PRINCIPLES FOR THE ANALYSIS OF STYLE

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Abstract

This paper argues that style uses the concrete, physical qualities of multimodal artefacts and performances to realize the values that make up individual or corporate identities. It presents a methodological framework for analyzing these qualities, based on the principles of experiential meaning potential, provenance and contextualization. It then introduces the concepts of harmony and perspective as principles for understanding how the qualities of parameters such as shape, color and texture work together in creating the styles of multimodal texts. It concludes by exemplifying, step by step, how a multimodal analysis of style may be conducted.

Keywords: Contextualization, distinctive features, experiential meaning potential, functional design, harmony, identity design, multimodality, perspective, provenance, style

1. Introduction

1.1 Functional Design and Identity Design

The functional design of objects is the design of their *construction* in terms of what they *do* or enable people to do, and in terms of their *ergonomic* design, which makes them more or less easy and comfortable they to use. The identity design of objects is the design of their style, and of how that style expresses identity.

Take spectacles as an example. During the 18th and 19th centuries, there was a focus on functional design. Many functionally different types of glasses were invented – the pince-nez, the lorgnette, the monocle, and so on, each with their specific uses - the monocle, for instance, was developed by an antiquarian to closely inspect antique gems. Today the functional design of spectacles is increasingly uniform: two lenses, plus or minus rims, the

bridge that sits on your nose, the nose pads that make the bridge comfortable, and the hinged 'temples' that fit the glasses over your ears.

But this basic functional design comes in many different *styles*, and choosing a style expresses identity. It can make you appear bold or modest, adventurous or studious, fun-loving or serious, and so on. Such styles are expressed by the concrete, observable qualities of the objects - their shape, their colour, their texture, their materiality. The lenses and rims of glasses can be round, oval, rectangular, and many shapes in between. The colours of the frames (and, in the case of sunglasses, of the lenses themselves) can vary widely, the materials can be light or heavy, rigid or flexible, hard or somewhat softer, and so on. Such qualities have a meaning potential. Physical lightness may signify 'cheerfulness', actual flexibility can become metaphorical flexibility, and so on.

 Identity meaning can also stem from provenance, from contextual and cultural references – Ray-Ban's aviator glasses can evoke the real or imagined qualities of pilots, frames associated with iconic celebrities the qualities associated with those celebrities - John Lennon's round glasses, the squared shades and thick plastic frames of Bob Dylan's Wayfarer sunglasses; Marilyn Monroe's Cat Eye glasses, to mention just some examples.

The same principle can be applied to texts. The text reproduced in figure 1 (slightly adapted for copyright reasons) comes from a research project on *Cosmopolitan* magazine which David Machin and I conducted in the early 2000s (Machin & Van Leeuwen, 2003, 2004, 2005). It is a multimodal text, using, not only language and image (in the original, the image of the young man is a photo), but also color, typography, layout and visual framing (in the original the shirt of the young man is pale blue, the background behind him a blue-tinged grey, and the background of the textbox is lilac, with white bullet points and 'headlines'.

Figure 1

Hot tips genre (after Cosmopolitan magazine, November 2002, US edition)
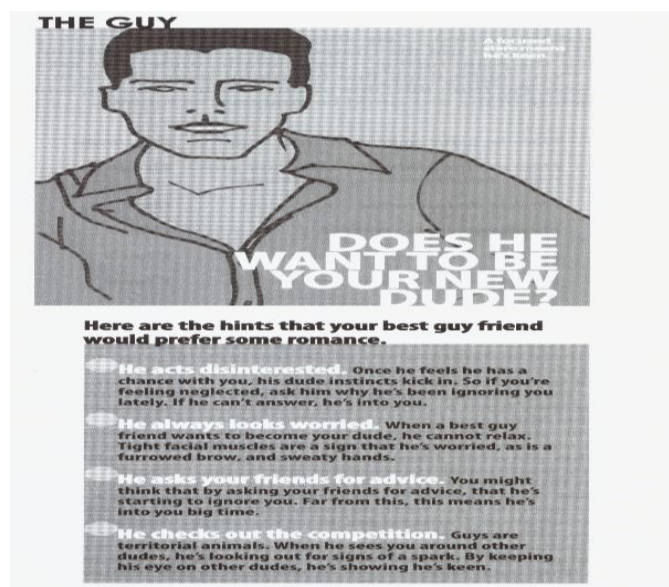
These modes of expression realize the functional as well as the identity design of the text. The functional design of the text demarcates the functional *elements* of the text, the elements which, in their particular order, make the text into what Machin and I called a 'hot tips genre': (1) the reader's imagined Dilemma, expressed both textually ('Does he want to be your new dude?') and visually, by the young man's unsmiling, enigmatic look at the viewer, (2), the 'Hinge' ('Here are the hints that your best guy friend would prefer some romance") that connects the image to the text box, (3) four 'Tips', each bullet-pointed and headlined in white lettering: "He acts disinterested," 'He always looks worried", 'He asks your friends for advice", and "He checks out the competition".

Three things are worth noting. Firstly, at the time we conducted our study, *Cosmopolitan* applied this structure to many types of content, not only relationships, but also health, beauty, career, etc. In other words, functional structures of this kind are relatively content-free. The same templates can be used to fit many different contents. But their style can be varied, along with their content.

Secondly, the magazine applied the format *globally,* in all of the 42 different versions it published at the time, with the exception of the Japanese version. The format is therefore not only content-free, but also context-free.

Thirdly, the template is *multimodal*, and it is through their use of visual design that functional and identity design are brought together. The text's functional design visually demarcates its functional elements and makes its overall structure instantly recognizable - the white line that separates the 'Dilemma' and the 'Tips' marks them as distinct parts of the text, while the 'cool' color scheme and the use of white lettering in both the 'Dilemma' and the text box binds them together. The four 'Tips', similarly, are spatially separated and made distinct by having their own bullet points and white titles, yet also form a coherent, symmetrically arranged classification syntagm, indicating their common identity as 'Tips'. This structure will be familiar to *Cosmopolitan* readers from other uses of the same template, and therefore also fulfils an ergonomic function, making the text easy to read and use.

From the point of view of *identity design*, color is particularly important here, especially the color lilac. In Victorian times, people had a more explicit understanding of the meanings of flowers and their colors, which they used when choosing which flowers to give as a present. In this context, lilac signified the first bloom of youthful love, as lilacs are the first flowers to bloom and last only a few weeks. But even disregarding that, lilac is a paler, more diluted version of the sensuality of violet, and hence conveys a 'cool' romantic sensibility, mixed in with the purity and innocence of white, and the organic roundness and generous spacing of the typography. Thus functional design and identity design, function and meaning, fuse, and at the same time add an aesthetic dimension (Van Leeuwen, 2015), hence a certain kind of pleasure to the text.

 To sum up:

- Many contemporary texts and semiotic artefacts combine functional design and identity design.
- In functional design a set of functional elements combines in a particular procedural (temporal) or constructional (spatial) order that realizes an overall practical goal in an ergonomically optimal way.
- In identity design, physical qualities of the functional elements - color, texture, shape and materiality - realize the *styles* which express the values that make up identities.

Today, functional design is increasingly homogeneous across different contexts, and across the globe, whereas identity design is increasingly diverse, as it has to produce both individual

self-expression and affinity between the members of like-minded communities. This has made style a key concept for social semiotics and created the need for developing ways of analyzing how it works in contemporary semiotic practices.

Style also manifests itself in the increasing importance of *performance*. In the industrial age, performance was understood as the realization of pre-existing scripts, scores and so on, just as, in language, the shape of letter forms and the sound of speech sounds, was thought to realize pre-existing content, without adding further meaning. This has now changed, in practices of musical and theatrical performance, as well as in everyday 'performances'. Goffman (1959) described how social actors performing functional roles such as waiter or sales representative at the same time enact values such as 'being up to date', 'competent', 'sincere', 'friendly' and so on, through their appearance and their style of speech and non-verbal communication. Furthermore, recently Coupland (2007) introduced the concept of 'high performance', in which professional performers, often through the media, produce 'identity stylizations' to construct 'social personas' which then influence people's 'self-styling', their "projection of an attractive individuated self" (ibid: 188), in other words, their identity design.

2. Literature Review

2.1 Analyzing Style: Experiential Meaning Potential

Three principles are crucial in analyzing style: experiential meaning potential, provenance and contextualization.

Experiential meaning potential derives from our experience of the concrete, material qualities of semiotic objects or (inter)actions. These concrete qualities can then become metaphors for abstract ideas. This idea derives from Lakoff and Johnson (1980, p. 117) who argued that the understanding (and we might add, the creation) of metaphors is based on concrete experience. "No metaphor can ever be comprehended or even adequately represented independently of its experiential basis".

Take the example of speech, the materiality of language itself. We all know how in some circumstances our voice may become tense, and hence higher, sharper and brighter, because in their tensed state the walls of the throat cavity dampen the sound less than they would in their relaxed state. The resulting sound not only *is* tense, it also *means* tense, and this meaning derives from our experience of the circumstances in which our voice becomes tense – when we feel threatened, for instance, or when we have to restrain strong emotions, whether anxiety or excitement, to mention just some of the possibilities. This range of experiences therefore creates a meaning *potential*. Tension can mean a *range* of things - 'anxiety', 'repression', 'fear', 'excitement' and so on. How that potential will be actualized and narrowed down in a specific instance will then depends on the context – the specific situational context as well as the broader cultural context.

The same approach can be applied to analyzing material objects rather than bodily performances. Here, too, meaning can derive from our experience of perceiving the material qualities of the object or our experience of what we *do* when we produce or use the object. Take the example of irregular<u>ly</u> written or printed words. The teaching of handwriting in schools has always emphasized regularity and neatness, control and discipline. Experience tells us that writing can become irregular for a range of reasons (Johannessen & Van Leeuwen, 2018, p. 186) - because we lack the skills needed to produce regular writing (as is the case, for instance, with young children}, because we refuse to produce neat, regular writing for one reason or another, because the tools and materials we use make it difficult to produce regularity (as when we try to write with a springy brush or with watercolor, or on a paper serviette), or because of infirmity or intoxication. We also know that even neat handwriting is always more irregular and less mechanical than printing. When irregularity is deliberately produced, as it very often is, we understand what it means on the basis of these experiences and of the context. On an invitation to a children's party it may mean playfulness, on the cover of a heavy metal album rebellion, on the menu of an expensive restaurant unique quality and personal service.

The idea of experiential metaphor underlines that materiality is fundamental in meaning-making. Traditionally this was not recognized in linguistics and semiotics. In phonology, the linguistic approach to the study of sound, speech sounds were defined in functional terms, as serving to distinguish words from each other without themselves contributing to meaning - the 'p' and the 'b', for instance, expressed the meaning difference between the words 'pet'

and 'bet'. That p's and b's can be pronounced in many different ways (styles) was ignored. Yet, as poets and musicians have long understood, spoken and sung language make meaning at two levels – the level of word meaning and the level of sound meaning. Murray Schafer (1986: 180-1), for instance, described the meaning potential of the 'p' and the 'b' on the basis of their material qualities: the [b] "has bite. Combustive. Aggressive. The lips bang over it"; the [p] is "Combustive, comical. Pip pop pout. Listen to the soft popping of the pipe smoker". Written language also has these two levels of meaning, the functional level and the stylistic level. This plays, for instance, a key role in branding, where lettering style can express the identity of a company.

The same applies to music and to visual communication. In *Reading Images* (Kress & Van Leeuwen, 2021), Kress and I abstracted away from the materiality of the signifier and described functional systems that can be applied to materially different visual media – photography, drawing, paintings, cinema, websites and so on. But we also began to realize that this was not sufficient (ibid, p. 215).

In music, the performance of a composition contributes a great deal to its meaning, and in many cases it is difficult, if not impossible to separate composition and performance. In visual communication, similarly, the material production of a design is not just the execution of something already complete, but a vital part of meaning-making.

At the functional level, meaning making can be described systematically, as a more or less binary system of choices, as we did in *Reading Images*. The system network in figure 2, for instance, describes the different ways in which classifications, 'kind of' relations between items, can be visually realized – through a tree diagram ('overt taxonomy') which can be single-levelled, having only one branching level, or multi-levelled, or by distributing items symmetrically across the visual space and making them equal in size, so that identical size and placement comes to stand for identical class membership (overt taxonomy).

But making meaning with materiality works differently. It combines, first of all, a set of *parameters*, for instance color *and* texture *and* graphic shape, or melody *and* rhythm *and* timbre, welding them into a multimodal unity, and, secondly, a set of what, following Jakobson and Halle (1956), Kress and I called the *distinctive features* of these parameters - color for instance combines hue *and* value *and* saturation (and several other features) and

timbre combines tension *and* pitch *and* loudness *and* roughness (and other features). Moreover, these distinctive features are always all at play - and they not binary, not a matter of either/or choices, but gradable, 'more or less' choices, scales which run, for instance, from maximally dark to maximally light, or from maximally tense to maximally lax. The relevant systems, if indeed we can them 'systems', look like the second diagram in figure 2, with the curly bracket representing simultaneous choices, choices which must all always be made, and the double arrow gradation –note that the drawing does not represent all the distinctive features of color.

2.2 Analyzing Style: Provenance

Experiential meaning potential is only one of the resources of identity design. Another key resource is 'provenance', the 'importing' of signifiers from one context (for instance, one era, one social group, one culture) into another, in order to signify ideas and values associated with that other context in the context that does the importing. Thus an advertisement for a Citroen car may import the opening of the overture from Mozart's *The Marriage of Figaro* from the domain of the concert hall into the domain of advertising to imbue the Citroen with the timeless high art values associated with classical music - the example comes from Cook (1998, p. 6), who analyses it in detail. The concept of 'provenance' was inspired by Roland Barthes' groundbreaking analysis of the role of 'connotation' and 'myth' in popular culture. In 'Rhetoric of the Image' (1977, p. 32-51), Barthes described how 'mythical' signified may be 'imported' from a specific country to signify a complex of ideas and values which another country (in Barthes' case France) associates with that country.

His key example was an advertisement for Panzani pasta, sauce and parmesan. The name Panzani and the color scheme of the advertisement (based on the Italian flag) signify, said Barthes, not 'Italy', but 'Italianicity', a specifically "French" knowledge of things associated with Italy, because "an Italian would barely perceive the connotation of the name, no more probably than he would the Italianicity of tomato and pepper" (1977, p. 34). Meanings such as 'Italianicity' are, as Barthes put it, "a kind of nebula, the condensation, more or less hazy, of a certain knowledge" (Barthes, 1973, p. 122), for instance "the condensed essence of everything that could be Italian from spaghetti to painting" (Barthes, 1977, p. 48).

Figure 2

A system network (top) and a parametric system (bottom)
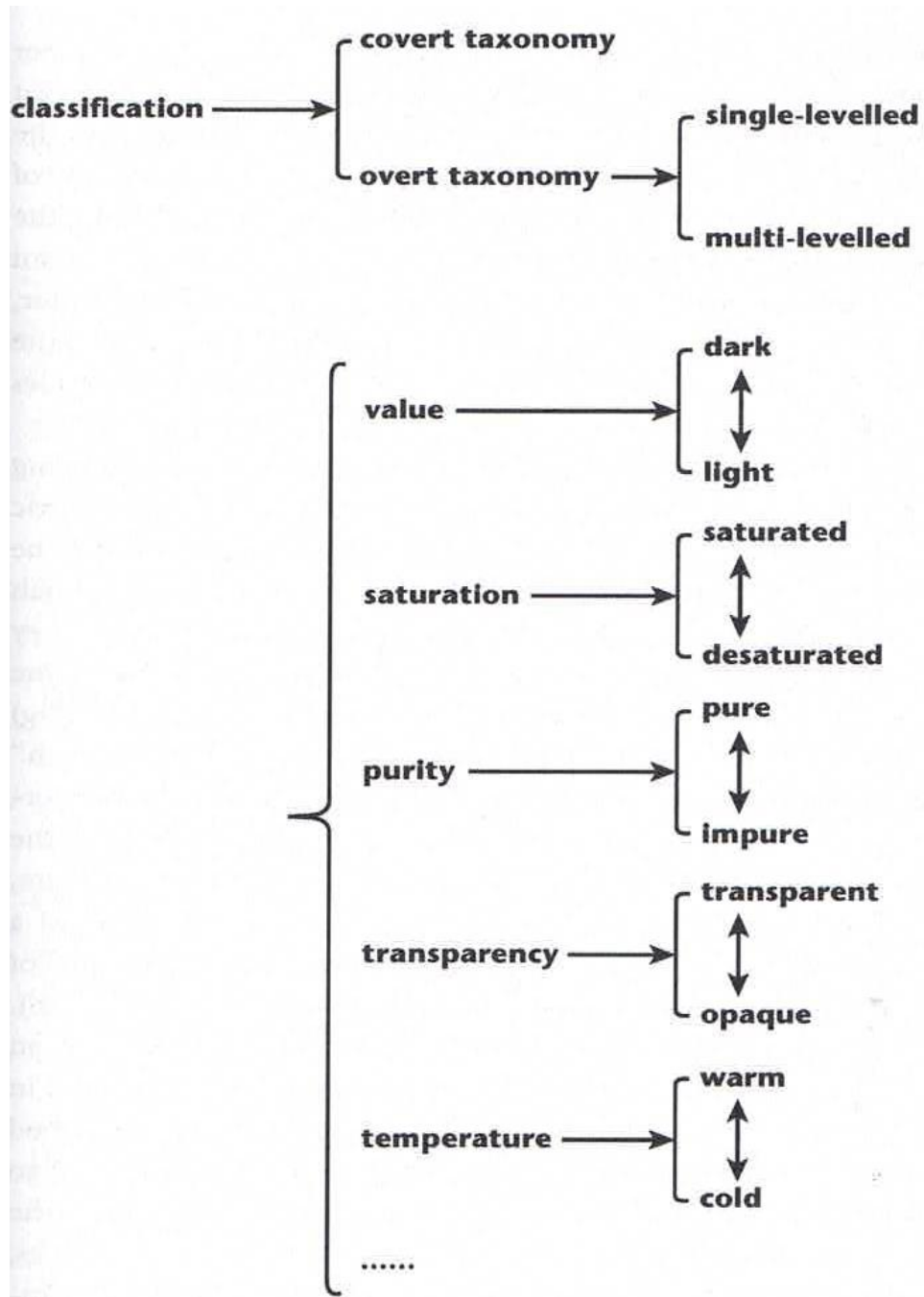
Analyzing provenance therefore requires an engagement with cultural history. People seeing a bonbon box or a hotel lobby using a purple and gold color scheme will unreflectively recognize its royal provenance, but as semioticians we cannot be unreflective and need to excavate the cultural history of that color palette, the way it has come to be associated with 'royalty'.

2.3 Analyzing Style: Contextualization

The iconography of Panofsky (1970) and other scholars of the so-called Warburg School was another inspiration for my approach to the analysis of identity design because of its emphasis on contextualization. Iconographers need contextualization because they deal with the meanings of art works from the past. This means that they cannot recognize what these art works represent and symbolize from their everyday cultural experience. Five hundred years ago Europeans would all have been able to recognize a male figure with a knife as St Bartholomew and a female figure with a peach in her hand as the personification of Veracity, just as today we can instantly recognize images of Donald Trump or Boris Johnson. Today that cultural experience has been lost, and iconographers must therefore "find out as much as they possibly can of the circumstances under which the objects of their studies were created", "collect and verify all the available factual information", and "read books on theology and mythology in order to identify the subject matter" (Panofsky, 1970, p. 41).

All this is relevant also to analyzing the provenances of contemporary images and other semiotic artefacts, as I have argued in detail elsewhere (Van Leeuwen, 2001). In researching provenances we should, like iconographers, pay attention to titles, captions and other verbal descriptions, compare images or other semiotic artefacts with other images or semiotic artefacts, and do various kinds of cultural-historical background research. Contextual research also includes ethnographic research, for instance interviews with designers and/or users. Today's image banks can be an important resource for comparative image studies. In a study of advertisements for contraception (Van Leeuwen et al, 2016), we noted that the color blue dominated in advertisements for LARCs (long acting contraceptive methods), while pinks, magentas, reds and maroons dominated in advertisements for oral contraception. The former targeted (and depicted) somewhat older women who already had children and focused on health benefits. The latter targeted (and often depicted) younger women and hinted at romance or sexual exploration free from worries about pregnancy. Blue can mean many

things besides 'health', depending on the context. Nevertheless, a search of Getty Creative Images, an image bank for designers and editors, brought up 43,453 images for the combined search terms 'health' and blue' as compared to 429 for 'health' and 'red', 616 for 'health' and 'green', and just 220 for 'health' and 'yellow'. Such searches can significantly enhance the credibility of semiotic interpretations.

Finally, it is important to distinguish between the analysis and the interpretation of identity design. Analysis concerns the signifier, interpretation the signified. Analysis deals with material evidence different analysts should be able to agree about. In analyzing the logos of oil companies (Johannessen, 2017), for instance, it should be possible to agree that the BP logo uses the colors green, yellow and white, while the Shell logo uses the colors yellow and red. Although such an agreement is based on a culturally specific system of color names (for a discussion of different ways of classifying colors (cf. Van Leeuwen, 2011)), this is not likely to lead to significant differences of opinion and can therefore ground semiotic analysis firmly in empirical evidence.

Interpretation, on the other hand, deals with meaning, and this creates more space for difference. But that does not mean that interpretation is entirely subjective. The key lies in providing plausible arguments, plausible grounds for the interpretation - experiential metaphor, grounded in common experience; provenance, grounded in visually and verbally documented cultural history; contextuality, grounded in ethnographic and documentary evidence. The color green in the BP logo, for instance, can be interpreted as seeking to communicate the company's 'concern for the environment' on the basis of documentary evidence, for instance intertextual comparison with texts in which this meaning is linguistically anchored, on the basis of a comparative image search combining the search term 'environment' with the search terms for 'green' and other colors, and on the basis of documentary evidence of BP's widely reported culpability for a massive oil spill in the Gulf of Mexico (2010), and its subsequent attempts to repair its environmental reputation. All this supports and makes plausible the meaning of green in this context. The color red in the Shell logo can be understood on the basis of our shared experience of red, which, despite its wide range of possible meanings, always involves a sense of energy or energetic action, whether it is the red of passion, the red of danger, the red of warmth, or any other kind of red. When this color becomes part of the identity of an energy company, interpreting it as signifying

'energy' becomes at the very least plausible and can then be supplemented with documentary research and comparative image research.

To sum up, social semiotic interpretation needs to build on three kinds of knowledge: a knowledge of language and other semiotic modes; a knowledge of cultural history, and a knowledge of sociological and philosophical theories that can help us understand the role of semiosis in social life. This modern 'trivium' will allow social semiotics to renew and reinvigorate the ancient art of interpretation in a way suited to our times.

3. Methodology

3.1. Principles for Integrated Parametric Analysis

Style is expressed by a range of parameters at the same time – shape, color, texture, timbre and movement. Each of these parameters expresses meaning through a set of distinctive features (material qualities) which are, as mentioned before:

- **Graded:** that is, they are scale that run for instance from maximally light to maximally dark, or from maximally loud to maximally soft.
- **Simultaneous:** always all present so that style derives from all of these features in their different proportions, just as the taste of a dish derives from all of its ingredients in their different proportions.

In a forthcoming book (Van Leeuwen, 2021) I describe the distinctive features of the parameters of shape, color, texture, movement and timbre separately in detail.

In actual multimodal designs parameters work together to create a unified impression. In earlier work (Van Leeuwen, 2005) I introduced four methods of analyzing how more or less abstract semantic and interactive relations connect elements of composition and units of rhythm – spatial composition, temporal composition, information linking and dialogue. All of these are functional systems that can be realized in different media. Showing how the concrete, material characteristics of individual expression media combine is more difficult. Nevertheless, two principles for an integrated parametric analysis can be discerned – the principle of harmony (or disharmony) which is based on affinities between the distinctive

features of different parameters, and the principle of perspective, which is based on the dimensions of foreground, middle ground and background.

In theories of color schemes (cf. Van Leeuwen, 2011), *harmony* between different colors can, amongst other things, be achieved by bringing together different colors which are equally light or equally dark, equally saturated or equally pale, and so on, in other words, harmony can be based on having the value of one or more distinctive features in common. This implies the possibility of *disharmony*, as in the case of Van Gogh, who wanted to "express the terrible passions of humanity" by means of "a clash and contrast of the moist disparate reds and greens" (Van Gogh, 1978, p. 28), and in the case of a fashion designer quoted by Mora, who likes "the effect of splashing outstanding colors into a muted color palette" (Mora, 2009, p. 93). It also included the idea of color *accents*, a single color which contrasts with the others, but is used sparingly.

4. Data Analysis

As shown in appendix 1 and, in more detail, in Van Leeuwen (2021) we can perceive *affinities* between the distinctive features of different parameters, and these affinities can be used to create harmony or disharmony between different parameters – and accents. In musical orchestration, for instance, all instruments may be equally loud and use roughly the same pitch range, but a high flute may "pierce through the rest of the orchestral texture", a xylophone may add a "ping" to the woodwinds (Adler, 2016, p. 619), and a tremolo of violas may create "a subtle flavor to an otherwise single-minded melodic statement" (ibid, p. 612). Just what that accent is, what meaning it contributes to the whole, will then depend on the timbre and the way of playing, for instance the tense sound of the xylophone, or the vibrato of the violas. In a color scheme designed by Le Corbusier (1930), all colors are natural earth colors, with one exception, a strong red, which therefore serves as an accent (de Heer, 2008).

The concept of *perspective* (as realized by foreground, middle-ground, background) suggests a second principle for understanding and interpreting how different parameters combine in multimodal texts, not least because it can be applied to visual as well as to aural media. In visuals, the foreground-background relation can take many forms – the landscape behind the people in an image, the plain paper on which a drawing is inked, the abstract or figurative

backgrounds of printed words on book covers or PowerPoint slides, or the settings in which newsreaders read the news or in which we live our daily lives. In music (cf. Adler, 2016, p. 126), the foreground is usually a melody. The middle ground then involves countermelodies or contrapuntal material, and the background a chordal accompaniment or an ostinato of short, repeated phrases. In contemporary dance music, on the other hand, it is often the rhythm section, rather than the melody, which is foregrounded. The middle ground may then be a keyboard playing sustained chords or repetitive patterns that alternate rather than progress, and the background faint snippets of melody or sound effects

4.1 An Example

Figure 3 shows one of the three panels of 'Stone Carvings', a work by the typographic artist Jonathan Barn brook. We will use this example to demonstrate, step by step, how an integrated parametric analysis might proceed.

Figure 3

Stone carvings (Jonathan Barn brook, 1998). Reproduced with kind permission from Jonathan Barn brook).
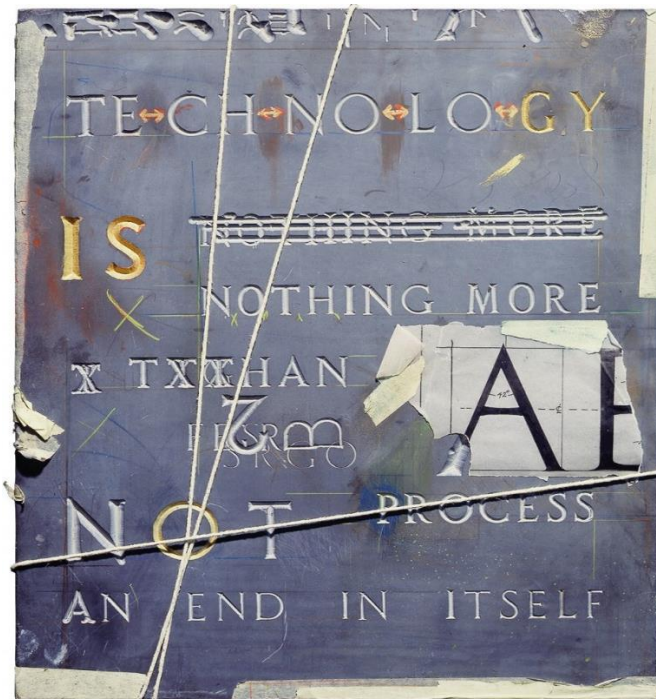
4.1.1 Look for provenances

The image is readily recognized as a stone carving, and stone carvings evoke ancient monuments and tombstones – texts that are meant to last through the ages. The text itself, however, is not such a monument. It is a work of experimental typography which *imports* stone carving, together with the associations that cling to it, as a new semiotic resource for contemporary typography.

4.1.2 Establish which parameters are involved and analyze them separately

The parameters used in 'Stone Carvings' are graphic shape, materiality and color.
Graphic shape includes the letter forms, the arrows between the letters of the word 'technology' (which come from the way letter spacing is indicated in books on stone carving, and here serve to increase 'expansion'), and the lines that radiate from the 'o' of the word 'not', which are formed by a piece of string that was part of the packaging of the stones when the artist received them (Barn brook (1998), personal communication).

What are the qualities of the shapes of the lettering? They are strong and solid and also angular, which results from the fact that they had to be chiseled in stone, rather than drawn. They are also irregular, in part because some are crossed out, and in part because mistakes (the upside down '2', for instance), tests of the stone's depth (at the top of the work) and chalk marks have been retained. All this suggests an attempt to avoid perfection, and to contrast the immediacy and improvisation of creation with the solidity and durability of stone. Size is another source of irregularity, with small 'function words' like 'a', 'is' and 'not' especially large, which almost makes them messages in their own right, quite separate from the sentence "technology is nothing more than a process, not an end in itself". The 'a' could then signify that this is just *a* thought, not *the* definitive thought. The 'is', almost Zen-like, could signify that things 'just are', and the 'not' makes 'nothingness' a core from which what look like rays of light radiate, or alternatively, the point in which the lines of what looks like one-point perspective converge.

The materials used include stone, paper and string. While stone is rigid and solid, paper and string and more flexible and flimsier.

The colors are the natural colors of stone and paper, and a good reproduction will show their modulated and impure surfaces. The yellow then accents the spacing between the letters of the word 'technology', so literally 'de-constructing' it, and at the same time providing warmth and luminosity to the words 'a', 'is', and 'not'.

4.1.3 Analyze the affinities between the parameters and assess whether they harmonize or clash.

Clearly, Barn brook (1998) has created harmony between the boldness of the lettering and the intensity of the color yellow. But he has also created disharmony between the solidity and the rigidity of stone and the flimsiness of paper, with its ragged edges.

4.1.4 Analyze, if relevant, the use of foreground and background
 'Stone Carvings' is a written text in which the graphic shapes of the letters, together with other (typo) graphical marks, form the foreground, the main message. The material on which the message is inscribed then forms the background for this message, giving it its unique and contradictory status as being at once eternal and ephemeral.

4.1.5 Bring in the context.

Made public through exhibitions and books on experimental typography (Triggs, 2003), 'Stone Carvings' is the work of a typographic artist who no longer sees typography as a self-effacing craft in the service of the word, but extends its range of gestures, tools and materials, and hence the range of what it can express, so making typography multimodal and increasing its ability to play the role it is called upon to play in contemporary semiosis – identity design.

4.1.6 Formulate an interpretation

Central to the design is the contrast between what, adapting Barthes' 'three messages' (1977, p. 33), I will call the *linguistic message* (the sentence 'technology is nothing more than a process, not an end in itself') and the *typographic message*, realized by the way the word 'technology' is 'deconstructed', the typographic treatment of 'a', 'is', and 'not', and the marks of imperfection. This contrast involves cross-modal features such as intensity as well as the intra-parameter features of color saturation, purity and modulation, which, like Adler's

'piercing flute' and xylophone 'ping', provide the typographic message with its warmth and luminosity. Barn brook (1998) has therefore foregrounded the 'typographic message' to make a strong statement about its capacity for expression, and at the same time confirming his identity as a typographic artist with his own unique and recognizable style.

5. Conclusion

Common Quality	Color	Shape	Texture	Timbre	Movement
Intense/ weak	Saturation Temperature	Weight Size	Weight Rigidity	Pitch range Loudness Tension	Force
Energetic/ lax		Orientation		Pitch movement	Direction Directedness
Bright/ dull	Value Luminosity Luminescence			Pitch level Frontality	
Rough/ smooth	Modulation	Irregularity (of contours & visual texture)	Relief	Roughness Breathiness Blending	Irregularity (of individual movements
Expanded/dense		Expansion		Aperture	Expansion
Angular/ round		Angularity	Sharpness	Staccato Friction	Angularity Fluidity
Warm/ cool	Temperature		Temperature		
	Purity Lustre				
			Liquidity Viscosity		
				Vibrato	
					Velocity
Connected/ disconnected	Degree of merging transitions	Dis/connection	Degree of merging transitions	Legato/staccato	Degree of fluidity

Regular/ irregular	Modulation (distribution of features)	Regularity (distribution of features)	Relief (distribution of features)	Regularity (distribution of features)	Regularity (distribution of features)
Differentiated/ homogeneous	Differentiation	Differentiation	Relief (distribution of types of unevenness)	Orchestration/ blending	Differentiation of movements

NOTE

Material in this chapter is adapted or reproduced from sections of my forthcoming book *Multimodality and Identity* (Van Leeuwen, 2021), especially chapters 2, 3 and 8**.**

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