

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

What comes to mind when you hear the term

Typographic Hierarchy?

- an outline?
- some kind of order?
- structure?

HIERARCHY [meaning through form]

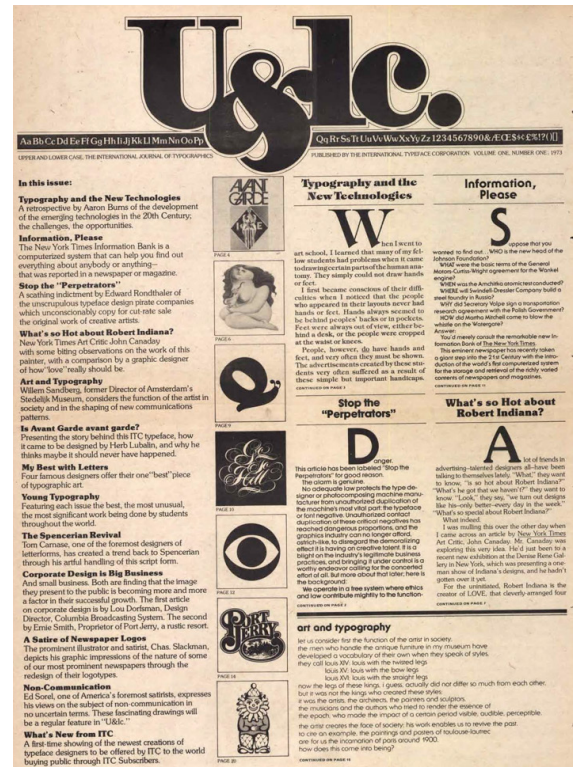
A *typographic hierarchy* is a visual interpretation of content.

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

HIERARCHY [meaning through form]

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&Ic is a classic typographic publication from the 1970–80s)



[Link to online issues of U&Ic](http://blog.fonts.com/2010/10/25/ulc-back-issues-to-be-made-available/)

<http://blog.fonts.com/2010/10/25/ulc-back-issues-to-be-made-available/>

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

Line breaks and indents:

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

Consequedolum quame maiores
tiberiatiume entenimus. Arum quas
deruptaepr olhictibus iscieterpedis
rem apid, cullicit, fugitiandi tes.

Musetusam fugiatur, exceatepra
audae nimendi ducima nectem.

Fictur minium rem rerferia sintas is
del modit vit:

- Ipsanim pedicular moquistr
umquatia
- Dolore mo et quatem et omnieni.
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HIERARCHY [meaning through form]

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Changes in alignment:

one: item in a list

two: another item

three: something else

HIERARCHY [meaning through form]

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Line breaks and indents:

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Consequedolum quame maiores
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rem apid, cullicit, fugitiandi tes.

Mus etusam fugiatur, exceatepra
audae nimendi ducima nectem.

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tiberiatiume entenimus.

Arum quas deruptaepr olhictibus
iscieterpedis rem apid, cullicit,
fugitiandi tes.

Changes in alignment:

one: item in a list

two: another item

three: something else

Linespacing or paragraph spacing changes

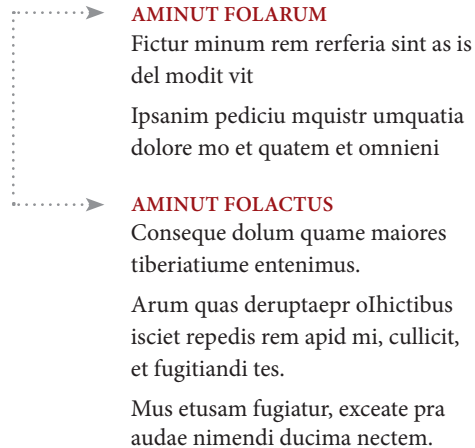
(these create visual groupings or separations)

HIERARCHY [meaning through form]

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.



HIERARCHY [meaning through form]

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.

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

Type hierarchies give visual form to content....

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 Illustrator) and 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 and designed by you. The measurements 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 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. You'll key in the display type for each page. The body text for each face is in the TypeArText 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 given below. Include your name following the text for each page.

adobe garamond
Display 72/72 flush left · Body 10/14 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.

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

type arrangement



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 greater understanding of layout software (InDesign) and 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

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

EVALUATION - 50 POINTS TOTAL
Final test layouts (3) 50 pts

Based on the exercise Type Arrangement from *Designing with Type*

(continued on back)

a class handout before...

and after implementing a hierarchy

HIERARCHY [meaning through form]

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.

A L I S I A P A R I	
The Articles	
Responsible JavaScript: Part I by Jeremy Wagner / March 28, 2019 The web is drowning in a sea of JavaScript, awash with unnecessary bloat, inaccessible craft, and unsustainable patterns. Jeremy Wagner plots a course to navigate the JavaScript Sea responsibly by building the right things the right way and using the web platform the way it was meant to be used.	
Canary in a Coal Mine: How Tech Provides Platforms for Hate by Tatiana Mac / March 19, 2019 Like a mine can fill up with toxic gases, technology can become a toxic platform for hate. As the people building the web, we have an ethical responsibility for how these products are used—whether we intended it or not. ALA's own Tatiana Mac lays this out using her own experience as a woman of color in tech.	
Semantics to Screen Readers by Melanie Richards / February 28, 2019 As an extension to our From URL to Interactive series, designer and front-end developer Melanie Richards takes a deep dive into how our content is accessed by a wide array of screen readers, which are highly customizable to users. Understanding the nuances of accessibility APIs, thorough testing approaches, and the wealth of resources available, site creators can create the most widely accessible content for the most users possible.	
Designing for Conversions by Brandon Gregory / February 14, 2019 Quantifying the success of creative work may not be easy for designers and developers, but for many clients, it's a necessity. Through tools like A/B testing and conversion rates, formerly nebulous qualities like user satisfaction can take on clear measures of success. Developer Brandon Gregory provides an overview of these and other tools, and discusses the benefits of designing for conversions, which allows products to reach their targets and serve the right people.	
Paint the Picture, Not the Frame: How Browsers Provide Everything Users Need by Eric Bailey / February 7, 2019 Designers want to create fully branded experiences, which often results in customized highlighting colors or pixel-perfect typography. While these design touches can enhance the experience for some, they can render the experience inaccessible for others. Designer Eric Bailey makes a case for leaving key accessibility features to the browser to ensure the most accessible experience possible.	
Topics	
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HIERARCHY [meaning through form]

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, siminime-tur? Ped que plature hendeli buillicimus quid quo omniatio omnimperum arum eiciet ut quia venimin.

CIENTIAM 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 laciuntur rehenim olestor ibustia niaspistia sincitius aliquides sequodit rehendest, con eos eostest rumquae volupta sedita di atenist ario occaepe dus eliti bero doluptibus.

HIERARCHY [meaning through form]

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.

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 laciuntur rehenim olestor ibustia niaspistia sincitius aliquides sequodit rehendest, con eos eostest rumquae volupta sedita di atenist ario occaepe dus eliti bero doluptibus.

HIERARCHY [meaning through form]

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.

HIERARCHY [meaning through form]

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.

SUBSECTIONS

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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

HIERARCHY [meaning through form]

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 ·

HIERARCHY [meaning through form]

For more information:

Understanding Typographic Hierarchy (with other links)

<http://webdesign.tutsplus.com/articles/understanding-typographic-hierarchy--webdesign-11636>

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