

# The Effect of Letter Case of Logotype on Consumers' Perceptions of Luxury Fashion Brand

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## Abstract

Across the annals of human history, the consumption of luxury goods has consistently held a pivotal position. In the contemporary era, notably over the past decade, the sales of luxury fashion commodities have experienced a remarkable surge in China, attributable to the overarching economic expansion. The present study undertakes a comprehensive examination of the discernible effects of uppercase and lowercase lettering in luxury fashion brand logotypes, discerning their influence on the brand perception held by Chinese consumers. This investigation encompasses a cohort of 236 respondents, engaging in two distinct inquiries: the application of the Stereotype Content Model (SCM) and the scrutiny of conspicuousness. The findings unambiguously demonstrate that the choice of letter case significantly impacts the perception of luxury fashion brands. Specifically, logotypes rendered in uppercase engender a heightened sense of competence associated with luxury fashion brands, simultaneously rendering them more conspicuous compared to their lowercase counterparts.

**Keywords:** letter cases, logotype, Luxury fashion branding, luxury perception

## 1. Introduction

The recent years have witnessed a substantial upsurge in the sales of luxury fashion products, driven by the rapid growth in demand within emerging Asian economies, most notably China ([www.baidu.com](http://www.baidu.com)). As indicated by the World Luxury Association (WLA), the potential market for luxury goods in China now reaches an impressive annual value of US\$6 billion, a figure that continues to ascend ([www.luxurychina.org](http://www.luxurychina.org)). In the year 2021, China ascended to the position of the world's second-largest luxury market (Statista Research Department, 2021). Within the realm of brand design, the selection of typeface holds paramount importance, with various design elements in the logotype serving to facilitate brand recognition and differentiation from competitors (Walsh, Winterich, & Mittal, 2010, 2011). Extensive research has illuminated the phenomenon of consumers associating certain typefaces with specific product categories; for instance, bold typefaces are commonly linked with industries such as automobiles, architecture, and manufacturing, while italic typefaces find favor in products associated with femininity, such as jewelry and fashion perfumes (Doyle & Bottomley, 2004). Products or brands aligned with appropriate typefaces tend to be more favorably received by consumers (Doyle & Bottomley, 2006).

Many prestigious luxury fashion brands have traditionally embraced uppercase letterforms in their brand identities, exemplified by iconic names like "LOUIS VUITTON," "CHANEL," and "TOM FORD." Nevertheless, there are exceptions, such as "roberto cavalli," which employs lowercase lettering. Notably, recent rebranding efforts have seen several luxury fashion houses transition to an all-uppercase logotype, as exemplified by "Berluti–BERLUTI" and "Dior–DIOR." As elucidated by Yu (2021), the adoption of uppercase letterforms imparts a heightened sense of premium quality, particularly in the context of high-end merchandise. Against this backdrop, this study seeks to unravel the commercial ramifications of varying letter cases in luxury fashion brand logotypes. Surprisingly, the proliferation of luxury fashion logotype designs featuring uppercase lettering has not been met with a commensurate level of scholarly investigation (Xu, Chen, & Liu, 2017). Additionally, the dearth of research into the influence of letter cases on luxury brands has been acknowledged by scholars in the field (Teng et al., 2021).

Previous scholarly inquiries have explored various logo features in the context of marketing research, encompassing investigations into disparities in letterforms, their curvature and angularity, color differentiation, hue and saturation levels, boldness, as well as upright and slanting logotype orientations (Wei, Wang, Feng, & Ding, 2018). Such research has underscored the efficacy of brand logos in evoking emotional and behavioral responses among consumers (Müller, Kocher, & Crettaz, 2013). Furthermore, it has been demonstrated that consumers tend to perceive uppercase logotypes as exuding greater authority, while lowercase logotypes convey a greater sense of warmth (Xu et al., 2017). In light of these observations, this study extends its focus to appraise the influence of uppercase logotypes on the perceptions of Chinese youth regarding luxury fashion products. To provide a comprehensive understanding of consumer perceptions, the research employs the Stereotype Content Model as a conceptual framework. This model posits that individuals' perceptions of external objects or other individuals are shaped by the dimensions of competence and warmth (Abele & Wojciszke, 2007). Consequently, this study utilizes these two dimensions to gauge consumer perceptions of letter cases in luxury fashion brand logotypes.

## 2. Literature Review and Hypotheses Development

### 2.1 Letter cases

The concept of "letter case" refers to the differentiation between upper- and lower-case letters, a fundamental distinction in written language. In everyday writing conventions, uppercase letters are employed at the outset of sentences, proper nouns, or acronyms, a practice that serves both functional and grammatical purposes (Teng et al., 2021). Uppercase letters denote the utilization of capital forms, exemplified by "ABC," while lowercase letters are characterized by their smaller, non-capitalized format, represented by "abc." The functional aspects of letter case extend beyond mere linguistic convention. Specifically, uppercase letters are strategically employed in warnings and notices to effectively capture people's attention and deter them from certain areas or actions. This capitalization technique is instrumental in emphasizing the importance of the information conveyed and serves as a signal of potential danger or significance (Xu et al., 2017).

In contrast, lowercase letters are more commonly encountered in contexts where the aim is to foster a sense of closeness or informality. Their usage tends to create an environment that encourages a more intimate or approachable tone, making them well-suited for situations where a personal connection or warmth is desirable (Xu et al., 2017). To further elucidate these distinctions, Teng et al. (2021) offer insights into the practical application of uppercase and lowercase letters in written communication, emphasizing their roles in sentence structure and clarity. Additionally, Xu et al. (2017) delve into the psychological and perceptual implications of letter case choices, shedding light on the ways in which these choices influence reader perception and emotional responses. These references collectively contribute to a comprehensive understanding of the multifaceted significance of letter case in written communication.

## 2.2 *Luxury fashion in China*

The interpretation of the concept of luxury exhibits variation among scholars, reflecting the complexity of this multifaceted notion. For instance, Goody (2006) offers a definition of luxury as encompassing the realm of "refined enjoyment," emphasizing elements of elegance and desirability that extend beyond the realm of essentiality. In a foundational work, Adam Smith delineated consumption into four distinct sectors: necessary, basic, affluence, and luxury consumption, thereby establishing a framework for understanding the gradations within consumption patterns (Smith, 1776). However, when examining the domain of luxury fashion, it becomes apparent that it transcends the mere material attributes of the products it encompasses. Berthon et al. (2009) contend that luxury fashion carries a deeper signification related to social status. This perspective underscores the idea that luxury fashion serves as a marker of one's position within society, and its expensiveness serves to amplify and reinforce this indicator of social status and affluence, as corroborated by Li et al. (2012).

Colin Campbell (1987) contributes to the discourse by suggesting that fashion operates as a socially sanctioned arbiter of taste, representing a blend of personal preference and the collective choices of a "community taste." In this sense, fashion transcends individual predilections and takes on a collective dimension, becoming a shared social currency. Moreover, Simmel's theory posits that fashion evolves in response to the dynamics of social hierarchy, with styles undergoing transformation as elites react to the diffusion of their sartorial choices to wider social strata. As Colin Campbell (1987) suggested, fashion provides a socially valid standard of taste, which is solely based on personal preference as well as a choice of the member of "community taste". Simmel theorized fashion as the byproduct of the social ladder, imitation of the elites by their social inferiors, and styles changed when the elite reacted to the popularization of their style. As Simmel said:

“... the fashions of the upper stratum of society are never identical with those of the lower they are abandoned by the former as soon as the latter prepare to appropriate them...Fashion..., is a product of class distinction...” (Simmel 1981:7)

Luxury fashion, especially for the high-end, top brands like LOUIS VUITTON, can be explained by two factors: Distinction (to prove people's high social status) and Elitism (very few people can have access to them) (Barnier et al., 2012). Luxury goods are a tool for Chinese buyers to show their social status. The belief that “face is the spiritual creed of the Chinese people” has deeply rooted in Chinese society's norms. Therefore, luxury item (expensive price and branded item) carries symbolic meaning (Hung et al., 2020).

With the economy growing, the “new rich” emerged (Gao et al., 2009), which is attractive to luxury sales teams in China. For young Chinese consumers, the consumption of luxury fashion items is more commonplace than ever before. In the process of buying luxury fashion products, great self-realization, a great sense of self-identity, higher social status, and more significant hedonic value is achieved. Among the young generation in China, the correlation between social perception and perceived luxury value and purchase intention in luxury consumption is stronger than that in nonluxury consumption (Shan, Juan; Jiang, Ling; Wei, William X.). The importance of luxury fashion is to delight, rather than merely satisfy, consumers (Chitturi, Raghunathan, & Mahajan, 2008). Chinese Gen Y (young populations) hold a more positive attitude toward high-price hedonic products and designer brands, willing to pay an additional amount for these status brands, said Choi (2008). Chinese Mainlanders buy to impress others, “...the Chinese speak the international language of shopping”. This new trend and transformation in luxury consumption were continuously reported by the *New York Times* in 2006.

### *2.3 Letter cases and Stereotype Content Model (SCM) of luxury fashion brand*

SCM first proposed in 2002, by Fiske and her colleagues. The model is indented to specific when someone encounter another one (or group of people) or an object, the evaluation can be down to two metrics: Warmth and Competence. Consumers' perceptions and brand attitudes are affected by various typefaces and different font attributes. For instance, a handwritten or script typeface can enhance the perception of humanist touch and strengthen the emotional attachment (Schroll, Schnurr, and Grewal, 2018).

Scholars often use the Stereotype Content Model (SCM) when dealing with issues involving social cognition, and when solving stereotypes and prejudices against other individuals and different groups (Cislak and Wojciske, 2008). SCM has been applied across various disciplines and sectors, including commerce, anthropology, and social behavior. SCM uses warmth and competence as two factors to indicate the consumer response. Compared with previous studies, this model is considered to be a clearer and more logical way to analyze the impact of upper and lowercase brand logotypes on consumers' two-dimensional perceptions (Teng et al., 2021).

The main idea of SCM is that consumers make judgments or use competence and warmth as two core factors to form their perception of others (Cislak and Wojciske, 2008). Competence refers to the potential in reaching one's objectives. Competence indicates and examines the possibility of achieving one's goal or the degree of confidence, intelligence, and how skillful and effective one can be. Warmth stands for the level of friendliness, helpfulness, and credibility and at the same time, reduces the social distance, and facilitates the connections (Abele et al., 2016; Fiske). Therefore, competence is more related to one's capability and the level of accomplishment, whereas warmth represents one's feelings and projective emotions (see Fig. 2).

The characteristic of competence is always associated with luxury items consumption (Lee and Bolton, 2020). Consumers tend to accept the idea that competence is naturally inherited in luxury products (Hu and Rucker 2013). Because uppercases convey relatively a greater sense of competence than lowercase letters (Tannenbaum et al., 1964), the research proposes that the uppercase applied in luxury fashion logotype may increase the brand perception of luxury fashion. In a word, the researcher puts forward the following hypothesis:

**H1** An uppercase logotype (vs. lowercases) can increase the consumer perception of competence (vs. warmth) of luxury fashion brand.

### *2.4 Letter case and conspicuousness*

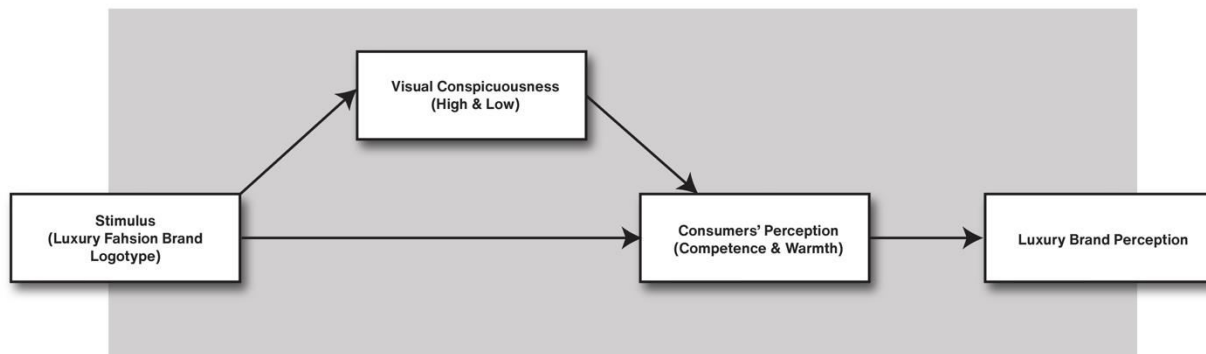
According to Veblen (1973), the concept of conspicuousness pertains to the social visibility of a particular product and its capacity to attract attention. Conspicuous consumption, as Veblen posits, involves the public acquisition and use of premium goods, a practice often driven by consumers' desire to not only satisfy functional needs but also to ostentatiously display their wealth and status. Nelissen and Meijers (2011) have noted that individuals who place a higher value on conspicuousness are inclined to invest greater effort in procuring and showcasing luxury fashion items. Moreover, wealth and social standing have a direct relationship with conspicuous consumption, particularly in the context of Chinese collective culture (Zheng et al., 2022). Conspicuous consumption, as a psychological and visual cue, tends to bolster perceptions of competence, although it can diminish perceptions of warmth, especially when directed towards individuals of lower social status (Scott et al., 2013). In this regard, conspicuousness, as an element of symbolic display through consumption, can be correlated with the perceived competence of an individual (Cheng and Tracy, 2013).

Notably, the acceptance of social inequality in China is significantly higher than in developed countries such as the USA or the UK, making conspicuous consumption closely intertwined with perceptions

of social status and brand prestige. The social dimension of luxury items plays a pivotal role in conspicuousness, contributing to the perceived uniqueness and elevated pricing of luxury products (Parguel, 2016). The selection of uppercase and lowercase letters in written communication serves distinct functions in daily discourse. Uppercase letters are typically employed to convey warnings, emphasize specific content, and capture the attention of readers (Berlyne, 1974). One reason for the heightened noticeability of uppercase letters lies in their visually bold and larger format, which naturally attracts greater recognition (Henderson, Giese, and Cote, 2004). The visual aesthetics and perception of a brand's overall presentation are crucial factors in shaping consumer perceptions, with ease of recognition being a pivotal element.

Against the backdrop of the growing trend of conspicuous consumption among Chinese consumers, who increasingly associate it with social status, success, and affluence, the transformation of a brand's logotype into uppercase letters presents an intriguing possibility. Such a change could potentially enhance the visual conspicuousness of the brand, thereby augmenting perceptions of competence. In light of these considerations, the researcher advances the following hypothesis:

**H2** An uppercase (vs. lowercase) luxury fashion brand logo will increase (vs. decrease) visual conspicuousness and perceive more (vs. less) competence.



**Fig 2. Conceptual Framework**

### 3. Methodology

#### 3.1.1 Study 1

Study 1 was designed to scrutinize the impact of upper and lowercase lettering on consumers' perceptions. In this investigation, the letter case served as the independent variable, while consumers' perceptions of competence and warmth were designated as the dependent variables. To define the participant group for this study, the criteria established by Heine (2010) were employed, classifying luxury consumers as individuals who possess a minimum of five luxury products, each valued at over \$500. The logotypes selected for examination in this study were drawn from a pool of the most prominent luxury fashion brands, identified based on their sales performance within the Chinese market. Noteworthy examples among these brands include Giorgio Armani, Chanel, Louis Vuitton, Dior, Gucci, and Prada. These brands were chosen for their significant presence and influence in the luxury fashion sector within China, rendering them suitable candidates for the investigation.

### 3.1.2 Participants and procedure

A total of 134 online participants actively engaged in the survey conducted in Study 1. The age distribution of the participants spanned from 20 to 50 years, with an average age of 28.7 years. Notably, the majority of respondents, comprising 72% of the sample, were female. The research sample encompassed individuals representing a range of occupational backgrounds, including white-collar professionals, self-employed individuals, entrepreneurs in small and medium-sized enterprises, and government officials. These participants collectively constitute China's middle class, characterized by an average age range of 20 to 50 years and an annual income bracket of \$20,000 to \$80,000. Their relatively high income levels make them a significant demographic in driving the sales of luxury goods in China, accounting for approximately 13.5% of the country's total population, as reported by McKinsey & Company in 2017.

In the context of Study 1, the same set of luxury brands was utilized for the assessment. Each participant was required to complete assessments of brand familiarity, measured on a Likert scale ranging from "very unfamiliar" (1) to "very familiar" (7), and brand preference, assessed on a Likert scale from "very dislike" (1) to "very like" (7). The results of these assessments affirmed the suitability of the selected luxury brands' logotypes for inclusion in the study.

Subsequently, participants, following provided instructions, proceeded to complete a questionnaire evaluating perceptions of competence and warmth. This questionnaire incorporated the use of Likert scale ratings and multiple-choice questions. Additionally, participants furnished demographic information, contributing to the comprehensive data collection process.

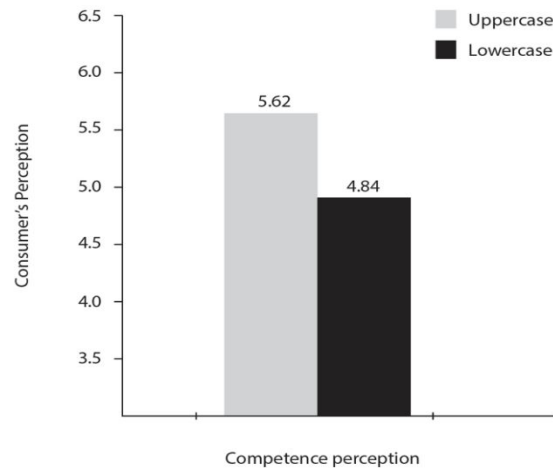
### 3.1.3 Factor for measurements

In Study 1, the assessment of competence and warmth perceptions was conducted using a seven-point Likert scale, a methodology consistent with prior research in the field. Distinct factors were employed to gauge the dimensions of competence and warmth. To evaluate the competence level, six primary factors were considered: "capable," "confident," "competent," "efficient," "intelligent," and "organized." These factors collectively provided a comprehensive evaluation of individuals' perceptions regarding competence. Concurrently, the measurement of warmth perceptions incorporated an additional set of six factors, namely: "friendly," "enthusiastic," "caring," "sincere," "warm," and "good-natured" (Aaker, Vohs, & Mogilner, 2010). These factors were instrumental in assessing how participants perceived warmth in the context of the study.

Furthermore, given the well-established association in previous literature between wealth, success, and competence, the factors "wealthy" and "successful" were also included in the assessment to provide a more comprehensive perspective on competence perceptions. These factors aimed to capture the nuanced interplay between perceptions of financial affluence and competence, acknowledging their intertwined relationship in consumer perceptions (Aaker, Vohs, & Mogilner, 2010). This multifaceted approach to measuring competence and warmth perceptions ensured a thorough and nuanced evaluation of participants' responses, contributing to the comprehensiveness and rigor of the study's findings..

### 3.1.4 Result

The result of study 1 suggests that the uppercase in logotype provides competence evaluation upon luxury fashion brands ( $M_{\text{upper}} = 5.62$ ,  $M_{\text{lower}} = 4.84$ ,  $t(128) = 9.42$ ,  $p < 0.001$ ), supporting the hypothesis 1(Fig.3). This finding is also consistent with Teng's research in 2021. His study shows that uppercase logotypes are perceived with more competence than lowercase in a more general field.



**Fig 3. The impact of letter cases and stereotype content model on consumers' perceptions**

Letter cases also affect competence perception, which also supports hypothesis 1 (H1), in which participants show a strong preference for “confident”, and “wealthy”. These factors are related to competence perception. The result concludes that when consumers face luxury fashion logotypes with uppercase letters, they sense more competence than those with lowercase letters. The two new factors “confident” and “wealthy” are also verified to have the positive effect in SCM when it applied in luxury study (total effect = -2.2074; 95% CI = [-2.3691, -1.0242]). Moreover, compare to the previous research outcome ( $M_{\text{competence-upper}} = 5.39$ ,  $M_{\text{competence-lower}} = 5.03$ ;  $t(90) = 4.26$ ,  $p < 0.05$ ) from Teng (2021), The findings of the current study reveal a noteworthy disparity in the perceptions associated with uppercase and lowercase lettering when applied within the luxury fashion sector. This distinction may be attributed to several factors at play. Firstly, it is possible that participants in this study exhibited a greater level of familiarity with luxury fashion brands compared to virtual brand names. Given the prominence of luxury fashion brands in the Chinese market, participants may have had more exposure to and experience with these brands, which could have amplified the differences in their perceptions of uppercase and lowercase lettering.

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### 3.2.1 Study 2

Study 2 examines the relationship between the letter case and the visual conspicuousness of luxury fashion brand logotypes. In study 2, hypothesis 2 was tested by quantitative research and a questionnaire. The luxury fashion logotype has also been used in China's top 10 brands, and its conspicuousness has been tested.

### 3.2.2 Participants and procedure

In Study 2, a total of 102 participants were recruited to complete the questionnaire online. The age range of the participants spanned from 21 to 45 years, with an average age of 26.3 years. A substantial majority of the respondents, comprising 81% of the sample, were women. The demographic characteristics of the participants closely mirrored those of the participants in Study 1, including their occupational backgrounds and income levels. In the context of Study 2, participants were tasked with evaluating the visual conspicuousness of logotypes belonging to China's top 10 luxury fashion brands. This evaluation was conducted in both uppercase and lowercase formats, with participants using a Likert scale to rate the conspicuousness of each logotype, with options ranging from "very stable" (1) to "very conspicuousness" (7).

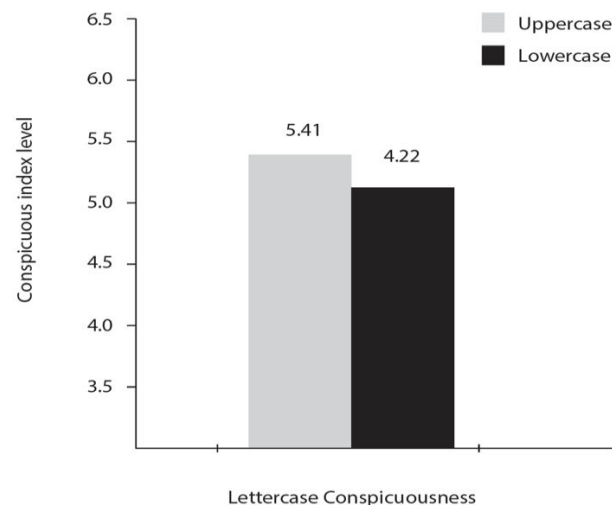
Following the assessment of conspicuousness, participants proceeded to complete the competence and warmth questionnaire. This questionnaire featured Likert scale ratings and multiple-choice questions, consistent with the methodology employed in Study 1. Additionally, participants were asked to provide demographic information to facilitate a comprehensive analysis of their responses. It's worth noting that, in an effort to simulate real-world scenarios, each logotype was presented in various practical contexts, such as on clothing items (e.g., T-shirts) and store signage. This approach aimed to enhance the ecological validity of the study, allowing participants to evaluate logotypes as they might encounter them in their day-to-day lives. Participants were instructed to observe these applications before completing the multiple-choice and Likert scale assessments, ensuring that their responses were informed by a holistic and contextual understanding of the logotypes' real-world presentation.

### 3.2.3 Factor for measurements

The competence and warmth perception were measured by seven points on the Likert scale. Conspicuousness level was evaluated by factors including “noticeability”, “prominence”, and “visibility”. The previous research did by Parguel (2016) also found that the price is also associating with conspicuousness as well, so in this research, the participants also been asking to rate the price low to high (“price”, 1 = lowest, 7 = highest). Mianzi (face) is also a key element in the conspicuous consumption, therefore, it includes in the study 2 as well (“mianzi”, 1 = little or none, 7 = a lot).

### 3.2.4 Result

The result of study 2 suggests that uppercase letters have more visual conspicuousness than the lowercase letters ( $M_{\text{upper}} = 5.42$ ,  $M_{\text{lower}} = 4.22$ ,  $t(102) = 8.54$ ,  $p < 0.001$ ). The result supported hypothesis 2 and also confirmed the findings of Xu (2017) that the uppercase letters are more conspicuous than the lowercase letters. Study 2 investigated further into the luxury fashion logotypes. Moreover, the result of study 2 also revealed the mediation effect of conspicuousness on brand competence perception (indirect effect = -0.782; 94.3% CI = [-1.8301, -0.2069]).



**Fig 4. The effect of letter cases and conspicuousness on consumers' perceptions**

Study 2 shows that the uppercase letters have more conspicuousness than the lowercase letter in luxury fashion brands' logotypes. In study 2, the letter case as the independent variable, conspicuousness as the



mediator, and the brand perception as the depend variable. The result revealed that the consciousness as the mediator that had more influence on the uppercase logotype, compare to the lowercase logotype, which supports the hypothesis 2. The two new factors “price” and “mianzi” also have the positive effect in the overall conspicuousness evaluation. To be more specific, Chinese consumers are perceived the uppercase letter with more “mianzi” and think it pricier than lowercase. The interaction of letter case and conspicuousness on brand competence perception was significant ( $M_{\text{competence-upper}} = 6.24$ ,  $M_{\text{competence-lower}} = 5.62$ ;  $F(102) = 11.72$ ,  $p < 0.001$ ), it further supports that hypothesis 2 assumed Chinese consumers perceived more competence in a more conspicuousness from uppercase than lowercase in luxury fashion logotype.

The result concluded when Chinese consumers are encountered with different letter case in luxury fashion logotype, the conspicuousness is higher in uppercase, and the data validated the interaction between the conspicuousness and competence perception in luxury fashion brand. The reason to explain this is Chinese consumers are more sensitive to the conspicuousness and related it to the brand perception, as Kirkman's (2009) research suggested that “They (Chinese consumers) respect and trust more of uppercase logotype.” Capital letters are less frequently used in daily life, so people have low relativity and familiarity with them (Wen & Lurie, 2018). Therefore, Chinese consumer pay more attention when it appears, especially when they sense more and appreciate the power and authority from it compare to American. Chinese consumers also hold the more positive brand perception and attitude from the luxury fashion logotype applied in uppercase letter.

#### 4. Conclusion and Implication

This study delves into the impact of letter case, specifically upper and lowercase letters, on luxury fashion brand logotypes and examines how consumers perceive them. The findings underscore that the uppercase logotype is associated with a heightened perception of competence when assessed through the Stereotype Content Model (SCM). Additionally, the uppercase logotype garners greater noticeability compared to its lowercase counterpart. It's notable that existing research has primarily concentrated on handwritten typefaces (Schroll et al., 2018), with limited exploration of letter cases, particularly within the luxury sector. Consequently, this study fills a critical gap in the literature, casting fresh light on this domain and, importantly, igniting further inquiries. Given the escalating consumption of luxury fashion items, the pronounced differences in consumer perception attributed to letter case choices underscore the significance of continued exploration in this area.

This research extends its practical implications to both marketing and brand logotype design. Past studies have consistently demonstrated the substantial impact of letter cases on consumers' perception and interpretation of brands (Walsh, Winterich, & Mittal, 2010, 2011). Consequently, brand management should exercise caution and meticulousness when contemplating letter case choices. The study's results recommend that brand managers should carefully consider the application of uppercase and lowercase letters in luxury fashion brand logotypes. Specifically, the preference for uppercase or lowercase should align with the intended brand image and target consumer perceptions. Uppercase logos are particularly advantageous when aiming to emphasize power and competence in luxury fashion brands. In the context of Chinese consumers' encounters with luxury brands or items, the adoption of uppercase lettering can serve to enhance positive brand perception and competence.

On the contrary, the utilization of lowercase logotypes should be approached with meticulous consideration, as it may potentially dilute the luxury fashion brand's image. The study's insights offer valuable guidance to brand strategists, highlighting the importance of aligning letter case choices with the desired brand perception and the preferences of the target audience.

## 5. Limitation and Further Research

This study also comes along with some limitations; however, this also provides an opportunity for future research to fill the gap. This study does not include the case of mixed letters. The combination of uppercase and lowercase letters can be used for brand identification at the same time. Some luxury brands like “Maison Margiela”. In addition, future studies can investigate the area and study the letter case combination.

The researcher only studied some luxury fashion brands. And many statistics show that consumption in the luxury industry as a whole is increasing. Therefore, further research in the future can investigate different categories of luxury goods, such as cars and hotels.

Furthermore, it is essential to consider the broader sociocultural context in China. Chinese society tends to exhibit a more authoritative and hierarchical perception (Winterich et al., 2018), which can influence how individuals perceive and interact with brands. This cultural backdrop may lead individuals to place greater trust in and hold more positive brand perceptions of luxury brands, potentially intensifying their perception of competence associated with uppercase lettering. The interplay between letter case choices and the cultural context is a complex and multifaceted phenomenon that warrants further investigation.

Moreover, it is plausible that cultural differences in brand perception play a role in the observed differences between uppercase and lowercase lettering. Cultural nuances can significantly impact how consumers perceive and interact with brands, and these differences may contribute to variations in competence perception associated with different letter cases. However, these assumptions are preliminary and call for more extensive research to delve deeper into the intricate relationship between letter case, brand perception, and cultural context. Further studies are needed to explore and validate these hypotheses, providing a more nuanced understanding of the dynamics at play in the luxury fashion sector within the Chinese market.

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