A typographic *hierarchy* expresses the organization of content, emphasizing some elements and subordinating others. A visual hierarchy helps readers scan a text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. A cue can be spatial (indent, line spacing, placement) or graphic (size, style, color). Infinite variations are possible.

Writers are trained to avoid redundancy as seen in the expressions "future plans" or "past history." In typography, some redundancy is acceptable, even recommended. For example, paragraphs are traditionally marked with a line break *and* an indent, a redundancy that has proven quite practical, as each signal provides backup for the other. To create an elegant economy of signals, try using no more than three cues for each level or break in a document.

Emphasizing a word or phrase within a body of text usually requires only one signal. *Italic* is the standard form of emphasis. There are many alternatives, however, including **boldface**, SMALL CAPS, or a change in color. A full-range type family such as Scala has many weight and style variations designed to work together. You can also create emphasis with a **different font**. If you want to mix font families, such as Scala and **Futura**, adjust the sizes so that the x-heights align.
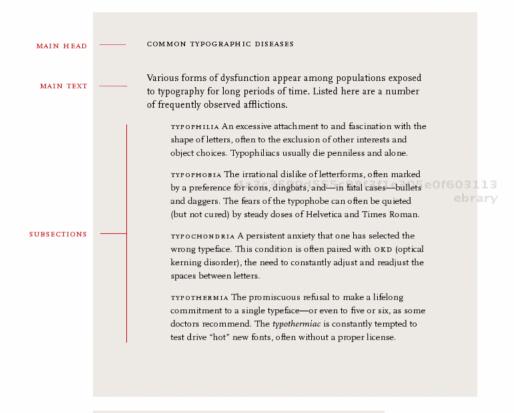
BOLD, ITALIC, UNDERLINED CAPS!

TYPE CRIME
TOO MANY SIGNALS
Emphasis can be created with just one shift.

EXPRESSING HIERARCHY

I Division of angels	Division of angels	DIVISION OF ANGELS	
A. Angel	Angel	*Angel*	*angel*
B. Archangel	Archangel	*Archangel*	DIVISION *archangel*
C. Cherubim	Cherubim	*Cherubim*	OF ANGELS *cherubim*
D. Seraphim	Seraphim	*Seraphim*	*seraphim*
II Ruling body of clergy	Ruling body of clergy	RULING BODY OF CLERGY	
A. Pope	Pope	*Pope*	*pope*
B. Cardinal	Cardinal	*Cardinal*	RULING BODY *cardinal*
C. Archbishop	Archbishop	*Archbishop*	OF CLERGY *archbishop*
D. Bishop	Bishop	*Bishop*	*bishop*
III Parts of a text	Parts of a text	PARTS OF A TEXT	
A. Work	Work	*Work*	*work*
B. Chapter	Chapter	*Chapter*	PARTS OF *chapter*
C. Section	Section	*Section*	A TEXT *section*
D. Subsection	Subsection	*Subsection*	*subsection*
SYMBOLS, INDENTS, AND LINE BREAKS	INDENTS AND LINE BREAKS ONLY	FONT CHANGE, INDENTS, AND LINE BREAKS	ALIGNMENT, FONT CHANGE, AND LINE BREAKS

MAIN HEAD — COMMON TYPOGRAPHIC DISEASES

MAIN TEXT — Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

TYPOPHILIA An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

TYPOPHOBIA The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

SUBSECTIONS — TYPOCHONDRIA A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

TYPOTHERMIA The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The *typothermiac* is constantly tempted to test drive "hot" new fonts, often without a proper license.

COMMON TYPOGRAPHIC DISEASES

There are endless ways to express the hierarchy of a document.

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

Typophobia The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

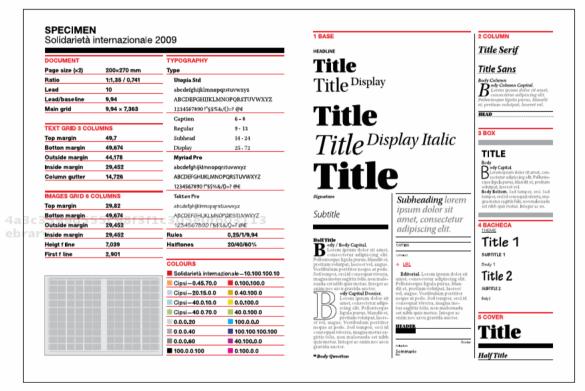*Typochondria* A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The *typothermiac* is constantly tempted to test drive "hot" new fonts, often without a proper license.

COMMUNICATING HIERARCHY Complex content requires a deeply layered hierarchy. In magazines and websites, a typographic format is often implemented by multiple users, including authors, editors, designers, and web producers. If a hierarchy is clearly organized, users are more likely to apply it consistently. Designers create *style guides* to explain the princples of a hierarchy to the system's users and demonstrate how the system should be implemented.

SOLIDARIETÀ INTERNAZIONALE Magazine redesign, 2009. Design: Sezione Aurea. *Publications often commission design firms to create new formats that can be implemented by staff designers and editors. This redesign uses the typefaces Myriad and Utopia, designed by Robert Slimbach. A comprehensive style guide serves to communicate the new format to the magazine's staff.*