A Study on Impressions and Luxury Evaluation of Package Designs for the Chinese Character-Using Regions

2023 年 9 月

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ACKNOWLEDGEMENTS

Time flies, four years in a hurry. Studying abroad for my Ph.D. is coming to an end. Looking back on these years, I am full of gratitude.

This research was completed under the careful guidance of my supervisor, Professor Takamitsu Tanaka. In the whole process of topic selection, experimentation, and writing, the tutor encouraged me, guided me, and gave me the greatest help, all of which embodies the tutor's painstaking efforts and sweat. Although there were failures and setbacks in the process, Mr. Tanaka told me not to give up, and he also helped me apply for a scholarship so that I would not have to worry about living and financial problems. I benefited a lot from his inspiration and guidance. What the study and work during this period brought me is not only rich professional knowledge but also great wealth in life. I would like to express my deepest gratitude to my mentor, who was a wonderful mentor that I was lucky enough to meet during my study abroad.

In addition to my advisors, I would also like to thank my associate thesis advisors, Prof. Konno, and Prof. Fujimoto. Although they are in different fields, they have given me many valuable opinions in my research, which has prompted me to continuously improve the research content and innovation. I would like to take this opportunity to express my sincerest thanks.

I would also like to thank my professors Yen-Yu Kang、Han-Yu Lin in Taiwan for their support and encouragement. They helped me get my master's degree and continued to care about me during my doctoral period, which gave me greater

confidence to complete my doctorate.

I am also grateful for the many good friends I met during my study abroad life. Kikuya’s food is the best, Kobayashi-san’s concern is the warmest, Jiang Peng, Yimin and many good friends’ company is joyful. Thank you from the bottom of my heart.

Finally, I would like to thank my parents and two elder brothers for giving me a lot of encouragement and love, and for accompanying me, so that a child who didn't like reading since childhood gradually transformed into a doctoral student who is about to graduate. I will keep all the details in mind, and I love you all.

ABSTRACT

People in Taiwan, China, and Japan, who use Chinese characters in the Asian region, can understand each other, especially the meaning of names. Up until now, designers and producers have chosen typefaces "intuitively" and made products without understanding each other's image of kanji characters.

This research explores what kind of impression the kanji characters used in Japan, China, and Taiwan have in each country, and how that impression can be effectively developed in package design.

In the experiment, we went deeper into the investigation so far, and in order to confirm whether the preferred typeface was really the correct result, we conducted a survey considering the position and size of the package. The purpose of this study is to find out what kind of typeface the traditional Chinese characters used in Taiwan and Japanese kanji match the image of each country.

By conducting experiment 1, we identified the character styles that are considered to be representative in each of the three countries or regions. From the results of experiment 1, it was concluded that the fonts that Japanese people think can represent Japan, China, and Taiwan are Yu Mincho, Kaiti, and Offical script, respectively. Similarly, the fonts that Chinese people think can represent Japan, China, and Taiwan are Kanteiryu, Kaiti, and Art Nouveau, respectively. Finally, the fonts that Taiwanese people think can represent Japan, China, and Taiwan are Yu Mincho, MingLiu, and Kaiti, respectively. These results showed that the fonts were written in

a similar way, and the participants could ascertain by the shape and thickness of the fonts that these are commonly used fonts in the country. The results of experiment 1 were used to further analyze the high font sense through experiment 2. From the results of experiment, we identified the fonts representing the three regions. The perceived price experiment showed that (1) it can be concluded that each country and region hold observed for each font, (2) differences in the readability of fonts based on different age groups are not observed, (3) differences in the perceived price of fonts based on different age groups are observed, and (4) respondents from different regions feel high prices for certain experimental fonts.

Experiment 2 aimed to determine whether high-impression fonts were related to high-price perceptions based on the following questions: (1) Where should letters be written to create such an exotic feeling? (2) Is there a difference in luxury depending on character and position? (3) Is luxury and exoticism correlated?

By conducting experiment 2, first, we discuss Experimental Result 1, it can be seen that the font placed in Uℓ and C has a greater sense of exoticity to Japanese, the font placed in Ur has a greater sense of exoticity to Chinese, and the font placed in Ur has a greater sense of exoticity to Taiwanese.

Next, we discuss Experimental Result 2, that is, whether there is a difference in luxury depending on the fonts and their position. For the Yu Mincho font, participants in all three regions thought that the font placed in C had a greater sense of luxury. For Art Nouveau, the participants in all three regions thought that the font placed in C had a greater sense of luxury. For the Official Scrip, the Japanese think

that the font placed in L𝓁 has a greater sense of luxury; the Chinese think it is C, and the Taiwanese think it is C and L𝓁. For Kanteiryu, the participants in the three regions all think that the font placed in C has a greater sense of luxury; for KaiTi, the Japanese think that the font placed in L𝓁 has a greater sense of luxury, the Chinese are C and L𝓁, and the Taiwanese are C. Results of the high-quality survey of fonts and different placement positions show that, in view of its best benefits, Chinese fonts should be placed in the C of the product, which affects consumers' perceptions of all high-level senses.

Finally, we discuss Experimental Result 3. Is there a correlation between luxury and exoticism? A two-way ANOVA showed that Yu Mincho had a sense of foreignness in Yu Mincho-U𝓁 and Yu Mincho-C. After further comparison of nationality, the price perception of the Taiwanese in these two positions was significantly higher than that of the Japanese and Chinese. In Yu Mincho-U𝓇, there are differences due to the interaction between some age groups and nationalities. Art Nouveau has a sense of foreignness in Art Nouveau-U𝓇, the price perception of the Chinese is significantly lower than that of the Japanese and Taiwanese, and there is no difference between the Japanese and Taiwanese; Official Script has a sense of foreignness in Official Script-C. The price perception of the Japanese was significantly lower than that of the Chinese and Taiwanese, and the price perception of the Chinese was significantly higher than that of the Taiwanese. Official Script-U𝓁, Official Script-U𝓇, and Official Script-L𝓁. There are differences due to the interaction between some age groups and nationalities; Kanteiryu in U𝓁, U𝓇, L𝓁, L𝓇. There are

differences due to the interaction between some age groups and nationalities. For KaiTi, has a sense of foreignness in KaiTi-L𝓁 Japanese is significantly higher than that of the Chinese and Taiwanese, and there is no difference between the Chinese and Taiwanese. For KaiT𝒸-Ur there are differences due to the interaction between some age groups and nationalities. It can be seen from the above there is a partial correlation between luxury and exoticism, and there will also be differences due to different placements.

Our study shows that differences in the readability of fonts based on different age groups are not significant. This is associated with the long history of fonts. Modern fonts (Art Nouveau) and Japanese have differences, including the shape of the font. Participants of different ages in the three regions all showed in the impression practice feeling experiment that they agreed with each other without significant differences. Related to this, the results presented in the two experiments can further enhance consumers' interpretation of product quality in the Chinese character regions. Different font placements do not affect readability but do affect perceived price. When a consumer picks up a product to scrutinize it, the surrounding fonts are more likely to be covered than those in the middle, and the price perception is reduced. In the future, evaluative experiments could be conducted for some fonts with the same design as well as a deeper exploration of the historical reasons for the typography of different cultures.

CONTENTS

LIST OF PAPERS AND CONFERENCES

Journals

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Preliminary Paper

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CHAPTER 1

INTRODUCTION

1.1 Research Background and Objectives

Product packaging has a strong influence on consumer purchase intentions especially at the point of sale. In fact, product packaging has become an essential part of the selling process [1]. The visual design elements of a package include all the features that are viewed by a consumer, such as color, shape, graphic design, and font. These elements are always used so that consumers can perceive and find the product that they are looking for [2]. Moreover, the packaging is now considered a primary medium for communication and branding [3]. Consumer purchase intentions are also influenced by packaging material and packaging design [4].

In recent years, face-to-face sales have gradually decreased due to changes in consumer shopping habits, and consumers look at the packages of products on the sales floor and compare the contents and prices to determine product value. Furthermore, after the new coronavirus, the number of consumers purchasing through media such as the internet is increasing rapidly.

In other words, consumers make purchase decisions not only based on package design but also based solely on the visual conceptual representation of the image of the product. According to a recent survey, about two-thirds of consumers decide whether to buy the product they want to buy after seeing it in-store and in some cases, online .

In addition, Schiffman's study of package purchases indicated that 89% of the subjects identified the first phase as the decisive factor in their purchase. Another interesting point is the use of multifaceted typefaces on the package to emphasize the concept of product characteristics and market positioning, in addition to the way different brands are attached to each product [5]. Waheed's product packaging experiment showed that in addition to protecting the product's contents, the words on the packaging are particularly important to consumers. The results of the experiment also indicated that the font style used on product packaging has a significant effect on consumer purchase intentions. Font style, which also affects people's preference for fonts, is the strongest influence on consumer purchase intentions, followed by packaging color, packaging design, and printed information.as show in Fig.1.1. [6]

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	ß	Std. Error	ß		
(Constant)	2.230	0.231		9.638	0.000
Packaging Color	0.212	0.076	0.215	2.803	0.005
Packaging Design	-0.031	0.067	-0.031	-0.458	0.648
Font Style	0.207	0.059	0.218	3.522	0.000
Packaging Material	-0.074	0.078	-0.066	-0.959	0.338
Printed Information	-0.053	0.045	-0.067	-1.171	0.243

DV: Consumer Purchase Intentions, R^2=0.236; Adjusted R^2=0.221, F=14.911, p<0.05.

Font Style > Color >Design >Printed information

Fig 1.1 Waheed's Product Packaging Experiment

Therefore, we believe that the typeface design has a major role and effect on the package. Yuan Enpei said that "typeface" is one of the most important form factors in packaging design. In addition to visual aesthetic elements, the typeface used in packaging design also affects different cultures in different countries [7].

It is shown that it influences the selection of products at the time of purchase by consumers.. This research explores the nature of the impression that the kanji characters used in Japan, China, and Taiwan have in each region and how that impression can be effectively developed in package design. There are some research on Japanese type [8, 9], and Chinese type [10]. Thus far, we have investigated how simplified Chinese characters used in China, traditional Chinese characters used in Taiwan, and Japanese kanji characters match the image of each region. According to Wang's research, preference for typeface design in the countries and region (Japan, China, Taiwan), are as follows: the fonts commonly used in Japan are Micho and Gothic, and in China is Song. In Yang's "preference investigation on the readability research", Taiwanese people have a greater preference for MingLiu and Round. Fonts elicit strong emotional responses [11]. Zheng's research on the dynamic design of Chinese character fonts shows that Chinese characters, as a component of Chinese culture, have more intense emotions and distinctive personalities. There are many types of research on Chinese characters and fonts, but the main emotions that can be expressed are divided into three categories: the degree of exquisiteness, the cabined feeling, and the sense of order as shown in Fig.1.2. [12]

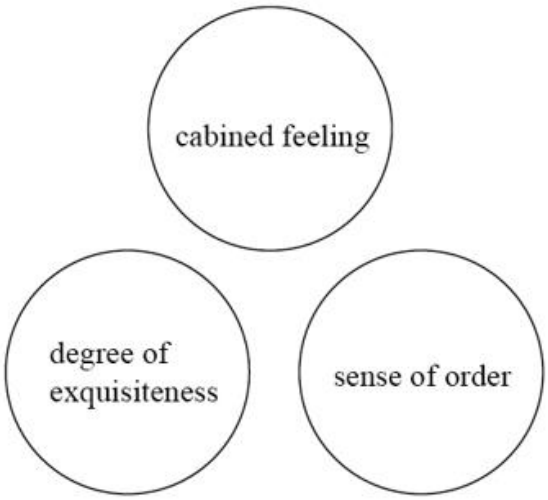

Fig.1.2. Chinese Characters' Main Emotions That Can Be Expressed are Divided Into Three Categories

However, the emotions elicited from Chinese fonts will have different feelings in different products; for example, when consumers are exposed to hedonic products whose advertisements or packaging use round typefaces with "high curvature," they show greater preferences toward them. In previous research, most Chinese characters were shown to evoke different feelings because of different writing styles. Chang, in a study of 118 kindergarten children from Hong Kong and 96 from Xiangtan, China, tested Chinese characters twice over one school year. Results simplified script who learn were significantly higher than those of the Hong Kong children [13].

It is clear that different languages and fonts lead to different feelings for products and advertisements, and different countries and regions have different feelings about fonts [14]. However, the main aim of the study was to determine whether the application

of Chinese characters in the three countries and region will have different results when the Chinese characters are written in the same way. To avoid the deviation of the experimental data caused by “language,” this research will find the fonts with the same glyph writing in Japan, China, and Taiwan. As shown in fig.2, we can finally divide Chinese characters into five categories in the three countries and region: 1). The fonts of the three countries and region are different and easy to change; 2). The fonts of Taiwan are not as easy to distinguish as those from the other two countries; 3).The Chinese font is different from that of Japan and Taiwan, and easy to distinguish; 4). The Japanese font is different easy to distinguish from that of China and Taiwan. Theprevious language research mostly related to 1), but it was pure and preferences were the same for Chinese character fonts among consumers in Japan, China, and Taiwan. 5) as shown in Fig 1.3.

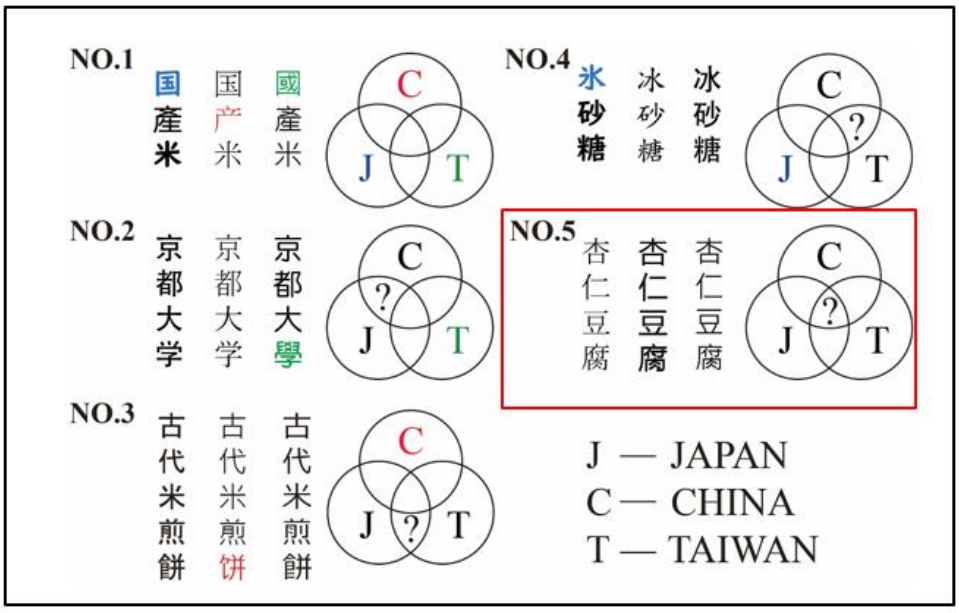

Fig 1.3 Classification of Chinese Character

In addition, we studied the typefaces that give the impression of being expensive

and roughly grasped which typefaces would have an effect when sold in each of the three regions [15]. In this research, we probe further into the issue. To confirm whether the preferred typeface was the correct result, we conducted a survey of the font position, age of the package. This was to confirm what kind of typeface matches the image of the region.

Garber Jr., like Gershman above, states that product packaging is a self-promoting marketing tool with the ability to advertise in the buying environment. Typeface also influences consumer purchasing decisions[16]. Typeface design is therefore an important visual element in product packaging. The purpose of my research in the doctoral course is to examine many factors, such as the psychological factors that typefaces give to consumers in three countries (Taiwan, China, and Japan) and the interrelationship between typefaces and package colors, through experiments. It is about clarifying preferences. Through previous research, grasp the research of typefaces with novelty and originality [17].

It is essential to establish a package design methodology to further increase the economic effect of inbound tourism, which is expected to continue to expand in the future. The feature of the research is that it focuses on the number of inflows from China and Taiwan, which are changing at a high rate, and it is also important to pursue and verify a comprehensive methodology from various angles, from the notation of letters to the design of the entire package. Typefaces required for design are often created based on marketing approaches and empirical measurements of creators, and there is no approach based on academic research and results can be expected.

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This research is to elucidate the elements of the influence of typeface design preferences on purchase intentions and awareness by academic methods in countries that use Chinese characters (Taiwan, China, and Japan). After the end of the new coronavirus, it can be expected that inbound effects will be obtained in Japan, Taiwan, and China as before. When Taiwanese travel to Japan, they purchase "souvenirs" based on a variety of factors, such as 1) Japanese-style visual expressions, and 2) price. A particularly important factor for souvenirs is "kanji whose meaning can be understood instantly", and it can be hypothesized that the above-mentioned "Exoticism" and "Luxury" can be grasped from the image of the typeface of the kanji. In previous research, the lab to which the author belongs conducted experiments on Taiwanese, Chinese, and Japanese people about the effects of package designs that kanji, effects, and ratios. However, until now, the effect of kanji in package design targeting users in the kanji-speaking world has not been studied, and this research is highly novel. Overall, the results of the study support the view that packaging is not limited to the wrapping of a product. Rather, all the elements of packaging play a critical role in promoting consumer purchase intentions. Therefore, marketers should focus on the font style and

packaging color in order to stimulate consumer purchase intentions [18].

1.2 Thesis Overview

Based on the above background, this study aimsto explore the influence of the perceived price of typeface design on purchase intentions and awareness in regions. By conducting experiments and analyzes from an academic point of view, this research believes that it is possible to construct a methodology for original typefaces from unprecedented design science and art engineering convenience.

Chapter 1 Introduction:

This paper describes the background and purpose of this research, as well as the definitions of the terms frequently used in this paper. It is to elucidate it by an academic method. Then, when the kanji are the same, we aim to find out how to find a character style with a sense of luxury and increase the price of the product.

Chapter 2 Literature Review:

This article organizes and describes previous studies that are closely related to this study. In particular, I investigated the common typefaces in Taiwan, China, and Japan, where Chinese characters are used. He then classified and arranged Taiwanese, Chinese, and Japanese typefaces. As for typefaces, typical typefaces from the three regions mentioned above will be used. As for the types of typefaces, 5 to 6 types that are most frequently used in packages were selected. It also describes research related.

Chapter 3 Research Methodology & Experiments and Results:

It describes the survey method in this study. Experiments were performed twice

(experiment 1, experiment 2). In Experiment 1, we investigated common typefaces in Taiwan, China, and Japan, where Chinese characters are used. A survey was conducted among Japanese, Chinese, and Taiwanese people regarding their impressions of the "typeface: font" of food names that are commonly expressed in the same kanji in each country: apricot in “Almond tofu(杏仁豆腐),” “Kyoho grape juice(巨峰果汁),” and “Sugar plum(金平糖),. was analyzed on the basis of Typefaces from Taiwan, China, and Japan were classified and arranged for use in the questionnaire survey. As for typefaces, typical typefaces from the three regions mentioned above will be used. A questionnaire was given to 30 people in each region, 90 people in total.

In experiment 2, we went deeper into the previous research and confirmed whether the preferred typeface was really the correct result. The purpose of this study is to find out what kind of font style, traditional Chinese characters used in Japan, and Japanese kanji characters match the image of the region in each country. Taking milk packaging as an example, we start by collecting and analyzing data from three regions. We created milk packages and surveyed 180 participants each from China, Taiwan, and Japan on their favorite font, font that feels expensive, font that feels cheap, font that feels like a product from a country other than their home country, etc. (Questionnaire data and package data used in experiments can be sent to Taiwan and China, printed on a local printer, and experiments can be conducted under the same conditions). Age ranged from 18 to 65.

Chapter 4 Analysis and conclusions:

The experiments shown in Chapter 3 are statistically analyzed and the results are

presented. As a result of Experiment 1, we conducted a statistical analysis of consumers' impressions of "typefaces". For the analysis, he used the SPSS program and analyzed the frequency distribution. The results of experiment 1 were used to further analyze the typeface package design of experiment 2, represented by the same kanji characters in Japan, China, and Taiwan. By conducting Experiment 1, we clarified the character styles that are considered to be representative in each of the following three regions. From the results of Experiment 1, it was concluded that the fonts that Japanese people think can represent Japan, China, and Taiwan are Yu Mincho, Kaiti, and Offical script, respectively. Similarly, the fonts that Chinese people think can represent Japan, China, and Taiwan are Kanteiryu, Kaiti, and Art Nouveau, respectively. Finally, the fonts that Taiwanese people think can represent Japan, China, and Taiwan are Yu Mincho, MingLiu, and Kaiti, respectively. Based on this result, we compared the sense of luxury of representative fonts in these three regions.

In Experiment 2, representative typefaces thought to be from these three regions were applied to the package. Milk samples were used in this experiment. Two-way ANOVA was used to analyze one sample of three regions. I learned that the three regions have their own "typeface" packages. A detailed analysis shows that when Yu Mincho typeface is placed in the C position, Taiwanese people's price perception is enhanced and exoticism is created. Placing the clerical script in the C position is more expensive and exotic for the Chinese, but for the Japanese, some fonts are placed in a different position. There are differences due to interaction between some age groups and nationalities.

Chapter 5 Future Work:

This chapter discussed how the methods of this study can be applied to the font's perceived value in the future. In addition, in-depth consideration of the shortcomings was provided to prepare for further design optimization.

CHAPTER 2
LITERATURE REVIEW

2.1. Introduction of Chapter 2

The prior research was discussed and analyzed to show the novelty of this study. In order to clarify the evaluation criteria in the next steps of the research. The characteristics of the fonts used also be described and classified in detail in this chapter.

2.1. Introduction of Chapter 2

The prior research was discussed and analyzed to show the novelty of this study. In order to clarify the evaluation criteria in the next steps of the research. The characteristics of the fonts used, packaging color, font style, and packaging design, also be described and classified in detail in this chapter.

2.2. Previous Study of Product Packaging

Product packaging performs the advertising function of a “silent salesman” [19]. When consumers buy high-engagement products, they place more weight on the written information on the package label. In low-involvement products, consumers' purchase intention depends on the packaging design [20]. Moreover, a positive association between font size and packaging design was also found [21]. Similarly, Rundh [22] found a positive association between packaging color and printed information. Thus, this study examines the effect of packaging design, packaging color, and font style on consumer purchase intentions.

Packaging design elements incorporated patterns, exterior, words, color, lines,

decoration, arrangement, designing. Customers and designers are known for conveying product information and intrinsic value through words. Additionally, it is important that wording is smoothly in line with the product value and aesthetic appeal [23]. The shape and thickness of the characters are more important. Potential clients' perceptions vary from wording design, cultural diversity, and uniqueness of the native countries so their significance can not be underestimated [24].

2.3. Packaging Color and Consumer Purchase Intentions

There have been many studies related to color in recent years, but what really conveys the message to the brain? Whether it can be investigated and tested, it is certain that the influence of different colors on people is far stronger than that of patterns. People's long-term perception of color has become some psychological norms for color, and different hues and lightness will bring people different feelings. [25]

The color of the package is generally selected according to the concept of the product. If the product concept is the same, the outer packaging color may be the same. The color of the outer packaging not only conveys the image of the product or fragrance but is also a factor in differentiating the product from those of other companies.

In addition, outer packaging colors have elements of expression such as product grade and brand color development. Among the five senses, visual information is said to account for 70% to 80%, and highly creative colors alone appeal to consumers. Color is more important. However, it is difficult to choose a color that is unique and eye-catching and that does not match the image of the contents.

This research is to explore the shape of Chinese characters, so black with the lowest lightness is selected as the experimental sample of this study

2.4. Previous Study of Font Style

This research explores the nature of impression that the kanji characters used in Japan, China, and Taiwan have in each region and how that impression can be effectively developed in package design. Thus far, we have investigated how simplified Chinese characters used in China, traditional Chinese characters used in Taiwan, and Japanese kanji characters match the image of each region. In addition, we studied the typefaces that give the impression of being expensive and roughly grasped which typefaces would have an effect when sold in each of the three regions [26].

There are many types of typefaces, and the text is perceived as a very familiar symbol. By the increasingly globalized world, the need for multilingualism are growing, from corporate branding to event communications and digital publishing [27]. It is said that many people can instantly recognize the symbolic nature of the text that people read. Therefore, these data can be used to find commonly used and easily recognizable typefaces on packaging in Taiwan, China, and Japan. In general typeface design, it is generally said that two human factors are used: legibility, and readability. The elements required for visual communication of text are space between characters, balance, rhythm, and style, which are important for efficient communication.

When designing a typeface, it is said that it is necessary to examine the aforementioned factors. Also, when a typeface is applied to a package design or the like as a main axis, it can be effective by emphasizing it by using " or ". However, it is said

that it is difficult to understand if it is used too much. The most commonly used typefaces in Taiwan are light, bold, round, new script, and normal scripting. Also, in order to improve visibility, it is effective to use Chinese round body characters. Studies show that the overall outline of Chinese typefaces, the number of strokes, and the detailed text structure can all influence the recognition effect of the text [28-29].

At the same time, it is said to affect the difficulty of distinguishing between texts, and the readability of a message usually depends greatly on the choice of typeface. Also, for children and the elderly, it is necessary to select a bold typeface. If there is a lot of text, it is effective to choose a simple typeface without embellishments for the message.

The fonts are Chinese characters, categorized into simplified characters, traditional characters, and kanji. People's preferences for fonts are also different. In a nutshell, different countries have different font styles that their people are familiar with, which can influence purchase intentions [30].

Rui stated that Chinese characters can be considered emotional stimuli as they have an important property: typeface people can experience a rapid and implicit esthetic preference for the typefaces of Chinese characters [31]. However, different countries and regions have diverse preferences and opinions related to font. In a previous study on the effect of typeface designs on consumer preference and perceived price, it was found that consumers believe in the ability of "perceived price feelings in different language fonts" to show that there are differences in preference. A study of consumer response to exotic Chinese font design also showed that consumers expressed different

preferences for different language packaging [32].

Qiu's research explored the differences in perceptual evaluation findings between Chinese and Japanese; in the case of the widely used fonts, the Chinese and Taiwanese had contrary feelings regarding most of them. The Taiwanese and Japanese experience similar emotions, particularly for the widely used types of Heiti, Song, and Kaiti, whereas people in mainland China and Taiwan have opposite feelings toward classic and contemporary fonts. It can also be seen that the feelings toward Chinese characters in different regions vary. Moreover, Qiu indicated that although there are thousands of Chinese fonts, they can be basically classified into several groups, such as Heiti, Round, Songti, Fangsong, Kaiti, other calligraphy types, and decorative types in the digital age. We can find the experimental sample fonts discussed in this study in his history of finishing font development, as shown in Fig. 2.1 [33].

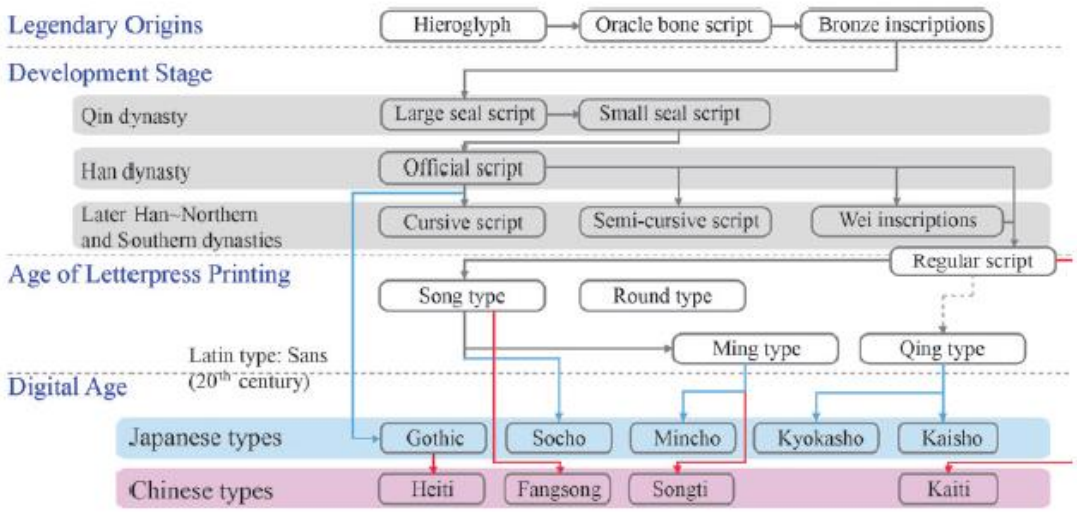


Fig 2.1 Brief History of Chinese Characters

2.5. Previous research showing the effects of typeface design

In this research, we probe further into the issue. To confirm whether the preferred typeface was the correct result, we conducted a survey of the font position, age, and

font size of the package. This was to confirm what kind of typeface matches the image of the region.

Although some fonts have both simplified and traditional characters, the difference in the fonts can still be felt because they have been changed; furthermore, Japanese fonts are also slightly changed due to the kana mark. For example, in the case of the Microsoft YaHei font, although there are simplified as well as traditional characters, we can see from fig. 2 that the traditional characters appear inconsistent; the thickness varies, which causes Taiwanese people to find the Microsoft YaHei font cluttered. The characters, such as "過" and "虞," in Fg. 2.2 are different from other characters. The main reason for this is that Microsoft YaHei is not designed for traditional characters; this also explains why the perception of fonts in each country and region is different.

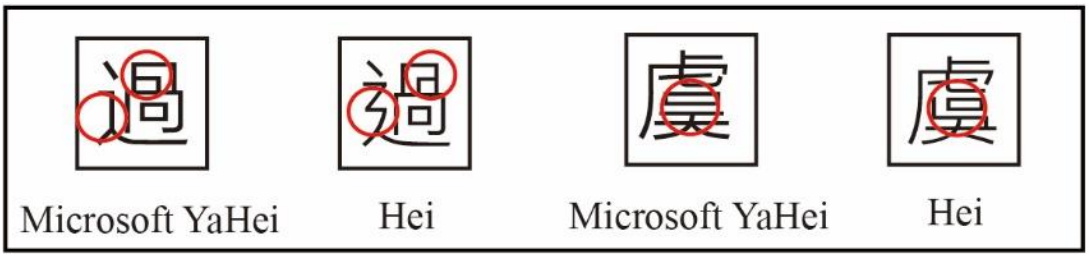


Fig 2.2 Microsoft YaHei Effect in Traditional Characters

According to Wang, the preference for typeface design in the aforementioned countries and regions is as follows: the fonts commonly used in Japan are Mincho and Gothic, and in China, Song. In Yang's "preference investigation on the readability research," it has been stated that the Taiwanese people have a preference for MingLiu and Round [33]. There has been much research on Chinese characters and fonts, but the main emotions expressed can be divided into three categories: a degree of exquisiteness,

a feeling of being confined, and a sense of order [34]. Moreover, the emotions elicited from Chinese fonts will be different for different products; for example, when consumers are exposed to hedonic products whose advertisements or packaging use round typefaces with “high curvature,” they show a heightened preference for them [35]. It is proved that typefaces have significant impacts on human emotions in the research of document design [36].

The findings has demonstrated that Taiwanese subjects showed more degree of preference and perceived price than the others toward Japanese fonts [37]. Japanese Song-style fonts and English Script Font scored considerably higher points both on customers’ satisfaction and perceived price. The result is applicable to customers of three different nationalities. Japanese and Chinese subjects showed more preference and perceived price toward Chinese running-style and regular fonts. We aim to provide the marketing personnel with constructive feedback through our findings[38-39].

Text is a visual language and one of the conditions of visual communication. Text not only transforms auditory signals into visual signals but also expands and expands ideas. Among various existing writing systems in the world, Kanji is the only ideogram. Chinese characters that express ideas belong to a special visual form. Most Chinese characters have sensory forms, and the glyphs themselves have a morphological structure of ``meaning" and ``sho", showing strong visual characteristics. This research begins with the visual image of Chinese characters, takes images from Chinese characters, and explores the nuanced relationship between the morphology of Chinese characters and the visual thinking of the Han Chinese. It explores the

underlying ideas behind kanji shapes by mapping abstract concepts such as 'time', 'space', 'number', 'color', and kanji.

Consumers tend to respond more quickly when the font style is aligned with the message [40-41]. Thus, an appropriate font style enhances the visibility of the product. Lockshin [42] found that there is a direct association between font style and consumer purchase intentions.

From the research in this study, we find that the creation of Chinese characters implies certain visual principles. Kanji can be basically divided into two categories from the point of view of visual images: concrete forms and abstract forms. Character image formation can be broadly divided into four categories: subject image capture, dynamic image capture, idea image capture, and label image capture. The shape of the kanji reflects the ability of ancient people to observe and describe the people and things around them in detail. It also reflects the visual thinking of ancient people. Common pictographs, associative knowledge, analogical borrowings, symbolic metaphors, analogous microphones, identifying symbols, etc. The study of kanji shapes, not only helps to understand the original motivation of kanji creation but also provides direction for cultural thinking in visual communication design Characters are one kind of visual language, and they are also visual construction conditions. The character is only a signal that can be used to change the signal, and it is also an exhibition of ideological ideas. And among the various writing systems currently existing in the world, Chinese characters are unique ideograms. A Chinese character, a word meaning, belongs to a special visual form. And the majority of Chinese characters have a sensible shape, the

shape of the character itself is attached to the "mind", the "elephant" shape structure, and the appearance of strong visual characteristics. This research originated from the Chinese character form of visual perception. Transparency "time", "space", "number", "color", etc., and the abstract concepts of Chinese characters are compared to ancient characters (bone, gold, seal), and the abstract concept of the Chinese characters is visualized. This is an important reference guide for character design and image code design, and a guide for design education.

From this research discovery, the creation of Chinese characters, the concrete visual principle, from the perspective of visual perception, can be divided into two major categories on the basis of Chinese characters, the concrete form, and the abstract form in four categories, such as subjective, dynamic, intentional, and referential.

The Chinese character form reflects the ancient aboriginal people, the ability to observe and describe the surrounding environment and objects; Such as generalized sexual pictograms, conjunctive sexual connotations, comparative sexual borrowings, symbolic sexual reactions, imitative sexual forms, symbolic sexual instructions...etc. During the study of the Chinese character form, the original engine of Chinese character creation, which could be removed, also provided a kind of cultural thinking direction.

From the above-mentioned literature, different languages and fonts lead to different feelings toward products and advertisements, and different countries and regions have different responses to fonts. However, the main aim of this study was to determine the application of Chinese characters in three regions and whether writing characters in the same way yield different results. To avoid the deviation of

experimental data caused by “language,” this research will focus on fonts with the same glyphs used in Japan, China, and Taiwan, we can divide Chinese characters into five categories used in three regions or five categories and three regions. For this study, words that are prevalent in Japan, China, and Taiwan and use common Chinese characters but have different character types were selected. That is, words that can be written with common character types in the three regions have been used. We conducted a questionnaire survey with the region names as examples. Had only vertical straight-line-form characteristics.

2.6 Conceptual Framework

Based on the above discussion, a conceptual framework has been developed. The conceptual framework is presented in Fig 2.3.

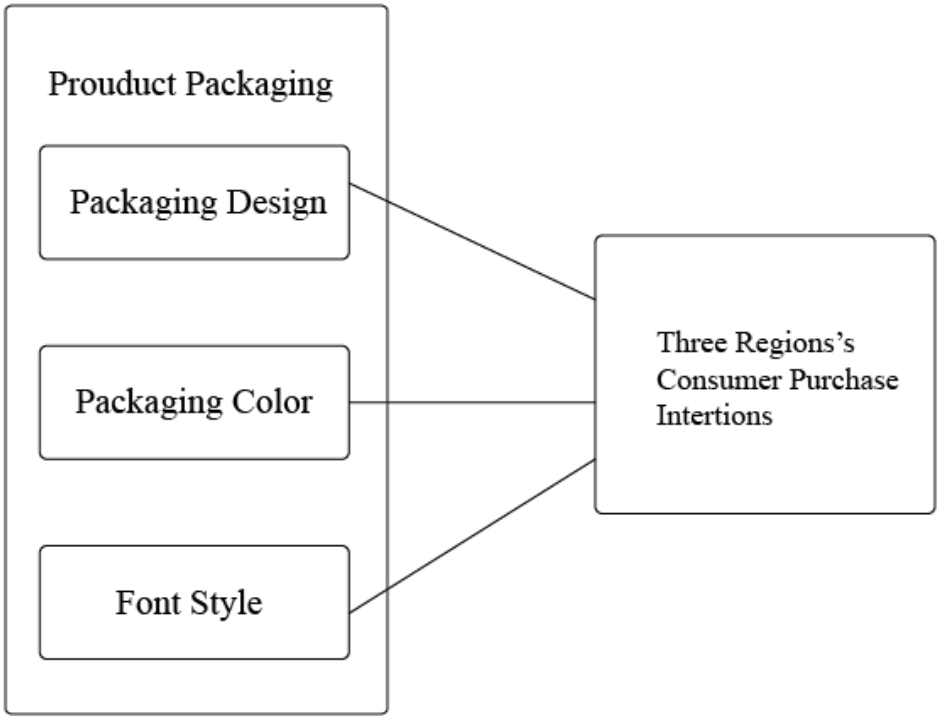


Fig 2.3 Conceptual Framework

CHAPTER 3

RESEARCH METHOD

3.1. Introduction of Chapter 3

Previous research has shown that there isn't a consensus on which font is commonly used in which region; however, it has also been shown that we can easily distinguish between them because of the different writing styles of Chinese characters in the three regions. Nevertheless, if a small number of Chinese characters in the three regions have the same writing style, we must determine whether we can identify which font is commonly used in each country and region. Experiment 1 aimed to test the impressions of the fonts with Chinese characters commonly used in the three regions; for example, in experiment 1, the words related to food items that were selected are commonly expressed with the same Chinese characters throughout Japan, China, and Taiwan. According to the questionnaire, and through analyzing the impression of "font" in "Almond tofu(杏仁豆腐)," "Kyoho grape juice(巨峰果汁)," and "Sugar plum(金平糖)," Experiment 1 was meant to assess how we can distinguish between the writing styles of Chinese characters used in the three regions when they are the same. One proposed hypothesis is that the No. 1 language research group and No. 5 Chinese character research group will be different. The procedure followed for the experiment has been discussed below.

3.2 Experiment 1

3.2.1 Experiment 1 Participants

Fig 3.1 represents the questionnaire used to conduct the survey in Japan, China, and Taiwan. In December 2020, we recruited 30 people from each region, totaling 90. The aim was to explore the degree of impression of the fonts with Chinese characters from the perspective of the consumers. The participants' ages ranged from 18 to 65 years old and were prospective consumers for whom buying groceries is an essential part of everyday life.

Fig 3.1 Testing Type of Font Sample Questionnaire

After reviewing the literature, we collected samples of 16 font types most commonly used in Japan, China, and Taiwan, classified the fonts of the three regions, and used them for the questionnaire survey. As each visual element of the packaging is likely to elicit consumer emotions, other factors, such as size and color, were also uniformly designed to ensure the accuracy of the data. A questionnaire was designed using the latter types, and the type was randomly assigned, as shown in Fig. 3.2-3.4, to conduct the questionnaire survey. A statistical analysis of the consumers' impressions of the fonts used in Japan, China, and Taiwan was carried out. For the analysis, we used

the SPSS program and its frequency distribution feature. To compare the impressions of the fonts in the three regions, we designed two questions: (1) Which region are you from? (2) In which region do you think the following fonts are commonly used?

3.2.2 Experiment 1 Materials

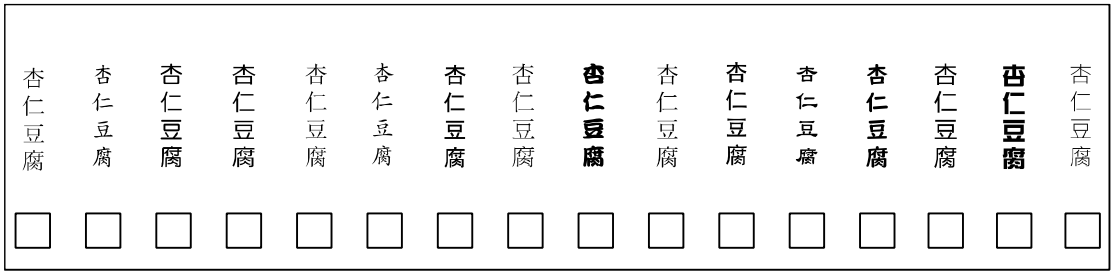


Fig 3.2 Almond Tofu(杏仁豆腐) Questionnaire Design Sample Identifies the Headings

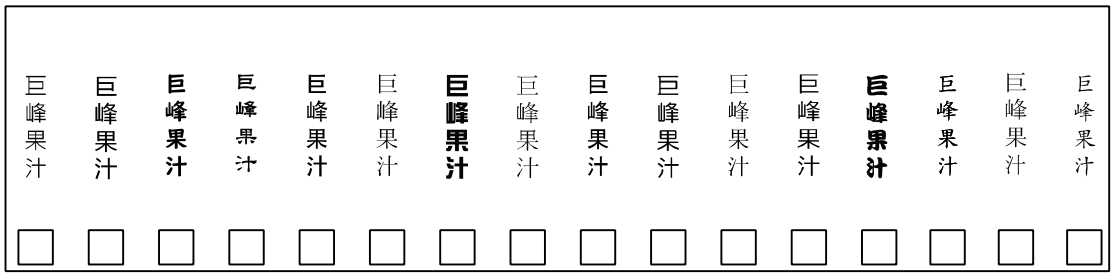


Fig 3.3 Kyoho Grape Juice(巨峰果汁) Questionnaire Design Sample Identifies the Headings

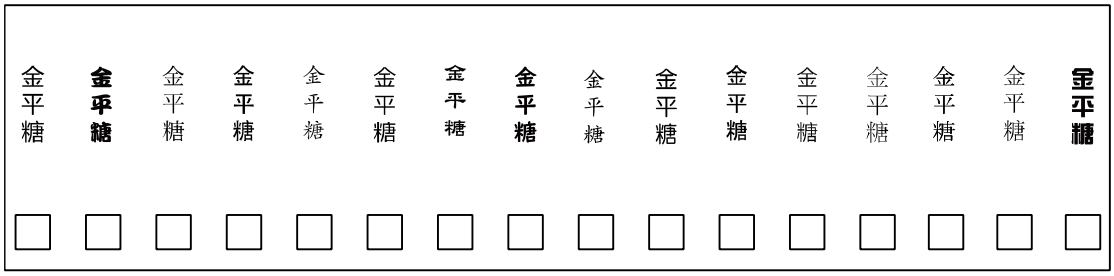


Fig 3.4 Sugar Plum(金平糖) Questionnaire Design Sample Identifies the Headings

3.2.3 Experiment Procedure

Paper with three types of 12pt font samples, namely "Almond tofu(杏仁豆腐)," "Kyoho grape juice(巨峰果汁)," and "Sugar plum(金平糖)." There was a space above each font sample, and the participants were instructed to use each font. They were asked to make their choices based on their first impressions of the font. They were also asked to choose the number 1 if they thought that the sample font was commonly used in Japan, 2 if they thought it was commonly used in China, and 3 if they thought it was commonly used in Taiwan.

Typefaces from three countries, Taiwan, China, and Japan, are classified and arranged for use in questionnaire surveys. As for typefaces, representative typefaces from three countries, Taiwan, China, and Japan, are used. The typeface classification questionnaire was placed randomly on the table without prompting prior to the start of the experiment. Participants saw the typeface to be classified for the first time. After all, participants have completed the classification experiment, the data will be analyzed and organized.

3.2.4 Results of Experiment 1

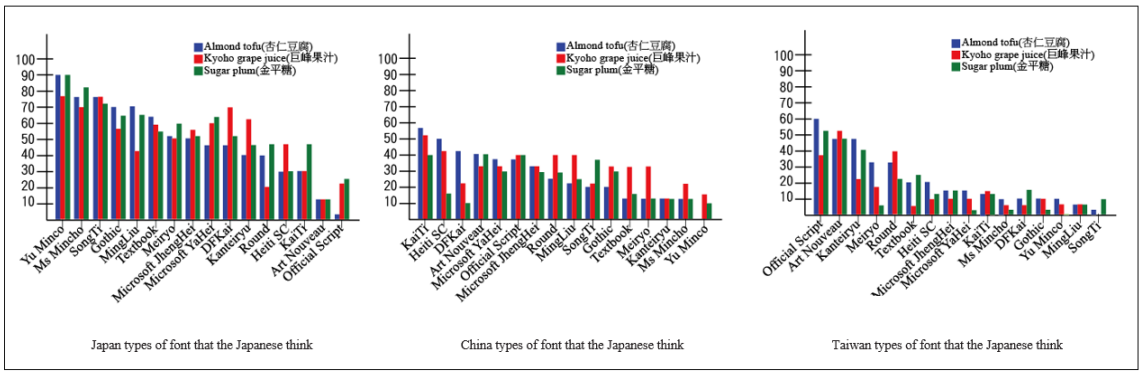
A total of 90 people were surveyed. Statistical analysis was conducted on the degree of the impression of typefaces among consumers in each region. For the analysis, we used the SPSS program and analyzed the frequency distribution. The results of experiment 1 were further used to analyze the typefaces used in the package design of experiment 2, represented by the same kanji characters in Japan, China, and Taiwan. By conducting experiment 1, we identified the character styles that are considered to

be representative in each of the three countries or regions. From the results of experiment 1, it was concluded that the fonts that Japanese people think can represent Japanare are Yu Mincho, 90% of Japanese people could recognize the Yu Mincho typeface as their country's typeface, taking the maximum value.

The fonts that Japanese people think can represent Chinese are Kaiti, 56.7% of Japanese people could recognize the Kaiti typeface as China's typeface, taking the maximum value.

The fonts that Japanese people think can represent Taiwan are Official Script, 60% of Japanese people could recognize the Official Script typeface as Taiwan's typeface, taking the maximum value as shown in Table 1.

Table 1. The Fonts That Three Regions People Think Can Represent Japan

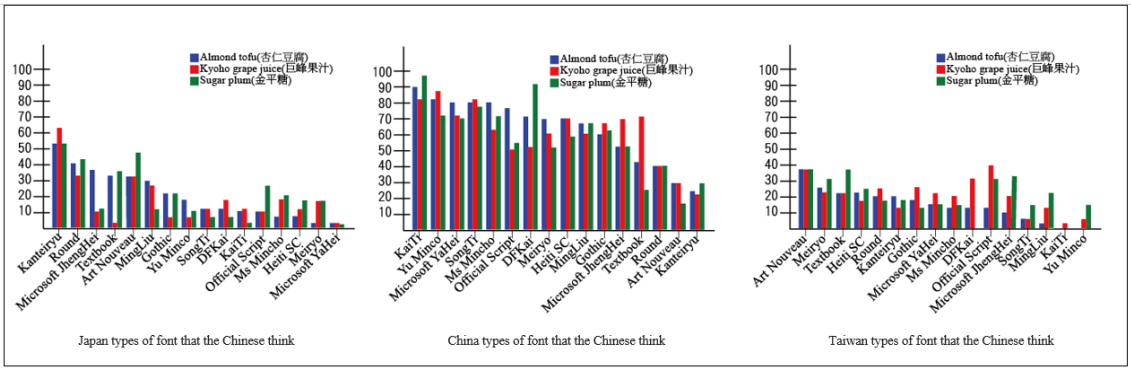


The fonts that Chinese people think can represent Japan are Kanteiryu, 63.3% of Chinese people could recognize the Kanteiryu, typeface as Japan's typeface, taking the maximum value.

The fonts that Chinese people think can represent China are Kaiti, 96.3% of Chinese people could recognize the Kaiti typeface as China's typeface, taking the maximum value.

The fonts that Chinese people think can represent Taiwan are Art Nouveau, 36.7% of Chinese people could recognize the Art Nouveau typeface as Taiwan's typeface, taking the maximum value as shown in Table .2

Table 2. The Fonts That Three Regions People Think Can Represent China

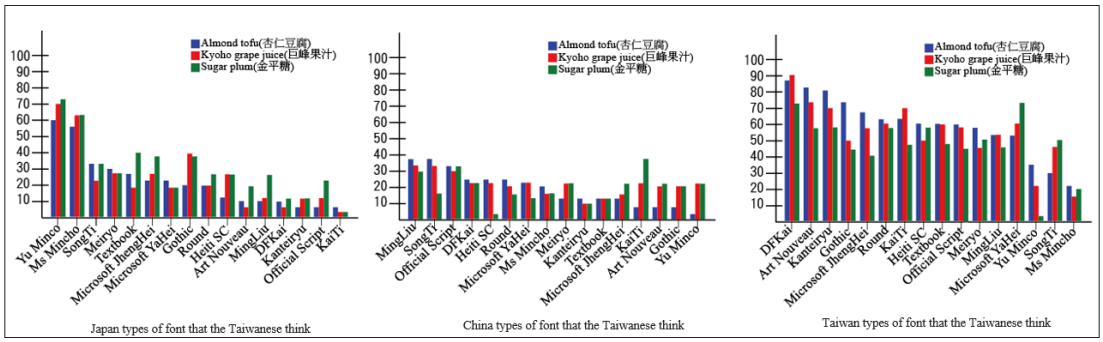


The fonts that Taiwanese people think can represent Japan are Yu Minco, 73.3% of Taiwanese people could recognize the Yu Minco typeface as Japan's typeface, taking the maximum value.

The fonts that Taiwanese people think can represent China are MingLiu, 36.7% of Taiwanese people could recognize the MingLiu typeface as China's typeface, taking the maximum value.

The fonts that Taiwanese people think can represent Taiwan are DF Kai, 90% of Taiwanese people could recognize the DF Kai typeface as Taiwan's typeface, taking the maximum value as shown in Table 3

Table 3. The Fonts That Three Regions People Think Can Represent Taiwan



3.2.5 Discussion of Experiment 1

This study designed experiment based on the literature. Experiment 1 tested the impressions of the fonts and determined packaging applications can use these font designs for original and regional packaging in specific countries and regions. According to the survey results of the 16 font impressions in Experiment 1, we learned that participants believed that most of the characters used from the three regions are from their own country. Whereas some believe they are of foreign origin. It was concluded that the Japanese believed that the fonts Yu Mincho, Kaiti, and Official scripts could represent Japan, China, and Taiwan. Chinese people believe that Kanteiryu, Kaiti, and Art Nouveau represent Japan, China, and Taiwan, respectively. However, Taiwanese people believe that, Yu Mincho, MingLiu and DF Kaiti are representative of Japan, China, and Taiwan. This was the preferred sample for the subsequent experiment.

3.3 Experiment 2

3.3.1 Experiment Impression experiment using milk tetra pack, luxury evaluation experiment

This research explores what kind of impression the kanji characters used in

Japan, China, and Taiwan have in each country, and how that impression can be effectively developed in package design. Up until now, I have been researching the simplified Chinese characters used in China, the traditional Chinese characters used in Taiwan, and the Japanese kanji characters to find out what kind of font matches the image of each country and region. In the Experiment 1 survey, 90 Chinese, Taiwanese, and Japanese subjects were asked which typeface is from which country, using “Almond tofu(杏仁豆腐),” “Kyoho grape juice(巨峰果汁),” and “Sugar plum(金平糖).” as examples. researched and roughly grasped which typefaces have an effect when selling in each country, To delve deeper into the previous investigation and confirm whether the preferred typefaces were the correct results, the position of the package were considered in experiment 2. The purpose was to know if they match the image of the area. Experiment 2 started with collecting and analyzing milk packages from the three regions. To delve deeper into the previous investigation and confirm whether the preferred typefaces were the correct results, the position and size of the package were considered in experiment 2. The purpose was to know if they match the image of the area. Experiment 2 started with collecting and analyzing milk packages from the three regions. We planned to proceed with one type of package—milk (牛乳) as shown in Fig 3.5.

Fig 3.5 Example of Milk Package Design used in the Experiment

3.3.2 Experiment 2 Participants

The design trends usually change based on different age groups. Therefore, it could be expected that experiments involving different age groups would show different results based on them. In this experiment, the age range of this experiment is an essential process for understanding the "expensive image of typefaces", so we want to conduct an academic analysis on subjects of a wide range of age groups and occupations. Japanese subjects are students of Iwate University. Working jointly with our laboratory are Kaohsiung Normal University in Taiwan and Shanxi Taiyuan University of Technology in China. They cooperated in conducting experiments on students, working people, and the elderly. Participants were from 18 to 65 years old. We divided them into three groups: the young, the middle-aged, and the elderly. The results were compared after surveying 60 people in each country or region, which amounted to a total of 180 people. The test subjects all have the habit of buying milk, and like in experiment 1,

their eyesight must be above 0.7 after partial correction to participate in the research investigation.

3.2.3 Experiment 2 Materials

In July 2022, a survey was conducted to learn about their favorite typefaces, determine which typefaces they perceived as expensive or cheap, and find out which typefaces made them think the products were from other regions. First, we collect samples of milk and organize and categorize them by factors such as typeface type, and position described on the package. Previous research suggests that typeface style and packaging location positively and statistically significantly impact consumer purchase intentions. Next, we classified the packages of the three regions and designed them for the experiment. Based on the milk packages, design variations, such as position, were created. Regarding typefaces, we selected the top five most impressive fonts from the results of experiment 1: Yu Mincho, Kaiti, Kanteiryu, Offical script, and Art Nouveau. Based on the arrangement, combination, and different positions Uℓ (upper left), C (center), Ur (upper right), Lℓ (lower left), and Lr (lower right) of five different fonts, there are 25 samples as shown in Fig. 3.6.-3.7.

Fig 3.6 Five Font Samples

Fig 3.7 Milk (牛乳) Typeface and Position Sample

3.2.4 Statistical Analysis

A total of 180 people were surveyed. Statistical analysis was conducted on the degree of consumers' luxury evaluation of typefaces in each region. For the analysis, we used the SPSS program and the two way ANOVA.

3.3.5 Experiment 2 Procedure

We compared the luxury of the representative fonts from the three regions. Traditional language research on packaging has shown that packaging products with Japanese written on them motivate Taiwanese people to buy the products. A questionnaire was prepared based on the experimental package plan. We formulated four questions: (1) Age (e.g., 1998) (2) Nationality (3) Which country/region do you think the following kanji package design is from? (4) What do you think the price range for the package design samples of the following kanji typefaces would be? (1 is the lowest price, and 7 is the highest). The sample questionnaire consisted of five pieces of A3 paper. The questionnaire used in the experiments was sent to Taiwan and China, and printed locally. This ensured that the experiments were conducted under identical conditions.

3.3.6 Results of Experiment 2

A total of 180 people were surveyed. Statistical analysis was conducted on the degree of consumers' impressions of typefaces in each region. For the analysis, we used the SPSS program and the chi-square test. The results show: (1) Most Japanese people can distinguish their own fonts, Yu Mincho (Yu Mincho-Ul 95% is the maximum value) and Kamteiryu (Kamteiryu-Ll 72.2% is the maximum value, as the glyph conclusion of Experiment 1); (2) Calligraphy fonts are generally considered non-Japanese fonts, including Official Script (Official Script-Lr 8.3% is the maximum value) and Kaiti (Kaiti-C 25% is the maximum value); (3) Some fonts are mixed with others and do not interfere with the judgment of the fonts Yu Mincho, Kamteiryu, and Official Script; (4) Different font positions do not affect judgment, and glyph shape has nothing to do with placement; (5) The age group is not significant; (6) there is non-significance between Kaiti and Official Script titles because there are both simplified and traditional scripts; (7) In the modern fonts Art Nouveau, Yu Mincho (Taiwanese), Yu Mincho (Chinese), Yu Mincho (Japanese) we infer that the glyphs of modern fonts cannot highlight the style of the country.

Experiments can find out the results of our research hypothesis: 1) The placement of text in different positions does not affect the judgment of font impression; 2), a chi-square test was performed on the five fonts selected in Experiment 1 with high impressions. It was evaluated whether there is a difference between age group and font impression. Most fonts yielded non-significant results, regardless of where the font is placed. It can be concluded that when the fonts that appear in Japan in modern fonts are not the fonts of their own country, there will be differences in the impression of age

groups, which is also one of the important findings of this study.as shown in Tables 4–8.

Table 4　Impression of Yu Minco by Different Age Groups

Font	Japanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Yu Mincho	18~30	17 (94.4%)	1 (5.6%)	0 (0%)	18 (100%)	15 (83.3%)	3 (16.7%)	0 (0%)	18 (100%)	15 (83.3%)	3 (16.7%)	0 (0%)	18 (100%)	11 (61.1%)	4 (22.2%)	3 (16.7%)	18 (100%)	18 (100%)	0 (0%)	0 (0%)	18 (100%)
	31~50	21 (95.5%)	1 (4.5%)	0 (0%)	22 (100%)	22 (100%)	0 (0%)	0 (0%)	22 (100%)	22 (100%)	0 (0%)	0 (0%)	22 (100%)	15 (68.2%)	4 (18.2%)	3 (13.6%)	22 (100%)	17 (77.3%)	5 (22.7%)	0 (0%)	22 (100%)
	51~65	19 (95.0%)	1 (5.0%)	0 (0%)	20 (100%)	15 (75.0%)	5 (25.0%)	0 (0%)	20 (100%)	15 (75.0%)	5 (25.0%)	0 (0%)	20 (100%)	18 (90%)	1 (5%)	1 (5%)	20 (100%)	20 (100%)	0 (0%)	0 (0%)	20 (100%)
	Sum	57 (95%)	3 (5.0%)	0 (0%)	60 (100%)	52 (86.7%)	8 (13.3%)	0 (0%)	60 (100%)	52 (86.7%)	8 (13.3%)	0 (0%)	60 (100%)	44 (73.3%)	9 (15.0%)	7 (11.7%)	60 (100%)	55 (91.7%)	5 (8.3%)	0 (0%)	60 (100%)
Font	Chinese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Yu Mincho	18~30	12 (60%)	8 (40%)	0 (0%)	20 (100%)	11 (55%)	7 (35%)	2 (10%)	20 (100%)	13 (65%)	3 (15%)	4 (20%)	20 (100%)	15 (75%)	2 (10%)	3 (15%)	20 (100%)	15 (75%)	5 (25%)	0 (0%)	20 (100%)
	31~50	14 (70%)	6 (30%)	0 (0%)	20 (100%)	15 (75%)	3 (15%)	2 (10%)	20 (100%)	18 (90%)	1 (5%)	1 (5%)	20 (100%)	18 (90%)	1 (5%)	1 (5%)	20 (100%)	16 (80%)	4 (20%)	0 (0%)	20 (100%)
	51~65	16 (80%)	4 (20%)	0 (0%)	20 (100%)	15 (75%)	4 (20%)	1 (5%)	20 (100%)	19 (95%)	1 (5%)	0 (0%)	20 (100%)	17 (85%)	1 (5%)	2 (10%)	20 (100%)	14 (70%)	6 (30%)	0 (0%)	20 (100%)
	Sum	42 (70.0%)	18 (30%)	0 (0%)	60 (100%)	41 (68.3%)	14 (23.3%)	5 (8.3%)	60 (100%)	50 (83.3%)	5 (8.3%)	5 (8.3%)	60 (100%)	50 (83.3%)	4 (6.7%)	6 (10%)	60 (100%)	45 (75.0%)	15 (25%)	0 (0%)	60 (100%)
Font	Taiwanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Yu Mincho	18~30	19 (95%)	0 (0%)	1 (5%)	20 (100%)	17 (85%)	2 (10%)	1 (5%)	20 (100%)	17 (85%)	3 (15%)	0 (0%)	20 (100%)	13 (65%)	7 (35%)	0 (0%)	20 (100%)	17 (85%)	3 (15%)	0 (0%)	20 (100%)
	31~50	18 (90%)	2 (10%)	0 (0%)	20 (100%)	18 (90%)	2 (10%)	0 (0%)	20 (100%)	19 (95%)	1 (5%)	0 (0%)	20 (100%)	13 (65%)	4 (20%)	3 (15%)	20 (100%)	20 (100%)	0 (0%)	0 (0%)	20 (100%)
	51~65	16 (80%)	4 (20%)	0 (0%)	20 (100%)	18 (90%)	0 (0%)	2 (10%)	20 (100%)	16 (80%)	3 (15%)	1 (5%)	20 (100%)	17 (85%)	3 (15%)	0 (0%)	20 (100%)	18 (90%)	2 (10%)	0 (0%)	20 (100%)
	Sum	53 (88.3%)	6 (10%)	1 (1.7%)	60 (100%)	53 (88.3%)	4 (6.7%)	3 (5%)	60 (100%)	52 (86.7%)	7 (11.7%)	1 (1.7%)	60 (100%)	43 (71.7%)	14 (23.3%)	3 (5%)	60 (100%)	55 (91.7%)	5 (8.3%)	0 (0%)	60 (100%)

Table 5　Impression of Art Nouveau by Different Age Groups

Font	Japanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Art Nouveau	18~30	4 (22.2%)	13 (72.2%)	1 (5.6%)	18 (100%)	2 (11.1%)	13 (72.2%)	3 (16.7%)	18 (100%)	5 (27.8%)	12 (66.7%)	1 (5.6%)	18 (100%)	2 (11.1%)	13 (72.2%)	3 (16.7%)	18 (100%)	0 (0%)	13 (72.2%)	5 (27.8%)	18 (100%)
	31~50	3 (13.6%)	19 (86.4%)	0 (0%)	22 (100%)	0 (0%)	14 (63.6%)	8 (36.4%)	22 (100%)	1 (4.5%)	20 (91%)	1 (4.5%)	22 (100%)	0 (0%)	20 (91%)	2 (9%)	22 (100%)	1 (4.5%)	18 (81.8%)	3 (13.6%)	22 (100%)
	51~65	5 (25%)	14 (70%)	1 (5%)	20 (100%)	5 (25%)	14 (70%)	1 (5%)	20 (100%)	6 (30%)	8 (40%)	6 (30%)	20 (100%)	6 (30%)	9 (45%)	5 (25%)	20 (100%)	2 (10%)	10 (50%)	8 (40%)	20 (100%)
	Sum	12 (20%)	46 (76.7%)	2 (3.3%)	60 (100%)	7 (11.7%)	41 (68.3%)	12 (20%)	60 (100%)	12 (20%)	40 (66.7%)	8 (13.3%)	60 (100%)	8 (13.3%)	42 (70.0%)	10 (16.7%)	60 (100%)	3 (5%)	41 (68.3%)	16 (26.7%)	60 (100%)
Font	Chinese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Art Nouveau	18~30	1 (5%)	8 (40%)	11 (55%)	20 (100%)	2 (10%)	8 (40%)	10 (50%)	20 (100%)	2 (10%)	6 (30%)	12 (60%)	20 (100%)	2 (10%)	6 (30%)	12 (60%)	20 (100%)	0 (0%)	6 (30%)	14 (70%)	20 (100%)
	31~50	4 (20%)	3 (15%)	13 (65%)	20 (100%)	1 (5%)	8 (40%)	11 (55%)	20 (100%)	2 (10%)	6 (30%)	12 (60%)	20 (100%)	2 (10%)	6 (30%)	12 (60%)	20 (100%)	1 (5%)	7 (35%)	12 (60%)	20 (100%)
	51~65	0 (0%)	5 (25%)	15 (75%)	20 (100%)	2 (10%)	5 (25%)	13 (65%)	20 (100%)	2 (10%)	6 (30%)	12 (60%)	20 (100%)	3 (15%)	5 (25%)	12 (60%)	20 (100%)	0 (0%)	9 (45%)	11 (55%)	20 (100%)
	Sum	5 (8.3%)	16 (26.7%)	39 (65%)	60 (100%)	5 (8.3%)	21 (35%)	34 (56.7%)	60 (100%)	6 (10%)	18 (30%)	36 (60%)	60 (100%)	7 (11.7%)	17 (28.3%)	36 (60%)	60 (100%)	1 (1.7%)	22 (36.7%)	37 (61.7%)	60 (100%)
Font	Taiwanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Uπ Think font J	Uπ Think font C	Uπ Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lπ Think font J	Lπ Think font C	Lπ Think font T	Sum
牛乳 Art Nouveau	18~30	1 (5%)	4 (20%)	15 (75%)	20 (100%)	1 (5%)	5 (25%)	14 (70%)	20 (100%)	2 (10%)	8 (40%)	10 (50%)	20 (100%)	2 (10%)	7 (35%)	11 (55%)	20 (100%)	4 (20%)	4 (20%)	12 (60%)	20 (100%)
	31~50	1 (5%)	7 (35%)	12 (60%)	20 (100%)	1 (5%)	3 (15%)	16 (80%)	20 (100%)	2 (10%)	4 (20%)	14 (70%)	20 (100%)	0 (0%)	7 (35%)	13 (65%)	20 (100%)	3 (15%)	7 (35%)	10 (50%)	20 (100%)
	51~65	1 (5%)	9 (45%)	10 (50%)	20 (100%)	2 (10%)	7 (35%)	11 (55%)	20 (100%)	1 (5%)	2 (10%)	17 (85%)	20 (100%)	2 (10%)	5 (25%)	13 (65%)	20 (100%)	2 (10%)	8 (40%)	10 (50%)	20 (100%)
	Sum	3 (5%)	20 (33.3%)	37 (61.7%)	60 (100%)	4 (6.7%)	15 (25%)	41 (68.3%)	60 (100%)	5 (8.3%)	14 (23.3%)	41 (68.3%)	60 (100%)	4 (6.7%)	19 (31.7%)	37 (61.7%)	60 (100%)	9 (15%)	19 (31.7%)	32 (53.3%)	60 (100%)

Table 6　Impression of Official Script by Different Age Groups

Font	Japanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Official Script	18~30	0 (0%)	5 (27.8%)	13 (72.2%)	18 (100%)	0 (0%)	5 (27.8%)	13 (72.2%)	18 (100%)	1 (5.6%)	7 (38.8%)	10 (55.6%)	18 (100%)	0 (0%)	4 (22.2%)	14 (77.8%)	18 (100%)	2 (11.1%)	4 (22.2%)	12 (66.7%)	18 (100%)
	31~50	0 (0%)	10 (45.5%)	12 (54.5%)	22 (100%)	0 (0%)	2 (9%)	20 (91%)	22 (100%)	0 (0%)	4 (18.2%)	18 (81.8%)	22 (100%)	0 (0%)	7 (31.8%)	15 (68.2%)	22 (100%)	0 (0%)	10 (45.5%)	12 (54.5%)	22 (100%)
	51~65	0 (0%)	6 (30%)	14 (70%)	20 (100%)	2 (10%)	2 (10%)	16 (80%)	20 (100%)	3 (15%)	7 (35%)	10 (50%)	20 (100%)	0 (0%)	6 (30%)	14 (70%)	20 (100%)	3 (15%)	8 (40%)	9 (45%)	20 (100%)
	Sum	0 (0%)	21 (35%)	39 (65%)	60 (100%)	2 (3.3%)	9 (15%)	49 (81.7%)	60 (100%)	4 (6.6%)	18 (30%)	38 (63.4%)	60 (100%)	0 (0%)	17 (28.3%)	43 (71.7%)	60 (100%)	5 (8.3%)	22 (36.7%)	33 (55%)	60 (100%)
Font	Chinese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Official Script	18~30	0 (0%)	15 (75%)	5 (25%)	20 (100%)	7 (35%)	11 (55%)	2 (10%)	20 (100%)	0 (0%)	12 (60%)	8 (40%)	20 (100%)	0 (0%)	11 (55%)	9 (45%)	20 (100%)	2 (10%)	10 (50%)	8 (40%)	20 (100%)
	31~50	0 (0%)	14 (70%)	6 (30%)	20 (100%)	6 (30%)	10 (50%)	4 (20%)	20 (100%)	5 (25%)	12 (60%)	3 (15%)	20 (100%)	0 (0%)	12 (60%)	8 (40%)	20 (100%)	1 (5%)	11 (55%)	8 (40%)	20 (100%)
	51~65	0 (0%)	14 (70%)	6 (30%)	20 (100%)	4 (20%)	11 (55%)	5 (25%)	20 (100%)	0 (0%)	17 (85%)	3 (15%)	20 (100%)	0 (0%)	10 (50%)	10 (50%)	20 (100%)	3 (15%)	11 (55%)	6 (30%)	20 (100%)
	Sum	0 (0%)	43 (71.7%)	17 (28.3%)	60 (100%)	17 (28.3%)	32 (53.4%)	11 (18.3%)	60 (100%)	5 (8.3%)	41 (68.4%)	14 (23.3%)	60 (100%)	0 (0%)	33 (55%)	27 (45%)	60 (100%)	6 (10%)	32 (53.3%)	22 (36.7%)	60 (100%)
Font	Taiwanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Official Script	18~30	0 (0%)	8 (40%)	12 (60%)	20 (100%)	1 (5%)	4 (20%)	15 (75%)	20 (100%)	1 (5%)	3 (15%)	16 (80%)	20 (100%)	0 (0%)	8 (40%)	12 (60%)	20 (100%)	1 (5%)	9 (45%)	10 (50%)	20 (100%)
	31~50	0 (0%)	8 (40%)	12 (60%)	20 (100%)	1 (5%)	8 (40%)	11 (55%)	20 (100%)	1 (5%)	7 (35%)	12 (60%)	20 (100%)	0 (0%)	10 (50%)	10 (50%)	20 (100%)	0 (0%)	8 (40%)	12 (60%)	20 (100%)
	51~65	0 (0%)	9 (45%)	11 (55%)	20 (100%)	0 (0%)	7 (35%)	13 (65%)	20 (100%)	1 (5%)	8 (40%)	11 (55%)	20 (100%)	0 (0%)	7 (35%)	13 (65%)	20 (100%)	1 (5%)	6 (30%)	13 (65%)	20 (100%)
	Sum	0 (0%)	25 (41.7%)	35 (58.3%)	60 (100%)	2 (3.3%)	19 (31.7%)	39 (65%)	60 (100%)	3 (5%)	18 (30%)	39 (65%)	60 (100%)	0 (0%)	25 (41.7%)	35 (58.3%)	60 (100%)	2 (3.3%)	23 (38.3%)	35 (58.3%)	60 (100%)

Table 7　Impression of Kanteriryu by Different Age Groups

Font	Japanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kanteriryu	18~30	13 (72.2%)	0 (0%)	5 (27.8%)	18 (100%)	15 (83.3%)	0 (0%)	3 (16.7%)	18 (100%)	15 (83.3%)	1 (5.6%)	2 (11.1%)	18 (100%)	16 (88.9%)	0 (0%)	2 (11.1%)	18 (100%)	11 (61.1%)	0 (0%)	7 (38.9%)	18 (100%)
	31~50	12 (54.5%)	0 (0%)	10 (45.5%)	22 (100%)	12 (54.5%)	0 (0%)	10 (45.5%)	22 (100%)	12 (54.5%)	8 (36.4%)	2 (9.1%)	22 (100%)	12 (54.5%)	0 (0%)	10 (45.5%)	22 (100%)	14 (63.6%)	5 (22.7%)	3 (13.6%)	22 (100%)
	51~65	13 (65%)	1 (5%)	6 (30%)	20 (100%)	13 (65%)	0 (0%)	7 (35%)	20 (100%)	15 (75%)	2 (10%)	3 (15%)	20 (100%)	16 (80%)	0 (0%)	4 (20%)	20 (100%)	13 (65%)	0 (0%)	7 (35%)	20 (100%)
	Sum	38 (63.3%)	1 (1.7%)	21 (35%)	60 (100%)	40 (66.7%)	0 (0%)	20 (33.3%)	60 (100%)	42 (70%)	11 (18.3%)	7 (11.7%)	60 (100%)	44 (73.3%)	0 (0%)	16 (26.7%)	60 (100%)	38 (63.3%)	5 (8.3%)	17 (28.3%)	60 (100%)
Font	Chinese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kanteriryu	18~30	13 (65%)	1 (5%)	6 (30%)	20 (100%)	13 (65%)	0 (0%)	7 (35%)	20 (100%)	11 (55%)	7 (35%)	2 (10%)	20 (100%)	13 (65%)	2 (10%)	5 (25%)	20 (100%)	11 (55%)	2 (10%)	7 (35%)	20 (100%)
	31~50	10 (50%)	3 (15%)	7 (35%)	20 (100%)	12 (60%)	1 (5%)	7 (35%)	20 (100%)	16 (80%)	3 (15%)	1 (5%)	20 (100%)	11 (55%)	3 (15%)	6 (30%)	20 (100%)	10 (50%)	3 (15%)	7 (35%)	20 (100%)
	51~65	14 (70%)	0 (0%)	6 (30%)	20 (100%)	14 (70%)	1 (5%)	5 (25%)	20 (100%)	14 (70%)	4 (20%)	2 (10%)	20 (100%)	11 (55%)	2 (10%)	7 (35%)	20 (100%)	10 (50%)	2 (10%)	8 (40%)	20 (100%)
	Sum	37 (61.7%)	4 (6.7%)	19 (31.7%)	60 (100%)	39 (65%)	2 (3.3%)	19 (31.7%)	60 (100%)	41 (68.3%)	14 (23.3%)	5 (8.3%)	60 (100%)	35 (58.3%)	7 (11.7%)	18 (30%)	60 (100%)	31 (51.7%)	7 (11.7%)	22 (36.7%)	60 (100%)
Font	Taiwanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kanteriryu	18~30	15 (75%)	1 (5%)	4 (20%)	20 (100%)	17 (85%)	0 (0%)	3 (15%)	18 (100%)	19 (95%)	0 (0%)	1 (5%)	18 (100%)	18 (90%)	0 (0%)	2 (10%)	20 (100%)	15 (75%)	0 (0%)	5 (25%)	20 (100%)
	31~50	11 (55%)	0 (0%)	8 (40%)	20 (100%)	13 (65%)	0 (0%)	7 (35%)	20 (100%)	14 (70%)	4 (20%)	2 (10%)	20 (100%)	12 (60%)	2 (10%)	6 (30%)	20 (100%)	11 (55%)	2 (10%)	7 (35%)	20 (100%)
	51~65	10 (50%)	2 (10%)	8 (40%)	20 (100%)	13 (10%)	0 (0%)	7 (35%)	20 (100%)	12 (60%)	4 (20%)	4 (20%)	20 (100%)	11 (55%)	2 (10%)	7 (35%)	20 (100%)	10 (50%)	4 (20%)	6 (30%)	20 (100%)
	Sum	36 (60%)	3 (5%)	21 (35%)	60 (100%)	43 (71.7%)	0 (0%)	17 (28.3%)	60 (100%)	45 (75%)	8 (13.3%)	7 (11.7%)	60 (100%)	41 (68.3%)	4 (6.7%)	15 (25%)	60 (100%)	36 (60%)	6 (10%)	18 (30%)	60 (100%)

Table 8　Impression of KaiTi by Different Age Groups

Font	Japanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kai Ti	18~30	1 (5.6%)	16 (88.9%)	1 (5.6%)	18 (100%)	5 (27.8%)	11 (61.1%)	2 (11.1%)	18 (100%)	4 (22.2%)	13 (72.2%)	1 (5.6%)	18 (100%)	2 (11.1%)	12 (66.7%)	4 (22.2%)	18 (100%)	2 (11.1%)	14 (77.8%)	2 (11.1%)	18 (100%)
	31~50	7 (31.8%)	13 (59.1%)	2 (9.1%)	22 (100%)	4 (18.2%)	15 (68.2%)	3 (13.6%)	22 (100%)	8 (36.4%)	13 (59.1%)	1 (4.5%)	22 (100%)	2 (9.1%)	18 (81.8%)	2 (9.1%)	22 (100%)	6 (27.3%)	10 (45.5%)	6 (27.3%)	22 (100%)
	51~65	0 (0%)	17 (85%)	3 (15%)	20 (100%)	6 (30%)	14 (70%)	0 (0%)	20 (100%)	2 (10%)	18 (90%)	0 (0%)	20 (100%)	2 (10%)	12 (60%)	6 (30%)	20 (100%)	1 (5%)	18 (90%)	1 (5%)	20 (100%)
	Sum	8 (13.3%)	46 (76.7%)	6 (10%)	60 (100%)	15 (25%)	40 (66.7%)	5 (8.3%)	60 (100%)	14 (23.3%)	44 (73.3%)	2 (3.3%)	60 (100%)	6 (10%)	42 (70%)	12 (20%)	60 (100%)	9 (15%)	42 (70%)	9 (15%)	60 (100%)
Font	Chinese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kai Ti	18~30	4 (20%)	16 (80%)	0 (0%)	20 (100%)	5 (25%)	15 (75%)	0 (0%)	20 (100%)	7 (35%)	13 (65%)	0 (0%)	20 (100%)	5 (25%)	13 (65%)	2 (10%)	20 (100%)	6 (30%)	12 (60%)	2 (10%)	20 (100%)
	31~50	8 (40%)	12 (60%)	0 (0%)	20 (100%)	1 (5%)	17 (85%)	2 (10%)	20 (100%)	2 (10%)	18 (90%)	0 (0%)	20 (100%)	5 (25%)	12 (60%)	3 (15%)	20 (100%)	5 (25%)	13 (65%)	2 (10%)	20 (100%)
	51~65	6 (30%)	14 (70%)	0 (30%)	20 (100%)	2 (10%)	18 (90%)	0 (0%)	20 (100%)	1 (5%)	19 (95%)	0 (0%)	20 (100%)	5 (25%)	14 (70%)	1 (5%)	20 (100%)	7 (35%)	11 (55%)	2 (10%)	20 (100%)
	Sum	18 (30%)	42 (70%)	0 (0%)	60 (100%)	8 (13.3%)	50 (83.3%)	2 (3.3%)	60 (100%)	10 (16.7%)	50 (83.3%)	0 (0%)	60 (100%)	15 (25%)	39 (65%)	6 (10%)	60 (100%)	18 (30%)	36 (60%)	6 (10%)	60 (100%)
Font	Taiwanese Age	Uℓ Think font J	Uℓ Think font C	Uℓ Think font T	Sum	C Think font J	C Think font C	C Think font T	Sum	Ur Think font J	Ur Think font C	Ur Think font T	Sum	Lℓ Think font J	Lℓ Think font C	Lℓ Think font T	Sum	Lr Think font J	Lr Think font C	Lr Think font T	Sum
牛乳 Kai Ti	18~30	0 (0%)	9 (45%)	11 (55%)	20 (100%)	4 (20%)	5 (25%)	11 (55%)	20 (100%)	1 (5%)	9 (45%)	10 (50%)	20 (100%)	0 (0%)	7 (35%)	13 (65%)	20 (100%)	2 (10%)	8 (40%)	10 (50%)	20 (100%)
	31~50	3 (15%)	7 (35%)	10 (50%)	20 (100%)	4 (20%)	6 (30%)	10 (50%)	20 (100%)	4 (20%)	4 (20%)	12 (60%)	20 (100%)	1 (5%)	6 (30%)	13 (65%)	20 (100%)	4 (20%)	2 (10%)	14 (70%)	20 (100%)
	51~65	2 (10%)	8 (40%)	10 (50%)	20 (100%)	2 (10%)	7 (35%)	11 (55%)	20 (100%)	2 (10%)	8 (40%)	10 (50%)	20 (100%)	0 (0%)	8 (40%)	12 (60%)	20 (100%)	4 (20%)	6 (30%)	10 (50%)	20 (100%)
	Sum	5 (8.3%)	24 (40%)	31 (51..7%)	60 (100%)	10 (16.7%)	18 (30%)	32 (53.3%)	60 (100%)	7 (11.7%)	21 (35%)	32 (53.3%)	60 (100%)	1 (1.6%)	21 (35%)	38 (63.4%)	60 (100%)	10 (16.7%)	16 (26.6%)	34 (56.7%)	60 (100%)

Next, we used the SPSS two way ANOVA analysis to determine: (1) Where should letters be written to create such an exotic feeling? (2) Is there a difference in luxury depending on character and position? (3) Is luxury and exoticism correlated ?

For Yu Mincho-U𝓁, the results of the two-way ANOVA showed that age had no significant main effect, $F(2,171) = 0.195$, $P=0.823$. Nationality had a main effect, $F(2,171) = 8.286$, $P<0.01$; significance, age, and nationality had no interaction effect, $F(4,171) = 1.032$, $P=0.392$. After further comparison of nationality, the price perception of the Japanese (3.43) was significantly lower than that of the Chinese (3.96) and Taiwanese (4.33). The price perception of the Chinese was significantly lower than that of the Taiwanese. (Table15, Fig.3.8) .

For Yu Mincho-C, the results of the two-way ANOVA showed that age had no significant main effect, $F(2,171) = 0.267$, $P=0.766$. Nationality had a main effect, $F(2,171) = 6.381$, $P<0.01$; significance, age, and nationality had no interaction effect, $F(4,171) = 0.137$, $P=0.968$. After further comparison of nationality, the price perception of the Chinese (4.36) was significantly lower than that of the Japanese (4.5) and Taiwanese (4.98). The price perception of the Chinese was significantly lower than that of the Taiwanese.

For Yu Mincho-U𝓇, the results of two-way ANOVA show that age has a significant main effect, $F(2,171) = 5.018$, $P=0.008$; nationality has no significant main effects, $F(2,71) = 0.473$, $P = 0.64$; age and nationality have non-significant interaction effects, $F(4,171) = 3.681$, $P = 0.007$. Further analyzing the simple main effects of nationality, among the 18-30-year-old group, Japanese (3.7), Chinese (3.80), and

Taiwanese (3.85) have no significant difference in price perception. Among the 31–50-year-old group, Japanese People (4.00) have a significantly higher perception of price than Chinese (3.70) and Taiwanese (3.80), and there is no difference between Chinese and Taiwanese. Japanese (3.4) have a significantly lower perception of price than Chinese (3.4) over the age of 51 (3.75) and Taiwanese (3.70), there is no difference between Chinese and Taiwanese. Analyzing the simple main effect of age, Japanese people aged 31–50 years (4.00) had a significantly higher perception of price than those aged 18–30 (3.70) and over 51 (3.40), and those aged 18–30 significantly higher perceptions than those aged 51 years and over the age group. There was no significant difference in price perception among Chinese people aged 18–30 (3.80), 31–50 (3.70), or over 51 (3.75). There was a non-significant difference in price perception among Taiwanese aged 18–30 (3.85), 31–50 (3.80), and over 51 (3.70) years. Yu Mincho-Lℓ, and L$\tilde{r}$ have no significant difference as shown in Table 9 and Fig.3.8.

Table9 Two-way ANOVA Difference Analysis for Yu Mincho in Different Positions

Yu Minco(牛乳)-Uℓ	F	Degree of Freedom	Significance
Age	0.195	2, 171	P = 0.823
Nationality	8.286	2, 171	P < 0.01
Nationality × Age	1.032	4, 171	P = 0.392
Yu Minco(牛乳)-C	F	Degree of Freedom	Significance
Age	0.267	2, 171	P = 0.766
Nationality	6.381	2, 171	P < 0.01
Nationality × Age	0.137	4, 171	P = 0.968
Yu Minco(牛乳)-Ur	F	Degree of Freedom	Significance
Age	5.018	2, 171	P = 0.008
Nationality	0.473	2, 171	P = 0.624
Nationality × Age	3.681	4, 171	P = 0.007
Yu Minco(牛乳)-Lℓ	F	Degree of Freedom	Significance
Age	0.191	2, 171	P = 0.826
Nationality	0.168	2, 171	P = 0.846
Nationality × Age	0.520	4, 171	P = 0.392
Yu Minco(牛乳)-Lr	F	Degree of Freedom	Significance
Age	0.739	2, 171	P = 0.479
Nationality	0.080	2, 171	P = 0.923
Nationality × Age	2.262	4, 171	P = 0.064

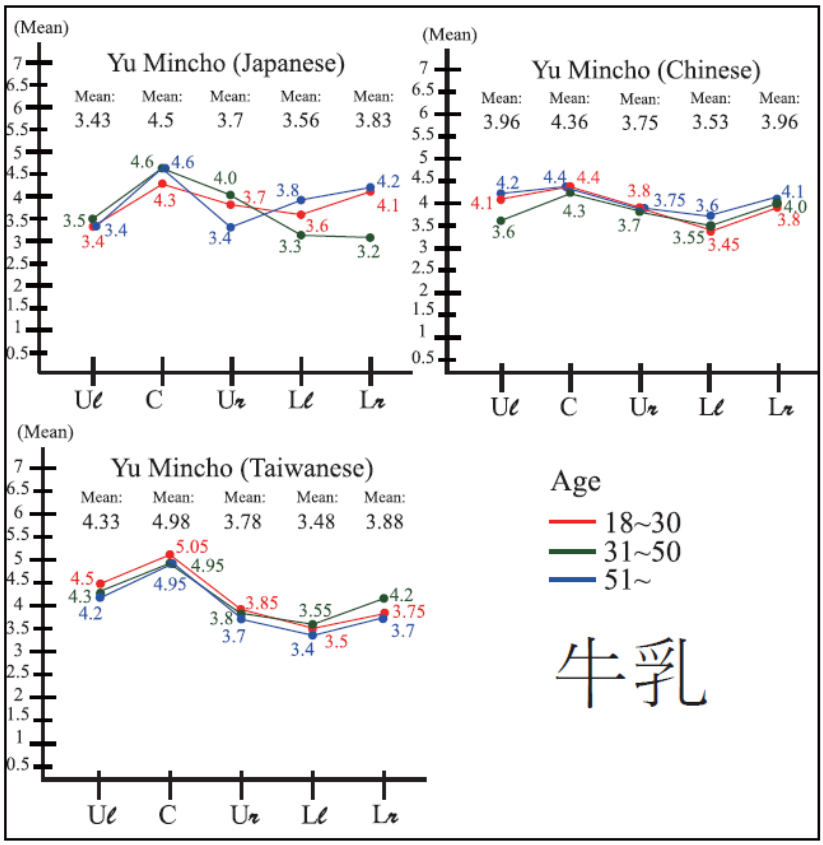


Fig 3.8 The Price Perception of Yu Mincho

For Art Nouveau-U𝓇, the results of the two-way ANOVA showed that age had no significant main effect, F (2,171) = 2.299, P = 0.103. Nationality had a main effect, F(2,171) =10.134, P<0.01; age and nationality had no significant interaction, F(4,171) = 0.839, P=0.502. After further comparison of nationality, the price perception of the Chinese (1.9) was significantly lower than that of the Japanese (3.95) and Taiwanese (3.83), and there was no difference between the Japanese and Taiwanese.

Art Nouveau-U𝓁, Art Nouveau-C, Art Nouveau-L𝓁, Art Nouveau-L𝓇 have no significant difference in price perception as shown in Table10 and Fig.3.9

Table 10 Two-way ANOVA Difference Analysis for Art Nouveau in Different Positions

Art Nouveau(牛乳) -U𝓁	F	Degree of Freedom	Significance
Age	1.910	2, 171	P = 0.151
Nationality	0.260	2, 171	P = 0.771
Nationality × Age	1.244	4, 171	P = 0.294
Art Nouveau(牛乳) -C	F	Degree of Freedom	Significance
Age	1.182	2, 171	P = 0.309
Nationality	0.605	2, 171	P = 0.547
Nationality × Age	0.834	4, 171	P = 0.505
Art Nouveau(牛乳) -U𝓇	F	Degree of Freedom	Significance
Age	2.299	2, 171	P = 0.103
Nationality	10.134	2, 171	P < 0.001
Nationality × Age	0.839	4, 171	P = 0.502
Art Nouveau(牛乳) -L𝓁	F	Degree of Freedom	Significance
Age	0.140	2, 171	P = 0.870
Nationality	0.380	2, 171	P = 0.684
Nationality × Age	0.536	4, 171	P = 0.710
Art Nouveau(牛乳) -L𝓇	F	Degree of Freedom	Significance
Age	0.204	2, 171	P = 0.816
Nationality	0.386	2, 171	P = 0.680
Nationality × Age	0.341	4, 171	P = 0.850

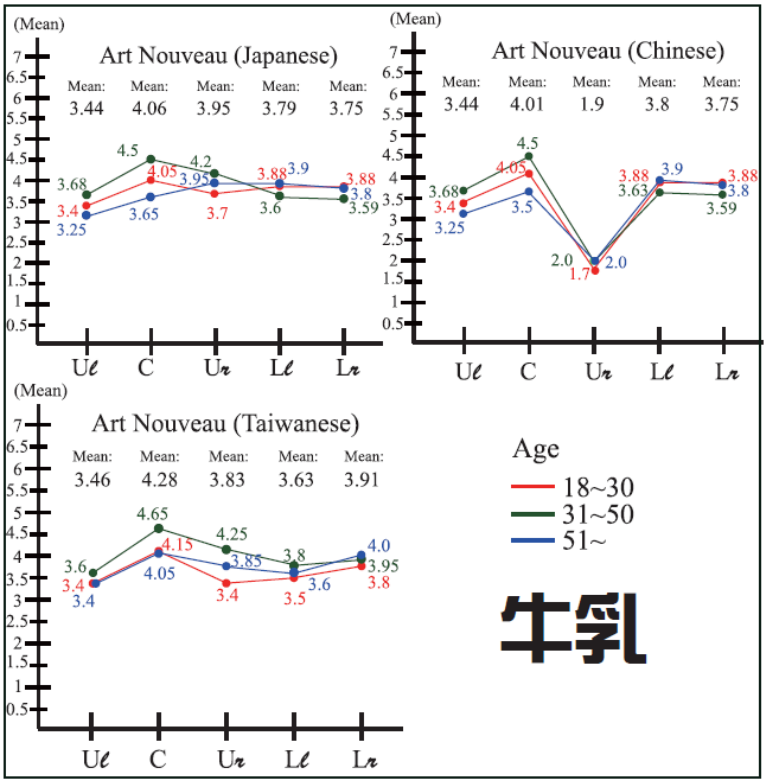


Fig 3.9 The Price Perception of Art Nouveau

For Official Script-Uℓ, the results of the two-way ANOVA show that age has a significant main effect, $F(2,171) = 6.821$, $P<0.001$; nationality has no significant main effect, $F(2,171) = 0.602$, $P = 0.54$; age and nationality have significant interaction effects, $F(4,171) = 2.522$, $P = 0.043$. Further analyzing the simple main effect of nationality, among the 18–30-year-old group, Japanese (3.77), Chinese (3.6), and Taiwanese (3.85) had no significant difference in price perception, among the 31–50-year-old group. Taiwanese people (3.8) had a significantly higher perception of price than the Chinese (3.1) and Japanese (3.22). People (3.7) showed no significant differences in price perception. Analyzing the simple main effect of age, Japanese people over the age of 51 (3.95) had a significantly higher perception of price than those aged 18–30 (3.77) and those aged 31–50 (3.22). Those below the age of 18–30. Chinese

people aged 31–50 (3.1) felt significantly less than those aged 18–30 (3.6) and those over 51 years (3.8). There was no significant difference in price perception among Taiwanese aged 18–30 (3.85), 31–50 (3.80), or over 51 (3.70) years.

For Official Script C, the results of the two-way ANOVA showed that age had no main effect, $F(2,171) = 1.028$, $P= 0.360$, not significant, and nationality had a main effect, $F(2,171) = 5.413$, $P<0.001$; age and nationality had no interaction effects, $F(4,171) = 0.749$, $P=0.560$, significant. Further post hoc comparison of nationality shows that the price perception of the Japanese (4.17) is significantly lower than that of the Chinese (4.75) and Taiwanese (4.23), and the price perception of the Chinese is significantly higher than that of the Taiwanese. (Table3, fig.4) .

For Official Script-U$_r$, the results of the two-way ANOVA show that age has a significant main effect, $F (2,171) = 4.449$, $P = 0.013$, nationality has no significant main effect, $F (2,171) = 0.309$, $P = 0.735$; age and nationality have significant interaction effects, $F (4,171) = 2.554$, $P = 0.041$. Further analyzing the simple main effect of nationality, in the 18–30-year-old group, Japanese (4.0), Chinese (3.8), and Taiwanese (4.0) have no significant difference in price perception; in the 31–50-year-old group, Japanese (3.63), Chinese (3.55) and Taiwanese (3.85) have no significant difference in price perception; among the over the 51-year-old group. Japanese (4.45), Chinese (4.25) and Taiwanese (4.25) have no significant difference in price perception Significant difference. Analyzing the simple main effect of age, Japanese people aged over 51 (4.45) have a significantly higher price perception than those aged 18-30 (4.0) and, those aged 31–50 (3.63), and those aged 31–50 years have a significantly lower price perception

than those aged 18–30-year-old group. Chinese people over the age of 51 (4.3) have a significantly higher price perception than those aged 18–30 (3.8) and those aged 31–50 (3.55). There was no significant difference in price perception among Taiwanese aged 18–30 (4.0), 31–50 (3.85), and over 51 years (4.1).

For Official Script-Lℓ, the results of the two-way ANOVA showed that age had no main effect, F(2,171) =1.877, P=0.156, non-significant; nationality had no main effect, F(2,171) = 1.217, P=0.299, non-significant; and age and nationality had an interaction, F(4,171) = 2.908, P=0.023, significant. Further analyzing the simple main effect of nationality, among the 18–30-year-old group, Japanese (4.22), Chinese (4.22), and Taiwanese (4.25) have no significant difference in price perception; among the 31–50-year-old group, Taiwan People (4.2) feel significantly higher than Chinese (3.4) and Japanese (3.63) on price, and there is no difference between Chinese and Japanese; among the ethnic groups over 51 years old, Japanese (4.7) are significantly higher than Chinese (4.25) and Taiwan People (4.25). Analyzing the simple main effect of age, Japanese people over 51 years old (4.7) had a significantly higher price perception than those aged 18–30 (4.22) and 31–50 years old (3.63), and those aged 31–50 significantly lower than those aged 18–30-year-old group. Chinese people aged 31–50 (3.4) felt significantly lower than those aged 18-–0 (4.22) and over 51 years (4.25). There was no significant difference in price perception among Taiwanese aged 18–30 (4.25), 31–50 (4.2),and over 51 years (4.25).

For Official Script-Lr have no significant difference in price perception.as shown in Table11 and Fig. 3.10

Table11　Two-way ANOVA Difference Analysis for Official Script in Different Positions

Official Script (牛乳) -Uℓ	F	Degree of Freedom	Significance
Age	6.821	2, 171	P < 0.001
Nationality	0.602	2, 171	P = 0.549
Nationality × Age	2.522	4, 171	P = 0.043
Official Script (牛乳) - C	F	Degree of Freedom	Significance
Age	1.028	2, 171	P = 0.360
Nationality	5.413	2, 171	P < 0.001
Nationality × Age	0.749	4, 171	P = 0.560
Official Script (牛乳) -Ur	F	Degree of Freedom	Significance
Age	4.449	2, 171	P = 0.013
Nationality	0.309	2, 171	P = 0.735
Nationality × Age	2.554	4, 171	P = 0.041
Official Script (牛乳) -Lℓ	F	Degree of Freedom	Significance
Age	1.877	2, 171	P = 0.156
Nationality	1.217	2, 171	P = 0.299
Nationality × Age	2.908	4, 171	P = 0.023
Official Script (牛乳) -Lr	F	Degree of Freedom	Significance
Age	0.948	2, 171	P = 0.390
Nationality	0.104	2, 171	P = 0.901
Nationality × Age	1.789	4, 171	P = 0.133

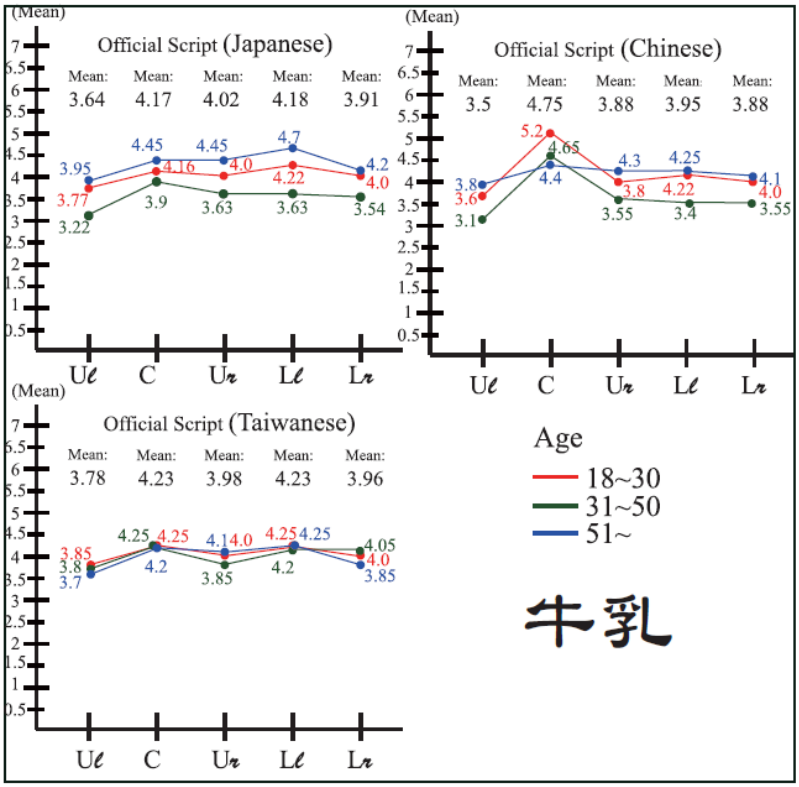


Fig 3.10 The Price Perception of Official Script

For Kanteiryu -U𝓇, the results of the two-way ANOVA showed that age had the main effect, F(2,171) =2.987, P=0.05, significant, and nationality had the main effect, F(2,171) = 3.405, P <0.001; significant. There was an interaction effect between age and nationality, F(4,171) =3.863, P<0.001, significant. Further analysis of the simple main effect of age shows that Japanese people over 51 years old (3.75) have significantly lower price perceptions than those aged 18–30 (4.5) and 31–50 years old (3.95), and those aged 31–50 years scored significantly lower than those aged 18–30. There were no significant differences in price perception among Chinese people aged 18–30 (3.5), 31–50 (3.2), or over 51 (3.12). There was no significant difference in price perception among the Taiwanese in the 18–30 (4.35), 31–50 age (4.3), and > 51 (4.05) age groups. Further analyzing the simple main effect of nationality, among the 18–30-year-old group, the price perception of Chinese (3.5) is significantly lower than that of Japanese (4.5) and Taiwanese (4.35), and there is no difference between Taiwanese and Japanese. For the 50-year-old group, Taiwanese (4.3) have a significantly higher perception of price than Japanese (3.95) and Chinese (3.2), and the Japanese are significantly higher than Chinese; among the 51-year-old group, Taiwanese (4.05) have a higher perception of price Feelings are significantly lower than Chinese (3.12) and Japanese (3.75), and Japanese are significantly higher than Chinese.

For Kanteiryu-L𝓁, the results of two-way ANOVA show that age has a significant main effect, F(2,171) =6.669, P=0.002; nationality has a significant main effect, F(2,171) = 3.581, P <0.001; and there is an interaction effect between age and nationality, F(4,171) =3.058, P=0.018. Further analysis of the simple main effect of age

shows that Japanese people over the age of 51 (3.15) have significantly lower perceptions of prices than those aged 18–30 (4.22) and those aged 31–50 (4.31). There was no difference among the 18–30-year-old group. There were no significant differences in price perception among Chinese people aged 18–30 (3.0), 31–50 (3.33), or over 51 (2.9). Taiwanese people over the age of 51 (3.55) had significantly ower perceptions of prices than those aged 18–30 (4.2) and those aged 31–50 (4.35). There was no difference between the age groups of 31–50 and 18–30. Further analyzing the simple main effect of nationality, among the 18–30-year-old group, the price perception of Chinese (3.0) is significantly lower than that of Japanese (4.22) and Taiwanese (4.2), and there is no difference between Taiwanese and Japanese. For the 50-year-old group, the Chinese (3.33) feel significantly lower than the Japanese (4.31) and Taiwanese (4.35), and there is no difference between the Taiwanese and the Japanese; for the 51-year-old group, the Chinese (2.9) The price perception is significantly lower than the Japanese (3.15) and Taiwanese (3.55), and the Taiwanese are significantly higher than the Japanese.

For Kanteiryu-L𝓇, the results of the two-way ANOVA showed that age had no significant effect, $F(2,171) = 1.604$, $P = 0.204$. Nationality had a main effect, $F(2,171) = 3.782$, $P<0.01$; age and nationality had no significant interaction effect, $F(4,171) = 0.521$, $P=0.720$. After further comparison of nationality, the price perception of the Chinese (3.74) was significantly lower than that of the Japanese (4.24) and Taiwanese (4.28), and there was no difference between the Japanese and Taiwanese, as shown in Table12 and Fig. 3.11

Table12 Two-way ANOVA Difference Analysis for Kanteiryu in Different Positions

Kanteiryu(牛乳) -Uℓ	F	Degree of Freedom	Significance
Age	4.160	2, 171	P = 0.017
Nationality	0.065	2, 171	P = 0.937
Nationality × Age	2.574	4, 171	P = 0.040
Kanteiryu(牛乳) -C	F	Degree of Freedom	Significance
Age	0.355	2, 171	P = 0.702
Nationality	0.284	2, 171	P = 0.753
Nationality × Age	0.497	4, 171	P = 0.738
Kanteiryu(牛乳) -Uᵣ	F	Degree of Freedom	Significance
Age	2.987	2, 171	P = 0.05
Nationality	3.405	2, 171	P < 0.001
Nationality × Age	3.863	4, 171	P < 0.001
Kanteiryu(牛乳) -Lℓ	F	Degree of Freedom	Significance
Age	6.669	2, 171	P = 0.002
Nationality	3.581	2, 171	P < 0.001
Nationality × Age	3.058	4, 171	P = 0.018
Kanteiryu(牛乳) -Lᵣ	F	Degree of Freedom	Significance
Age	1.604	2, 171	P = 0.204
Nationality	3.782	2, 171	P < 0.001
Nationality × Age	0.521	4, 171	P = 0.720

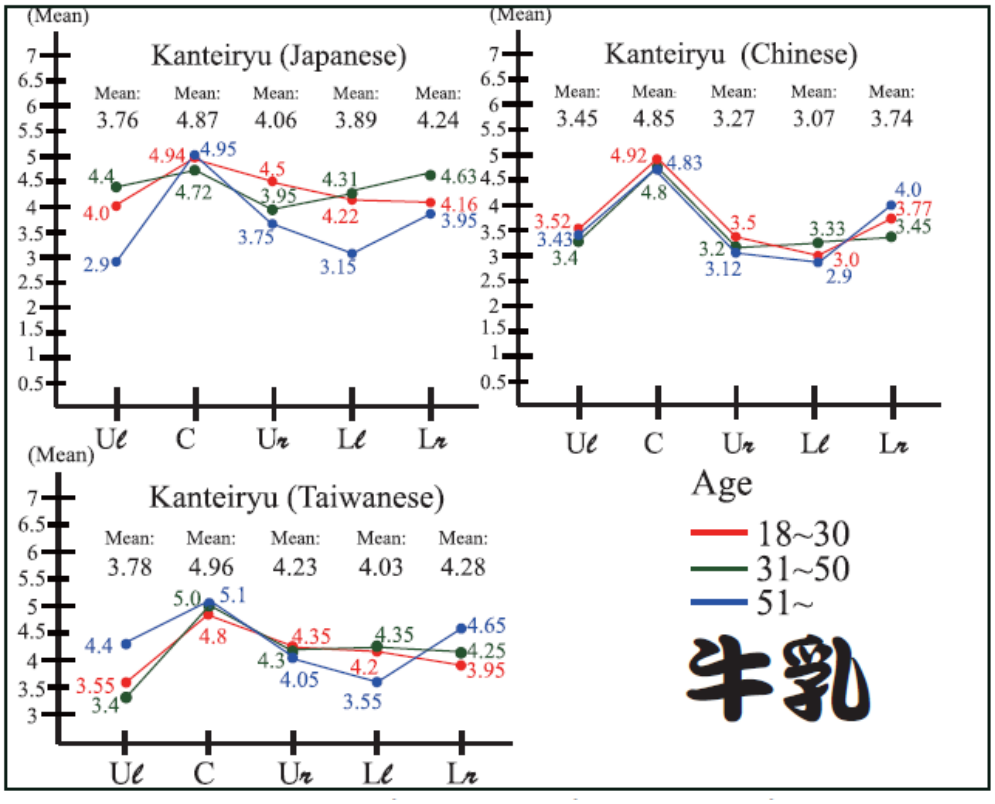


Fig 3.11 The Price Perception of Kanteiryu

For KaiTi-U𝓇, the results of the two-way ANOVA showed that age had a significant main effect, F (2,171) = 3.680, P = 0.027, and nationality had no significant main effect, F (2,171) = 0.63, P = 0.939. Age and nationality had a significant interaction effect, F (4,171) = 2.708, P = 0.032. Further analysis of the simple main effect of age shows that Japanese people aged over 51 (4.5) have a significantly lower perception of price than those aged 18–30 (4.11) and those aged 31–50 (3.77), and those aged 18–30 have a higher perception than those aged 31–50-year-old group. There were no significant differences in price perception among Chinese people aged 18–30 (3.98), 31–50 (4.1), or over 51 (3.8). Taiwanese people aged 31–50 (3.9) felt significantly lower than those aged 18–30 (4.35) and over 51 (4.35), and there was no difference between the age group of 18–30 and the group aged 51. Further analyzing the simple main effect of nationality, among the 18–30-year-old group, the price perception of Chinese (3.95) is significantly lower than that of Japanese (4.11) and Taiwanese (4.35), and there is no difference between Taiwanese and Japanese. For the 50-year-old group, the Chinese (4.1) have a significantly higher price perception than the Japanese (3.77) and Taiwanese (3.9), and there is no difference between the Taiwanese and the Japanese; for the 51-year-old group, the Chinese (3.8) The price perception is significantly lower than that of Japanese (4.5) and Taiwanese (4.35), and there is no difference between Taiwanese and Japanese.

For the KaiTi-L𝓁, the results of the two-way ANOVA showed that age had no significant main effect F (2,171) = 1.123, P = 0.328. Nationality had a significant main effect, F(2,171) = 2.835, P=0.004, and age and nationality had no interaction effect,

F(4,171) = 0.222, P=0.926. Further, post hoc nationality comparison shows that the price perception of the Japanese (4.50) is significantly higher than that of the Chinese (4.15) and Taiwanese (4.0) and that there is no difference between the Japanese and Taiwanese as shown in Table13 and Fig. 3.12

Table13 Two-way ANOVA Difference Analysis For KaiTi in Different Positions

KaiTi(牛乳) -U𝓁	F	Degree of Freedom	Significance
Age	0.750	2, 171	P = 0.474
Nationality	0.368	2, 171	P = 0.693
Nationality × Age	0.457	4, 171	P = 0.761
KaiTi(牛乳) -C	F	Degree of Freedom	Significance
Age	2.433	2, 171	P = 0.006
Nationality	1.672	2, 171	P = 0.191
Nationality × Age	1.491	4, 171	P = 0.207
KaiTi(牛乳) -U𝓇	F	Degree of Freedom	Significance
Age	3.680	2, 171	P = 0.027
Nationality	0.63	2, 171	P = 0.939
Nationality × Age	2.708	4, 171	P = 0.032
KaiTi(牛乳) -L𝓁	F	Degree of Freedom	Significance
Age	1.123	2, 171	P = 0.328
Nationality	2.835	2, 171	P = 0.04
Nationality × Age	0.222	4, 171	P = 0.926
KaiTi(牛乳) -L𝓇	F	Degree of Freedom	Significance
Age	2.463	2, 171	P = 0.007
Nationality	0.277	2, 171	P = 0.758
Nationality × Age	2.182	4, 171	P = 0.073

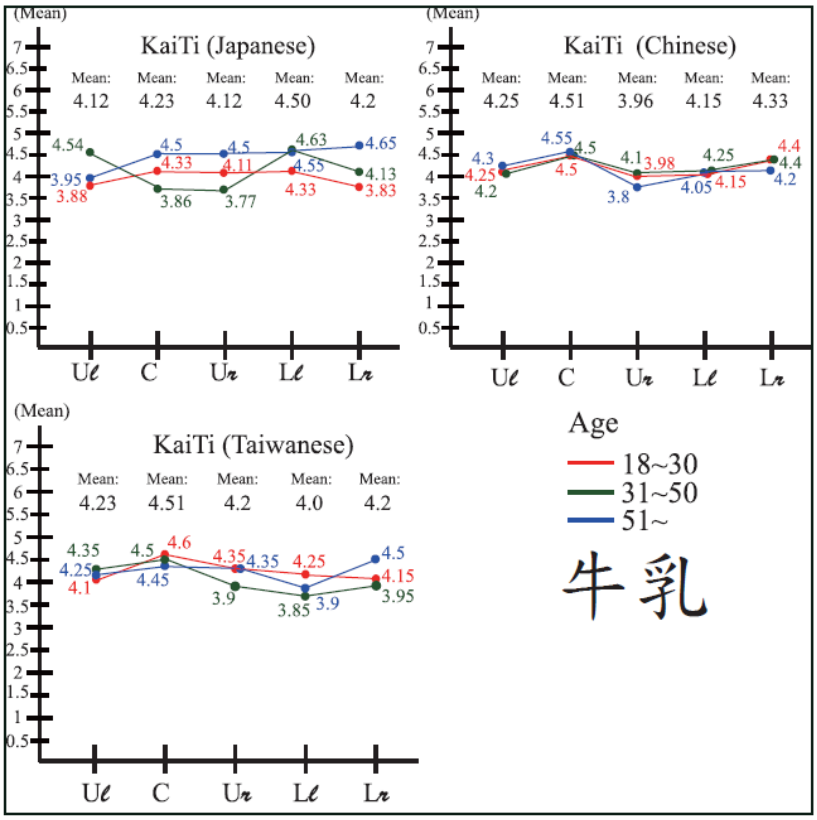


Fig 3.12 The Price Perception of KaiTi

3.3.7 Discussion of Experiment 2

This study aimed to investigate the perceptions of Chinese character fonts with the same Chinese character writing in three Chinese character regions. More specifically, it investigates the influence of Chinese characters on consumers and their advanced feelings about the existence of Chinese character fonts and determines whether there are any obvious connections or emotions. What we learned from the first experiment was that most people (in each region) believed that the font was from their own country, but some thought they were of foreign origin.

For Experiment 2, the results of a high-quality survey of placing the five representative fonts from Experiment 1 in different placement positions. We discuss three outcomes: (1) Where does font placement create an exotic feeling? (2) Is there a

difference in luxury depending on the font and position? (3) Is there a correlation between luxury brands and exoticism?

First, we discuss Experimental Result 1: where does font placement create an exotic feeling? From the previous research, it can be found that Yu Mincho is considered to be a Japanese font in all three regions, Japanese in Yu Mincho- U𝓵 (95%),Chinese in Yu Mincho-U𝓻 (83.3%), Yu Mincho-U𝓻 (83.3%), and Taiwanese in Yu Mincho-L𝓻 (91.7%) have a greater sense of exoticism. For Art Nouveau font, the Japanese think it is a Chinese font, Art Nouveau-U𝓵 (76.7%) has a greater sense of exoticism, Chinese and Taiwanese think it is a Taiwanese font, Chinese people in Art Nouveau-U𝓵 (65%), Taiwan People feel more exotic in Art Nouveau-C (68.3%) and Art Nouveau-U𝓻 (68.3%). For Official Scrip, Japanese and Taiwanese think it is a Taiwanese font, Japanese in Official Scrip-C (81.7%), Taiwanese in Official Scrip-C (65%), and Official Scrip-U𝓻 (65%); larger Chinese people think it is a Chinese font and a greater sense of exoticism in Official Scrip-U𝓵 (71.7%). Kanteriryu is considered a Japanese font in all three regions; Japanese in Kanteriryu-L𝓵 (73.3%), Chinese in Kanteriryu-U𝓻 (68.3%), and Taiwanese in Kanteriryu-Ur (75%) have a greater sense of exoticism. For KaiTi, both Japanese and Chinese people think it is in Chinese font. Japanese people in KaiTi-U𝓵 (76.7%), Chinese in KaiTi-C (83.3%), and KaiTi-U𝓻 (83.3%) had a greater sense of exoticity. Taiwanese people thought it was a Taiwanese font, and KaiTi-L𝓵 (63.4%) had a greater sense of exoticity. It can be seen that the font placed in U𝓵 and C has a greater sense of exoticity to Japanese, the font placed in Ur has a greater sense of exoticity to Chinese, and the font placed in Ur has a greater sense

of exoticity to Taiwanese.

Next, we discuss Experimental Result 2, that is, whether there is a difference in luxury depending on the fonts and their position. For the Yu Mincho font, participants in all three regions thought that the font placed in C had a greater sense of luxury. For Art Nouveau, the participants in all three regions thought that the font placed in C had a greater sense of luxury. For the Official Scrip, the Japanese think that the font placed in L𝓁 has a greater sense of luxury; the Chinese think it is C, and the Taiwanese think it is C and L𝓁. For Kanteiryu, the participants in the three regions all think that the font placed in C has a greater sense of luxury; for KaiTi, the Japanese think that the font placed in L𝓁 has a greater sense of luxury, the Chinese are C and L𝓁, and the Taiwanese are C. Results of the high-quality survey of fonts and different placement positions show that, in view of its best benefits, Chinese fonts should be placed in the C of the product, which affects consumers' perceptions of all high-level senses.

Finally, we discuss Experimental Result 3. Is there a correlation between luxury and exoticism? A two-way ANOVA showed that Yu Mincho had a sense of foreignness in Yu Mincho-U𝓁 and Yu Mincho-C. After further comparison of nationality, the price perception of the Taiwanese in these two positions was significantly higher than that of the Japanese and Chinese. In Yu Mincho-U𝓇, there are differences due to the interaction between some age groups and nationalities. Art Nouveau has a sense of foreignness in Art Nouveau-U𝓇, the price perception of the Chinese is significantly lower than that of the Japanese and Taiwanese, and there is no difference between the Japanese and Taiwanese; Official Script has a sense of foreignness in Official Script-C. The price

perception of theapanese was significantly lower than that of the Chinese and Taiwanese, and the price perception of the Chinese was significantly higher than that of the Taiwanese. Official Script-U*ℓ*, Official Script-Ur, and Official Script-L*ℓ*. There are differences due to the interaction between some age groups and nationalities; Kanteiryu in U*ℓ*, U*r*, L*ℓ*, L*r*. There are differences due to the interaction between some age groups and nationalities. For KaiTi, has a sense of foreignness in KaiTi-L*ℓ* Japanese is significantly higher than that of the Chinese and Taiwanese, and there is no difference between the Chinese and Taiwanese. For KaiTi-U*r* there are differences due to the interaction between some age groups and nationalities. It can be seen from the above there is a partial correlation between luxury and exoticism, and there will also be differences due to different placements.

3.4 Conclusion of Chapter 3

Our study showed that the differences in the readability of fonts based on different age groups were not significant. This is associated with the long history of fonts. Modern (Art Nouveau) and Japanese fonts have different shapes, including font shapes. Participants of different ages in the three regions all agreed with each other in the impression practice feeling experiment without significant differences. The results presented in the two experiments can further enhance consumers' interpretation of product quality in Chinese-character regions. Different font placements do not affect readability but do affect the perceived price.

An in-depth analysis shows that when the Yu-Mincho font is placed in position

C, the price perception of Taiwanese people increases and produces a sense of exoticism. When the official script font is placed in position C, the price for the Chinese will increase and produce a sense of exoticism, while the Japanese will place some fonts in different positions. There are differences due to the interaction between some age groups and nationalities. In the future, evaluative experiments could be conducted for some fonts with the same design and a deeper exploration of the historical reasons for the typography of different cultures.

CHAPTER 4

ANALYSIS AND CONCLUSIONS

4.1 Introduction of Chapter 4

In this chapter, each of the two experiments was analyzed. The participants are used to explore what really caused the difference between the fonts discussed and the font's perceived price

4.2 Analysis of Experiments

4.2.1 Analysis of Experiment 1

Through the two experiments, it was found that the participants' impressions of the fonts discussed in Experiment 1 were almost the same as that of the font preference in Experiment 2, and these differed from the results of previous language research. Previous research mostly chose product packaging from other regions because of language differences. However, when one encounters products that are packaged in the same font, one is not sure which country or region the package was produced in. Therefore, we first selected fonts with a high degree of positive impression.

We used frequency distribution to analyze the impressions of subjects from three regions regarding questionnaire fonts and found that 90% of Japanese people could recognize the Japanese Yu Mincho typeface as their own and took the maximum value, whereas the lowest value was taken by Kanteiryu, which 50% of the Japanese recognized as their own typeface. When the sample was "almond tofu": 83.3% of

Taiwanese recognized it as their own typeface and took the maximum value, while the lowest value was 56.7% for “sugar plum”. The result was that none of the three regions participants thought that Art Nouveau was their own typeface. When the sample was “sugar plum” , 46.7% of Chinese people—the highest number—thought that it was a Japanese typeface; on the contrary, when the sample was “kyoho juice” , 6.7% of Taiwanese thought that it was a Japanese typeface, which was the lowest value. We also found that none of the participants from the three regions thought that the official script was a Japanese typeface. If the sample was “sugar plum” , 26.7% of Japanese thought that it was the typeface of their own country and took the maximum value while the lowest value was 3.3% for “almond tofu”. We can draw conclusions from Experiment 1, (1) most Japanese people can distinguish their own fonts; (2) bold or handwritten fonts are generally considered non-Japanese font “Official script”, “Art Nouveau”; and, (3) some fonts are mixed with other fonts and will not interfere with the judgment of the font “Microsoft Yahei”, “Art Nouveau”, “Official-script”

Traditional language research on the packaging has shown that packaging products with Japanese written on them have the effect of motivating Taiwanese people to buy. However, when the kanji characters are similar, the research purpose of Experiment 2 is to find a character style with a sense of luxury and raise the price of the product. in addition to the history of the font, it will also be related to the glyph of the font. For example, Yu Mincho visually uses a design that can make the text space look even and consistent. The rounded peaks and soft kana curves create a bright and elegant atmosphere. The flat calligraphy fonts of Official Script and Kaiti are thin and strong,

and their structures are sparse and broad.

4.2.2 Analysis of Experiment 2

Experiment 2, the results of a high-quality survey of placing the five representative fonts from Experiment 1 in different placement positions. We discuss three outcomes: (1) Where does font placement create an exotic feeling? (2) Is there a difference in luxury depending on the font and position? (3) Is there a correlation between luxury brands and exoticism?

First, we discuss Experimental Result 1: where does font placement create an exotic feeling? From the previous research, it can be found that Yu Mincho is considered to be a Japanese font in all three regions, Japanese in Yu Mincho- U𝓁 (95%),Chinese in Yu Mincho-U𝓇 (83.3%), Yu Mincho-L𝓁 (83.3%), and Taiwanese in Yu Mincho-L𝓇 (91.7%) have a greater sense of exoticism. For Art Nouveau font, the Japanese think it is a Chinese font, Art Nouveau-U𝓁 (76.7%) has a greater sense of exoticism, Chinese and Taiwanese think it is a Taiwanese font, Chinese people in Art Nouveau-U𝓁 (65%), Taiwan People feel more exotic in Art Nouveau-C (68.3%) and Art Nouveau-U𝓇 (68.3%). For Official Scrip, Japanese and Taiwanese think it is a Taiwanese font, Japanese in Official Scrip-C (81.7%), Taiwanese in Official Scrip-C (65%), and Official Scrip-U𝓇 (65%); larger Chinese people think it is a Chinese font and a greater sense of exoticism in Official Scrip-U𝓁 (71.7%). Kanteriryu is considered a Japanese font in all three regions; Japanese in Kanteriryu-L𝓁 (73.3%), Chinese in Kanteriryu-U𝓇 (68.3%), and Taiwanese in Kanteriryu-U𝓇 (75%) have a greater sense of exoticism. For KaiTi, both Japanese and Chinese people think it is in Chinese font.

Japanese people in KaiTi-Uℓ (76.7%), Chinese in KaiTi-C (83.3%), and KaiTi-Uɾ (83.3%) had a greater sense of exoticity. Taiwanese people thought it was a Taiwanese font, and KaiTi-Lℓ (63.4%) had a greater sense of exoticity. It can be seen that the font placed in Uℓ and C has a greater sense of exoticity to Japanese as shown in Fig. 4.1.

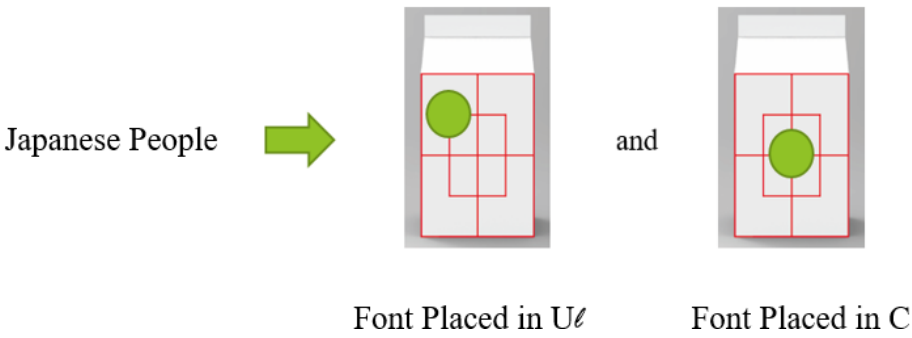


Fig. 4.1 The Font Placed in Uℓ and C Has a Greater Sense of Exoticity to Japanese

The font placed in Uɾ has a greater sense of exoticity to Chinese as shown in Fig. 4.2.

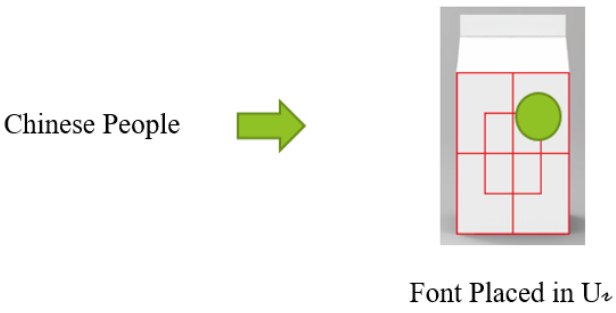


Fig. 4.2 The Font Placed in Uɾ Has a Greater Sense of Exoticity to Chinese

The font placed in Uɾ has a greater sense of exoticity to Taiwanese as shown in

Fig. 4.3.

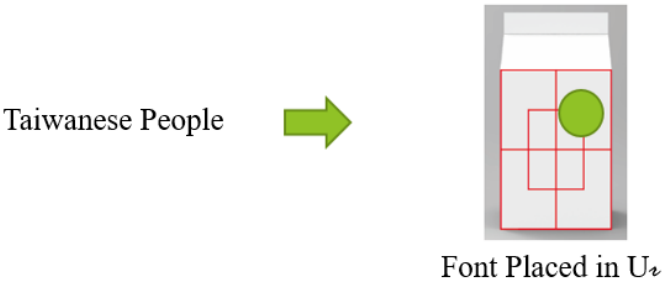


Fig. 4.3 The Font Placed in U Has a Greater Sense of Exoticity to Taiwanese

Next, we discuss Experimental Result 2, that is, whether there is a difference in luxury depending on the fonts and their position. For the Yu Mincho font, participants in all three regions thought that the font placed in C had a greater sense of luxury as shown in Fig. 4.4.

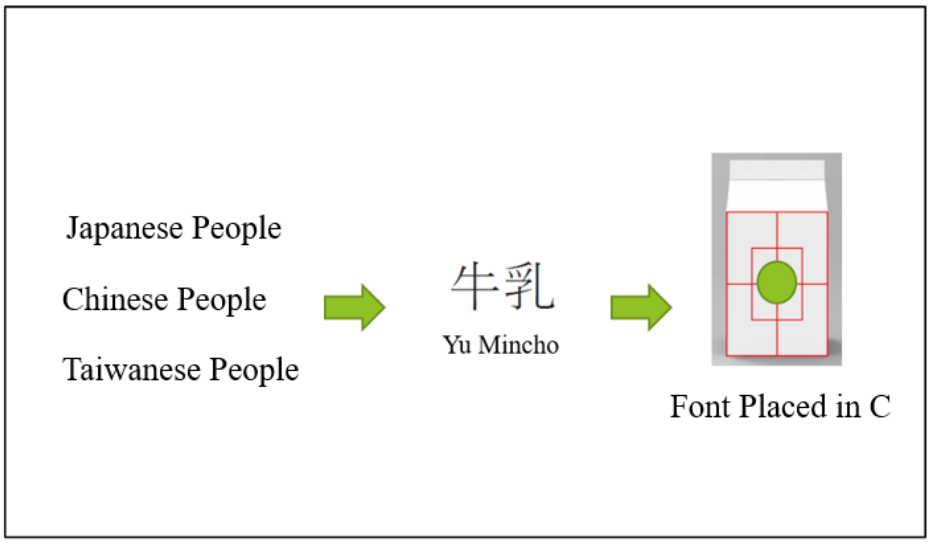


Fig. 4.4 Yu Mincho Placed in C had a Greater sense of Luxury

For Art Nouveau, the participants in all three regions thought that the font placed in C had a greater sense of luxury as shown in Fig. 4.5.

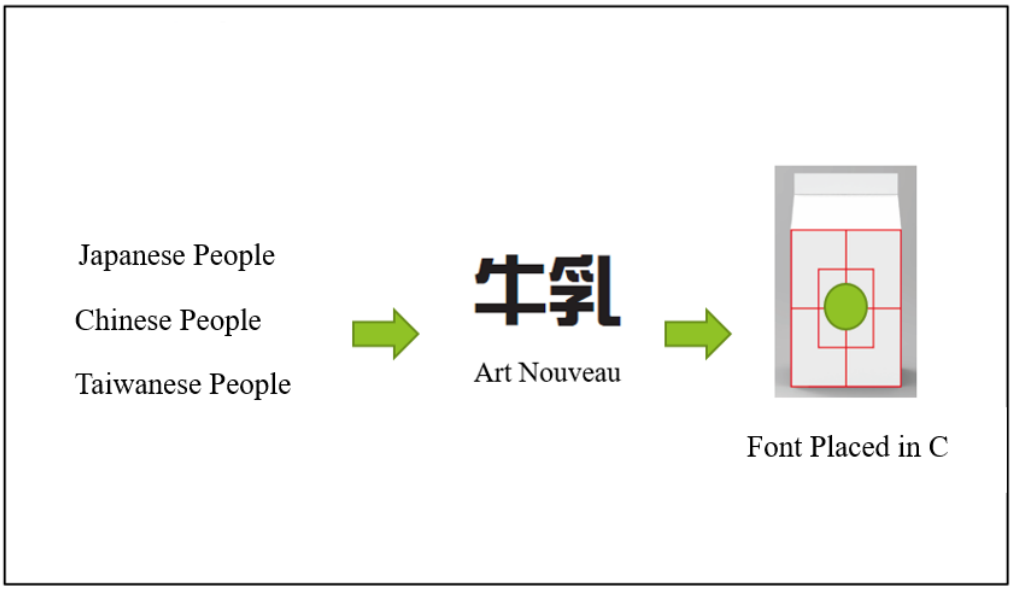


Fig. 4.5 Art Nouveau Placed in C Had a Greater Sense of Luxury

For the Official Scrip, the Japanese think that the font placed in Lℓ has a greater sense of luxury; the Chinese think it is C, and the Taiwanese think it is C and Lℓ as shown in Fig. 4.6.

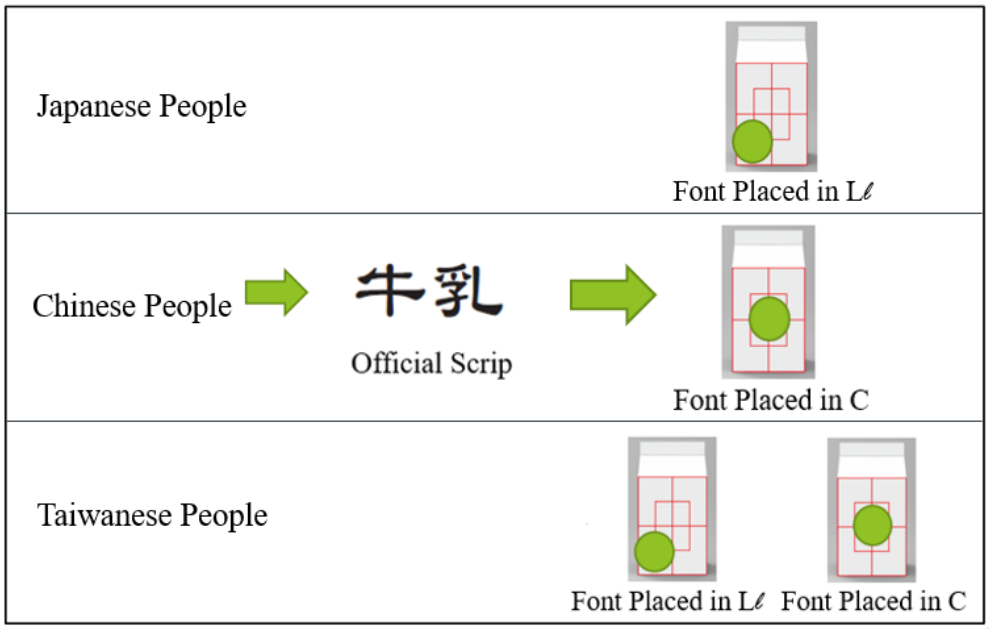


Fig. 4.6 Official Scrip Placed in C and Lℓ Had a Greater Sense of Luxury

For Kanteiryu, the participants in the three regions all think that the font placed in C has a greater sense of luxury as shown in Fig. 4.7.

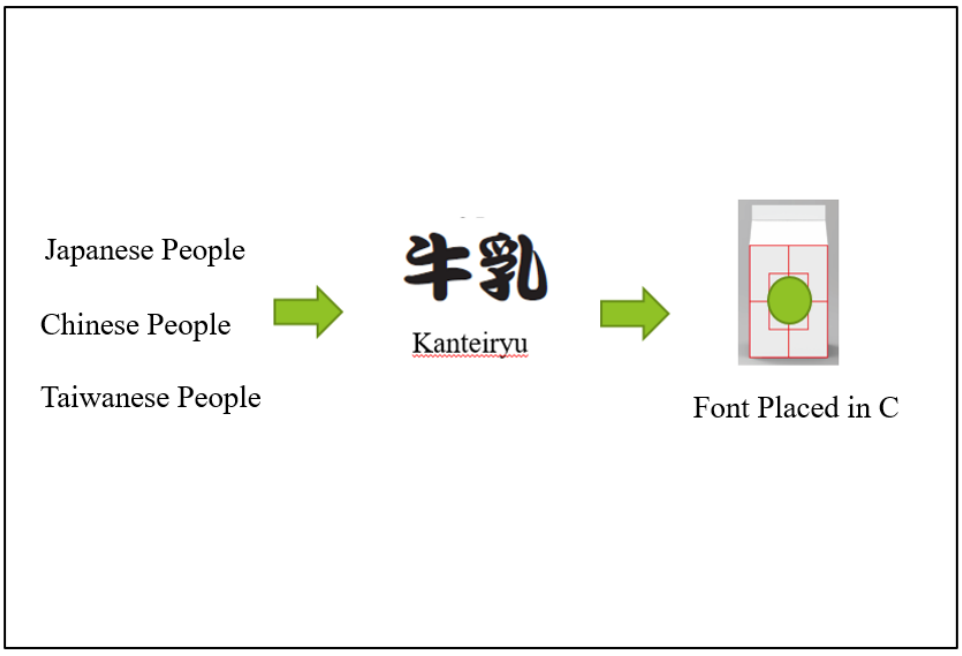


Fig. 4.7 Kanteiryu Placed in C and Lℓ Had a Greater Sense of Luxury

For KaiTi, the Japanese think that the font placed in Ll has a greater sense of luxury, the Chinese are C and Lℓ, and the Taiwanese are C as shown in Fig. 4.8.

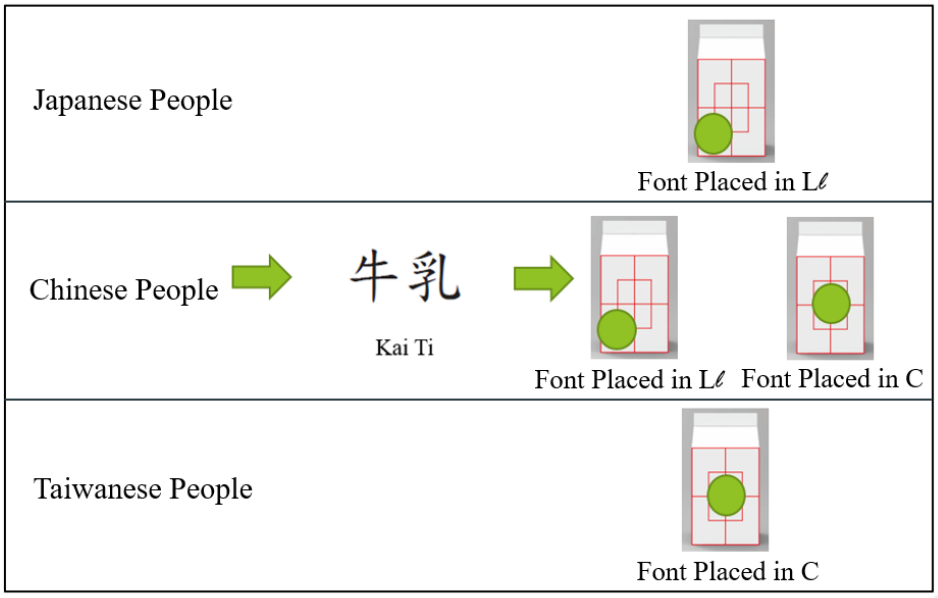


Fig. 4.8 KaiTi Placed in C and Lℓ Had a Greater Sense of Luxury

Results of the high-quality survey of fonts and different placement positions show that, in view of its best benefits, Chinese fonts should be placed in the C of the product, which affects consumers' perceptions of all high-level senses.

Finally, we discuss Experimental Result 3. Is there a correlation between luxury and exoticism? A two-way ANOVA showed that Yu Mincho had a sense of foreignness in Yu Mincho-Ul and Yu Mincho-C. After further comparison of nationality, the price perception of the Taiwanese in these two positions was significantly higher than that of the Japanese and Chinese. In Yu Mincho-Uɾ, there are differences due to the interaction between some age groups and nationalities. Art Nouveau has a sense of foreignness in Art Nouveau-Uɾ, the price perception of the Chinese is significantly lower than that of the Japanese and Taiwanese, and there is no difference between the Japanese and Taiwanese; Official Script has a sense of foreignness in Official Script-C. The price perception of theapanese was significantly lower than that of the Chinese and

Taiwanese, and the price perception of the Chinese was significantly higher than that of the Taiwanese. Official Script-Uℓ, Official Script-Ur, and Official Script-Lℓ. There are differences due to the interaction between some age groups and nationalities; Kanteiryu in Uℓ, Ur, Lℓ, Lr. There are differences due to the interaction between some age groups and nationalities. For KaiTi, has a sense of foreignness in KaiTi-Lℓ Japanese is significantly higher than that of the Chinese and Taiwanese, and there is no difference between the Chinese and Taiwanese. For KaiTi-Ur there are differences due to the interaction between some age groups and nationalities. It can be seen from the above there is a partial correlation between luxury and exoticism, and there will also be differences due to different placements.

4.3 Discussion

The purpose of this study is to investigate the perceptions of Chinese character fonts with the same Chinese character writing in the three regions of the Chinese character. More specifically, it is to investigate the influence Chinese characters have on consumers and their advanced feelings about the existence of Chinese character fonts, and to determine whether there are any obvious connections or emotions. The findings and key findings provide valuable data for a deeper understanding of the benefits of Chinese character fonts on product packaging and the impact of placement on consumer perceptions of product quality. The overall results show that the Experiment 1 font impression experiment shows a significant connection between the impression of Chinese character fonts on the subjects in different regions. An important component of this research included experiments with three different samples of

Chinese character fonts. The findings of Experiment 1 show that the subjects in the three regions can all recognize the Chinese characters in their own country's style. For Experiment 2, the results of the high-quality survey of fonts and different placement positions show that, in view of its best benefits, Chinese fonts should be placed in the middle of the product, which affects consumers' perceptions of all high-level senses, including design appreciation, product recognizability, product value and attractiveness. Finally, we analyzed whether the placement of fonts affects price perception. Most of the participants had a high price perception for fonts placed in the middle. In terms of age groups, the design trend will change with the times, therefore experiments in terms of different age groups should show different age results. However, in the two groups of experiments, the age range of participants was from 18 to 65 years old, but the results show that there is no difference between age groups and font preferences. It is possible that the specific reasons can be explored through subsequent research experiments. For some nonessential fonts, we found through the average comparison that subjects in some regions also have a higher preference for fonts in other regions. They feel that these fonts have a more exquisite feel. Some fonts can be studied in the follow-up research on perceived prices.

In the future, the evaluation experiments could be executed for some fonts with the same design and further research will go to have a deeper exploration of emotional responses for typography.

CHAPTER 5

FUTURE WORKS

5.1 Conclusion

People in Taiwan, China, and Japan, who use Chinese characters in the Asian region, can understand each other, especially the meaning of names. Up until now, designers and producers have chosen typefaces "intuitively" and made products without understanding each other's image of kanji characters.Through the two experiments, it was found that the participants' impressions of the fonts discussed in Experiment 1 were almost the same as that of the font preference in Experiment 2, and these differed from the results of previous language research.

In the experiment, we went deeper into the investigation so far, and in order to confirm whether the preferred typeface was really the correct result, we conducted a survey considering the position and size of the package. The purpose of this study is to find out what kind of typeface the traditional Chinese characters used in Taiwan and Japanese kanji match the image of each country.

By conducting experiment 1, we identified the character styles that are considered to be representative in each of the three countries or regions. From the results of experiment 1, it was concluded that the fonts that Japanese people think can represent Japan, China, and Taiwan are Yu Mincho, Kaiti, and Offical script, respectively. Similarly, the fonts that Chinese people think can represent Japan, China,

and Taiwan are Kanteiryu, Kaiti, and Art Nouveau, respectively. Finally, the fonts that Taiwanese people think can represent Japan, China, and Taiwan are Yu Mincho, MingLiu, and Kaiti, respectively. These results showed that the fonts were written in a similar way, and the participants could ascertain by the shape and thickness of the fonts that these are commonly used fonts in the country. The results of experiment 1 were used to further analyze the high font sense through experiment 2. From the results of experiment, we identified the fonts representing the three regions. The perceived price experiment showed that (1) it can be concluded that each country and region hold observed for each font, (2) differences in the readability of fonts based on different age groups are not observed, (3) differences in the perceived price of fonts based on different age groups are observed, and (4) respondents from different regions feel high prices for certain experimental fonts.

Experiment 2 aimed to determine whether high-impression fonts were related to high-price perceptions based on the following questions: (1) Where should letters be written to create such an exotic feeling? (2) Is there a difference in luxury depending on character and position? (3) Is luxury and exoticism correlated?

The perceived price experiment showed that (1) It can be found that the font placed in Uℓ and C has a greater sense of exotic to Japanese; the font placed in Ur has a greater sense of exotic to Chinese; the font placed in Ur has a greater sense of exotic to Taiwanese. (2) It is observed that when the font is placed in the middle, there will be a sense of advancement, and (3) respondents from different regions feel high prices for certain experimental fonts. The two-way ANOVA results show a partial

correlation between luxury and exoticism and that there will also be differences due to different placements. Therefore, future packaging applications could use these font designs for original and regional packaging in specific countries and regions.

5.2 Future Works

Packaging design elements incorporated patterns, exterior, words, color, lines, decoration, arrangement, designing. Customers and designers are known for conveying product information and intrinsic value through words. Additionally, it is important that wording is smoothly in line with the product value and aesthetic appeal. Potential clients' perceptions vary from wording design, cultural diversity and uniqueness of the native countries so their significance can not be underestimated.

This research is the beginning of exploring the affective differences of typeface across cultures. The key contribution of our work is to find out that there are significant differences in typographic feelings between the Chinese people in mainland China and Taiwan, and there are some consistent responses between the Japanese and the Chinese people in Taiwan. For the same design objective, it is suggested using different types to meet the affective needs of people from different cultures and living environments.

The effective knowledge of typefaces is used as a guideline for font selection in multilingual design works. However, the evaluation targets and evaluation items for the experiments with Chinese and Japanese typefaces are different and the fonts are not identical in current research. The Kansei words for Japanese evaluation experiments are transliteration in the katakana script from English origins, while it is translated as Chinese adjective words for Chinese evaluation experiments. There may have some

ambiguity of different languages. In the future, the evaluation experiments could be executed for some fonts with the same design and further research will go to have a deeper exploration about the historical reasons among different cultures for emotional responses for typography.

APPENDIX A

In Appendix A, impressions of the fonts used in Japan, China, and Taiwan and price perception in the two experiments of this study are provided. As shown in table Appendix 1- Appendix 9.

Table Appendix 1 The Fonts That Japanese People Think Can Represent Japan

杏仁豆腐

Yu Minco	90.0%
Ms Mincho	76.7%
SongTi	76.7%
Gothic	70.0%
MingLiu	70.0%
Textbook	66.7%
Meiryo	53.3%
Microsoft JhengHei	50.0%
Microsoft YaHei	46.7%
DFKai	46.7%
Kanteiryu	40.0%
Round	40.0%
Heiti SC	30.0%
KaiTi	30.0%
Art Nouveau	13.3%
Official Script	3.3%

巨峰果汁

Yu Minco	76.7%
SongTi	76..7 %
Ms Mincho	70.0%
DFKai	70.0%
Kanteiryu	63.3%
Textbook	60.0%
Microsoft YaHei	60.0 %
Gothic	56.7%
Microsoft JhengHei	56.7%
Meiryo	50.0%
Heiti SC	46.7%
MingLiu	43.3 %
KaiTi	30.0%
Official Script	23.3%
Round	20.0%
Art Nouveau	13.3%

金平糖

Yu Minco	90.0%
Ms Mincho	83.3%
SongTi	73.3%
Heiti SC	70.0%
Gothic	66.7%
MingLiu	66.7%
Microsoft YaHei	66.7%
Meiryo	60.0%
Textbook	56.7%
DFKai	53.3%
Microsoft JhengHei	53.3%
Kanteiryu	46.7%
KaiTi	46.7%
Round	46.7%
Official Script	26.7 %
Art Nouveau	13.3%

Table Appendix 2 The Fonts That Japanese People Think Can Represent China

杏仁豆腐

KaiTi	56.7%
Heiti SC	50.0%
DFKai	43.3%
Art Nouveau	40.0%
Microsoft YaHei	36.7%
Official Script	36.7%
Microsoft JhengHei	33.3%
Round	26.7%
MingLiu	23.3%
SongTi	20.0%
Gothic	20.0%
Textbook	13.3%
Meiryo	13.3%
Kanteiryu	13.3%
Ms Mincho	13.3%
Yu Minco	0%

巨峰果汁

KaiTi	53.3%
Heiti SC	43.3%
Official Script	40.0%
Round	40.0%
MingLiu	40.0%
Art Nouveau	33..3%
Microsoft YaHei	33.3%
Gothic	33.3%
Textbook	33.3%
Meiryo	33.3%
Microsoft JhengHei	33.3%
SongTi	23.3%
DFKai	23.3%
Ms Mincho	23.3%
Yu Minco	16.7%
Kanteiryu	13.3%

金平糖

KaiTi	40.0%
Official Script	40.0%
Art Nouveau	40.0%
SongTi	36.7%
Meiryo	33.3%
Microsoft YaHei	30.0%
Gothic	30.0%
Round	30.0%
Microsoft JhengHei	30.0%
MingLiu	26.7%
Heiti SC	16.7%
Textbook	16.7%
Ms Mincho	13.3%
Kanteiryu	13.3%
Yu Minco	10.0%
DFKai	10.0%

Table Appendix 3 The fonts That Japanese People Think Can Represent Taiwan

杏仁豆腐

Official Script	60.0%
Art Nouveau	46.7%
Kanteiryu	46.7%
Meiryo	33.3%
Round	33.3%
Textbook	20.0%
Heiti SC	20.0%
Microsoft JhengHei	16.7%
Microsoft YaHei	16.7%
KaiTi	13.3%
Ms Mincho	10.0%
DFKai	10.0%
Gothic	10.0%
Yu Minco	10.0%
MingLiu	6.7%
SongTi	3.3%

巨峰果汁

Art Nouveau	53.3%
Round	40.0%
Official Script	36.7%
Kanteiryu	23.3%
KaiTi	16.7%
Meiryo	16.7%
MingLiu	16.7%
Heiti SC	10.0%
Microsoft JhengHei	10.0%
Gothic	10.%
DFKai	6.7%
Microsoft YaHei	6.7%
Textbook	6.7%
Ms Mincho	6.7%
Yu Minco	6.7%
SongTi	0%

金平糖

Official Script	53.3%
Art Nouveau	46.7%
Kanteiryu	40.0%
Textbook	26.7%
Round	23.3%
DFKai	16.7%
Microsoft JhengHei	16.7%
Heiti SC	13.3%
KaiTi	13.3%
SongTi	10.0%
Meiryo	6.7%
MingLiu	6.7%
Gothic	3.3%
Microsoft YaHei	3.3%
Ms Mincho	3.3%
Yu Minco	0%

Table Appendix 4　The Fonts That Chinese People Think Can Represent Japan

杏仁豆腐

Kanteiryu	53.3%
Round	40.0%
Microsoft JhengHei	36.7%
Textbook	33.3%
Art Nouveau	33.3%
MingLiu	30.0%
Gothic	23.3%
Yu Minco	16.7%
SongTi	13.3.%
DFKai	13.3%
KaiTi	10.0%
Official Script	10.0%
Ms Mincho	6.7%
Heiti SC	6.7%
Meiryo	3.3%
Microsoft YaHei	3.3%

巨峰果汁

Kanteiryu	60.3%
Round	33.3%
Art Nouveau	33.3%
MingLiu	26.7%
Ms Mincho	16.7%
Meiryo	16.7%
DFKai	16.7%
KaiTi	13.3%
Heiti SC	13.3%
SongTi	13.3%
Microsoft JhengHei	10%
Gothic	6.7%
Yu Minco	6.7%
Official Script	10%
Textbook	3.3%
Microsoft YaHei	3.3%

金平糖

Kanteiryu	53.3%
Art Nouveau	46.7%
Round	43.3%
Textbook	36.7%
Official Script	26.7%
Gothic	23.3%
Ms Mincho	20%
Heiti SC	16.7%
Meiryo	16.7%
Microsoft JhengHei	13.3%
MingLiu	13.3%
Yu Minco	10.0%
DFKai	6.7%
SongTi	6.7%
KaiTi	3.3%
Microsoft YaHei	3.0%

Table Appendix 5　The Fonts That Chinese People Think Can Represent China

杏仁豆腐

KaiTi	90%
Yu Minco	83.3%
Microsoft YaHei	80.0%
SongTi	80.0%
Ms Mincho	80.0%
Official Script	76.7%
DFKai	73.3%
Meiryo	70.0%
Heiti SC	70.0%
MingLiu	66.7%
Gothic	60.0%
Microsoft JhengHei	53.3%
Textbook	43.3%
Round	40.0%
Art Nouveau	30.0%
Kanteiryu	26.7%

巨峰果汁

Yu Minco	86.7%
KaiTi	83.3%
SongTi	80.3%
Microsoft YaHei	73.3%
Textbook	73.3%
Microsoft JhengHei	70.0%
Heiti SC	70.0%
Gothic	66.7%
Ms Mincho	63.3%
MingLiu	60.0%
Meiryo	60.0%
DFKai	53.3%
Official Script	50.0%
Round	40.0%
Art Nouveau	30.0%
Kanteiryu	23.3%

金平糖

KaiTi	96.7%
DFKai	93.3%
SongTi	76.7%
Yu Minco	73.3%
Microsoft YaHei	70.0%
MingLiu	66.7%
Gothic	63.3%
Ms Mincho	63.3%
Heiti SC	56.7%
Meiryo	53.3%
Microsoft JhengHei	53.3%
Official Script	43.3%
Round	40.0%
Kanteiryu	30.0%
Textbook	26.7%
Art Nouveau	16.7%

Table Appendix 6　The Fonts That Chinese People Think Can Represent Taiwan

Art Nouveau	36.7%
Meiryo	26.7%
Textbook	23.3%
Heiti SC	23.3%
Round	20.0%
Kanteiryu	20.0%
Gothic	16.7%
Microsoft YaHei	16.7%
Ms Mincho	13.3%
DFKai	13.3%
Official Script	13.3%
Microsoft JhengHei	10.0%
SongTi	6.7%
MingLiu	3.3%
KaiTi	0%
Yu Minco	0%

Official Script	40.0%
Art Nouveau	36.7%
DFKai	30.0%
Round	26.7%
Gothic	26.7%
Meiryo	23.3%
Textbook	23.3%
Microsoft YaHei	23.3%
Microsoft JhengHei	20.0%
Ms Mincho	20.0%
Heiti SC	16.7%
MingLiu	13.3%
Kanteiryu	13.3%
SongTi	6.7%
Yu Minco	6.7%
KaiTi	3.3

Art Nouveau	36.7%
Textbook	36.7%
Microsoft JhengHei	33.3%
Official Script	30.0%
Meiryo	30.0%
Heiti SC	26.7%
MingLiu	23.3%
Kanteiryu	16.7%
SongTi	16.7%
Yu Minco	16.7%
Round	16.7%
Microsoft YaHei	16.7%
Ms Mincho	16.7%
Gothic	13.3%
KaiTi	0%
DFKai	0%

Table Appendix 7　The Fonts That Taiwanese People think Can Represent Japan

杏仁豆腐

Yu Minco	60.0%
Ms Mincho	56.7%
SongTi	33.3%
Meiryo	30.0%
Textbook	26.7%
Microsoft JhengHei	23.3%
Microsoft YaHei	23.3%
Gothic	20.0%
Round	20.0%
Heiti SC	13.3
Art Nouveau	10.0%
MingLiu	10.0%
DFKai	10.0%
Kanteiryu	6.7%
Official Script	6.7%
KaiTi	6.7%

巨峰果汁

Yu Minco	70.0%
Ms Mincho	63.3%
Gothic	40.0%
Meiryo	26.7%
Microsoft JhengHei	26.7%
Heiti SC	26.7%
SongTi	23.3%
Round	20.0%
Textbook	16.7%
Microsoft YaHei	16.7%
Official Script	13.3%
Kanteiryu	13.3%
MingLiu	13.3%
Art Nouveau	6.7%
DFKai	6.7%
KaiTi	3.3%

金平糖

Yu Minco	73.3%
Ms Mincho	63.3%
Textbook	40.0%
Heiti SC	40.0%
Microsoft JhengHei	36.7%
Gothic	36.7%
Kanteiryu	33.3%
SongTi	33.3%
Meiryo	26.7%
MingLiu	26.7%
Round	26.7%
Official Script	23.3%
Art Nouveau	20.0%
Microsoft YaHei	16.7%
DFKai	13.3%
KaiTi	3.3%

Table Appendix 8　The Fonts That Taiwanese People Think Can Represent China

杏仁豆腐

MingLiu	36.7%
SongTi	36.7%
Official Script	33.3%
DFKai	26.7%
Heiti SC	26.7%
Round	26.7%
Microsoft YaHei	23.3%
Ms Mincho	20.0%
Meiryo	13.3%
Kanteiryu	13.3%
Textbook	13.3%
Microsoft JhengHei	10%
KaiTi	6.7%
Art Nouveau	6.7%
Yu Minco	3.3%
Gothic	6.7%

巨峰果汁

MingLiu	33.3%
SongTi	33.3%
Official Script	30.0%
Heiti SC	23.3%
Microsoft YaHei	23.3%
Meiryo	23.3%
Yu Minco	23.3%
KaiTi	23.3%
Art Nouveau	20.0%
Gothic	20.0%
Round	20.0%
Ms Mincho	16.7%
Microsoft JhengHei	16.7%
Textbook	13.3%
Kanteiryu	10.0%
DFKai	6.7%

金平糖

KaiTi	36.7%
Official Script	33.3%
MingLiu	30.0%
Meiryo	23.3%
Yu Minco	23.3%
Art Nouveau	23.3%
Microsoft JhengHei	23.3%
DFKai	23.3%
Gothic	20.0%
SongTi	16.7%
Round	16.7%
Ms Mincho	16.7%
Textbook	13.3%
Microsoft YaHei	13.3%
Kanteiryu	10.0%
Heiti SC	3.3%

Table Appendix 9　The Fonts That Taiwanese People Think Can Represent Taiwan

杏仁豆腐

DFKai	86.7%
Art Nouveau	83.3%
Kanteiryu	80.0%
Gothic	73.3%
Microsoft JhengHei	66.7%
Round	63.3%
KaiTi	63.3%
Heiti SC	60.0%
Textbook	60.0%
Official Script	60.0%
Meiryo	56.7%
MingLiu	53.3%
Microsoft YaHei	53.3%
Yu Minco	36.7%
SongTi	30.0%
Ms Mincho	23.0%

巨峰果汁

DFKai	90.0%
Art Nouveau	73.3%
KaiTi	70.0%
Kanteiryu	70.0%
Microsoft YaHei	60.0%
Round	60.0%
Textbook	60.0%
Official Script	56.7%
Microsoft JhengHei	56.7%
MingLiu	53.3%
Gothic	50.0%
Heiti SC	50.0%
Meiryo	43.3%
SongTi	43.3%
Yu Minco	23.3%
Ms Mincho	16.7%

金平糖

DFKai	73.3%
Microsoft YaHei	73.3%
Art Nouveau	56.7%
Heiti SC	56.7%
Kanteiryu	56.7%
Round	56.7%
Meiryo	50.0%
SongTi	50.0%
Textbook	46.7%
KaiTi	46.7%
Official Script	43.3%
MingLiu	43.3%
Gothic	43.3%
Microsoft JhengHei	40.0%
Ms Mincho	20.0%
Yu Minco	3.3%

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