exercise 3: style

okay... I think you can see where this is leading. the whole idea of this series of exercis–
es is to slowly increase the options you have while working with type to begin to under–
stand how each can help or hinder communication.. and also to make you responsible
to those choices. with practice, these kinds of considerations should become second
nature. so, what we're introducing for this exercise is a change in visual weight and em–
phasis created through changes in type style: bold, semi–bold, regular, italic, ultra light,
etc. the emphasis and weight changes of style can be used to unite information across
space and to balance asymmetric compositions. be aware of the relationships

design problem
        to develop designs whose traditional layout and ordering can be disrupted
        and unified by variation in visual weight and spatial relationships while not los–
        ing informational order and hierarchies.

parameters

        › important: you are not to simply recreate the first exercise with these new
        additions. the idea is that you explore how changes in type style affects the
        possibilities of layouts

        › in this exercise you are to continue using 10 point helvetica neue, but you may
        now use the entire font family: narrow, condensed, bold, oblique, etc.

considerations

        the primary considerations for this exercise are to discover the possibili–
        ties (both expressive and informational) of the various styles of a font family.
        there are certain inherent cultural/linguistic attributes that we already give to
        certain styles. for instance both bold and italic (or oblique in the case of sans
        serif type) are emphatic. when used to characterize speech they represent
        voice stress, "Did you *mean* to design so badly?" the "mean" in this case car–
        ries an implicit voice stress. while this is true when writing narrative dialogue
        or in personal communication where emotional content is necessary, what
        these elements add to your exercise are typographic color as described in
        the introduction and a small amount of emphasis. bold obviously stands out.
        italic tends to be emphasized but in a recessive way. italics can also imply the
        personal versus the official.

due at the beginning of class 09/13

style: standard variations of type design within a typeface character; roman, italic,

bold, semi–bold, etc.

typeface: the physical appearance of type often wrongly interchanged with 'font'

font: all of the letters, numbers and punctuation of a given typeface in a given size