmetic packaging. 60 packaging was selected based on a set of criteria and the samples were tabulated onto a matrix diagram and categorized are done based on the LATCH Theory of Organization. The findings of this research showed that the typography classifications determined were able to identify with specific typographic attributes, as well as identification of connotative associations in relations to past researches. There is a different style of typography application in pricing of the product. The typography affected the price of in the of lips cosmetic packaging design.

Keywords: Visual communication, Typography, Product Packaging Design, Categorisation

INTRODUCTION

The term visual communication can be referred to as the creative usage of images to convey messages, and how they are constructed in way that these messages can be retained in the perceiver's memory [9]. Other than imagery characters, typography is also known to be a fundamental element that contributed to visual communication. Typography is at the very core of visual design, so to understand and to grasp the art of typography is the foremost important skill in the world of visual design. According to Jacko [6], typography is a practical and expressive visual representation of text arrangements regarding spoken and unspoken thoughts. It is associated with the letter and literary-visual communication, as a design language. In a research done by Ho [5], it claims that many typographic works are designed to convey or to prompt certain feelings and associations within the audience — by using various typographic elements, such as colour and typestyle, to enhance the audience's experience of a typographic work. It is through these elements that allow for a perceiver to divide information based on the visuals that they are exposed to. When the human brain perceives its physical surroundings, it automatically integrates the large amounts of visual information that is received into systematic mental categories; through which helps to better understand and for easier

cognitive digestion of the knowledge obtained [2]. The act of categorisation can be done by various ways of putting together subject with the same attributes — such as according to the object's visual representations, subjective value, where it was made, price point, and etc. Therefore, this research paper intends to investigate how typography carries specific connotations and associations that can convey visual implications and representations, as well as how it influences the categorisation of lip cosmetic products through the application of different typography styles and forms.

Problem Statement

This thesis studied the influences of typography styles based on the categorisation of selected lip cosmetics packaging design. Specifically, it answered the following research questions:

1. How does the application of different typography styles on product packaging influence the categorisation of the select lip cosmetic products?
2. How does the application of different typography styles influence the packaging visuals of the selected lip cosmetic products based on the product's country of origin?
3. How does the application of different typography styles on product packaging influence the pricing of the selected lip cosmetic products?

Research Objectives

1. To identify the influences of different typography styles on product packaging towards the categorisation of the selected lip cosmetic products;
2. To investigate the relations of different typography styles on the packaging visuals of the selected lip cosmetic products based on the product's country of origin;
3. To examine the influences of different typography styles on product packaging towards the pricing of the selected lip cosmetic products.

Theoretical Framework

The theory used for this research is the LATCH Theory of Organisation, which was coined by Richard Saul Wurman. This theory was created for the purpose of structuring information as the theory encompasses exactly five (5) ways to sort and organise information by using the acronym "LATCH", which was designed to recognise the five aspects as such: Location, Alphabetical, Time, Category, and Hierarchy [14].

“As I look into the organisation of information, I realised that there were only five ways to do it. They can be remembered by the acronym LATCH: (L) by locations, (A) by alphabet, (T) by time ..., (C) by category ..., and (H) by hierarchy ... These are all examples of information architecture: the building of information structures that allow others to understand.” [17]

As shown in Figure 1 below, the table shows an example of the five aspects of the chosen theory and how each aspect represents a different way to organise data and information. With this, each aspect serves its own unique understanding of categorisation; each aspect adheres its function to the different kinds of data and information; and each aspect contributes specific reassuring limitations that help make choosing how information is presented as easily comprehensible as possible [17].

Figure 1: Theoretical Paradigm — LATCH Theory of Organisation [3].

LITERATURE REVIEW

1. Location	2. Alphabetical	3. Time	4. Category	5. Hierarchy (Continuum)
Physical or geographical classification of information	Mode to organize huge data	Categorize events over a period of time	Classify based on similarity or some common relation	Classify data by specific magnitude
E.g. Google maps, Pokémon Go	E.g. Phonebook, Dictionary	E.g. Calendar events, Timeline	E.g. Netflix genre, e-commerce product category	E.g. Price (high to low), Reviews (best to worst)

Typography

Typography can be defined as the art and technique of creating or arranging written words in a way that it is readable, legible, and appealing when displayed, or when printed as an artwork [6]. Typography constitutes typefaces, type size, line length, spacing and other similar factors that represent it to be a design language as well as a visual, functional and artful arrangement of elements relevant with the letter and literary-visual communication. While the functional properties of type allow the reader to identify the words and to know their meanings, its semantic properties facilitate the reader to derive information from the characters' shapes in addition to the message content [18]. Font choice is a method of visual expression and every typeface carries its own different and unique characteristics. The point of choosing and applying the most suitable font is to create effective communication as it is an important function of typography to make reading easy. The choice of font should also reflect and accommodate to the message being presented [11].

Fonts with their differences and specialties in written forms are usually classified into the four main groups of — Serif, Sans Serif, Script, and Decorative. The reason for having different sets of font styles and typefaces is because each style has its own unique functions and specifically represents different associations. According to Willen and Strals [15], letters make up words, which then become a way to communication languages and ideas. These letterforms serve as a depiction of specific moods and cultural environments. While letters are usually known to be practical, their specific forms of presentation can also evoke a remarkably vast range of emotional or cognitive reactions and associations.

Product Packaging

Product packaging literally means how a product is packaged for display purposes to promote a product and its brand. From a consumer's point of view, a product's packaging plays an important role as it is the first thing that a consumer sees before going through the decision-making process of whether or not to buy the product. A research carried out to investigate the aesthetic experiences through the analysis of behavioural, neural, and psychological properties of package design showed that consumers took longer to choose products with aesthetic packaging designs than products with standardised packaging. The study took into consideration the insights of mental visualisation and decision-making, as well as promising findings regarding the emotional responses. These behavioural differences suggest an increased activation in the reward system that triggers aesthetic preferences, judgement, and consequently decision [12].

In terms of typography on product packaging, an example case study addressed the impact and importance of product packaging on consumers' purchase intention [4]. The research identified four factors that influenced consumers' decision when making purchases, these factors included product packaging design, colour, typography, and convenient of usage. It was highlighted that a product's

packaging serves as the first and last impression that consumers will have towards the product before making a purchase a decision, hence a product's packaging visual were deemed to play critical roles in determining the different aspects of a product. The results of this research found, specifically, that the most significant factor in influencing buying decision was packaging typography — most likely because consumers have become more aware of information labels provided on the packaging of products. The research study iterated packaging typography to be the best way to communicate reading material as well as being closely related to how a corporation utilises the correct fonts for different requirements of product packaging.

Categorisation

Consumers are able to identify logical attributes and relate them with emotional and psychological qualities, and this mental process of attribution most often leads to physical categorisation of subjects based on their specific characteristics. Categorisation can be defined as the process of respectively classifying the meaning of items based on specific common characteristics. As explained by Spiggle [13], “The essence of categorisation is identifying a chunk or unit of data (e.g. a passage of text of any length) as belonging to, representing, or being an example of some more general phenomenon”. Category is an umbrella term that refers to a diversified range of phenomenon: concepts, constructs, themes, and other types of classes to sort and put together similar items [10]. Categories can comprise of standard demographics (such as sex, race, occupation, religion, place of residence, etc), institutional denomination, and other existing or previously devised themes or concepts that are widely and publicly accepted and used [8].

According to a research carried out, how individuals perceive their environment is based on organisational guidelines as a categorisation process — hence, it develops a conscious representation and identification of any possible incoming information and/or stimulus. Categorisation essentially arranges stimuli information into groups or classifications based on specific attributed principles. As categorisation involves making assumptions, comparisons, and possible hypothesis, as well as communicating about the shared concepts — the stimulus is then given meaning [2].

METHODOLOGY

The methodology for this research took on the approach of qualitative research methods, which involved content analysis and LATCH Organisation on a Matrix Diagram. The research samples for this study were a selection of 60 purposively sampled lip cosmetic product packagings, as the units of analysis. The estimated number of samples collected were to be between 40 to 60, fully representative of the general lip cosmetic population for further detailed and in-depth analyses. Visual analysis was applied through studying the different classifications of typography and with the application of the LATCH Theory of Organisation into the context of the collected data samples through categorisation of variables by the five aspects of LATCH.

Content Analysis

Content analysis was used in order to study and understand the connotative meanings behind the visuals of different typography classifications. It also allowed for identification and association of themes and concepts of visual elements and representations. Qualitative content analysis goes beyond identification of the immediate physical modes of communication as it relies on symbolic qualities to determine the background, association, and influences of communication [7]. This method of content analysis allowed determination of the context for analysis, hence providing a collective basis of social-scientific constructs and inducing the (undiscovered) context of data information observable and interpretable.

LATCH Organisation on Matrix Diagram

By applying the LATCH Theory of Organisation onto a Matrix Diagram, it allowed for cross tabulation of the data with the aspects of LATCH. This then established the basis and concept for categorisation, creating a solid structure for organisation of data information into respective groups and for identification and analysis of relationships between variables. Cross tabulations were used as it studies and understands the connections between different variables by dividing data into mutually exclusive groups and displaying the changes in the relationship of one variable with another, in order to find patterns, trends, and probabilities within raw data in statistical analyses [1]. After the cross tabulations were done, the data was then used to create graph charts in order to obtain numerical values for calculations purposes.

PRESENTATION AND ANALYSIS OF DATA

A total of 119 images of 60 lip cosmetic packaging samples were tabulated onto a matrix diagram and categorised based on the five aspects of the LATCH Theory of Organisation. The data tabulation includes five variables: (1). Location — the origin country of which the products were launched or manufactured; (2). Alphabetical — 35 cosmetic brand names and 60 lip cosmetic product names which were alphabetically organised; (3). Time — each product's respective launch year (or, manufacturing year for the products with unidentifiable year of production launch); (4). Category — the typography classifications used on the product packaging, which were segmented as serif, sans serif and script; and (5). Hierarchy — the pricing range of which each product respectively belongs to. After the initial round of data tabulation, the researcher further segmented the data into smaller sub-categories for easier identification of each aspect and to find the existence of connecting relationships between the variables. With the data tabulated into respective variables, the Category aspect — which groups the typography classifications — served as the dependent variable with the reason that the objective of this research study was mainly focused regarding the influences of typography used on product packaging towards the categorisation of lip cosmetics; while the remaining four aspects were independent variables that would serve the purpose of being related to and with the dependent variable.

Research Question 1

The Sans Serif type classification had the highest frequency used on the selected lip cosmetic product packaging and was recorded at 54 (54%). The Serif and Script type classification had the same frequency used on the selected lip cosmetic product packaging and was recorded at 23 (23%) for both typography classifications. It was discovered that different typography classifications and different typefaces have different attributes of typographic visual expressions that connote different emotional and cognitive reactions an association. The Sans Serif typeface is very easily applicable in design works and considered to be one of the least complicated of typefaces as it is easy to read and comprehend. With majority of the brands and their products packaging designs adopting this typography classification, it suggests communication and portrayal of simplicity. The term Serif represents the tip at the end of each letter, illustrating a more classic and timeless look in its type design. The usage of this typography classification on the packaging design of a product could suggest the aim to convey a more refined and sophisticated brand personality and identity. The Script type classification have letters designed that look to be leaning to the right and has changing thickness of strokes, sometimes with extensions connecting to the next letter. Script typefaces are usually in cursive forms that recreate visuals of calligraphic fonts, and usually have very fancy and intricate appearances to highlight the qualities of elegance and stylishness.

Research Question 2

Lip cosmetic brands a products from Asia were recorded with 16 cosmetic brands (45.7%) and 27 lip cosmetic products (45%); following that, 27 product packagings had Sans Serif typefaces (56.3%), 12 product packagings had Script typefaces (25%), and 9 product packagings had Serif typefaces (18.8%). Lip cosmetic brands and products from North America were recorded with 11 cosmetic brands (31.4%) and 23 lip cosmetic products (38.3%); following that, 20 product packagings had Sans Serif typefaces (57.1%), 8 product packaging had Script typefaces (22.9%), and 7 product packaging had Serif typefaces (20%). Lip cosmetic brands and products from Europe were recorded with 8 cosmetic brands (22.9%) and 10 lip cosmetic products (16.7%); following that, 7 product packaging had Sans Serif typefaces (41.2%), 7 product packaging had Serif typefaces (41.2%), and 3 product packaging had Script typefaces (17.6%). The frequency for Sans Serif type classification had an average of 18, while both Serif and Script type classifications had the average of 7.67. The mode of the Category variable in relations with the Location variable was recorded to be Sans Serif, and the median was recorded as 8. Sans Serif was the most used typography classification within Asia and North America, however, within Europe of the Location variable, there was an equivalent between the usage frequency for both the Sans Serif and the Serif type classification. It is suggested that Sans Serif is, on average, the most frequented typography classification with the possible reason that it is easily applicable in most circumstances of visual design, as aforementioned with the data presentation and analysis of *Research Question 1*.

Research Question 3

The price range RM1-RM40 had 13 lip cosmetic products (21.7%); following that, 12 products had Sans Serif typefaces (50%), 6 products had Serif typefaces (25%), and 6 products had Script typefaces(25%). The price range RM41-RM80 had 20 lip cosmetic products (33.3%); following that, 19 products had Sans Serif typefaces (54.3%), 9 products had Script typefaces (25.7%), and 7 products had Serif typefaces (20%). The price range RM81-RM120 had 23 lip cosmetic products (38.3%); following that, 20 products had Sans Serif typefaces (57.1%), 8 products had Script typefaces (22.9%), and 7 products had Serif typefaces (20%). The price range RM121-RM160 had 4 lip cosmetic products (6.7%); 3 products had Sans Serif typefaces (50%) and 3 products had Serif typefaces (50%). The frequency for Sans Serif type classification had an average of 13.5, while both Serif and Script type classifications had the average of 5.75. The mode of the Category variable in relations with the Hierarchy variable was recorded to be Sans Serif, and the median was recorded as 7. With the findings, it can be represented that brands with products at a higher price would not use the Script type classification but rather use the Serif type classification to convey exclusiveness and luxuriousness — that is, suggesting that higher priced products would opt for more refined and sophisticated typefaces to be used on their product packaging; in which could possibly befit a form of strategic pricing in order to establish a specific personality and/or identity for the product or the brand itself.

CONCLUSIONS

With the data that was analysed and presented, the findings of this research study were proved to be consistent with the theoretical framework chosen for the purpose of this research study — that is, the LATCH Theory of Organisation. In view of the findings and results gathered, the following conclusions were derived for each of the research questions:

Research Question 1:

Each of the typography classifications determined were able to identify with specific typographic visual qualities and respective cognitive associations based on the visual implications and typographic connotations deemed appropriate and applicable from relevant past researches. The findings for this research question also linked back to the LATCH Theory of Organisation, which

allowed for categorisation of the selected lip cosmetic products based on the application of different typography styles.

Research Question 2:

With the identical relationship between the typography classifications and the products' countries of origin, it was revealed that the Sans Serif type classification was the most used and applied typography classification among all three continents. However, the findings for this research question were only able to identify the frequency of the applied typography classifications in regards with the lip cosmetic products' respective countries of origin; it was not able to deliver results to show that the application of different typography styles on packaging visuals could reflect the attributes or characteristics of a particular products' country of origin.

Research Question 3:

The findings for this research question concluded that, based on different price points, there is a difference in the choice of typography classification used and applied on the products' packaging design. Also, in relation to the LATCH Theory of Organisation, the different price ranges of the lip cosmetic products allow for categorisation based on a monetary hierarchal system of purchasing ability and intention of the consumer. The findings of this research were also in conjunction with the findings from *Research Question 1* regarding the unique qualities and connotative associations that each typography classification carries; as well as relating to past researches regarding how value is ascribed to an object based on themes of aesthetic preferences, judgement, and decision-making.

All the accepted findings of this research study were mainly found to be related with past researches and case studies included and discussed in the section of *Literature Review*. Specifically, a research case study that was done regarding the impact and importance of product packaging towards consumers' purchase intention, identifying four factors that influence consumers' decision to make purchases — product packaging design, colour, typography, and convenient of usage; with the most significant factor being typography. An example associated with this case study showed that products with high prices targeting upper class markets have capitalised font characteristics as to obtain better market positioning, whereas more accessible and affordable products strategise their lettering styles with the use of lowercase fonts. This case study established that the functional elements of product packaging holds influence in attracting consumers, as a strategic tool to present and communicate good and effective first impressions of the product. Similarly, with the findings of this research study, Serif typefaces were identified to be more likely used for the packaging visuals of lip cosmetic products positioned at a higher price range — with the reason that Serif typefaces illustrate more classic and sophisticated visual designs. The findings of this research study in comparison with the example shown in the case study determined that the use of different typography styles can influence perception of value in regards to the object or subject that it represents; hence, this serves as the basis by which typography styles can influence the categorisation of lip cosmetic products based on their packaging designs.

RECOMMENDATIONS

Based on the concluded findings of this research study, the following are hereby the recommendations for this study and for future researches within this field of study, or as related:

1. The researcher believes that the study would have been more accurate and detailed if the units of analysis for the research had been gathered and concluded within an even more focused field of subjects.
2. A comparative study on the different qualities and attributes of the typography classifications could have been conducted to achieve more analytical and thorough findings for the purpose of this study.

3. For a more extensive analysis of this study, the researcher could have obtained insights regarding packaging designs and visuals from credible sources such as professional product packaging creators and designers.
4. With the advancements of technology, the researcher believes that there are more opportunities for studies and researches in the field of visual communication; for instance, visual designers are not limited to only printed packaging but can also include digital visuals and elements of design communication.
5. As mentioned with the data presentation and analysis for Specific Problem 2, it is recommended for future researchers to conduct research within a focused location or region and for a particular consumer market, as to be able to study the cultural factors and associations of that particular region and their influence on product packaging design visuals.
6. As mentioned with the data presentation and analysis for Specific Problem 3, it is recommended for further research to be done specifically regarding the influences of typographic visuals on the pricing of products as to increase the accuracy of the results for this specific problem of the research.
7. For future researchers, it is recommended to study the visuals of packaging designs conducted based on a set timeline as this will allow research on the observation and categorisation of designs patterns and packaging trends.

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