What comes to mind when you hear the term
Typographic Hierarchy?

What comes to mind when you hear the term
Typographic Hierarchy?

– an outline?

– some kind of order?

– structure?

A ***typographic hierarchy*** is a visual interpretation of content.

It guides the reader and strengthens meaning by making the structure of the content visible.

A typographic hierarchy is composed of visual signals or *cues*. Designers use both *graphic cues* and *spatial cues*.

Look at the example at the right. How does the visual presentation help you navigate and understand the content? *(U&lc is a classic typographic publication from the 1970–80s)*
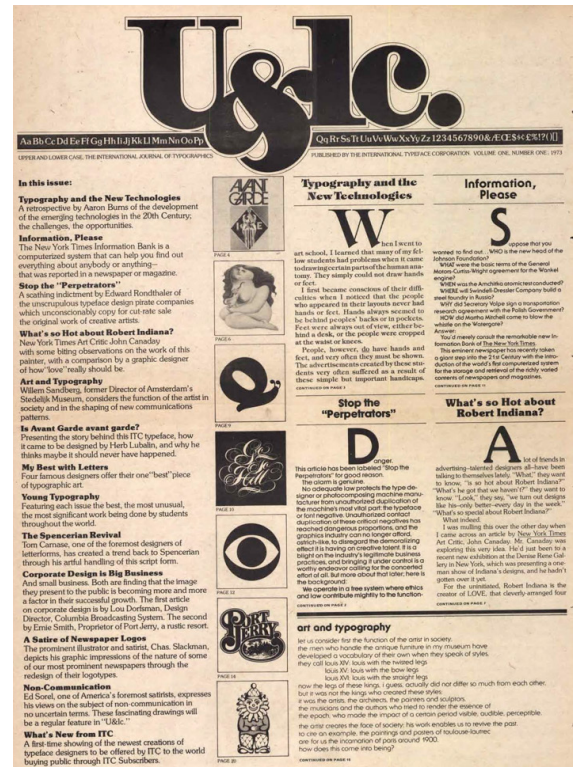
Link to online issues of U&lc
http://blog.fonts.com/2010/10/25/ulc-back-issues-to-be-made-available/

Graphic cues are changes in *appearance*. They include

    Type size changes—think display vs subhead vs text vs caption

    Type style changes like *italic*, **semibold**, SMALL CAPS

    Hue changes—very effective in small doses

Spatial cues are changes in *position*. They include:

Line breaks and indents:

Fictur minium rem rerferia sintas is del modit vit. Ipsanim pediciular moquistr umquatia dolore mo et quatem et omnieni.

Conseque dolum quame maiores tiberiatiume entenimus. Arum quas deruptaepr oIhictibus isciet repedis rem apid, cullicit, fugitiandi tes.

Mus etusam fugiatur, exceatepra audae nimendi ducima nectem.

Fictur minium rem rerferia sintas is del modit vit:
– Ipsanim pediciular moquistr umquatia
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Changes in alignment:

one: item in a list

two: another item

three: something else

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Changes in alignment:

one: item in a list

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three: something else

## Linespacing or paragraph spacing changes

(these create visual groupings or separations)

Remember learning about Gestalt grouping principles?

SIMILARITY

The Gestalt principle *Similarity* says that elements that are the same are grouped together. This is what makes *graphic* cues effective.

AMINUT FOLARUM

Fictur minum rem rerferia sint as is del modit vit

Ipsanim pediciu mquistr umquatia dolore mo et quatem et omnieni

AMINUT FOLACTUS

Conseque dolum quame maiores tiberiatiume entenimus.

Arum quas deruptaepr oIhictibus isciet repedis rem apid mi, cullicit, et fugitiandi tes.
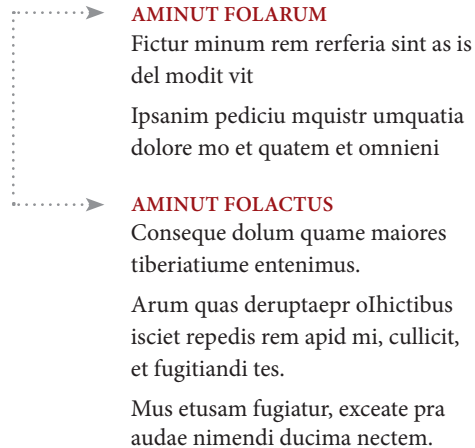
Mus etusam fugiatur, exceate pra audae nimendi ducima nectem.

PROXIMITY

The Gestalt principle *Proximity* says that elements group together or separate because of the space between them. This is what makes *spatial* cues effective.

AMINUT FOLARUM

Fictur minum rem rerferia sint as is del modit vit

Ipsanim pediciu mquistr umquatia dolore mo et quatem et omnieni

AMINUT FOLACTUS

Conseque dolum quame maiores tiberiatiume entenimus.

Arum quas deruptaepr oIhictibus isciet repedis rem apid mi, cullicit, et fugitiandi tes.

Mus etusam fugiatur, exceate pra audae nimendi ducima nectem.

A successful typographic hierarchy can use multiple cues for each structural change—though this can be abused. Using two to three signals for each level is sufficient.

DON'T
INSULT
YOUR
AUDIENCE!
they make take it personally!

BIGGER, BOLDER, ALL CAPS, UNDERLINED
OUCH—TOO MANY CUES

Type hierarchies give visual form to content….

Left panel (before)

```
Basic Typography
Fall 2013
type arrangement
objectives
The goal of this project is to explore the most common ways of arranging
type on a page, discovering how your decisions affect reader comfort and
communication. You'll also develop greater understanding of layout software
(InDesign and Ilustrator) and optical considerations.
specifications
You'll be producing five layouts—one for each given typeface. The lay-
outs for Garamond, Baskerville, Bodoni and Clarendon have fixed specifica-
tions, while the layout for Helvetica is open and designed by you. The mea-
sure-ments and deliverables for the project are:
-Page: 48p x 48p (8 x 8 inches) The guide specs are given at the right
-Final layouts (Garamond, Baskerville, Bodoni, Clarendon) on white bond,
trimmed to size
-Presentation layout (Helvetica): 8 x 8 inches mounted on a 12 x 12 inch
black matte board
methodology
Begin by opening the typefaces to be used in the project—we'll use this
to review Suitcase, a font management program. They are:
Adobe Garamond
Baskerville Old Face
Bauer Bodoni
Clarendon
Helvetica Neue
Specified Layouts: Garamond ·Baskerville ·bodoni ·clarendon
We'll be using InDesign to create the first four layouts. Follow the speci-
fications given for the document (above and upper left). Create your
guides on the master page, then create a page for each of the typefaces. You'll
key in the display type for each page. The body text for each face is in
the TypeArrText folder on our yahoo group—you don't have to key it in,
though you should read it! Follow the specifications for each layout as giv-
en below. Include your name following the text for each page.
adobe garamond
Display 72/72 flush left · Body 1o/14 x 17p justified
baskerville
Display 72/72 flush left · Body 11/15 x 20p flush left
bauer bodoni
Display 72/72 flush right · Body 11/18 x 20p flush right
clarendon
Display 72/72 centered · Body 10/16 x 24p centered
Note that the text aligns with the guides on the baselines—not on the text
frames.
```

Right panel (after)

typography ONE
VMD 130 · SPRING 2020
TUESDAYS 1 – 5 PM

type arrangement

Garamond
GARAMOND

OBJECTIVES
The goal of this exercise is to explore the most common ways of arranging type on a page, discovering how your decisions affect user comfort and understanding. You'll also develop your eye for optical considerations.

SPECIFICATIONS
You'll be producing five layouts—one for each given typeface. The layouts for Garamond, Baskerville, Bodoni and Clarendon have fixed specifications, while the layout for Helvetica is open to your interpretation. The measurements and deliverables for the project are:
–Page: 48p x 48p (8 x 8 inches) The guide placements are shown at the right
–Final layouts (Garamond, Baskerville, Bodoni, Clarendon and Helvetica) on white bond, trimmed to size

METHODOLOGY
Begin by opening the typefaces to be used in the project—they're linked through Dropbox. We'll use this to review FontBook, a font management program. They are:
Adobe Garamond
Baskerville Old Face
Bauer Bodoni
Clarendon
Helvetica Neue

SPECIFIED LAYOUTS: GARAMOND · BASKERVILLE · BODONI · CLARENDON
We'll be using InDesign to create the five layouts—each typeface layout is a separate page within the document. Follow the measurement specifications given for the document (above and upper left).
–Create your guides on the master page, then create a page for each of the typefaces.
–Enter in the display type for each page (the typeface name). The body text for each face is in the TypeArrText folder on Dropbox—you don't have to key it in, though you should read it!
–Follow the specifications for each layout as given on the back. Text frames align on the page guides.
–Include your name following the text for each page.

TIPS
Set up your document using Pica/Points
Use Master Page guides for consistency
Package your InDesign document (File>Package) with an .idml file, to move smoothly back and forth between school and home.

SCHEDULE
Feb 11 –begin exploration
Feb 25 –rough layouts for discussion
March 10 – layouts due

EVALUATION · 50 POINTS TOTAL
Final text layouts (5) 50 pts

Based on the exercise Type Arrangement
from Designing with Type.

(continued on back)

a class handout before…   *and after implementing a hierarchy*

Visually reinforcing the structural relationships of the content— guiding the user experience.

This is critical for interactive design, as the type is an essential part of the user interface.

Graphic cues reflect the content or syntactical structure of the text (titles, headings, subheads, etc.)

UNT NUS VENIMUS

Puda sit, et ipsum et estiore cturios alit iur? Ut quam aut velique que officiur aut res eaque as experio. Nequibusdae porepe volupitibus at venimporeped et volum vid quis doleste occaeceperit ium quam, que lantecta destiaernam audae volor sit.

Ut quodipsunt qui od et rese versper ibuscietur, test restem eic temossi tenis quamus, siminimetur? Ped que plature hendeli buillicimus quid quo omniatio omnimperum arum eiciet ut quia venimin.

CIENIAM LABORERNAM

Volut as mollumet ut eliquo omnimped eiusdae. Nequi te quatem. Ut volupta ercimolor si coriore pro in re illitatio mi, sandis parum nos exerspi delleceatem fugitiis simaxima dunt lantur?

Usto que consed quatatem eumetur sequi quo id que lacientur rehenim olestor ibustia niaspistia sincitius aliquides sequodit rehendest, con eos eostest rumquae volupta sedita di atenist ario occaepe dus eliti bero doluptibus.

Spatial cues also reflect the content structure of the text (paragraphs, lists, etc) and reinforce graphic cues.

UNT NUS VENIMUS

Puda sit, et ipsum et estiore cturios alit iur? Ut quam aut velique que officiur aut res eaque as experio. Nequibusdae porepe volupitibus at venimporeped et volum vid quis doleste occaeceperit ium quam, que lantecta destiaernam audae volor sit.

Ut quodipsunt qui od et rese versper ibuscietur, test restem eic temossi tenis quamus, siminimetur? Ped que plature hendeli buillicimus quid quo omniatio omnimperum arum eiciet ut quia venimin.

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To design a hierarchy, you need to
- – first understand what's being communicated (read the content),
- – map the structural relationships (naming the parts),
- – analyze and rank the parts (primary, secondary, tertiary) and lastly,
- – format the content using consistent visual cues that reflects their relationship within the whole.

While this sounds straightforward, there are a myriad of different ways of interpreting the same content.

MAIN HEAD

MAIN TEXT

SUBSECTIONS

COMMON TYPOGRAPHIC DISEASES

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.

Taken from:
Thinking with Type
by Ellen Lupton

COMMON TYPOGRAPHIC DISEASES

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.

Taken from:
Thinking with Type
by Ellen Lupton

Let's look step-by-step at how to set up a hierarchy.

First, you need to read and understand what's being communicated.

March 16, 2019
Diego Rivera Theatre
Presentation and panel discussion
1-3 p.m.
Student Union Courtyard
Informational booths
11-5 p.m.

UNEDITED POSTER TEXT FROM A CLIENT

Categorize and label (map) parts of the content.

March 16, 2019 DATE
Diego Rivera Theatre PLACE
Presentation and panel discussion ACTIVITY
1–3 pm TIME
Student Union Courtyard PLACE
Informational booths ACTIVITY
11–5 pm TIME

EDITED AND TAGGED TEXT

Categorize and label (map) parts of the content.

Next analyze the relationship (primary, secondary or tertiary) between parts related to the function or role…*what is most important?*

March 16, 2019 DATE 1
Diego Rivera Theatre PLACE 3
Presentation and panel discussion ACTIVITY 2
1–3 pm TIME 3
Student Union Courtyard PLACE 3
Informational booths ACTIVITY 2
11–5 pm TIME 3

EDITED AND TAGGED TEXT

Categorize and label (map) parts of the content.

Next analyze the relationship (primary, secondary or tertiary) between parts related to the function or role…*what is most important?*

Edit or reorder the content for clarity and consistency.
I switched the order of the activity and place information from what was given.

March 16, 2019 DATE 1
Presentation and panel discussion ACTIVITY 2
1–3 pm TIME 3
Diego Rivera Theatre PLACE 3
Informational booths ACTIVITY 2
11–5 pm TIME 3
Student Union Courtyard PLACE 3

EDITED AND TAGGED TEXT

Next, apply the base typeface and sizes.

March 16, 2019
Presentation & panel discussion
1–3 pm
Diego Rivera Theatre
Informational booths
11–5 pm
Student Union Courtyard

GRAPHIC CUES · MYRIAD REGULAR WITH SIZE VARIANCE/PROP LINING

Use additional graphic cues to make visual distinctions—
changing the type size, weight and form.

MARCH 16, 2019
PRESENTATION & PANEL DISCUSSION
1–3 pm
Diego Rivera Theatre
INFORMATIONAL BOOTHS
11–5 pm
Student Union Courtyard

GRAPHIC CUES · MYRIAD SEMIBOLD CAPS AND SMALL CAPS

Then use spatial cues to group and separate elements.

MARCH 16, 2019

PRESENTATION & PANEL DISCUSSION
1 – 3 pm
Diego Rivera Theatre

INFORMATIONAL BOOTHS
11 – 5 pm
Student Union Courtyard

SPATIAL CUES · PARAGRAPH SPACE

Depending on the context, additional graphic or spatial cues could be used—but don't overdue it. Less is often more!

MARCH 16, 2019

PRESENTATION & PANEL
1:00 – 3:00 pm
Diego Rivera Theatre

INFORMATIONAL BOOTHS
11:00 – 5:00 pm
Student Union Courtyard

OLD STYLE FIGURE OPTION ·

MARCH 16, 2019

PRESENTATION & PANEL
 1:00 – 3:00 pm
 Diego Rivera Theatre

INFORMATIONAL BOOTHS
 11:00 – 5:00 pm
 Student Union Courtyard

BLOCK INDENT ·

For more information:
Understanding Typographic Hierarchy (with other links)
http://webdesign.tutsplus.com/articles/understanding-typograph-ic-hierarchy--webdesign-11636

https://www.rit.edu/spotlights/typographic-hierarchy