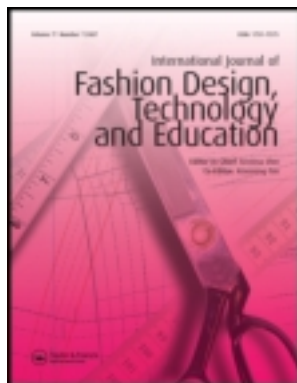


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## A study on brand personality: consumers' perceptions of colours used in fashion brand logos

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Creating a likeable, relatable brand personality is one way that fashion brands can connect with consumers and increase profits. However, few studies have investigated how consumers perceive personality traits from a fashion brand's marketing communications. The colour used in marketing communications is a powerful tool that helps consumers to make inferences about fashion brands. The purpose of this study was to investigate whether, upon exposure to a brand logo, consumers will assign personality traits to the brand that correspond with commonly held colour associations. An online survey was conducted with a national sample to test the hypotheses of the study. Findings indicated that consumers attributed brand personality traits to brand logo colours according to commonly held colour associations for some of the colours in the study. Knowing how consumers perceive the colours used in brand logos will help marketers to convey the appropriate brand personality traits of their brand.

**Keywords:** brand personality; brand logo; colour

### 1. Introduction

With more brands on the market than ever before, it is increasingly necessary and at the same time challenging for firms to differentiate their brands from competitors (Keller & Richey, 2006). Fashion brands in particular need to pay special attention to this matter because often there is little difference among many brands' apparel products on the market. In addition, fashion brands are highly symbolic and self-expressive, reflecting a consumer's lifestyle and values (Hameide, 2011; Kim, 2000). Fashion brand managers consistently rely on a variety of marketing tactics, including emotional appeal and use of imagery to achieve their goal of ultimately forming a relationship between the consumer and the brand (Ismail & Spinelli, 2012; Kim, 2000). One way to differentiate the fashion brand from competitors, extend self-expression for consumers (Aaker, 1997; Keller & Richey, 2006), and create a bond between the consumer and the brand is through establishing a likeable, relatable, brand personality (Olsen & Allen, 1995).

Brand personality is defined as attributing human characteristics to brands (Aaker, 1997; Keller & Richey, 2006). Having a brand personality that consumers relate to is important because brand personality strengthens brand loyalty, can enhance perceptions of product quality and appearance (Erdoğan & Budeyri-Turan, 2012), and can even increase brand equity (Valette-Florence, Guizani, & Merunka, 2009). Therefore, understanding how consumers

attribute brand personality to brands is vital in creating and managing successful brands.

Brand personality is a multifaceted concept. Marketers present the brand to the consumer in an attempt to create a personality for the brand through the various brand elements, such as packaging, brand logo, characters, etc. (Batra, Lehmann, & Singh, 1993). In turn, consumers interpret these brand elements through the lens of their own experiences, perceptions, and associations (Plummer, 1984). Although brand logo may play a significant role in the formation of brand personality, there are few studies that investigate this phenomenon (Grohmann, Giese, & Parkman, 2013; Watkins & Gonzenbach, 2013).

One element of the brand logo that may be of particular importance in influencing consumers' responses to brands is the logo colour. Colour is a very powerful marketing tool. Brand managers use colour to attract new customers and to facilitate identification with the brand (Grossman & Wisenblit, 1999; Silayoi & Speece, 2007). Colour communicates product information and brand image to consumers and plays a substantial role in consumer decision-making when shopping time is limited (Bottomley & Doyle, 2006; Silayoi & Speece, 2007). Studies have found that consumers' perceptions of logo colour appropriateness vary by product category (Bottomley & Doyle, 2006) and company description (Hynes, 2009). Grohmann et al. (2013) found that type font characteristics, including type font colour of

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a brand name used in logo or packaging influenced brand personality perceptions.

Yet, further research is needed to more fully understand the role of brand logo colour in consumers' perceptions of brand personality. Through previous literature and the theories of anthropomorphism and associative learning, we propose that brand logo colour will elicit conventional colour associations, which consumers will attribute to brand personality. Therefore, the purpose of this study is to investigate whether, upon exposure to a brand logo, consumers will assign personality traits to the brand that correspond to commonly held colour associations.

## 2. Literature review

### 2.1. Theory of anthropomorphism

The theory of anthropomorphism helps to explain how consumers view brands as having a personality (Freling & Forbes, 2005). Anthropomorphising occurs when people apply human attributes to inanimate objects (Aaker, 1997; Fournier, 1998). There is a long history of humans taking an object and humanising it (Luo, McGoldrick, Beatty, & Keeling, 2006). Consumers naturally attribute human characteristics to objects (Freling & Forbes, 2005) for a variety of reasons. First, it is a way for consumers to build a relationship with the brand (Aggarwal & McGill, 2007). The second explanation is that consumers anthropomorphise in order to make sense of their world (Aggarwal & McGill, 2007). Finally, consumers may use it as a way of seeing everything in their world as human-like (Aggarwal & McGill, 2007). Marketers encourage consumers to give human traits to brands because as humans apply personality traits to brands they begin to build a relationship with the brand (Aggarwal & McGill, 2007).

### 2.2. Associative learning theory

The associative learning theory can explain how consumers develop associations for colours over time. The theory originated with the works of Thorndike (1911) and Pavlov (1927). Of the two processes of associative learning, operant and classical conditioning (Wasserman & Miller, 1997), classical conditioning provides the best foundation for this study. Classical conditioning is a method of establishing associations (Grossman & Wisenblit, 1999), and the most well-known study of classical conditioning was undertaken by Pavlov (1927). Dogs in Pavlov's study quickly learned to associate the ringing of a bell with being fed. After a short time, the dogs began to salivate when the bell was rung, even if food was not present. According to the associative learning theory, a connection can be created between any pairing of stimuli, not just animals and food, but humans and colours as well (Grossman & Wisenblit, 1999).

Consumers learn associations for colours in their culture and respond when they see colour stimulus, such

as road signs, consumer products, or marketing materials (Grossman & Wisenblit, 1999). In this study, when US consumers view a brand logo we hypothesise that the colour will act as a stimulus, evoking the associations that participants have for the colour. These associations will provide a cue as consumers undergo the natural process of attributing a personality to the brand (Freling & Forbes, 2005).

### 2.3. Hypotheses

The most commonly used instrument to measure brand personality is Aaker's (1997) Brand Personality Scale (BPS) (Azoulay & Kapferer, 2003; Freling & Forbes, 2005). The scale contains 42 personality traits, which are divided into five dimensions: sincerity, excitement, competence, sophistication, and ruggedness (Aaker, 2001). Sincerity describes a brand that is honest, original, and cheerful (Aaker, 2001). Excitement captures a brand that is spirited, young and daring, whereas competence describes a brand that is intelligent and dependable (Aaker, 2001). Sophistication and ruggedness are less clear in the way they are defined, but can be explained by such characteristics as femininity and glamour, and masculinity and toughness, respectively (Aaker, 2001). Aaker's (1997) BPS has been used by researchers in a variety of areas, including as a way of comparing brand personality across cultures (Aaker, 2001; Rojas-Mendez, Erenchun-Podlech, & Silva-Olave, 2004), investigating online communication of brand personality (Okazaki, 2006) and measuring the effects of brand personality on consumers' responses to clothing brands (Azevedo & Pessoa, 2005; Ismail & Spinelli, 2012). This study uses Aaker's (1997) BPS dimensions to learn more about how US consumers attribute personality traits to brands after exposure to a brand's logo.

The associations that US consumers have for blue connect it most closely with the competence personality dimension on Aaker's (1997) BPS. Consumers associate the colour blue with strength (Karp & Karp, 1988), dignity, and poise (Mahnke, 1996). Blue is also associated with security, trust, and calmness (Mahnke, 1996). According to Fraser and Banks (2004), blue is linked to intelligence and wisdom. Therefore, the following hypothesis is proposed:

H1: When exposed to a blue brand logo, consumers will associate the brand with personality traits that are within the competence dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

US consumers associate the colour green with the outdoors. In previous studies, consumers stated that green represents nature and growth (Birren, 1950; Clarke & Costall, 2008) as well as life (Karp & Karp, 1988). Green also makes consumers to think of forests and trees (Hemphill, 1996; Kaya & Epps, 2004). Seeing the colour green makes consumers think of the 'Green' movement to live a more sustainable life and protecting the environment (Hemphill, 1996). In a similar vein, Aaker's (1997) rugged personality dimension

connotes feelings of the outdoors. Therefore, the following hypothesis is proposed:

H2: When exposed to a green brand logo, consumers will associate the brand with personality traits that are within the ruggedness dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

The colour red has many associations. In nature, red is associated with heat, fire, and blood (Clarke & Costall, 2008; Grossman & Wisenblit, 1999). Red also represents romance (Karp & Karp, 1988) and emotions, such as happiness, love, anger, warmth, and passion (Jacobs, Keown, Worthly, & Ghymn, 1991; Karp & Karp, 1988). Red is the colour of vigour, health (Kargere, 1979), and courage (Birren, 1950). Overall, red channels energy and excitement. Therefore, the following hypothesis is proposed:

H3: When exposed to a red brand logo, consumers will associate the brand with personality traits that are within the excitement dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

In nature, yellow is often associated with bright shining sunshine (Hemphill, 1996; Ko, 2011) and blooming flowers (Kaya & Epps, 2004), leading consumers to have associations for the colour, such as energetic, warm, cheerful, and joyful (Birren, 1950; Wexner, 1954). Yellow is the colour of happiness (Lawler & Lawler, 1965). According to Clarke and Costall (2008), yellow represents the kind of genuine happiness that comes from being with friends and family. Furthermore, yellow represents honesty (Karp & Karp, 1988) and creativity (Fraser & Banks, 2004). This leads to the next hypothesis:

H4: When exposed to a yellow brand logo, consumers will associate the brand with personality traits that are within the sincerity dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

Pink is often associated with softness and femininity (Clarke & Costall, 2008). Consumers in the USA continue to associate colours with gender: blue for boys and pink for girls (Grossman & Wisenblit, 1999). Consumers think of pink as being young and lively, and associate it with pretty, glamorous Barbie dolls (Clarke & Costall, 2008). These associations align with the traits in the sophistication dimension on Aaker's (1997) BPS. Therefore, the following hypothesis is given:

H5: When exposed to a pink brand logo, consumers will associate the brand with personality traits that are within the sophistication dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

As another colour associated with femininity and glamour (Clarke & Costall, 2008), purple is also linked with the sophistication dimension of the scale. US consumers associate purple with royalty (Birren, 1950) and they view purple as dignified and stately (Wexner, 1954). To many

consumers, purple is perceived as being high quality, luxurious, and exclusive (Fraser & Banks, 2004; Mahnke, 1996), leading to the following hypothesis:

H6: When exposed to a purple brand logo, consumers will associate the brand with personality traits that are within the sophistication dimension of Aaker's (1997) BPS more than the traits in the other dimensions.

### 3. Methodology

#### 3.1. Study design and stimulus development

An online survey was conducted to test the hypotheses in this study. One brand logo that varied only in colour was developed to be used in the survey. The logo was adapted from Hynes's (2009) study (Appendix 1). A newly designed logo was used rather than an existing brand's logo to allow the researchers to minimise any pre-existing associations that participants may have had for real-world brands. The exact same logo design was used to test each hypothesis to ensure that participants were not inferring information about the brand other than the colours that were used. The logo was created using three geometric shapes: a circle, a triangle, and a square. The colours that were used for the logos in this study were defined by the Pantone Colour System as: green (3435U), blue (2747U), red (1797Y), yellow (3965U), pink (213U), and purple (2612U).

#### 3.2. Pretest

The pretest ensured readability of the survey and verified that the newly designed brand logo did not resemble an existing brand's logo. The pretest was a self-administered online questionnaire and was completed by 20 participants. Participants were asked to indicate if they had trouble understanding any of the survey questions. They were also asked to carefully view the brand logo and indicate in two open-ended questions (1) if the brand logo was reminiscent of any logo that they have seen in real life and (2) the name of the brand that the brand logo resembles. The only change that occurred as a result of the pretest was the way in which a question in the colour vision test was phrased. None of the participants indicated that the brand logo was reminiscent of an existing logo.

#### 3.3. Instrument

After passing a colour blindness test (Kalmus, 1965) and meeting the age requirement of 18 years old, participants were allowed to continue in the survey. Participants were shown a brand logo and asked, 'If this logo represented a brand, please select the personality traits that you feel would best represent the brand. Check all that apply'. Participants were able to select from all of the 42 traits in Aaker's (1997) BPS. Next, respondents completed demographic details asking their age, gender, the highest level of education completed, and yearly income.



### 3.4. Sampling and data collection procedures

Data were collected using the snowball sampling technique via a survey distributed on Facebook. This method has been used in previous studies as an effective way to recruit a convenience sample (Kim & Chung, 2012). First, the survey was sent out in a Facebook message to 20 friends of the researcher. The initial 20 people were selected from a variety of age groups ranging from 18 to 52 and various cities throughout the USA to diversify the sample. They were also equally split between men and women. Two of the initial 20 friends had over 1000 friends, 14 of the initial friends had approximately 600 friends, and other four had a little less than 300 friends each. The friends were asked to take the survey themselves and were then instructed to send the survey on to all of their friends. Survey responses were collected over a two-week period.

A total of 258 participants were recruited for the study. Out of these participants, 63 responses were not used due to missing data and 11 more were disqualified due to failure of the colour vision test or the age restriction, leaving a total of 184 usable surveys. The sample consisted of more women (70%) than men (30%). The age of the participants ranged from 18 to over 55, with 55% between the ages of 18–24, 26% of participants aged 25–34, 15% of participants aged 35–54, and 4% were over 55 years of age. A little over half (51%) of participants had a bachelor's degree as their highest level of education, followed by a master's degree (21%), and 19% had completed some college. Respondents were Caucasian/White (86%), Asian/Pacific Islander (8%), and African American/Black (2%).

## 4. Results

Descriptive statistics were used to analyse the hypotheses. Frequencies were used to analyse which ones of Aaker's (1997) 42 personality traits were applied to each brand logo (see Appendix 2). Within each dimension (i.e. sincerity, excitement, competence, sophistication, and ruggedness), a count was taken of the number of traits that were selected by at least 20% of participants. The dimension that had the most traits selected by at least 20% of participants was deemed the most frequently chosen dimension. For example, eight out of the nine traits in the competence dimension were chosen by at least 20% of participants. The most frequently chosen trait was confident (42%), followed by corporate (38%), reliable (35%), leader (33%), successful (31%), hardworking (30%), secure (30%), and intelligent (29%). Therefore, the traits in the competence dimension were the most frequently chosen brand personality traits for the blue logo, providing support for H1.

H2 was also supported. The traits in the ruggedness dimension were the most frequently chosen brand personality traits for the green logo. Four out of the five traits in the ruggedness dimension were chosen by at least 20% of participants. The most frequently chosen trait

was 'outdoorsy' (53%), followed by rugged (28%), tough (23%), and masculine (20%).

It was hypothesised that the traits in the excitement dimension would be the most frequently chosen brand personality traits for the red logo. Instead, the traits in the competence dimension were most frequently chosen, rejecting H3. Six out of nine traits in the competence dimension were chosen by at least 20% of participants. The most frequently chosen traits were confident (45%), leader (31%), successful, (30%), hardworking (25%), secure (23%), and reliable (20%).

For the yellow logo, it was hypothesised that the traits in the sincerity dimension would be the most frequently chosen brand personality traits. However, the traits in the excitement dimension were most frequently chosen. Out of 11, 7 traits in the excitement dimension were chosen by at least 20% of participants as personality traits for the yellow logo. The most frequently chosen traits were spirited (49%), exciting (39%), young (38%), imaginative (34%), unique (30%), trendy (25%), and 'cool' (24%). Therefore, H4 was not supported.

It was hypothesised that the traits in the sophistication dimension would be the most frequently chosen brand personality traits for the pink logo. While many of the traits in the sophistication dimension were chosen (four out of six traits or 67%), an even greater number of the excitement traits were selected by participants to represent the pink logo (9 out of 11 traits or 82%). The most frequently chosen traits from the excitement dimension were young (70%), trendy (59%), spirited (48%), exciting (47%), 'cool' (40%), imaginative (38%), unique (35%), daring (25%), and contemporary (21%). Thus, H5 was rejected.

On the other hand, H6 was supported. The traits in the sophistication dimension were the most frequently chosen brand personality traits for the purple logo than traits in any other dimension. Four out of the five traits in the sophistication dimension were chosen by at least 20% of participants. The most frequently selected traits were feminine (28%), glamorous (23%), charming (20%), and 'smooth' (20%).

## 5. Discussion

This study investigated whether, upon seeing a brand's logo, consumers assigned personality traits to the brand that aligned with commonly held colour associations. Findings in this study offer valuable insight into choosing logo colours to communicate brand personality. First, this study revealed that when consumers saw a blue logo they believed that it represented a brand that was competent. This study's findings that a brand with a blue logo was perceived as confident, corporate, successful, and reliable are in line with previous findings about consumers' associations for the colour blue (Fraser & Banks, 2004; Karp & Karp, 1988; Mahnke, 1996). Fashion brands that sell career apparel or those that want to communicate that they are an established

company with a rich heritage may choose to use blue in their logo.

The finding that consumers associated ruggedness personality traits with a green logo are also consistent with previous studies (Birren, 1950; Clarke & Costall, 2008; Karp & Karp, 1988) and indicate that fashion brands wanting to communicate a commitment to the environment should use a green logo. Firms that make tough, durable apparel should also use a green logo, but apparel companies that make clothing for women should be aware that masculine was a frequently chosen trait for a brand with a green logo. Therefore, these firms may want to find ways to make their logo more feminine by incorporating feminine design elements into the logo.

One surprising finding from this study was that for the red logo, participants more frequently chose traits from the competence dimension than that from the excitement dimension. This may have been because while red is associated with daring passion and spirited emotions (Jacobs et al., 1991; Karp & Karp 1988), it is also associated with strength and confidence (Mahnke, 1996). Furthermore, long-established, successful brands such as Kellogg's, Coca-Cola and McDonald's use red in their logos, which may influence consumers' associations for the colour when they see it in branding situations (Fraser & Banks, 2004). Fashion brands that want to communicate self-assurance and expertise would want to use red in their logos.

Another surprising finding from this study was that participants associated a yellow logo with traits from the excitement dimension more than that with the sincerity dimension. Yellow may have been exciting to participants because it was a popular colour at the time the survey was conducted, showing up on the runway and in spring trends (Wasserman, 2010). This finding suggests that marketers should be aware that although colours have long-held associations, current popular culture influences consumer's perceptions of colours as well (Clarke & Costall, 2008). Firms offering fun, contemporary styles could use yellow in their logo. Yellow is also a good logo colour for brands selling apparel related to school spirit, sports teams, or even active wear.

While participants responded that many of the traits in the sophistication dimension were suitable for a pink logo, a greater proportion of the traits in the excitement dimension were actually chosen to describe the pink logo. Consumers viewed a pink logo as young, trendy, and imaginative. These results indicate that fashion brands looking to create a youthful, fashionable personality for their brands should use pink in their logo. Pink should also be used for fashion brands that sell unique, contemporary, fashion forward styles.

This study's findings that a brand with a purple logo was sophisticated are in line with previous findings about consumers' associations for purple (Clarke & Costall, 2008; Wexner, 1954). Consumers viewed a purple logo as

feminine, glamorous, and charming, and therefore it would be appropriate for luxury apparel, formalwear, or intimates.

## 6. Theoretical and managerial implications

Findings of this study offer insight into how consumers attribute personality traits to brands and provide meaningful managerial implications for marketers creating brand logos. Results from this study suggest that logo colour contributes to consumers' perceptions of brand personality. Therefore, marketers will need to make sure that the colour they select for their brand's logo is associated with the brand personality traits that they are trying to convey.

Fashion brands may select logo colours for various reasons. They may choose colours that they personally prefer or colours that they believe represent their brand based on their own personal experiences. Some brands entering the marketplace even use the colours of a long-established competitor as a way to communicate category membership (Keller, 2008). The results of this study demonstrate that fashion brands should use logo colours that are associated with the personality traits they want their brand to have in the eyes of consumers. At the same time, the results also remind fashion brands that they cannot rely on traditionally held colour associations alone. They must stay attuned to how colours are currently viewed and applied in popular culture (i.e. on the runway, in entertainment, etc.) as this tends to influence consumer's colour associations.

This study provides theoretical implications by expanding the applicability of anthropomorphism and associative learning theory in explaining how consumers attribute personality traits to brands. The finding that when consumers viewed the blue, green, and purple logos they attributed brand personality traits that were in agreement with commonly held colour associations is consistent with the theory of anthropomorphism that consumers naturally attribute personality traits to brands (Freling & Forbes, 2005). It is also in agreement with the associative learning theory that consumers learn associations for colours over time and when presented with colour stimulus in their environment they naturally attribute their long-held associations to that object (Grossman & Wisenblit, 1999).

## 7. Limitations and future research

Although all efforts were made to ensure the validity of this study, several limitations exist that should be taken into account when interpreting the findings. Participants were primarily female, Caucasian, and between the ages 18 and 24, although a number of steps were taken in the sampling design to achieve a diverse sample. For example, the 20 people who were initially recruited for the survey were selected to try to reach a diverse sample. The group was evenly split between men and women and consisted of people from several age groups and ethnic and racial

backgrounds. However, even with these efforts the sample was quite homogeneous, limiting the generalisability of the findings to other populations.

Fashion is a global business; therefore, future research should include a larger and more global sample. Perception and meaning of colour differ across cultures (Akçay, 2012; Aslam, 2006). Marketers not only need to be aware of the associations that consumers have for the colours in their logos as they expand their brands around the globe, but they also need to be aware of how these colours influence consumer's brand personality perceptions.

Furthermore, future research should investigate the how consumers attribute brand personality when colour combinations are used in brand logos. According to Zaichkowsky (2010), the use of colour combinations rather than a single colour can allow a brand to more easily distinguish itself from competitors in the marketplace.

Lastly, using previously held colour associations found in the literature to support the hypotheses rather than surveying participants about their current colour associations may have played a role in the rejection of the hypotheses for red, yellow, and pink logos. Participants' colour associations may have been influenced by the current use of these colours in popular culture and fashion.

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## Appendix 1



Figure A1. Brand logo used in the survey. The shape above was shown in blue, green, red, yellow, pink, and purple.



## Appendix 2

Table A1. Frequency of brand personality traits for each logo colour.

Personality Trait	Blue		Green		Red		Yellow		Pink		Purple	
	N	%	N	%	N	%	N	%	N	%	N	%
<i>Sincerity</i>												
Down-to-earth	53	29	97	53	6	3	20	11	2	1	26	14
Family-oriented	38	21	41	22	14	8	25	14	11	6	25	14
Small-town	17	9	40	22	7	4	15	8	3	2	8	4
Honest	61	33	42	23	25	4	27	15	7	4	47	26
Sincere	54	29	37	20	24	13	21	11	11	6	43	23
Real	40	22	43	23	37	20	22	12	6	3	46	25
Wholesome	35	19	64	35	14	8	21	11	3	2	24	13
Original	29	16	23	13	39	21	25	14	16	9	28	15
Cheerful	12	7	7	4	22	12	120	65	117	64	35	19
Sentimental	20	11	13	7	19	10	15	8	16	9	28	15
Friendly	29	16	32	17	17	9	80	44	90	49	46	25
<i>Excitement</i>												
Daring	7	4	6	3	71	39	30	16	46	25	18	10
Trendy	16	9	15	8	28	15	46	25	108	59	49	27
Exciting	10	5	4	2	49	27	71	39	86	47	19	10
Spirited	18	10	25	14	47	26	90	49	89	48	37	20
Cool	40	22	19	10	13	7	44	24	73	40	56	30
Young	23	13	11	6	17	9	70	38	128	70	52	28
Imaginative	21	11	12	7	16	9	63	34	69	38	50	27
Unique	23	13	12	7	16	9	56	30	65	35	54	29
Up-to-date	14	8	12	7	19	10	30	16	29	16	16	9
Independent	30	16	32	17	41	22	30	16	22	12	33	18
Contemporary	24	13	16	9	31	17	34	19	39	21	38	21
<i>Competence</i>												
Reliable	64	35	47	26	37	20	13	7	4	2	38	21
Hardworking	55	30	43	23	46	25	11	6	3	2	21	11
Secure	55	30	26	14	43	23	14	8	4	2	26	14
Intelligent	53	29	33	18	34	19	20	11	7	4	30	16
Technical	35	19	31	17	24	13	18	10	5	3	12	7
Corporate	70	38	33	18	28	15	7	4	1	1	12	7
Successful	57	31	34	19	55	30	19	10	11	6	37	20
Leader	61	33	28	15	57	31	6	3	6	3	41	22
Confident	78	42	35	19	82	45	48	26	40	22	60	33
<i>Sophistication</i>												
Upper class	32	17	6	3	25	14	6	3	14	8	33	18
Glamorous	2	1	2	1	23	13	10	5	81	44	43	23
Charming	8	4	5	3	9	5	24	13	39	21	36	20
Feminine	4	2	1	1	16	9	20	11	133	72	51	28
Good looking	14	8	5	3	22	12	11	6	39	21	31	17
Smooth	17	9	11	6	12	7	17	9	16	9	37	20
<i>Ruggedness</i>												
Outdoorsy	10	5	98	53	6	3	11	6	1	1	1	1
Masculine	39	21	37	20	22	12	1	1	0	0	3	2
Western	5	3	16	9	7	4	5	3	2	1	3	2
Tough	13	7	43	23	30	16	0	0	2	1	7	4
Rugged	4	2	52	28	12	7	1	1	0	0	3	2