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BRAND IMPACT ON THE PERCEPTION OF COLOURS AND ARCHETYPES

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ABSTRACT
This study examines how colour functions as a symbolic and emotional medium in relation to brand archetypes, and whether brand identities mediate archetype–colour associations. Grounded in Jungian archetype theory, colour psychology, and branding research, it investigates how consumers intuitively link colours, brands, and archetypes. Hypotheses were tested through a cross-sectional survey (N = 281) and a three-part experimental design, operationalising archetype identification, perceived brand–archetype fit, and colour choice. Findings show that consumers display relatively consistent archetype–colour associations and tend to align brands with archetypes consistent with established brand narratives. Brands partially mediate these perceptions; however, statistical models reveal weak predictive power, with archetypes and brand colour identity explaining only a limited proportion of variance in brand colour choices. Overall, results suggest that archetypal and brand narratives shape symbolic colour interpretation but do not strongly modify underlying archetype–colour mappings.

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1. Introduction

Colours are widely recognized as a fundamental element in creating meaning, playing a significant role in shaping perception, emotion, and individual response across various contexts (Singh & Srivastava, 2011). As a non-verbal symbolic code, it operates simultaneously on perceptual, emotional, and cognitive levels, influencing how signs are perceived, processed, and remembered. In branding and marketing contexts, colours serve not just as decoration but as a semiotic resource that conveys identity, positions a brand within cultural narratives, and helps consumer decision-making (Ciotti, 2025). Empirical research has shown that colour impacts initial impressions, brand preference, and emotional connection, making it one of the most immediate and effective tools in visual communication (Singh & Srivastava, 2011).

The communicative power of colour lies in its ability to trigger learned associations and emotional responses that are deeply rooted in both cultural conventions and psychological conditioning. Studies in colour psychology show that visual stimuli such as hue, brightness, and saturation can activate symbolic schemas that influence how individuals perceive personality traits, product value, and brand credibility (Cunningham, 2017). These associations are not arbitrary but are often unconsciously formed through repeated exposure and reinforced through media, packaging, logos, and advertising. Consequently, the use of colour in branding is not merely aesthetic; it is strategic and meaning-laden. Although interpretations of colour are somewhat subjective, certain colours tend to produce similar psychological effects across individuals and contexts (Ciotti, 2025). This makes colour a central concern not only for design, but also for semiotic brand analysis and audience research within communication sciences.

1.1. Relevance of the Study

In the contemporary media and branding landscape, colour is far more than a decorative element; it functions as a potent semiotic and psychological device. Gorn et al. (1997) in an interview with 12 creative directors reported that 11 of them were unfamiliar with colour theory and simply based their decisions on personal preferences. Several studies have been carried out over the years on the physiological and psychological effects that colours have on people, discovering the relationship between colours and human emotions and personality, but there is still room to deepen this research in visual communication. To examine how colour meaning affects consumer perception, the literature on colour psychology has been combined with that on marketing, using theories such as associative learning as a theoretical basis (Labrecque & Milne 2012).

Colour acts as a form of non-verbal language, shaping perception, triggering emotional responses, and influencing behaviour. As several scholars have shown (Grossman & Wisenblit, 1999; Singh, 2006), different colours evoke specific emotional and cognitive responses, which in turn affect how a brand is perceived in terms of sincerity, competence, or excitement. However, little attention has been given to how these effects intersect with deeper symbolic systems such as archetypes.

This study contributes to the communication field by integrating archetypal theory with colour semiotics to better understand how brands visually communicate their personality and values, and how their perceptions mediate the judgement of colours and archetypes. Drawing on Jungian concepts and marketing psychology, the research explores how colour not only reflects a brand's aesthetic but also activates culturally shared archetypal associations in the consumer's unconscious.

This approach views brands as symbolic entities capable of altering the relationships between archetypes and colour associations. This broader narrative framework has not been sufficiently explored in communication and branding theory. By examining how brands align with archetypes but can also shift perceptions of colours—both with and without brand influence-the study provides new theoretical and practical insights into how meanings are created and conveyed through these symbolic constructs that are brands. It also addresses an empirical gap in the literature, where colours are often linked to specific archetypes and treated as mere design choices, rather than as outcomes of a strategic symbolic narrative tool, without a proper evaluation of how brand mediation impacts this interpretation.

2. Literature Review

2.1. The Strategic Role of Colour in Marketing and Branding

2.1.1. The Impact of Colour Perception on Consumer Behaviour

Colour is not a passive feature but a decisive factor in shaping brand perception and product appeal. In the first 90 seconds of interaction with a product, consumers usually make an initial judgement, which 60%-90% of the time is based on the colour of the product (Kumar, 2017). Colour is a powerful marketing tool, capable of influencing consumer perception, being the first thing they notice. The choice of colour a brand makes for a product, packaging, advertisements, logo, and stores is a fundamental part of marketing communication, which affects and influences consumer attitudes (Crowley, 1993).

Examining the effects of colours on consumers, Crowley (1993) noted the existence of two dimensions that influence perception according to the types of brain activation they arouse: arousal and evaluation. In terms of stimulation, colours with longer wavelengths and warm hues, such as red, orange, and yellow, create more arousal, increase brain activity and heart rate, creating a sense of urgency or excitement. These colours are commonly employed in sectors that benefit from impulsive behaviour, such as fast food, retail sales, and entertainment. Brands like McDonald's, Wendy's, and Burger King use red and yellow in their logos and store designs to evoke a sense of urgency, energy, and quick service, signalling to customers that they offer fast and efficient experiences (Kumar, 2017).

In contrast, colours with shorter wavelengths, such as blue, green, and violet, generate calmness and trust, making them ideal for institutions such as banks, hospitals, and wellness brands. The results suggest the importance of context in understanding what colour to use. In a shop where the objective is to prompt an impulse purchase, activation dimension is important; therefore, red will be the ideal colour, and colours with moderate wavelengths, such as green, should be avoided. For other contexts of consumer behaviour, such as waiting in line, blue is preferred as a lower activation level may be more suitable.

Empirical studies reinforce these theoretical claims. In their study, Bellizzi et al. (1983) found that warm colours attract consumers more inside a shop and are particularly suitable for shop windows, the entrance, and the point of purchase, but are also disturbing in the consumer's decision-making process inside the shop. Cool colours, on the other hand, are ideal for the display and during the purchase decision. The authors demonstrated that red and yellow increase consumer approach behaviour in retail environments, whereas blue and green extend the time consumers spend evaluating products.

Studies have analysed the consumer preferences and how these influence purchase intentions for different products. The experiments conducted showed that the participants were more likely to choose the products tested in their favourite colour, and it was also noted that the colour with the highest preference rate was blue. On the other hand, the colour with the lowest rate was yellow. However, Yu et al. (2017) deduced that the role of colour preference in the purchase decision is secondary to other factors, namely functionality, performance, and cultural aspects. Their study can help to understand which product categories consumers' colour preferences are most important for. Preference and behaviour are not always aligned, reinforcing the need for strategic colour use rather than reliance on subjective liking.

2.1.2. Colour Meanings and Implications for Global Branding

One of the most complex dimensions of colour use in marketing is its cultural variability. Colours do not have universal meanings. Rather, they acquire significance through religious, historical, and social contexts. It is important to understand the different meanings and associations people attach to colours, which depend on demographic, personal, psychological, and cultural characteristics. Indeed, it is important to learn about the culture in the target market to choose the right colour for a product to avoid conveying the wrong message. Identifying potential market segments, analysing their cultural characteristics, and developing cross-cultural interpretative colour theory in marketing is crucial (Aslam, 2006). The author presents compelling evidence of cultural divergence: while white connotes purity and peace in Western societies, it represents mourning and death in parts of Asia. Similarly, red, viewed as a symbol of danger or aggression in the West, is associated with prosperity and good luck in Chinese culture.

These cultural differences necessitate adaptive colour strategies. Pepsi's introduction of blue branding in Southeast Asia clashed with local associations of blue with funerals and mourning, resulting in

reduced consumer engagement. Conversely, Coca-Cola's commitment to red has facilitated consistent global branding, thanks in part to red's positive cultural connotations across many markets.

Singh and Srivastava (2011) argue that marketers must consider either pan-cultural strategies, identifying colours that resonate across multiple regions, or develop culture-specific palettes tailored to local perceptions. This involves not just translation of visual assets but recontextualization of brand meaning through culturally appropriate symbolism. Semiotic analysis, consumer testing, and anthropological insight can support such adaptation.

Osgood et al. (1957) proposed that emotional reactions to colour are not universal but stem from sociocultural conditioning. Crozier (1996) supported this view, suggesting that associations between colour and meaning are acquired through lived experience rather than innate responses. Brands entering international markets must therefore conduct comprehensive cultural audits to prevent miscommunication and ensure resonance.

2.1.3. The Role of Colour in Advertising Effectiveness

In the realm of advertising, colour plays a dual role: it serves both as a visual attractor and as a communicator of emotional tone (Singh, 2006). Gorn et al. (1997) demonstrated that the strategic use of colour enhances message retention, increases persuasive impact, and improves brand recall. Colour can influence the viewer's mood, prime them for message reception, and guide the interpretation of advertising content.

Consumers tend to have a more positive attitude towards advertisements that contain certain colours (Singh, 2006). Choosing the right colours can enhance and drive the success of an advertising campaign, product, service, or interior design, while the wrong colour choices can lead to costly errors. Colours can create two different effects when viewing advertisements: they can have a positive effect and help in understanding the message of the advertisement, or they can distract and take away resources from processing the message conveyed (Singh, 2006). Research on ads in the yellow pages has shown that colour ads increase the perception of product quality compared to black and white ads, and attract attention, but this effect varies depending on the product and therefore depends on the context. For example, consumers who are already aware of the quality of a product do not give weight to these factors when evaluating the product (Lohse & Rosen, 2001).

It's been noted how ads with high intensity levels elicit a more relaxed feeling, while those with high saturation arouse more excitement, and both positively influence attitudes towards the ad (Gorn et al., 1997). High saturation colours such as bright red and neon green increase arousal, which may benefit advertisements intended to provoke excitement or immediate action. Meanwhile, low saturation colours like pastel blue or beige can soften the message and make the content appear more thoughtful or sophisticated. The background colour of an advertisement, too, influences the perception of product quality and brand trustworthiness (Lohse & Rosen, 2001).

In a study by Mehta and Zhu (2009), the effectiveness of prevention-focused versus promotion-focused messages was shown to depend on the background colour. Red backgrounds amplified the impact of warnings and safety campaigns, while blue backgrounds enhanced the effectiveness of aspirational content, such as travel or lifestyle products. These findings highlight the interaction between colour and message framing, offering opportunities for more precise targeting.

Moreover, the rise of digital advertising introduces new dimensions of colour use. The screen-based nature of digital platforms allows for more dynamic colour transitions, hover effects, and interactivity. However, digital media also introduces variability in colour rendering across devices, underscoring the need for standardised colour palettes and responsive design considerations.

2.1.4. Colour as a Strategic Component of Brand Identity

Colour is also a fundamental aspect for building and fortifying brand identity. Brand identity comprises visual, verbal, and experiential components, and colour is foundational to the visual layer. A strong brand colour palette enhances recognition, facilitates differentiation, and strengthens emotional connection. Labrecque and Milne (2012) stresses that colours act as a factor that triggers associations within the minds of consumers and they emphasise the importance of consistency in colour usage across all brand touchpoints, from packaging and advertising to websites and retail interiors; therefore, companies can use it as a tool to trigger certain associations and contribute to the perception of that brand's personality. Colour itself fosters a positive attitude if it can create a connection between the colour of the logo and the brand values. In their studies, the authors show how not only hue, a

characteristic on which most colour studies are based, but also saturation and brightness influence the perception of brand personality: for example, if you want to make a brand more sophisticated, it is better to use a purple with high intensity and low saturation.

Brands often select colours based on desired personality traits. Apple's use of white and silver underscores its commitment to innovation, simplicity, and futurism. Starbucks employs green to convey sustainability, relaxation, and social responsibility. These choices are not arbitrary but grounded in strategic decisions to match brand values with consumer expectations.

Moreover, colour aids in market segmentation. High-end brands often use black, gold, or deep burgundy to signal exclusivity, while mass-market brands use bright primaries to suggest value and accessibility. A failure to align colour with brand positioning can lead to cognitive dissonance, reducing brand credibility (Grossman & Wisenblit, 1999).

Kumar (2017) argues that what is important for a brand is consistency: the chosen colour should be represented in all aspects of the company. Well-known brands that have succeeded in establishing brand recognition can afford to temporarily manipulate the colour of a product with a marketing strategy. Heinz was successful in applying this strategy when they introduced green ketchup packaging in the 2000s. The striking packaging of EZ Squirt Blastin' Green ketchup sparked consumer curiosity and helped increase sales by $23 million, demonstrating the powerful association people had between Heinz and its traditional red ketchup.

Consumers had built up a strong association with the Heinz brand and the red colour of ketchup, and this alteration captured attention and interest, significantly increasing sales. In his study, he also shows how a brighter shade is perceived more positively and that some colours have stronger associations than others (Kumar 2017).

2.2. From Emotional Cues to Symbolic Meaning: Linking Colour and Archetypal Branding

Emotional engagement is the basis of effective marketing, and colour plays a fundamental role in facilitating such responses (Labrecque & Milne, 2012). Colours evoke psychological traits that help shape consumer expectations and influence their evaluations of brand attributes. For instance, consumers exposed to blue in financial service advertisements may interpret the brand as trustworthy and secure, whereas red is often associated with energy, urgency, or passion, depending on the context. These responses are not random but are built upon culturally and psychologically conditioned meanings that become embedded within the consumer psyche (Chang & Lin, 2010; Labrecque & Milne, 2012). Visual arts play a dual role in contemporary marketing: they act as persuasive communication tools while simultaneously shaping social attitudes, highlighting the centrality of emotions and experiences in consumer decision-making (Marciszewska & Marciszewski, 2021).

The mechanism behind these emotional responses is commonly understood through the lens of associative learning theory. According to Grossman and Wisenblit (1999), consumers learn to associate certain colours with product categories or emotional themes based on repeated exposure to colour-symbol combinations. Over time, green becomes synonymous with sustainability, red with urgency or appetite, and gold with luxury. These associations are not innate but constructed through cultural reinforcement and brand repetition. For high-involvement products, those requiring greater consideration, consumers are more likely to conform to culturally accepted colour cues. Conversely, with low-involvement or unfamiliar products, marketers have greater flexibility to innovate or establish new colour associations (Grossman & Wisenblit, 1999).

This flexibility empowers brands to use colour strategically, not only as a visual differentiator but also as a carrier of deeper symbolic meaning. Singh (2006) highlights that colour perception is influenced by both innate psychological predispositions and socio-demographic factors such as age, gender, income, and cultural background. Crucially, colour often exerts its influence on a subconscious level. Consumers may not consciously notice a brand's colour choice, yet it shapes their impression of the product or advertisement, effectively transferring the emotional charge of the colour onto the message or package (Singh, 2006).

Because colours can consistently elicit emotions and convey symbolic traits, such as blue with competence, yellow with optimism, and black with power, they are also closely tied to symbolic branding frameworks, such as those based on Jungian archetypes. The notion of archetypes, first conceptualized by Carl Gustav Jung, pertains to universally shared symbols and themes that reside within the collective unconscious. These are not arbitrary constructs, but rather innate, recurring motifs and character patterns embedded in human cognition and culture. Archetypes manifest through stories, myths,

dreams, rituals, and art across time and geographies, forming the basis of our shared symbolic understanding (Jung, 1959). When colour is used to reinforce these archetypal patterns, it creates a powerful resonance that deepens the brand's narrative and emotional impact.

This symbolic function of colour aligns with principles from corporate semiotics, where visual elements like logo colour serve as non-verbal signals that guide consumer interpretation (Chang & Lin, 2010). As such, colour not only triggers emotional reactions but also anchors a brand's archetypal identity. This transition from simple emotional cues to complex symbolic meaning marks a critical evolution in how marketers deploy colour—not just as a surface design tool, but as an integral part of brand storytelling.

2.3. Colour and Archetypes: Constructing Brand Personality through Symbolic Codes

2.3.1. The Archetypal Foundations of Branding

In branding, archetypes serve as psychological templates that guide consumer perception, behaviour, and emotional engagement. Brands that effectively embody an archetype can transcend the transactional and enter the realm of identity and meaning-making. Storytelling rooted in archetypes enhances brand value by activating narrative transportation and shaping both functional and emotional perceptions of the brand (Ganassali & Matysiewicz, 2020). The concept of archetypes encompasses an infinite number of possibilities. However, Mark and Pearson (2001) were pioneers in applying this idea to branding, condensing the countless archetypes into a more practical set of twelve. Associating a brand with a specific archetype can evoke strong responses, largely because people are inherently and subconsciously attuned to these universal patterns. According to them, the application of archetypes in brand strategy can foster authenticity, build trust, and facilitate stronger emotional connections with consumers. Their framework outlines twelve archetypes, each characterized by specific desires, fears, and values: the Hero, Outlaw, Sage, Lover, Caregiver, Magician, Ruler, Creator, Explorer, Jester, Innocent, and Everyman (Mark & Pearson, 2001).

Brands can embody the core of their category and convey this meaning in a nuanced and sophisticated manner (Mark & Pearson, 2001). Numerous long-lasting and successful brands have drawn on mythic figures rooted in archetypal imagery to represent and express the advantages and qualities of their products, while also delivering psychological and emotional value to consumers. These archetypes are not merely marketing tools but rather narrative engines that allow brands to play a role in the symbolic lives of consumers. They function as identities that shape how consumers relate to the brand, interpret its messaging, and align with its values. Archetypes may influence consumers differently depending on product type, with symbolic goods being more strongly affected by narrative strategies than functional products (Ganassali & Matysiewicz, 2020). A Hero brand offers consumers empowerment and triumph over adversity. A Caregiver brand represents support, nurture, and trust. These roles are visually and emotionally enacted through every brand touchpoint, packaging, advertisements, website design, in-store environments, and especially through colour.

Take, for instance, Harley-Davidson and Nivea. The former taps into the Outlaw archetype by visually projecting rugged masculinity and rebellion, supported by black-dominant visuals and bold iconography (Broek, 2014). The latter, Nivea, embraces the Caregiver archetype, using soft blue hues, rounded logos, and gentle imagery to evoke feelings of safety and maternal comfort (Haddad et al., 2015). These brands offer emotional narratives, not just functional benefits, and colour plays a central role in that storytelling.

2.3.2. Colour as a Visual Language of Archetypes

Colour is one of the most powerful non-verbal tools in branding because it conveys meaning rapidly and intuitively. It operates both at the emotional and symbolic levels, tapping into deep psychological and cultural associations. Within the framework of archetypes, colour acts as a semiotic resource, a visual signifier that expresses an archetype's emotional tone, personality, and values.

Recent scholarship has begun to explore the powerful intersection between colour and archetypal branding. Baronio et al. (2022) argue that the effectiveness of a brand's visual identity is significantly enhanced when colour is intentionally aligned with archetypal meaning. Their research underscores how colour can be used not only as an aesthetic or emotional cue, but as a symbolic extension of the brand's narrative identity. For example, brands that embody the "Magician" archetype, evoking transformation, mystery, and transcendence, often use colours such as purple and metallic tones. These

hues are historically associated with mysticism, royalty, and otherworldliness, thus reinforcing the brand's archetypal message at a symbolic level.

Archetypal psychology provides marketers with a framework to understand the intrinsic and often subconscious meanings consumers attach to brands. This approach facilitates the creation of lasting brand identities that resonate with core human emotions and behavioural patterns (Mark & Pearson, 2001). Archetypes, conceptualised as universal characters or motifs embedded in the collective unconscious, help brands connect with consumers' most fundamental motivations and desires. In this way, the use of archetypes in marketing and advertising extends beyond creative storytelling, it becomes a strategic tool for emotional alignment and identity formation (Siraj & Kumari, 2011).

By embedding archetypal meaning into brand communication, marketers activate what is sometimes referred to as the consumer's "psychic matrix", a mental space shaped by innate desires and symbolic recognition (Baronio et al., 2022). As Jungian theory suggests, archetypal imagery resonates with shared human experiences, inspiring feelings of aspiration, safety, power, or belonging. These emotional triggers are especially effective in motivating brand preference and loyalty. The motivational theory of basic desires, as applied to branding, can be mapped along two opposing axes: the desire for belonging versus the drive for individualisation, and the need for security versus the ambition to take risks (Mark & Pearson, 2001). Different archetypes reflect these tensions: for instance, the "Caregiver" archetype appeals to security and belonging, while the "Outlaw" and "Explorer" archetypes tap into individualism and risk-taking.

Moreover, effective brand positioning requires an understanding not only of external market trends but also of internal brand identity (Duarte et al., 2024). This includes an articulation of the company's self-concept, its values, ambitions, virtues, and behavioural tone. Identifying the archetype that the brand most naturally expresses is critical to creating coherence across its communications, design elements, and consumer touchpoints. Brands that succeed in this alignment are more likely to foster strong emotional bonds with their audiences and command long-term loyalty.

Broek's (2014) empirical research provides one of the most comprehensive studies of the colour-archetype relationship. He conducted a large-scale logo variation experiment where participants were asked to match colours with perceived brand archetypes. The results validated long-held design assumptions: red was consistently linked with the Hero and Outlaw, black with the Ruler and Outlaw, and blue with the Sage and Ruler. His findings also showed that brightness and saturation levels modulate emotional intensity: high- saturation colours tended to evoke excitement and boldness, while muted tones communicated sophistication or reliability.

Moreover, the perception of colour is not isolated; it is shaped by contrast, context, and combination. For example, red paired with black signals power and dominance (Hero or Outlaw), while red combined with white might signify passion and purity (Lover or Innocent). These combinations deepen the semiotic richness of colour and reinforce archetypal complexity.

Colour is not a passive design choice but an active communicator of archetypal identity. When deployed strategically, it supports narrative coherence, emotional resonance, and brand differentiation. For designers, marketers, and communication strategists, understanding the colour-archetype relationship is critical to crafting compelling and cohesive brand narratives that speak to the symbolic psyche of consumers.

2.3.3. Colour Palettes and Archetypal Expression: Case-Based Analysis

This section explores in detail how colour functions as a vehicle for brand archetype communication. Drawing on Broek (2014), Labrecque and Milne (2011), Haddad et al. (2015), and case-based industry examples, we highlight each archetype and its corresponding colour palette, as seen in Table 1.

Table 1. Correspondence between Archetypes, Colours and Brands

Archetype	Description	Colours	Case study
Hero	Characterized by strength, determination, and a desire to prove worth through courageous acts.	Orange	**Nike** exemplifies the Hero archetype. Its "Just Do It" slogan and athlete-focused campaigns encourage empowerment and perseverance. Visually, Nike uses red and black in limited editions and blue in corporate materials to highlight dependability and strength. Its endorsements of high performing athletes deepen its heroic image.
Outlaw	Embodies rebellion, rule- breaking, and non-conformity.	Yellow	**Harley-Davidson** adopts a predominantly black visual identity, with chrome accents and gritty textures to evoke danger, freedom, and anti-establishment energy. The brand's messaging embraces slogans like "Live to Ride," reflecting the Outlaw's core drive for liberation.
Sage	Represents wisdom, intellect, and a quest for truth.	Green	**Google**, with its emphasis on knowledge, data accessibility, and technological clarity, embodies the Sage archetype through its rational branding and information-driven identity.
Ruler	Symbolizes leadership, control, and structure.	Purple	**Mercedes-Benz** projects a strong Ruler identity through its use of sleek black and silver tones, paired with messaging that emphasizes prestige, authority, and engineering excellence. The brand's consistent focus on luxury and status reinforces its alignment with the Ruler archetype.
Lover	Centres on intimacy, passion, and aesthetics.	Orange Red	**Victoria's Secret** uses soft pink and red extensively in packaging and store design, cultivating an atmosphere of sensuality and desire. The emotional appeal is enhanced through lighting and imagery that focuses on romance and allure.
Caregiver	Motivated by compassion and the desire to protect others.	Purple Blue	**UNICEF** consistently uses light blue and white in its branding to evoke safety, care, and humanitarian support. These colours reinforce its mission to protect and nurture vulnerable children worldwide, embodying the core values of the Caregiver archetype.
Jester	Brings joy, spontaneity, and humour.	Red Purple	**M&M's** relies on bold, bright packaging and animated characters to foster playful engagement. The brand's humorous tone and vibrant visuals reinforce the Jester's emotional connection to fun.
Explorer	Defined by independence, adventure and adesire to discover.	Green Yellow	**Jeep** uses dark green in its logo and nature-oriented imagery to symbolise wild freedom. Advertising often takes place in untamed landscapes, reinforcing the Explorer narrative.
Innocent	Driven by a desire to do the right thing and maintain purity.	Blue	**Dove** uses white and soft tones across its packaging and campaigns to convey cleanliness, simplicity, and honesty. Its messaging around real beauty and self-care aligns closely with the Innocent archetype's values of purity, sincerity, and doing good.
Magician	Associated with vision, transformation, and insight.	Yellow Orange	**Disney** uses glowing purples and night-sky blues in castle imagery and fantasy branding. The use of sparkles and lighting effects adds a sense of magic and wonder, consistent with the archetype.
Creator	Values imagination, originality, and craftsmanship.	Blue Green	**Apple** embodies the Creator archetype through its minimalist design, sleek product aesthetics, and emphasis on innovation. Its use of clean visuals and elegant materials highlights originality and craftsmanship, reinforcing its identity as a brand for creators and visionaries.
Everyman	Emphasizes humility, dependability, and equality.	Red	**IKEA** uses blue and yellow to present affordability and practicality. Its straightforward layouts and relatable lifestyle ads underscore the Everyman's no-frills ethos.

Source: Self-elaboration, 2025

These case studies demonstrate how brands strategically leverage colour to embody archetypes and enhance narrative coherence. Through consistent use of colour across touchpoints, brands reinforce their identity, making it easier for consumers to build emotional connections.

2.3.4. Implications for Branding Strategy

The interplay between colour and archetype is not merely aesthetic; it functions as a strategic branding tool with far-reaching implications for how brands are conceived, positioned, and perceived over time. In modern marketing, brands are not just providers of goods and services; they are symbolic actors embedded within cultural narratives. Colour, as both a semiotic and emotional device, plays a central

role in reinforcing brand identity at both conscious and unconscious levels (Grossman & Wisenblit, 1999; Singh, 2006).

Colour serves as a strategic asset in branding, particularly when aligned with archetypal meaning. It enhances brand coherence, emotional engagement, and consumer recognition. Brands like Nike exemplify the power of matching bold colours with archetypes such as the Hero (Baronio et al., 2022). Colour also differentiates brands in crowded markets and signals core traits like creativity, trust, or excitement (Labrecque & Milne, 2012).

Emotionally, colour acts as narrative shorthand, evoking feelings before any message is processed, bright hues for joy (Jester), soft tones for care (Caregiver), or dark shades for power (Ruler) (Grossman & Wisenblit, 1999; Singh, 2006). Misalignment between colour and archetype weakens brand authenticity and trust. Artistic expressions such as symbolic imagery and posters engage consumers on an emotional level and can stimulate new experiences, reinforcing the need to integrate aesthetic-emotional elements into brand strategies (Marciszewska & Marciszewski, 2021).

Culturally, colours carry varied meanings, requiring global brands to adapt their palettes without losing symbolic consistency (Aslam, 2006; Broek, 2014). When used effectively, colour influences not only perception but also behaviour, boosting preference, loyalty, and emotional attachment.

Wrapping up, colour is far more than a superficial design element; it is a powerful medium for expressing brand archetypes, cultivating emotional engagement, and establishing market differentiation. When used consistently and thoughtfully, colour can translate abstract psychological themes into visual language that consumers intuitively recognize and emotionally respond to. As such, it is one of the most potent tools in a brand's strategic toolkit, shaping perception, enhancing loyalty, and fostering symbolic resonance across diverse cultural and market contexts.

3. Methodology

3.1. Research Question

Are the colours that consumers associate with archetypes aligned with the colours of the archetypal branding, or does the brands plays as a mediator factor that influences consumer perception?

3.2. Research Objectives

1st: To investigate the perception of consumers in associating colours with archetypes, by exploring how colour reinforces brand archetypes and contributes to symbolic identity construction. The objective is to understand how specific colours align with Jungian archetypes.

2nd: To investigate the association of consumers regarding colours and brands, by evaluating whether the alignment of colour with brands is supported by their brand visual identities.

3rd: To investigate the perception of consumers in associating brands with archetypes, by assessing the imaginary positioning of the studied brands regarding Jungian archetypes.

3.3. Research Design

This study employs a quantitative, cross-sectional survey-based research design to examine the relationship between colours, archetypes, and brands. The authors propose that brands serve as mediators, influencing consumer perceptions and affecting the coherence among these three elements. The methodology is rooted in psychometric practices, beginning with converting all Likert-scale responses into numeric scores, followed by conducting frequency and contingency analyses of colour, archetype, and brand data. This includes using crosstab heatmaps and chi-square tests for colour matches, exploring relationships through correlation matrices, and ultimately applying binary and multinomial logistic regression models. These models evaluate both the direct effect of archetype identity and the mediating role of brand-colour cues on respondents' colour choices, all grounded in principles from colour psychology, branding theory, and Jungian archetypes.

The study was exploratory and explanatory. It aimed to detect patterns of association (or not) between colour- archetype congruence and understand how symbolic brand interpretations shape and change cognitive and emotional perceptions of colours associated with them.

For the colour selection task in the survey, the authors used the twelve-colour system defined by Itten's colour wheel (*Itten, 1961*), a foundational framework in modern colour theory. This standardised chromatic structure provided a consistent and theoretically grounded basis for participants to assign hues to each archetype.

3.4. Data Collection Instruments

An online questionnaire was constructed using Google Forms, where all items were displayed in a randomized order to mitigate response biases. It was online from June 14th, 2025, until July 29th, 2025. A total of 281 valid responses were collected, with no exclusions, as participants were screened at the beginning of the questionnaire and instructed not to participate if they were colour-blind.

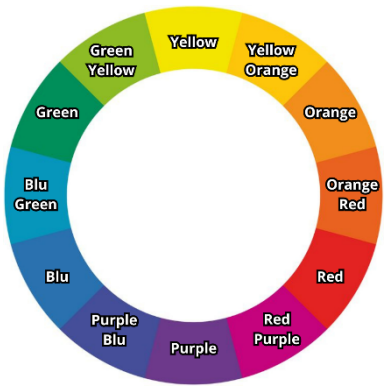
The sample demographics were as follows: Age: 34.4% aged 18–24 years, 23.8% aged 25–34 years, 14.9% aged 35–44 years, 19.9% aged 45–54 years, and 7.1% aged 55 or older; Gender: 58.9% female, 40.4% male, and 0.7% other; Nationality: 54.3% Portuguese, 26.2% Italian, 6.4% Brazilian, with all other nationalities each under 2%.

While the sample size is sufficient for chi-square and multinomial logistic regression analyses with expected cell counts above conventional thresholds, its non-probabilistic nature limits the generalisability of findings to broader populations.

The stimuli presented in the questionnaire included two key components:

First, a standardized colour palette (figure 1) based on Itten's twelve-colour wheel (Itten, 1961), providing a consistent theoretical framework for hue selection across all archetype and brand matching tasks. This palette was shown as a visual table with clearly labelled colours, ensuring that all participants referred to the same chromatic reference when making their choices.

Figure 1. The twelve-colour wheel



Source: Itten, 1961.

Secondly, archetype definitions and brand examples: Participants were presented with concise textual descriptions of each of the twelve Jungian archetypes, along with twelve widely recognised brands, following the framework developed in Broek (2014), Haddad et al. (2015), and Labrecque & Milne (2011), as summarised in Table 1 of this article. These definitions and examples provided the conceptual anchors for the matching tasks, ensuring semantic clarity and consistency across respondents.

To clarify the operationalisation of each construct and the coding applied in the statistical analyses, Table 2 summarises all variables measured in the study, including the exact items presented to participants and their response formats. This additional detail complements the theoretical grounding (de Vaus 2013) outlined above and ensures transparency for replication purposes:

Table 2. Structure of the survey

Section	Questions	Theoretical Grounding	Response Format
Informed Consent (eliminatory)	Preliminary consent and opt-in. Screening question to exclude colour-blind participants.	General Regulation of Data Protection—Law nº 58/2019colour perception is studied (Singh & Srivastava, 2011).	Nominal (12-colour palette)
Part 1 - Colour-Archetype Matching	Q1-Q12: *"There are 12 archetypes. Please read each archetype description and choose the colour you instinctively associate with it."*	Jungian archetypes (Jung, 1959; Mark & Pearson, 2001); colour theory and symbolism (Itten, 1961; Singh & Srivastava, 2011; Baronio et al., 2022; Broek, 2014).	Nominal (12-colour palette)

Part 2 - Brand-Colour Association	Q13-Q24: *"Match each brand with the colour you believe fits it best."* (Matrix: 12 brands × 12 colours)	Brand-colour congruence and associative learning (Grossman & Wisenblit, 1999; Labrecque & Milne, 2012; Itten, 1961; Broek, 2014).	Nominal (12 archetypes)
Part 3 - Brand-Archetype Association	Q25-Q36: *"Match each brand with the archetype you believe fits it best."* (Matrix: 12 brands × 12 archetypes)	Brand personality frameworks (Mark & Pearson, 2001); symbolic communication (Baronio et al., 2022; Siraj & Kumari, 2011; Haddad et al., 2015).	Likert scale (1–7)
Part 4 - Personal Archetype Identity	Q37: *"To what extent do you personally identify with each of the following archetypes?"* (12-item matrix, Likert scale)	Consumer self-schema and projection of brand meaning (Jung, 1959; Mark & Pearson, 2001; Siraj & Kumari, 2011).	Likert scale (1–7)
Part 5 - Brand Self-Identification	Q38: *"To what extent do you personally identify with each of the following brands?"* (12-item matrix, Likert scale)	Brand-self congruence and emotional engagement (Aaker, 1997; Labrecque & Milne, 2012; Haddad et al., 2015; Broek, 2014).	Categorical / Ordinal
Part 6 - Demographic Information	Q39: *What is your age?* Q40: *What is your gender?* Q41: *What is your nationality?*	Cultural interpretations of colour and archetypes vary (Singh & Srivastava, 2011; Aslam, 2006)	Categorical / Ordinal

Source: Self-elaboration, 2025.

3.5. Data Analysis Techniques

To analyze the data, we used both descriptive and inferential statistical methods implemented in Python 3 on Google Colab. Analyses included chi-square tests for frequency distributions, correlation matrices to explore inter-variable relationships, and multinomial logistic regressions to evaluate the predictive and mediating effects of brand-colour cues.

For models with categorical outcomes, reference categories and convergence criteria were explicitly checked, and alternative specifications (e.g., collapsing rare categories) were considered when necessary.

3.6. Sampling Method

Participants were recruited using a non-probabilistic convenience sampling method, primarily through academic mailing lists and digital networks. The only mandatory inclusion criterion was that participants could not be colourblind, as colour perception was central to the study. A total of 281 valid responses were collected and retained for analysis. The sample was obtained using a non-probabilistic snowball sampling method based on convenience (Gunter, 1999), involving participants accessible to the researchers, who were reached directly through their personal networks and social media platforms and asked to share and spread the link to the survey.

3.7. Ethical Considerations

The research conformed to ethical standards for social science research involving human participants. Participation was voluntary and anonymous. Respondents were informed of the purpose of the study, and no identifying information was collected. Data were stored securely and analysed only in aggregate form. The study adhered to the principles of the European General Data Protection Regulation (GDPR), with explicit consent obtained at the beginning of the questionnaire.

4. Results

4.1. Colour-Archetype Associations

The first aspect analysed was the correspondence of each archetype regarding colours. The results, in absolute frequencies, shown in Table 3, demonstrate that consumers show clear, consistent colour-archetype associations for the high-salience archetypes: for "Hero" overwhelmingly chose red (108), "Sage" blue (60), "Ruler" blue (62), "Jester" yellow (123), "Explorer" green (82), and "Magician" purple (92). By contrast, archetypes tied to more muted or neutral palettes produced much more dispersed

responses: "Lover" tended toward red-purple (129) rather than a single soft tone, "Caregiver" gravitated to blue-green (51), "Innocent" to blue-green (85), "Creator" to yellow (48), "Everyman" to blue (66), and "Outlaw" to red (56), each with substantial selections of alternative colours.

Table 3. Colour-Archetype correspondence

Archetype	Blue	Blue Green	Green	Green Yellow	Orange	Orange Red	Purple	Purple Blue	Red	Red Purple	Yellow	Yellow Orange
Hero	34	3	23	2	18	23	1	7	108	6	34	22
Outlaw	11	4	8	8	11	23	56	13	79	33	23	12
Sage	60	34	42	20	10	8	21	35	31	3	31	15
Ruler	62	10	27	10	12	17	27	51	40	3	12	10
Lover	3	3	2	8	5	17	12	3	86	129	9	4
Caregiver	22	51	25	41	14	17	13	11	63	18	30	30
Jester	4	11	1	22	41	12	7	5	3	123	38	19
Explorer	9	21	82	77	23	17	6	5	6	4	14	38
Innocent	26	85	31	42	13	5	5	6	13	31	19	24
Magician	18	19	13	16	16	17	92	30	6	22	19	30
Creator	18	26	18	15	25	36	20	16	21	48	34	25
Everyman	66	51	32	18	17	11	8	30	14	7	12	15

Source: Self-elaboration, 2025

Table 4. Frequency of each colour for each archetype (N=281)

Archetype	Most Chosen Colour	Frequency	Percentage (%)
Hero	Red	108	38.4
Sage	Blue	60	21.4
Ruler	Blue	62	22.1
Jester	Yellow	123	43.8
Explorer	Green	82	29.2
Magician	Purple	92	32.7
Lover	Red–Purple	129	45.9
Caregiver	Blue–Green	51	18.2
Innocent	Blue–Green	85	30.2
Creator	Yellow	48	17.1
Everyman	Blue	66	23.5
Outlaw	Red	56	19.9

Source: Self-elaboration, 2025

4.2. Brand-Archetype and Brand-Colour Associations

Across the twelve archetypes, consumers primarily selected the following colours: for Hero, most frequently chose Red, Outlaw also Red, Sage > Blue, Ruler > Blue, Jester > Yellow, Explorer > Green, and Magician > Purple. Meanwhile, the more nuanced archetypes gravitated toward subtler canonical colours but still exhibited clear modal picks: to Lover, the favoured colour was Red-Purple, Caregiver > Blue-Green, Innocent > Blue-Green, Creators > Yellow, and Everyman > Blue.

Secondly, participants were asked to associate the 12 brands chosen with the 12 archetypes. The results are shown in Table 5.

Table 5. Correspondence between brands and the most frequently referred archetype

Brand	Most Frequent Archetype
IKEA	Creator
Dove	Caregiver
Nike	Hero
Harley-Davidson	Outlaw
Jeep	Explorer

Brand	Most Frequent Archetype
Apple	Creator
Mercedes-Benz	Ruler
Disney	Magician
Victoria's Secret	Lover
UNICEF	Caregiver
M&M's	Jester
Google	Sage

Source: Self-elaboration, 2025

As seen, brands exhibit clear "archetypal" selves in responders' minds. IKEA and Apple most often evoke the Creator, while Dove and UNICEF lead with the Caregiver. Nike stands out as the quintessential Hero, Harley-Davidson as the Outlaw, Jeep as the Explorer, Mercedes-Benz as the Ruler, Disney as the Magician, Victoria's Secret as the Lover, M&M's as the Jester, and Google as the Sage.

Thirdly, participants were asked to associate the 12 brands chosen with colours. Responders' modal colour choices closely track each brand's signature hue. IKEA is most often paired with Yellow, Dove with Blue, Nike and Harley-Davidson with Red, Jeep with Green, Apple, Mercedes-Benz, Disney, UNICEF, and Google also with Blue, M&M's with Yellow, and Victoria's Secret with Red-Purple. Notably, Blue emerges as the top pick for half of the brands, Yellow and Red lead for two, while Green and Red-Purple were chosen for one each (Table 6).

Table 6. Correspondence between brands and the most frequently referred colours

Brand	Most Frequent Colour
IKEA	Yellow
Dove	Blue
Nike	Red
Harley-Davidson	Red
Jeep	Green
Apple	Blue
Mercedes-Benz	Blue
Disney	Blue
Victoria's Secret	Red–Purple
UNICEF	Blue
M&M's	Yellow
Google	Blue

Source: Self-elaboration, 2025

4.3. Alignment Between Colours, Archetypes, and Brands

On Table 7, the alignment between colours, archetypes, and brands is presented. As can be observed, across the twelve brands, there is a strong tendency for a brand's signature colour to echo the palette of its dominant archetype. Eight of twelve brands show a direct match: IKEA's top hue is Yellow, matching the Creator's Yellow; Nike is paired with Red, just as the Hero archetype favours Red; Harley-Davidson and the Outlaw both most often pick Red; Jeep and the Explorer converge on Green; Mercedes-Benz and the Ruler both lead with Blue; Victoria's Secret and the Lover align on Red Purple; M&M's and the Jester are anchored in Yellow; and Google and the Sage share Blue. Four brands diverge from their archetypal norm: Dove is most often Blue, while the archetype Caregiver leans toward Blue Green, Apple is associated with Blue, despite Creator favouring Yellow, Disney to Blue, where Magician archetype is related to Purple, and UNICEF is associated with Blue, even though Caregiver was most often associated with Blue Green.

Table 7. Alignment between colours, archetypes, and brands

Brand	Most Frequent Colour	Most Frequent Archetype	Archetype Most Frequent Colour
IKEA	Yellow	Creator	Yellow
Dove	Blue	Caregiver	Blue–Green
Nike	Red	Hero	Red
Harley-Davidson	Red	Outlaw	Red
Jeep	Green	Explorer	Green
Apple	Blue	Creator	Yellow
Mercedes-Benz	Blue	Ruler	Blue
Disney	Blue	Magician	Purple
Victoria's Secret	Red–Purple	Lover	Red–Purple
UNICEF	Blue	Caregiver	Blue–Green
M&M's	Yellow	Jester	Yellow
Google	Blue	Sage	Blue

Source: Self-elaboration, 2025

This pattern underscores how, in most cases, consumers' colour choices for a brand mirror the archetype's canonical hue, yet when brands adopt colours outside those classical palettes, they may emphasize broader cultural or brand-driven associations.

Based on our previous data, two deeper analyses were conducted. First, Alignment Analysis to confirm whether consumers' colour associated with archetypes matches the "official" (or intended) archetypal colour palette? Second, a Mediation Analysis means to what extent the brand itself (via its own colour identity) pulls consumers away from the archetype's colour?

4.4. Alignment Analysis

To test the statistical significance of misalignment, a chi-square test on the contingency table for each archetype was made. It allowed us to see that the observed distribution of colours deviates from what'd be "perfect alignment" (all χ^2 p-values = .000), meaning that for every role-from the vivid Hero and Sage to the subtler Everyman and Caregiver-consumers' palette choices differ systematically from the "official" single- colour expectation.

To an easier visualization of this phenomenon, twelve heatmaps were created (Annex 1) to show the mismatches between colours and archetypes, previously found in the literature, with Rows = Archetypes and Columns = Colours (all possible picks) and Values = frequency (or %).

4.5. Mediation Analysis

Here, we will run two multinomial logistic regressions (coding colours as factors) to answer the question: Does brand colour "attract" consumers? For example, let's say X = Archetype Identity (such as "Hero") and M = Brand Colour Identity (for that respondent, the colour they chose for the brand that exemplifies that archetype), and finally, the response variable Y = The colour the respondent chose for their archetype. With logistic regression, we want to look at the total effect of X on Y. This means how strongly the archetype predicts the colour choice. Additionally, we consider the indirect effect of X on M on Y. This means that the brand colour is measured, as you described in our previous analysis. So, the direct effect of X on Y, controlling for M, where Y is the dependent variable, which is the colour the respondent chose for the question about the pure archetype. This means which colour they would attribute to their Hero archetype. It will be coded numerically or with binary variables, since linear models such as logistic regression only work with numbers, not characters. X is the independent variable as a predictor, the identity of the archetype (e.g. Hero, Outlaw, etc.) and M the mediator variable that hypothesized the path through which X affects Y. Here, M corresponds to the colour chosen by the respondent for the brand that exemplifies this archetype, and we should code it as a categorical code (0, 1, 2, etc…) or as dummy variables. Our model is then: $Y \sim X + M$.

All the statistical figures are shown in Annex 2.

4.5.1. IKEA (V15) - Creator (V13)

First, we must know that the odds of an event are defined as: odds "Blue vs Yellow" =P(choosing Blue)/P(choosing Yellow). This is equal for all the next tests.

In this case, we considered the following order for colours, according to the colours that appeared in

the dataset, and we considered Yellow as the baseline: 0 → Yellow (the baseline against which all others are compared); 1 → Blue; 2 → Yellow Orange; 3 → Other; 4 → Purple Blue; 5 → Green

Overall, the model's pseudo-R^2 is low (≈0.086), and the likelihood-ratio test (p=0.28) suggests that "Creator" colour only weakly predicts IKEA colour choice across all categories.

4.5.2. DOVE (V16) - Caregiver (V8)

The model's explanatory power is weak (pseudo-R^2≈0.089), and the likelihood-ratio test (p=0.8874) indicates that Hero archetype colour choice only minimally predicts Dove (V16)–Caregiver (V8) colour selection.

4.5.3. NIKE (V17) - Hero (V3)

The model failed to fully converge, its pseudo-R^2 is modest (≈0.104), and the likelihood-ratio test (p=0.3233) indicates that Hero archetype colour choice offers virtually no reliable prediction of V17 colour selection.

4.5.4. Harley-Davidson (V18) - Outlaw (V4)

The model failed to converge fully, explains only a small fraction of variance (pseudo-R^2 ≈ 0.118), and its likelihood-ratio test (p = 0.1716) shows that Outlaw archetype colour choice does not reliably predict this brand's colour selection.

4.5.5. Jeep (V19) - Explorer (V10)

The model's explanatory power is minimal (pseudo-R^2 ≈ 0.10) and the likelihood-ratio test is non-significant (p > 0.05), indicating that Explorer archetype colour choice does not meaningfully predict this brand's colour selection.

4.5.6. Apple (V20) - Creator (V13)

The model explains little of the variation in brand colour choice (pseudo-R^2 ≈ 0.11) and the likelihood-ratio test is only marginally significant (p = 0.074), suggesting that Creator archetype colour has, at best, a weak predictive relationship with this brand's colour selection.

4.5.7. Mercedes-Benz (V21) - Ruler (V6)

Scanning down to V21_rcode = 4 (Orange vs. Blue), we see two significant effects: Ruler_colour_Green Yellow (coef = 2.93, p = 0.012) and Ruler_colour_Yellow Orange (coef = 3.23, p = 0.024) both raise the log-odds of choosing Orange rather than Blue. In V21_rcode = 8 (Purple Blue vs. Blue), Ruler_colour_Orange (coef = 2.81, p = 0.008) similarly increases the log-odds of Purple Blue.

Apart from three contrasts, no other archetype-colour predictors reach significance, and the model's explanatory power is modest (pseudo-R^2≈0.108) with a non-significant likelihood-ratio test (p = 0.328), indicating that Ruler-colour choice only weakly predicts this brand's colour selection.

4.5.8. Disney (V22) - Magician (V12)

The model's explanatory power is modest (pseudo-R^2 ≈ 0.12) and the likelihood-ratio test is significant (p = 0.0126), indicating that, taken together, respondents' Magician-colour identifications predict brand colour choice better than chance, even though no single archetype-colour link stands out as a significant driver.

4.5.9. Victoria's Secret (V23) - Lover (V7)

In each block, the const term is the log-odds of picking that colour versus Orange when a respondent also chose Orange for the Lover archetype (all Lover_colour dummies = 0), and the Lover_colour_* coefficients show how choosing each other Lover-colour shifts those log-odds. However, the Hessian failed to invert, so no standard errors or p-values could be computed, and many estimates are extreme—indicative of separation or very sparse cells. Consequently, these coefficient magnitudes cannot be tested for significance, and the model's ability to link respondents' Lover-colour identifications to their brand colour choice remains inconclusive.

4.5.10. UNICEF (V24) - Caregiver (V8)

The model's explanatory power is weak (pseudo-R^2≈0.12), and the likelihood-ratio test (p = 0.108)

indicates that respondents' Caregiver-colour identifications only minimally predict their UNICEF (V24) colour choices.

4.5.11. M&M's (V25) - Jester (V9)

The pseudo-R^2 is low (≈0.107), indicating that knowing someone's Jester colour does little to explain their M&M's colour choice. The likelihood-ratio test for the whole model (p = 0.6294) confirms that adding those Jester_colour predictors does not significantly improve fit over an intercept-only model. This means that the respondents' Jester-archetype colour selections have essentially no predictive power for their M&M's (V25) colour choices—none of the colour predictors are significant, the model explains very little variance, and the overall test of the predictors is non-significant.

4.5.12. Google (V26) - Sage (V5)

No Sage_colour coefficients reach conventional significance in most comparisons (all p > 0.15). The pseudo- R^2 is low (≈ 0.102) and the likelihood-ratio test is non-significant (p = 0.156), indicating that Sage-archetype colour choice adds only minimal explanatory power for Google (V26) colour selection. Conclusion: Sage archetype colour has very limited predictive value for Google colour choice—aside from two marginal shifts toward Red Purple and Yellow Orange when Sage was Green or Green Yellow, none of the predictors are significant, and the overall model explains little variance.

In summary, across all 12 brand-archetype pairs, archetype and colour choice explain very little of the variation in brand colour selection.

4.6. The relationship between people's "identification" with certain archetypes and their likelihood of choosing their "official" colour.

To test whether stronger identification with an archetype increases the likelihood of choosing that archetype's "official" colour for its flagship brand, we ran twelve multinomial logistic regressions-one for each brand- predicting respondents' chosen colour from their 0–4 identification score on the corresponding archetype (e.g. Creator score → IKEA colour pick). In every case, model fit was very weak (McFadden's pseudo-$R^2 \leq 0.02$), and likelihood-ratio tests were nonsignificant (p > .10) for ten of the twelve brands, indicating that identification strength explained almost none of the variance in colour choice. Across a diverse set of global brands and archetypes, we found almost no evidence that feeling more like the brand's archetype makes people more likely to choose that brand's signature colour. Model fits were uniformly weak, and none of the expected "identification → official colour" effects were significant. At best, a handful of marginal or incidental associations emerged (notably for Dove and Nike), but these never pointed toward greater alignment with the official hue. In short, archetypal self-identification does not appear to translate into colour-choice alignment with brands designated archetypal palettes.

5. Discussion

5.1. Interpretation of Findings

This research confirms that consumers exhibit consistent, non-random associations between colours and Jungian archetypes. These associations appear to be culturally and cognitively embedded, reflecting widely shared symbolic schemas rather than ad hoc personal preferences. For example, the persistent linkage of red with the Hero archetype and green with the Explorer suggests that archetypal narratives are reinforced through stable colour codes across contexts.

The weak mediating effect of brands found in this study indicates that, while brand identities can signal archetypal meaning, they are not powerful enough to override deeply rooted colour–archetype associations. Even strong global brands tended to follow, rather than reshape, these symbolic pathways. Where divergence occurred, such as in brands adopting palettes outside their canonical archetype colours, results did not indicate a successful reprogramming of consumer associations. Instead, they revealed partial alignment at best, underscoring the inertia of culturally established semiotic patterns.

Similarly, self-identification with an archetype did not predict greater alignment with corresponding brand colours. This suggests that even personal resonance with an archetypal narrative does not automatically translate into visual preference shifts. Symbolic resonance at the narrative level and at the visual-perceptual level may operate in parallel but not necessarily interact.

5.2. Practical Implications

For brand managers and marketers, these findings highlight the importance of strategic coherence between brand visuals and archetypal storytelling. Since consumers tend to rely on culturally stabilised colour codes when interpreting brand meaning, alignment with these codes can reinforce clarity and recognition. Conversely, deliberate deviation from canonical archetypal palettes should be approached with caution: while it may signal differentiation, it risks introducing symbolic dissonance that the brand's narrative strength alone may not compensate for.

This suggests that early-stage brand development and rebranding processes should integrate semiotic analysis of colour choices alongside archetype-based positioning. Marketing campaigns that rely heavily on visual cues to communicate archetypal narratives will likely be more effective when colour palettes are consistent with cultural expectations.

5.3. Future Research Directions

Several promising paths remain for future research. First, cross-cultural analyses are needed to determine how universal or culturally specific colour–archetype associations are. Since symbolic traditions and colour meanings differ significantly across societies, empirical studies examining the stability of these mappings across regions would clarify whether archetypal colour associations are consistent across cultures or are context dependent.

Second, further research should explore dynamic media environments. Moving images, immersive settings, and digital interfaces can either enhance or diminish archetypal colour signalling, leading to interaction effects between media format and symbolic processing. Understanding these effects is crucial for evaluating the ecological validity of existing findings in modern communication settings.

Third, longitudinal brand intervention studies could provide insight into the plasticity of symbolic associations. Specifically, examining whether sustained brand exposure over time can shift archetypal colour expectations would elucidate the mechanisms by which symbolic meanings evolve and are reinforced in consumer markets.

Finally, future research should address behavioural outcomes by linking archetypal colour alignment to observable consumer responses, such as engagement, purchase intention, and brand loyalty. Establishing this connection would not only advance theoretical accounts of symbolic resonance but also demonstrate its practical significance for marketing and branding strategies.

5.4. Limitations

This study has some limitations. The sample, although adequate in size, was recruited through convenience networks and is not representative of the general population, which limits generalizability. The survey relied on self-reported, forced-choice associations, capturing intuitive preferences but not deeper or context-dependent processes. Cultural diversity was limited, and colour symbolism can vary across societies, so future cross-cultural replications are needed. Finally, the explanatory power of the statistical models was low, suggesting that additional psychological and contextual factors likely influence how consumers link colours, archetypes, and brands.

6. Conclusions

This study examined whether and how brand identities mediate the symbolic relationship between colours and archetypes. The results show that consumers display consistent, culturally grounded colour–archetype associations — for example, red with the Hero and green with the Explorer — while brands generally reinforce, rather than reshape, these patterns. Only eight of twelve brands achieved direct alignment between their dominant archetype, their signature colour, and consumers' intuitive associations. Statistical modelling confirmed that the mediating effect of brands on colour choice is weak, with low explanatory power across all tests, and personal identification with an archetype did not significantly increase alignment with the corresponding brand colour. Together, these findings suggest that while colour remains a powerful semiotic resource in branding, its meaning is more culturally and cognitively stabilised than brand-driven, highlighting the importance of maintaining coherence between brand visuals and underlying archetypal narratives.

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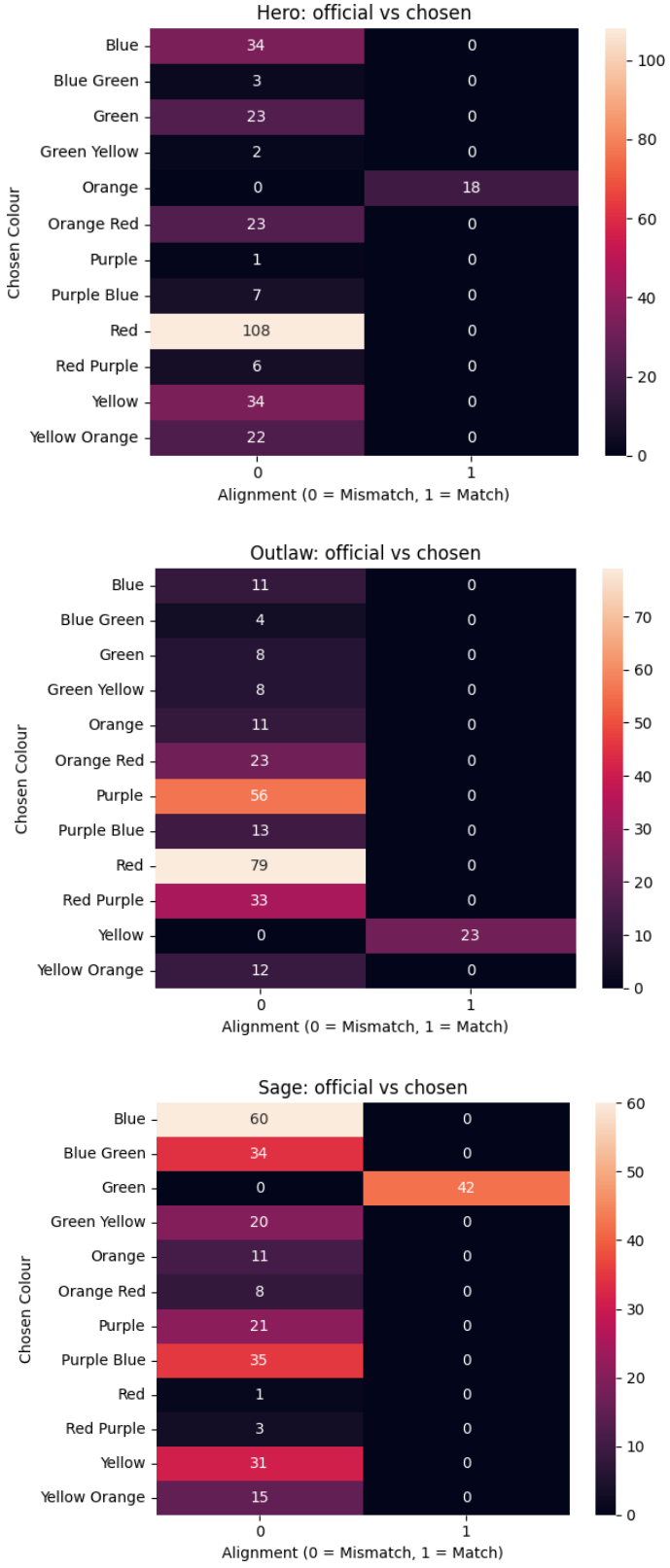
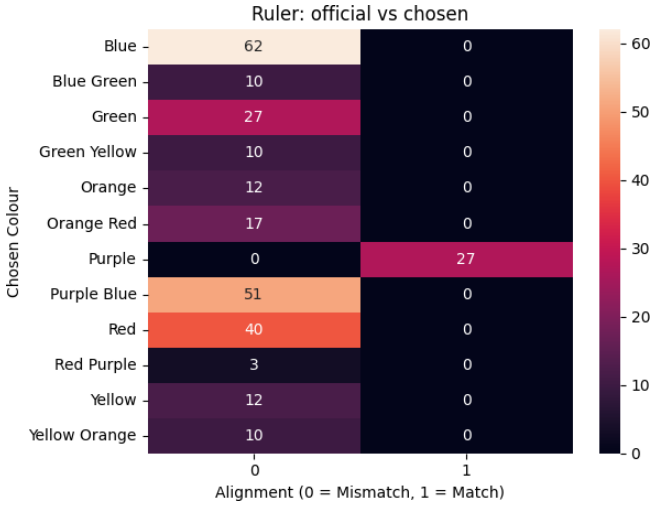
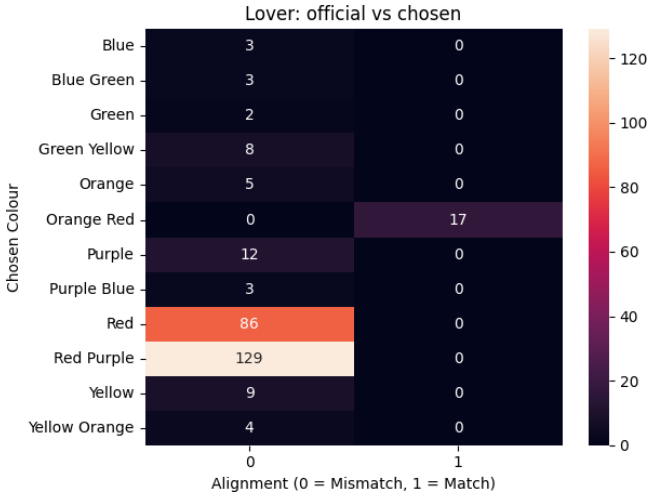
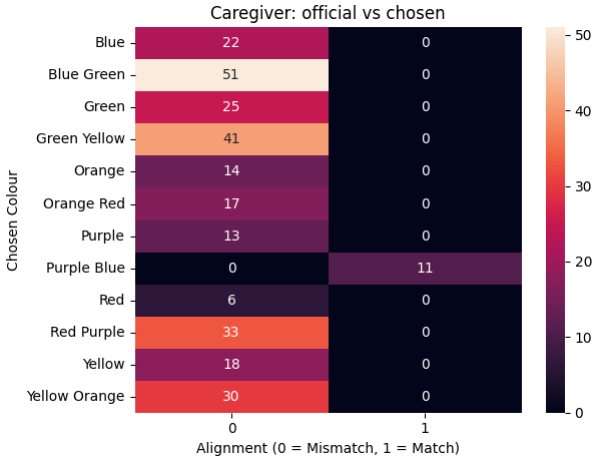
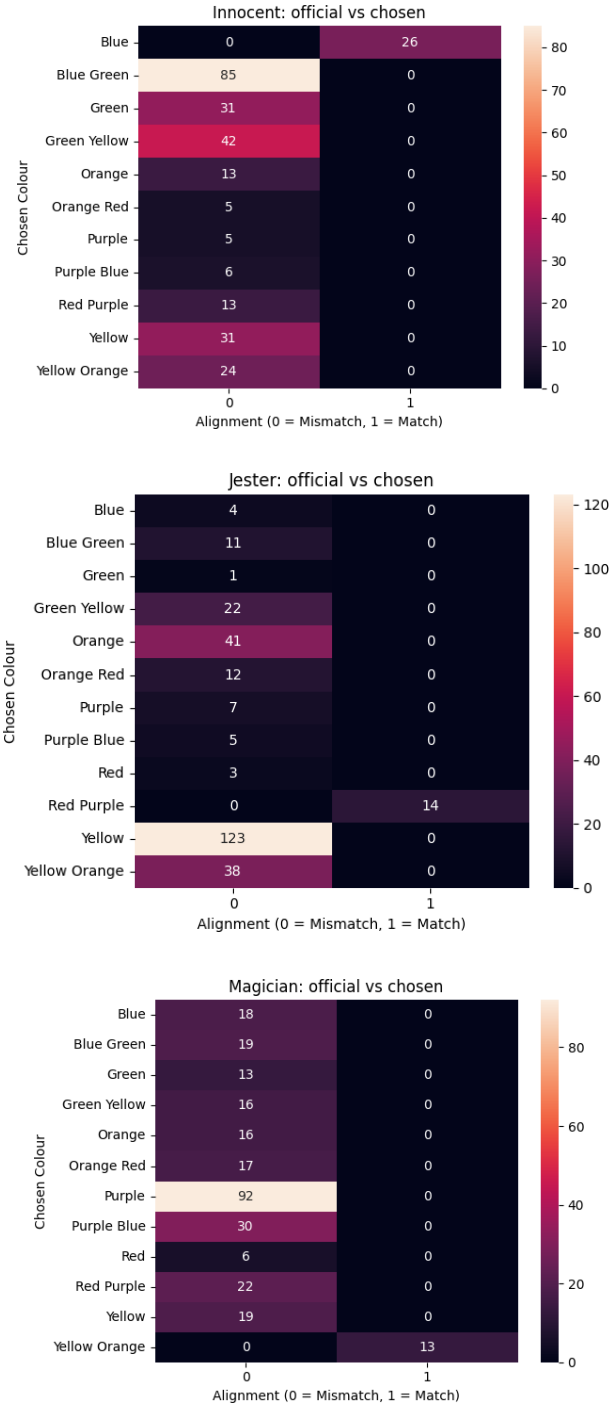
Annex 1.

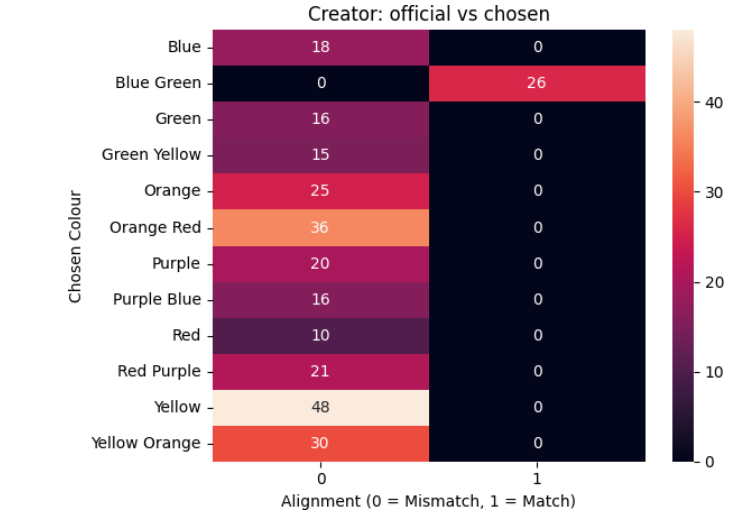

Hero: official vs chosen
Blue 34 0
Blue Green 3 0
Green 23 0
Green Yellow 2 0
Orange 0 18
Orange Red 23 0
Purple 1 0
Purple Blue 7 0
Red 108 0
Red Purple 6 0
Yellow 34 0
Yellow Orange 22 0
Chosen Colour
0 1
Alignment (0 = Mismatch, 1 = Match)
100 80 60 40 20 0
Outlaw: official vs chosen
Blue 11 0
Blue Green 4 0
Green 8 0
Green Yellow 8 0
Orange 11 0
Orange Red 23 0
Purple 56 0
Purple Blue 13 0
Red 79 0
Red Purple 33 0
Yellow 0 23
Yellow Orange 12 0
Chosen Colour
0 1
Alignment (0 = Mismatch, 1 = Match)
70 60 50 40 30 20 10 0
Sage: official vs chosen
Blue 60 0
Blue Green 34 0
Green 0 42
Green Yellow 20 0
Orange 11 0
Orange Red 8 0
Purple 21 0
Purple Blue 35 0
Red 1 0
Red Purple 3 0
Yellow 31 0
Yellow Orange 15 0
Chosen Colour
0 1
Alignment (0 = Mismatch, 1 = Match)
60 50 40 30 20 10 0

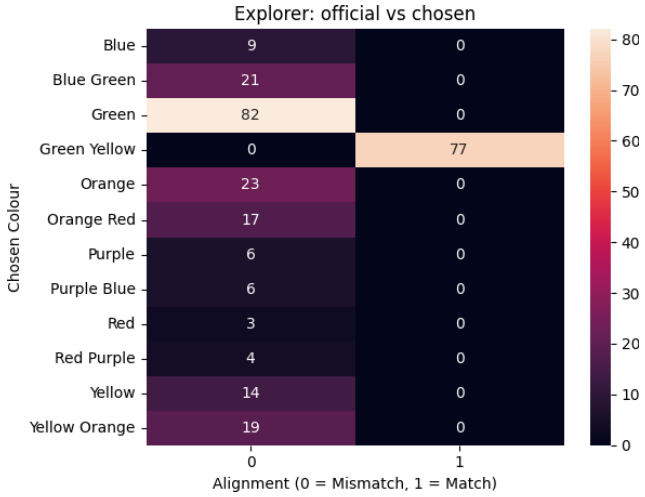

Ruler: official vs chosen
Blue 62 0
Blue Green 10 0
Green 27 0
Green Yellow 10 0
Orange 12 0
Orange Red 17 0
Purple 0 27
Purple Blue 51 0
Red 40 0
Red Purple 3 0
Yellow 12 0
Yellow Orange 10 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
60
50
40
30
20
10
0

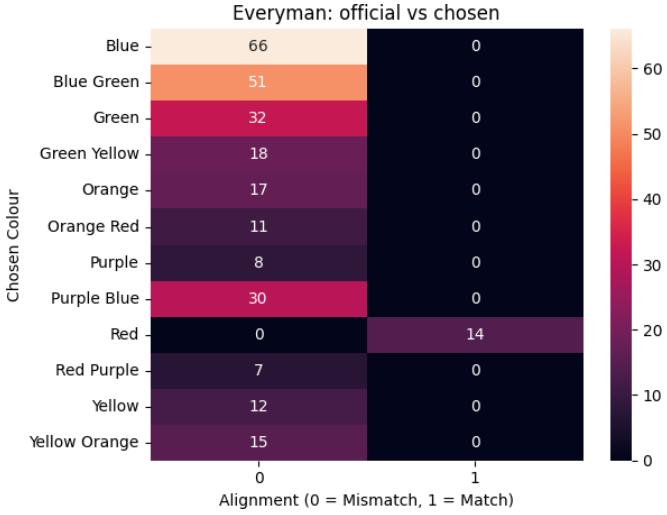

Lover: official vs chosen
Blue 3 0
Blue Green 3 0
Green 2 0
Green Yellow 8 0
Orange 5 0
Orange Red 0 17
Purple 12 0
Purple Blue 3 0
Red 86 0
Red Purple 129 0
Yellow 9 0
Yellow Orange 4 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
120
100
80
60
40
20
0


Caregiver: official vs chosen
Blue 22 0
Blue Green 51 0
Green 25 0
Green Yellow 41 0
Orange 14 0
Orange Red 17 0
Purple 13 0
Purple Blue 0 11
Red 6 0
Red Purple 33 0
Yellow 18 0
Yellow Orange 30 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
50
40
30
20
10
0


Innocent: official vs chosen
Blue 0 26
Blue Green 85 0
Green 31 0
Green Yellow 42 0
Orange 13 0
Orange Red 5 0
Purple 5 0
Purple Blue 6 0
Red Purple 13 0
Yellow 31 0
Yellow Orange 24 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
0 10 20 30 40 50 60 70 80
Jester: official vs chosen
Blue 4 0
Blue Green 11 0
Green 1 0
Green Yellow 22 0
Orange 41 0
Orange Red 12 0
Purple 7 0
Purple Blue 5 0
Red 3 0
Red Purple 0 14
Yellow 123 0
Yellow Orange 38 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
0 20 40 60 80 100 120
Magician: official vs chosen
Blue 18 0
Blue Green 19 0
Green 13 0
Green Yellow 16 0
Orange 16 0
Orange Red 17 0
Purple 92 0
Purple Blue 30 0
Red 6 0
Red Purple 22 0
Yellow 19 0
Yellow Orange 0 13
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
0 20 40 60 80


Creator: official vs chosen
Blue 18 0
Blue Green 0 26
Green 16 0
Green Yellow 15 0
Orange 25 0
Orange Red 36 0
Purple 20 0
Purple Blue 16 0
Red 10 0
Red Purple 21 0
Yellow 48 0
Yellow Orange 30 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
40
30
20
10
0


Explorer: official vs chosen
Blue 9 0
Blue Green 21 0
Green 82 0
Green Yellow 0 77
Orange 23 0
Orange Red 17 0
Purple 6 0
Purple Blue 6 0
Red 3 0
Red Purple 4 0
Yellow 14 0
Yellow Orange 19 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
80
70
60
50
40
30
20
10
0


Everyman: official vs chosen
Blue 66 0
Blue Green 51 0
Green 32 0
Green Yellow 18 0
Orange 17 0
Orange Red 11 0
Purple 8 0
Purple Blue 30 0
Red 0 14
Red Purple 7 0
Yellow 12 0
Yellow Orange 15 0
Chosen Colour
0
1
Alignment (0 = Mismatch, 1 = Match)
60
50
40
30
20
10
0

Annex 2.

Creator_colour_Purple	11.2574	126.973	0.089	0.929	-237.605	260.120
Creator_colour_Purple Blue	-8.3711	1.67e+04	-0.001	1.000	-3.27e+04	3.27e+04
Creator_colour_Red	10.8516	126.976	0.085	0.932	-238.016	259.720
Creator_colour_Red Purple	10.8521	126.973	0.085	0.932	-238.011	259.716
Creator_colour_Yellow	10.3416	126.973	0.081	0.935	-238.520	259.203
Creator_colour_Yellow Orange	10.3821	126.973	0.082	0.935	-238.481	259.245
V15_rcode=3	coef	std err	z	P>|z|	[0.025	0.975]
const	-2.7746	1.031	-2.690	0.007	-4.796	-0.753
Creator_colour_Blue Green	0.2900	1.465	0.198	0.843	-2.582	3.162
Creator_colour_Green	1.3892	1.299	1.069	0.285	-1.157	3.936
Creator_colour_Green Yellow	0.9820	1.494	0.657	0.511	-1.945	3.909
Creator_colour_Orange	0.8292	1.279	0.649	0.517	-1.677	3.335
Creator_colour_Orange Red	-17.3000	4767.437	-0.004	0.997	-9361.305	9326.705
Creator_colour_Purple	1.5710	1.223	1.284	0.199	-0.827	3.969
Creator_colour_Purple Blue	2.0807	1.347	1.545	0.122	-0.559	4.720
Creator_colour_Red	1.1650	1.505	0.774	0.439	-1.784	4.114
Creator_colour_Red Purple	1.1650	1.290	0.903	0.366	-1.363	3.693
Creator_colour_Yellow	0.2493	1.266	0.197	0.844	-2.233	2.731
Creator_colour_Yellow Orange	0.0027	1.458	0.002	0.999	-2.855	2.860
V15_rcode=4	coef	std err	z	P>|z|	[0.025	0.975]
const	-12.0060	101.119	-0.119	0.905	-210.196	186.184
Creator_colour_Blue Green	9.5218	101.124	0.094	0.925	-188.678	207.722
Creator_colour_Green	9.9255	101.125	0.098	0.922	-188.275	208.126
Creator_colour_Green Yellow	-6.3145	3883.963	-0.002	0.999	-7618.742	7606.113
Creator_colour_Orange	-9.3831	1.18e+04	-0.001	0.999	-2.31e+04	2.31e+04
Creator_colour_Orange Red	9.5637	101.122	0.095	0.925	-188.631	207.759
Creator_colour_Purple	-7.9113	6684.780	-0.001	0.999	-1.31e+04	1.31e+04
Creator_colour_Purple Blue	10.6184	101.125	0.105	0.916	-187.583	208.820
Creator_colour_Red	-5.5547	2910.875	-0.002	0.998	-5710.764	5699.655
Creator_colour_Red Purple	9.7028	101.124	0.096	0.924	-188.498	207.903
Creator_colour_Yellow	9.8865	101.121	0.098	0.922	-188.307	208.080
Creator_colour_Yellow Orange	-9.6002	1.23e+04	-0.001	0.999	-2.41e+04	2.41e+04
V15_rcode=5	coef	std err	z	P>|z|	[0.025	0.975]
const	-11.9812	99.874	-0.120	0.905	-207.730	183.768
Creator_colour_Blue Green	-8.1007	6625.712	-0.001	0.999	-1.3e+04	1.3e+04
Creator_colour_Green	10.5950	99.877	0.106	0.916	-185.160	206.350
Creator_colour_Green Yellow	10.1891	99.880	0.102	0.919	-185.571	205.950
Creator_colour_Orange	9.3418	99.879	0.094	0.925	-186.418	205.101
Creator_colour_Orange Red	8.8463	99.879	0.089	0.929	-186.913	204.606
Creator_colour_Purple	-7.4585	5265.076	-0.001	0.999	-1.03e+04	1.03e+04
Creator_colour_Purple Blue	10.5938	99.880	0.106	0.916	-185.168	206.355
Creator_colour_Red	-5.3252	2563.753	-0.002	0.998	-5030.188	5019.538
Creator_colour_Red Purple	-7.6422	5770.994	-0.001	0.999	-1.13e+04	1.13e+04
Creator_colour_Yellow	8.7626	99.879	0.088	0.930	-186.997	204.522
Creator_colour_Yellow Orange	-9.0823	9373.032	-0.001	0.999	-1.84e+04	1.84e+04

const	-14.3994	279.150	-0.052	0.959	-561.522	532.724
Hero_colour_Blue Green	-2.1379	2771.641	-0.001	0.999	-5434.454	5430.178
Hero_colour_Green	11.9147	279.151	0.043	0.966	-535.212	559.042
Hero_colour_Green Yellow	-1.3848	2692.740	-0.001	1.000	-5279.059	5276.289
Hero_colour_Orange	-6.4459	1.19e+04	-0.001	1.000	-2.33e+04	2.33e+04
Hero_colour_Orange Red	-7.2451	1.59e+04	-0.000	1.000	-3.11e+04	3.11e+04
Hero_colour_Purple	-0.5375	7.24e+05	-7.43e-07	1.000	-1.42e+06	1.42e+06
Hero_colour_Purple Blue	-4.1477	4772.056	-0.001	0.999	-9357.205	9348.910
Hero_colour_Red	11.6916	279.150	0.042	0.967	-535.433	558.816
Hero_colour_Red Purple	-3.3296	4095.445	-0.001	0.999	-8030.254	8023.595
Hero_colour_Yellow	11.9147	279.151	0.043	0.966	-535.212	559.041
Hero_colour_Yellow Orange	12.3208	279.152	0.044	0.965	-534.806	559.448

V16_rcode=8	coef	std err	z	P>|z|	[0.025	0.975]
const	-2.0389	0.614	-3.319	0.001	-3.243	-0.835
Hero_colour_Blue Green	-12.3723	952.448	-0.013	0.990	-1879.135	1854.391
Hero_colour_Green	0.2478	0.980	0.253	0.800	-1.673	2.169
Hero_colour_Green Yellow	-11.9059	1067.631	-0.011	0.991	-2104.424	2080.613
Hero_colour_Orange	-13.3696	784.084	-0.017	0.986	-1550.145	1523.406
Hero_colour_Orange Red	-0.2633	1.215	-0.217	0.829	-2.645	2.119
Hero_colour_Purple	-1.8241	2879.513	-0.001	0.999	-5645.566	5641.918
Hero_colour_Purple Blue	0.4303	1.256	0.343	0.732	-2.031	2.891
Hero_colour_Red	0.3120	0.724	0.431	0.667	-1.107	1.732
Hero_colour_Red Purple	-11.4810	498.063	-0.023	0.982	-987.666	964.704
Hero_colour_Yellow	0.2475	0.980	0.253	0.801	-1.673	2.168
Hero_colour_Yellow Orange	0.6536	1.001	0.653	0.514	-1.308	2.616

V16_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	-2.4433	0.737	-3.313	0.001	-3.889	-0.998
Hero_colour_Blue Green	1.7504	1.430	1.224	0.221	-1.052	4.552
Hero_colour_Green	1.0573	0.980	1.079	0.281	-0.863	2.978
Hero_colour_Green Yellow	-11.6298	1138.434	-0.010	0.992	-2242.919	2219.659
Hero_colour_Orange	-12.2790	556.352	-0.022	0.982	-1102.709	1078.151
Hero_colour_Orange Red	0.8331	1.070	0.779	0.436	-1.263	2.930
Hero_colour_Purple	-1.4424	2911.880	-0.000	1.000	-5708.623	5705.738
Hero_colour_Purple Blue	-11.5873	498.005	-0.023	0.981	-987.660	964.485
Hero_colour_Red	0.8343	0.823	1.014	0.311	-0.778	2.447
Hero_colour_Red Purple	-10.9675	471.649	-0.023	0.981	-935.382	913.447
Hero_colour_Yellow	-14.5222	1394.582	-0.010	0.992	-2747.853	2718.808
Hero_colour_Yellow Orange	1.7509	0.959	1.827	0.068	-0.128	3.630

V16_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	-14.1383	244.986	-0.058	0.954	-494.302	466.026
Hero_colour_Blue Green	-3.9084	5870.313	-0.001	0.999	-1.15e+04	1.15e+04
Hero_colour_Green	11.6532	244.988	0.048	0.962	-468.515	491.821
Hero_colour_Green Yellow	-2.7050	4554.812	-0.001	1.000	-8929.973	8924.563
Hero_colour_Orange	12.7519	244.987	0.052	0.958	-467.414	492.918
Hero_colour_Orange Red	11.8352	244.988	0.048	0.961	-468.333	492.003
Hero_colour_Purple	-1.1805	8.76e+05	-1.35e-06	1.000	-1.72e+06	1.72e+06
Hero_colour_Purple Blue	-6.9466	1.69e+04	-0.000	1.000	-3.32e+04	3.32e+04
Hero_colour_Red	12.8168	244.986	0.052	0.958	-467.347	492.981
Hero_colour_Red Purple	13.0397	244.989	0.053	0.958	-467.129	493.209
Hero_colour_Yellow	13.4454	244.987	0.055	0.956	-466.719	493.610
Hero_colour_Yellow Orange	12.0594	244.988	0.049	0.961	-468.109	492.228

Hero_colour_Red	8.5222	37.138	0.229	0.819	64.268	81.312
Hero_colour_Red Purple	-1.2897	5103.846	-0.000	1.000	-1e+04	1e+04
Hero_colour_Yellow	-4.0380	695.341	-0.006	0.995	-1366.881	1358.805
Hero_colour_Yellow Orange	8.3493	37.155	0.225	0.822	-64.473	81.172

V17_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	-8.1393	23.749	-0.343	0.732	-54.687	38.409
Hero_colour_Blue Green	-1.8976	1.13e+04	-0.000	1.000	-2.22e+04	2.22e+04
Hero_colour_Green	6.5350	23.775	0.275	0.783	-40.062	53.132
Hero_colour_Green Yellow	-1.1379	7076.025	-0.000	1.000	-1.39e+04	1.39e+04
Hero_colour_Orange	7.4456	23.765	0.313	0.754	-39.133	54.024
Hero_colour_Orange Red	6.5289	23.775	0.275	0.784	-40.069	53.126
Hero_colour_Purple	-0.5638	9979.078	-5.65e-05	1.000	-1.96e+04	1.96e+04
Hero_colour_Purple Blue	-4.5066	394.579	-0.011	0.991	-777.867	768.854
Hero_colour_Red	7.9164	23.754	0.333	0.739	-38.641	54.474
Hero_colour_Red Purple	14.8921	37.697	0.395	0.693	-58.992	88.776
Hero_colour_Yellow	9.9448	23.774	0.418	0.676	-36.652	56.541
Hero_colour_Yellow Orange	7.4526	23.781	0.313	0.754	-39.157	54.062

V17_rcode=11	coef	std err	z	P>|z|	[0.025	0.975]
const	-1.1191	0.818	-1.369	0.171	-2.722	0.483
Hero_colour_Blue Green	-1.9853	362.344	-0.005	0.996	-712.167	708.196
Hero_colour_Green	-0.4819	1.365	-0.353	0.724	-3.157	2.194
Hero_colour_Green Yellow	-1.2710	236.204	-0.005	0.996	-464.222	461.681
Hero_colour_Orange	-8.9385	76.374	-0.117	0.907	-158.628	140.751
Hero_colour_Orange Red	-0.4875	1.366	-0.357	0.721	-3.166	2.191
Hero_colour_Purple	-0.6310	334.216	-0.002	0.998	-655.682	654.420
Hero_colour_Purple Blue	-8.2988	78.424	-0.106	0.916	-162.007	145.409
Hero_colour_Red	-1.1819	1.329	-0.889	0.374	-3.787	1.424
Hero_colour_Red Purple	-3.4036	282.286	-0.012	0.990	-556.674	549.867
Hero_colour_Yellow	2.7433	1.372	1.999	0.046	0.054	5.433
Hero_colour_Yellow Orange	0.4335	1.474	0.294	0.769	-2.455	3.322

Outlaw_colour_Blue Green	4.5011	19.861	0.227	0.821	-34.426	43.428
Outlaw_colour_Green	4.2577	17.485	0.244	0.808	-30.013	38.528
Outlaw_colour_Green Yellow	4.0574	15.905	0.255	0.799	-27.116	35.231
Outlaw_colour_Orange	-9.1339	787.680	-0.012	0.991	-1552.959	1534.691
Outlaw_colour_Orange Red	-1.2318	1.315	-0.937	0.349	-3.809	1.346
Outlaw_colour_Purple	1.7725	1.526	1.161	0.246	-1.219	4.764
Outlaw_colour_Purple Blue	5.1651	19.607	0.263	0.792	-33.264	43.594
Outlaw_colour_Red	0.7120	1.286	0.554	0.580	-1.808	3.232
Outlaw_colour_Red Purple	-0.7491	1.428	-0.525	0.600	-3.547	2.049
Outlaw_colour_Yellow	0.8523	1.545	0.552	0.581	-2.175	3.880
Outlaw_colour_Yellow Orange	5.8696	17.494	0.336	0.737	-28.418	40.157

V18_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	-6.0010	20.490	-0.293	0.770	-46.161	34.159
Outlaw_colour_Blue Green	-0.9137	629.075	-0.001	0.999	-1233.878	1232.050
Outlaw_colour_Green	-1.7362	834.438	-0.002	0.998	-1637.205	1633.733
Outlaw_colour_Green Yellow	-1.5227	681.783	-0.002	0.998	-1337.794	1334.748
Outlaw_colour_Orange	12.3439	26.608	0.464	0.643	-39.808	64.496
Outlaw_colour_Orange Red	-5.6773	173.236	-0.033	0.974	-345.214	333.859
Outlaw_colour_Purple	-4.3206	176.484	-0.024	0.980	-350.223	341.581
Outlaw_colour_Purple Blue	-2.0267	1083.281	-0.002	0.999	-2125.218	2121.164
Outlaw_colour_Red	5.6073	20.511	0.273	0.785	-34.593	45.807
Outlaw_colour_Red Purple	6.0255	20.515	0.294	0.769	-34.183	46.234
Outlaw_colour_Yellow	-3.7583	133.663	-0.028	0.978	-265.733	258.216
Outlaw_colour_Yellow Orange	-1.7754	852.472	-0.002	0.998	-1672.590	1669.040

V18_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	-5.6323	17.050	-0.330	0.741	-39.050	27.785
Outlaw_colour_Blue Green	-1.6274	747.217	-0.002	0.998	-1466.146	1462.891
Outlaw_colour_Green	-2.9796	1291.793	-0.002	0.998	-2534.848	2528.889
Outlaw_colour_Green Yellow	11.1580	23.289	0.479	0.632	-34.488	56.804
Outlaw_colour_Orange	-3.1367	1360.407	-0.002	0.998	-2669.485	2663.212
Outlaw_colour_Orange Red	4.2485	17.087	0.249	0.804	-29.241	37.738
Outlaw_colour_Purple	5.6406	17.109	0.330	0.742	-27.893	39.174
Outlaw_colour_Purple Blue	-3.0686	1516.567	-0.002	0.998	-2975.486	2969.349
Outlaw_colour_Red	4.5750	17.088	0.268	0.789	-28.917	38.068
Outlaw_colour_Red Purple	4.9596	17.094	0.290	0.772	-28.544	38.464
Outlaw_colour_Yellow	-6.4695	426.443	-0.015	0.988	-842.282	829.343
Outlaw_colour_Yellow Orange	11.3543	24.419	0.465	0.642	-36.505	59.214

V18_rcode=11	coef	std err	z	P>|z|	[0.025	0.975]
const	-5.5491	16.357	-0.339	0.734	-37.609	26.510
Outlaw_colour_Blue Green	-1.3920	637.259	-0.002	0.998	-1250.397	1247.613
Outlaw_colour_Green	-2.5321	990.776	-0.003	0.998	-1944.417	1939.353
Outlaw_colour_Green Yellow	-2.1278	735.830	-0.003	0.998	-1444.328	1440.073
Outlaw_colour_Orange	11.2206	23.584	0.476	0.634	-35.003	57.444
Outlaw_colour_Orange Red	4.1423	16.396	0.253	0.801	-27.994	36.278
Outlaw_colour_Purple	-5.4100	241.631	-0.022	0.982	-478.998	468.179
Outlaw_colour_Purple Blue	-2.7819	1260.482	-0.002	0.998	-2473.281	2467.717
Outlaw_colour_Red	5.1489	16.383	0.314	0.753	-26.961	37.259
Outlaw_colour_Red Purple	5.5734	16.388	0.340	0.734	-26.546	37.693
Outlaw_colour_Yellow	6.2559	16.403	0.381	0.703	-25.894	38.405
Outlaw_colour_Yellow Orange	-2.4117	934.619	-0.003	0.998	-1834.232	1829.408

	0	1	2	3
const	1.265418	-1.885626e+00	-6.908460e-01	-0.374164
Explorer_colour_Blue Green	-0.521921	1.302383e+00	5.129253e-01	-3.083254
Explorer_colour_Green	0.805677	1.791290e+00	-1.643555e-01	0.265760
Explorer_colour_Green Yellow	0.088187	-1.018440e-01	4.241047e-01	-0.559518
Explorer_colour_Orange	-0.818861	-1.684320e+00	1.663451e+00	-0.545585
Explorer_colour_Orange Red	0.691323	2.422319e+00	1.211513e+00	-1.875394
Explorer_colour_Purple	0.856865	2.339005e-16	-3.234062e-01	-0.096161
Explorer_colour_Purple Blue	-3.842545	-7.771494e-01	-1.783744e+00	-1.977303

	7	8	9
const	-2.363228e-01	-3.770249e-01	0.115191
Explorer_colour_Blue Green	-8.732739e-01	-2.944766e+00	-0.202370
Explorer_colour_Green	-7.554089e-01	2.721322e-01	-1.103912
Explorer_colour_Green Yellow	-5.811324e-17	-5.308710e-01	-0.764282
Explorer_colour_Orange	-6.922533e-01	-2.651065e+00	0.000298
Explorer_colour_Orange Red	7.786470e-01	2.213124e-01	-2.394579
Explorer_colour_Purple	3.068402e+00	3.214452e+00	-0.535394
Explorer_colour_Purple Blue	-2.442441e-16	-1.842029e+00	-0.273593
Explorer_colour_Red	-2.608408e-02	-1.391102e-02	-0.126881
Explorer_colour_Red Purple	-4.927362e-02	8.151381e-17	-0.140945
Explorer_colour_Yellow	-1.577165e-01	-2.213191e+00	-2.875322
Explorer_colour_Yellow Orange	-2.480665e+00	4.807887e-02	-0.272378

const	-1.9396	1.068	-1.815	0.069	-4.034	0.154
Creator_colour_Blue Green	2.7849	1.272	2.190	0.029	0.293	5.277
Creator_colour_Green	0.5519	1.547	0.357	0.721	-2.480	3.583
Creator_colour_Green Yellow	-11.2607	424.184	-0.027	0.979	-842.645	820.124
Creator_colour_Orange	1.6514	1.197	1.379	0.168	-0.695	3.998
Creator_colour_Orange Red	-0.0745	1.307	-0.057	0.955	-2.636	2.487
Creator_colour_Purple	2.2266	1.313	1.696	0.090	-0.347	4.800
Creator_colour_Purple Blue	1.9381	1.463	1.325	0.185	-0.930	4.806
Creator_colour_Red	8.8894	22.872	0.389	0.698	-35.939	53.718
Creator_colour_Red Purple	1.6511	1.313	1.257	0.209	-0.923	4.225
Creator_colour_Yellow	1.6032	1.218	1.316	0.188	-0.785	3.991
Creator_colour_Yellow Orange	1.6509	1.313	1.257	0.209	-0.923	4.225

V20_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	-1.9389	1.068	-1.815	0.069	-4.032	0.154
Creator_colour_Blue Green	0.8373	1.573	0.532	0.595	-2.246	3.920
Creator_colour_Green	-8.3907	87.489	-0.096	0.924	-179.866	163.084
Creator_colour_Green Yellow	0.8388	1.573	0.533	0.594	-2.244	3.922
Creator_colour_Orange	-10.4363	172.032	-0.061	0.952	-347.613	326.740
Creator_colour_Orange Red	-13.1733	493.838	-0.027	0.979	-981.078	954.732
Creator_colour_Purple	0.8394	1.573	0.534	0.594	-2.243	3.922
Creator_colour_Purple Blue	1.2441	1.625	0.766	0.444	-1.941	4.429
Creator_colour_Red	-4.3642	534.227	-0.008	0.993	-1051.430	1042.701
Creator_colour_Red Purple	0.5517	1.546	0.357	0.721	-2.479	3.582
Creator_colour_Yellow	-0.0062	1.511	-0.004	0.997	-2.968	2.955
Creator_colour_Yellow Orange	1.2443	1.375	0.905	0.366	-1.451	3.939

V20_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	-1.9390	1.068	-1.815	0.069	-4.032	0.154
Creator_colour_Blue Green	0.8383	1.573	0.533	0.594	-2.244	3.921
Creator_colour_Green	1.2452	1.375	0.906	0.365	-1.450	3.940
Creator_colour_Green Yellow	1.5320	1.405	1.090	0.276	-1.222	4.286
Creator_colour_Orange	0.5520	1.329	0.415	0.678	-2.052	3.157
Creator_colour_Orange Red	-0.7670	1.485	-0.516	0.606	-3.678	2.144
Creator_colour_Purple	0.8393	1.573	0.534	0.594	-2.244	3.922
Creator_colour_Purple Blue	2.3430	1.405	1.668	0.095	-0.410	5.096
Creator_colour_Red	8.8889	22.872	0.389	0.698	-35.939	53.717
Creator_colour_Red Purple	1.6506	1.313	1.257	0.209	-0.923	4.224
Creator_colour_Yellow	2.0724	1.187	1.746	0.081	-0.254	4.399
Creator_colour_Yellow Orange	0.5512	1.546	0.356	0.721	-2.479	3.582

V20_rcode=11	coef	std err	z	P>|z|	[0.025	0.975]
const	-7.7434	18.194	-0.426	0.670	-43.403	27.917
Creator_colour_Blue Green	-8.2678	1729.136	-0.005	0.996	-3397.312	3380.776
Creator_colour_Green	-7.9560	1282.279	-0.006	0.995	-2521.176	2505.264
Creator_colour_Green Yellow	6.6432	18.231	0.364	0.716	-29.089	42.375
Creator_colour_Orange	-10.1552	2722.608	-0.004	0.997	-5346.369	5326.059
Creator_colour_Orange Red	6.1340	18.205	0.337	0.736	-29.548	41.815
Creator_colour_Purple	6.6437	18.231	0.364	0.716	-29.088	42.375
Creator_colour_Purple Blue	7.0489	18.235	0.387	0.699	-28.692	42.790
Creator_colour_Red	13.9999	29.215	0.479	0.632	-43.260	71.260
Creator_colour_Red Purple	6.3565	18.229	0.349	0.727	-29.371	42.084
Creator_colour_Yellow	7.1836	18.205	0.395	0.693	-28.498	42.865
Creator_colour_Yellow Orange	7.0490	18.215	0.387	0.699	-28.651	42.749

const	-2.1213	0.611	-3.471	0.001	-3.319	-0.924
Ruler_colour_Blue Green	-2.1386	2506.876	-0.001	0.999	-4915.526	4911.249
Ruler_colour_Green	-13.6333	794.958	-0.017	0.986	-1571.723	1544.457
Ruler_colour_Green Yellow	-11.7766	737.245	-0.016	0.987	-1456.751	1433.197
Ruler_colour_Orange	-11.3863	605.964	-0.019	0.985	-1199.054	1176.281
Ruler_colour_Orange Red	-14.2046	1240.371	-0.011	0.991	-2445.288	2416.878
Ruler_colour_Purple	-13.5238	882.513	-0.015	0.988	-1743.218	1716.171
Ruler_colour_Purple Blue	0.4474	0.877	0.510	0.610	-1.272	2.166
Ruler_colour_Red	-12.9005	646.294	-0.020	0.984	-1279.614	1253.813
Ruler_colour_Red Purple	-10.9188	678.969	-0.016	0.987	-1341.674	1319.836
Ruler_colour_Yellow	-13.6500	1330.091	-0.010	0.992	-2620.581	2593.281
Ruler_colour_Yellow Orange	2.1283	1.542	1.380	0.168	-0.894	5.150

	0	1	2	3
const	-60.734607	-0.694760	-29.240648	-29.150555
Lover_colour_Blue Green	-8.027744	-19.738734	55.083729	-13.438483
Lover_colour_Green	-6.150424	136.713860	-30.527178	-8.761315
Lover_colour_Green Yellow	-19.112406	-41.677346	43.703530	42.514941
Lover_colour_Orange	-14.360382	-59.815876	29.239742	-30.785340
Lover_colour_Orange Red	80.721702	-61.526441	48.535007	-47.974527
Lover_colour_Purple	-26.223084	15.092338	44.736064	-39.262149
Lover_colour_Purple Blue	-10.411078	-26.903413	51.476672	51.385928
Lover_colour_Red	-67.434402	0.696464	30.628084	28.053731
Lover_colour_Red Purple	61.650145	1.099130	31.379664	30.402288
Lover_colour_Yellow	-22.967291	-49.755482	42.062708	40.873910
Lover_colour_Yellow Orange	-14.523312	-36.819179	-62.011855	-25.569112

	4	5	6	7
const	-29.571973	-31.693209	-28.370089	-25.692563
Lover_colour_Blue Green	-32.895058	58.229729	-9.944313	-11.724022
Lover_colour_Green	-24.904322	-42.637578	-6.510747	-7.322418
Lover_colour_Green Yellow	42.937243	46.156012	-23.589384	-27.786983
Lover_colour_Orange	-53.652243	32.791094	-25.099604	-30.103338
Lover_colour_Orange Red	49.559261	52.086185	46.971828	-44.412485
Lover_colour_Purple	44.661865	47.699809	-31.209507	40.089039
Lover_colour_Purple Blue	51.808019	-61.794759	-13.460233	-16.482293
Lover_colour_Red	31.693377	34.179280	28.882091	24.595928
Lover_colour_Red Purple	32.135944	35.188745	27.674621	25.690759
Lover_colour_Yellow	41.296294	44.515070	-28.794226	37.416313
Lover_colour_Yellow Orange	46.710601	48.831353	45.508264	42.831021

Magician_colour_Purple Blue	-1.3997	1.139	-1.229	0.219	-3.631	0.832
Magician_colour_Red	-0.0217	1.633	-0.013	0.989	-3.222	3.178
Magician_colour_Red Purple	-1.1125	1.157	-0.962	0.336	-3.380	1.155
Magician_colour_Yellow	-1.1161	1.416	-0.788	0.431	-3.891	1.659
Magician_colour_Yellow Orange	-11.6325	192.620	-0.060	0.952	-389.162	365.897

V22_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	0.3046	0.767	0.397	0.691	-1.198	1.807
Magician_colour_Blue Green	8.0600	65.583	0.123	0.902	-120.480	136.600
Magician_colour_Green	-1.0006	1.157	-0.865	0.387	-3.268	1.267
Magician_colour_Green Yellow	-0.3104	1.120	-0.277	0.782	-2.505	1.884
Magician_colour_Orange	-1.0018	1.445	-0.693	0.488	-3.833	1.830
Magician_colour_Orange Red	-1.0010	1.445	-0.693	0.489	-3.833	1.831
Magician_colour_Purple	-0.7760	0.866	-0.896	0.370	-2.474	0.922
Magician_colour_Purple Blue	-0.9994	0.981	-1.018	0.309	-2.923	0.924
Magician_colour_Red	-0.3129	1.607	-0.195	0.846	-3.462	2.837
Magician_colour_Red Purple	-0.7111	1.002	-0.709	0.478	-2.676	1.253
Magician_colour_Yellow	-1.4076	1.386	-1.016	0.310	-4.124	1.309
Magician_colour_Yellow Orange	-1.4008	1.386	-1.011	0.312	-4.117	1.315

V22_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	-0.3826	0.913	-0.419	0.675	-2.173	1.408
Magician_colour_Blue Green	10.1361	65.579	0.155	0.877	-118.397	138.669
Magician_colour_Green	-1.0050	1.444	-0.696	0.486	-3.835	1.825
Magician_colour_Green Yellow	-0.0260	1.291	-0.020	0.984	-2.555	2.503
Magician_colour_Orange	0.3765	1.354	0.278	0.781	-2.278	3.031
Magician_colour_Orange Red	0.7873	1.291	0.610	0.542	-1.743	3.317
Magician_colour_Purple	-0.3107	1.011	-0.307	0.759	-2.292	1.671
Magician_colour_Purple Blue	-13.4633	358.867	-0.038	0.970	-716.829	689.903
Magician_colour_Red	0.3747	1.682	0.223	0.824	-2.922	3.671
Magician_colour_Red Purple	-0.3113	1.155	-0.270	0.788	-2.575	1.953
Magician_colour_Yellow	0.3792	1.225	0.310	0.757	-2.021	2.780
Magician_colour_Yellow Orange	0.3846	1.225	0.314	0.754	-2.017	2.786

V22_rcode=11	coef	std err	z	P>|z|	[0.025	0.975]
const	-8.3044	36.985	-0.225	0.822	-80.795	64.186
Magician_colour_Blue Green	16.6712	75.289	0.221	0.825	-130.893	164.235
Magician_colour_Green	8.0158	36.993	0.217	0.828	-64.490	80.521
Magician_colour_Green Yellow	7.1999	37.003	0.195	0.846	-65.326	79.725
Magician_colour_Orange	7.6086	37.006	0.206	0.837	-64.921	80.138
Magician_colour_Orange Red	-7.0937	1559.073	-0.005	0.996	-3062.822	3048.634
Magician_colour_Purple	7.7295	36.988	0.209	0.834	-64.765	80.224
Magician_colour_Purple Blue	7.3238	36.992	0.198	0.843	-65.178	79.826
Magician_colour_Red	-4.5471	616.515	-0.007	0.994	-1212.895	1203.801
Magician_colour_Red Purple	7.2079	36.994	0.195	0.846	-65.300	79.716
Magician_colour_Yellow	7.8961	36.997	0.213	0.831	-64.616	80.408
Magician_colour_Yellow Orange	-6.9221	1170.472	-0.006	0.995	-2301.005	2287.160

Caregiver_colour_Green Yellow	-11.1091	171.069	-0.065	0.948	-346.397	324.179
Caregiver_colour_Orange	-9.8302	191.372	-0.051	0.959	-384.912	365.251
Caregiver_colour_Orange Red	0.4584	1.521	0.301	0.763	-2.523	3.440
Caregiver_colour_Purple	-9.8015	168.751	-0.058	0.954	-340.547	320.944
Caregiver_colour_Purple Blue	0.1161	1.503	0.077	0.938	-2.830	3.062
Caregiver_colour_Red	-10.1321	222.605	-0.046	0.964	-446.430	426.166
Caregiver_colour_Red Purple	0.7655	1.241	0.617	0.537	-1.666	3.197
Caregiver_colour_Yellow	-0.2378	1.488	-0.160	0.873	-3.155	2.679
Caregiver_colour_Yellow Orange	0.2722	1.303	0.209	0.835	-2.282	2.827

V24_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	-2.0686	1.057	-1.956	0.050	-4.141	0.004
Caregiver_colour_Blue Green	-11.5839	184.344	-0.063	0.950	-372.891	349.723
Caregiver_colour_Green	-11.4650	250.651	-0.046	0.964	-502.733	479.803
Caregiver_colour_Green Yellow	-11.3653	194.783	-0.058	0.953	-393.133	370.402
Caregiver_colour_Orange	0.6805	1.539	0.442	0.658	-2.336	3.697
Caregiver_colour_Orange Red	0.4614	1.522	0.303	0.762	-2.522	3.445
Caregiver_colour_Purple	-11.1975	339.712	-0.033	0.974	-677.021	654.626
Caregiver_colour_Purple Blue	-11.4442	324.681	-0.035	0.972	-647.807	624.918
Caregiver_colour_Red	-11.6483	475.880	-0.024	0.980	-944.356	921.059
Caregiver_colour_Red Purple	0.3621	1.308	0.277	0.782	-2.201	2.925
Caregiver_colour_Yellow	-11.3428	258.377	-0.044	0.965	-517.752	495.067
Caregiver_colour_Yellow Orange	0.2755	1.305	0.211	0.833	-2.282	2.832

const	2.5004	1.048	2.386	0.017	4.555	0.446
Sage_colour_Blue Green	1.4005	1.329	1.054	0.292	-1.204	4.005
Sage_colour_Green	2.7883	1.179	2.365	0.018	0.477	5.099
Sage_colour_Green Yellow	3.1916	1.611	1.981	0.048	0.034	6.349
Sage_colour_Orange	-4.3558	1586.264	-0.003	0.998	-3113.377	3104.665
Sage_colour_Orange Red	11.0462	71.747	0.154	0.878	-129.575	151.668
Sage_colour_Purple	1.4073	1.558	0.903	0.366	-1.647	4.461
Sage_colour_Purple Blue	1.1124	1.313	0.847	0.397	-1.461	3.686
Sage_colour_Red	15.6534	718.017	0.022	0.983	-1391.634	1422.941
Sage_colour_Red Purple	-1.6110	1729.997	-0.001	0.999	-3392.342	3389.120
Sage_colour_Yellow	1.4070	1.559	0.902	0.367	-1.649	4.463
Sage_colour_Yellow Orange	1.5875	1.341	1.184	0.236	-1.040	4.216

const	1.5486	1345.572	0.001	0.999	-2635.725	2638.822
Jester_colour_Blue Green	10.9500	1394.464	0.008	0.994	-2722.150	2744.050
Jester_colour_Green	-2.2584	3.78e+06	-5.97e-07	1.000	-7.41e+06	7.41e+06
Jester_colour_Green Yellow	9.1446	1351.021	0.007	0.995	-2638.807	2657.096
Jester_colour_Orange	11.2150	1367.033	0.008	0.993	-2668.120	2690.550
Jester_colour_Orange Red	15.1579	3288.517	0.005	0.996	-6430.218	6460.534
Jester_colour_Purple	17.0881	1.12e+04	0.002	0.999	-2.2e+04	2.2e+04
Jester_colour_Purple Blue	-9.8624	1.9e+05	-5.19e-05	1.000	-3.72e+05	3.72e+05
Jester_colour_Red	-5.5367	9.15e+06	-6.05e-07	1.000	-1.79e+07	1.79e+07
Jester_colour_Red Purple	-15.7751	2.69e+05	-5.87e-05	1.000	-5.27e+05	5.27e+05
Jester_colour_Yellow	-0.0442	1345.572	-3.28e-05	1.000	-2637.318	2637.229
Jester_colour_Yellow Orange	0.5261	1345.573	0.000	1.000	-2636.748	2637.800

V25_rcode=9	coef	std err	z	P>|z|	[0.025	0.975]
const	2.9404	1253.840	0.002	0.998	-2454.540	2460.421
Jester_colour_Blue Green	8.8652	1306.170	0.007	0.995	-2551.181	2568.911
Jester_colour_Green	-1.2395	2.18e+06	-5.68e-07	1.000	-4.27e+06	4.27e+06
Jester_colour_Green Yellow	6.6543	1259.685	0.005	0.996	-2462.283	2475.591
Jester_colour_Orange	8.0316	1276.843	0.006	0.995	-2494.535	2510.598
Jester_colour_Orange Red	13.0725	3252.060	0.004	0.997	-6360.848	6386.994
Jester_colour_Purple	-6.4453	6.53e+04	-9.88e-05	1.000	-1.28e+05	1.28e+05
Jester_colour_Purple Blue	-7.4164	2.81e+04	-0.000	1.000	-5.5e+04	5.5e+04
Jester_colour_Red	25.1352	1.28e+06	1.96e-05	1.000	-2.51e+06	2.51e+06
Jester_colour_Red Purple	7.8317	1272.704	0.006	0.995	-2486.623	2502.286
Jester_colour_Yellow	-3.6331	1253.840	-0.003	0.998	-2461.114	2453.848
Jester_colour_Yellow Orange	-2.9459	1253.840	-0.002	0.998	-2460.428	2454.536

V25_rcode=10	coef	std err	z	P>|z|	[0.025	0.975]
const	14.9079	1221.968	0.012	0.990	-2380.106	2409.922
Jester_colour_Blue Green	-2.4090	1275.607	-0.002	0.998	-2502.552	2497.734
Jester_colour_Green	14.4025	1.98e+06	7.27e-06	1.000	-3.88e+06	3.88e+06
Jester_colour_Green Yellow	-2.9150	1227.965	-0.002	0.998	-2409.682	2403.852
Jester_colour_Orange	-1.1634	1245.560	-0.001	0.999	-2442.416	2440.090
Jester_colour_Orange Red	2.4917	3239.906	0.001	0.999	-6347.607	6352.590
Jester_colour_Purple	4.8278	1.12e+04	0.000	1.000	-2.2e+04	2.2e+04
Jester_colour_Purple Blue	1.0871	3214.356	0.000	1.000	-6298.936	6301.110
Jester_colour_Red	-12.0405	1.32e+06	-9.15e-06	1.000	-2.58e+06	2.58e+06
Jester_colour_Red Purple	-2.7497	1241.317	-0.002	0.998	-2435.686	2430.187
Jester_colour_Yellow	-12.1507	1221.968	-0.010	0.992	-2407.165	2382.863
Jester_colour_Yellow Orange	-12.5147	1221.969	-0.010	0.992	-2407.530	2382.500

V25_rcode=11	coef	std err	z	P>|z|	[0.025	0.975]
const	14.2221	1221.969	0.012	0.991	-2380.792	2409.236
Jester_colour_Blue Green	-1.7248	1275.607	-0.001	0.999	-2501.868	2498.419
Jester_colour_Green	-2.3847	1.98e+06	-1.2e-06	1.000	-3.88e+06	3.88e+06
Jester_colour_Green Yellow	-17.6305	1397.077	-0.013	0.990	-2755.851	2720.590
Jester_colour_Orange	-1.8641	1245.560	-0.001	0.999	-2443.118	2439.389
Jester_colour_Orange Red	1.7900	3239.906	0.001	1.000	-6348.309	6351.889
Jester_colour_Purple	-9.8810	1.13e+04	-0.001	0.999	-2.21e+04	2.21e+04
Jester_colour_Purple Blue	-10.9359	3265.367	-0.003	0.997	-6410.937	6389.066
Jester_colour_Red	14.5460	1.28e+06	1.13e-05	1.000	-2.51e+06	2.51e+06
Jester_colour_Red Purple	-3.4506	1241.318	-0.003	0.998	-2436.388	2429.487
Jester_colour_Yellow	-13.1230	1221.969	-0.011	0.991	-2408.138	2381.892
Jester_colour_Yellow Orange	-12.8403	1221.969	-0.011	0.992	-2407.856	2382.175