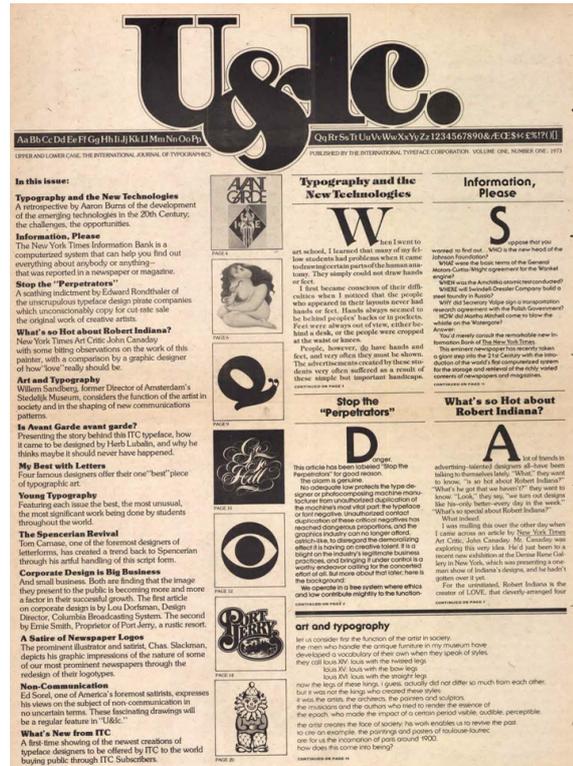A typographic hierarchy gives visual form and structure to content, guiding the reader and reinforcing meaning.

A hierarchy is composed of *graphic cues* and *spatial cues*.

Link to online issues of U&lc
http://blog.fonts.com/2010/10/25/ulc-back-issues-to-be-made-available/

HIERARCHY [meaning through form]

Graphic cues are changes in *appearance*, and include:

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

Type size changes—use this sparingly

Color changes can be very effective

Spatial cues are changes in *position*, and include:

Line breaks and indents like this:

    The main idea

        An important point

            – Supported by this

            – And this

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)

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	**AMINUT FOLARUM**
Fictur minum rem rerferia sint as is del modit vit. Ipsanim pediciu mquistr umquatia dolore mo et quatem et omnieni.	Fictur minum rem rerferia sint as is del modit vit. Ipsanim pediciu mquistr umquatia dolore mo et quatem et omnieni.
Aminut folactus	**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.	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.
NO GRAPHIC CUES ON SUBHEAD	*GRAPHIC CUES ON SUBHEAD*

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.

NO EXTRA SPATIAL CUE ON SUBHEAD

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.

SPATIAL CUE ON SUBHEAD

A successful typographic hierarchy will use multiple cues for each change—though this can be abused. Using 2–3 signals for each level is sufficient.

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

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 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.

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typography ONE
VMD 130 · FALL 2014 · WEDNESDAYS

type arrangement

TIPS
Set up your document using Pica/Points
Use Master Page guides for consistency
Package your InDesign document (**File>Package**)
so that you'll have the fonts needed to work
on the document outside of class.

SCHEDULE
Sep 24 –begin exploration
Oct 1 –roughs for discussion/critique
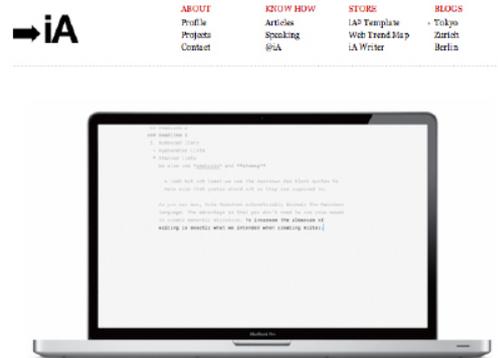Oct 8 –text layouts & Helvetica final due

EVALUATION · 100 POINTS TOTAL
Final text layouts (4) 40 pts
Helvetica rough/critique 10 pts
Helvetica final/critique 20 pts
creativity/exploration 20 pts
craft 10 pts

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

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 designed by you. 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) 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—each typeface
is a separate page. 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.

You'll enter in the display type for each page (the typeface name). 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 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

(continued on back)

HIERARCHY [meaning through form]

…reinforcing the structural relationships of the content—guiding the user experience. This is critical for interactive communications, as the type appearance is an essential part of the user interface.

95% of web content is type!

HIERARCHY [meaning through form]

"A clear understanding of hierarchy results in more beautiful, meaningful, and communicative designs that better serve their audience."
　　　　　　　　– Frank Chimero

To design a hierarchy, you need to first understand what's being communicated (read the content), then map the structural relationships, and lastly, give those relationships a visual form that reflects their relative importance in the content.

< http://blog.typekit.com/2011/03/17/type-study-typographic-hierarchy/>

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]

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

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.

Categorize and label parts of the content to understand it's function…ask *what it is*?

You might need to edit or reorder the content for clarity and consistency.

March 16, 2013	DATE
Diego Rivera Theatre	PLACE
Presentation and panel discussion	ACTIVITY
1:00-3:00 p.m.	TIME
Student Union Courtyard	PLACE
Informational booths	ACTIVITY
11:00-5:00 p.m.	TIME

RAW TEXT FROM THE CLIENT

March 16, 2013	DATE
Presentation and panel discussion	ACTIVITY
1–3 pm	TIME
Diego Rivera Theatre	PLACE
Informational booths	ACTIVITY
11–5 pm	TIME
Student Union Courtyard	PLACE

REORDERED TEXT

Next, apply the base typeface, using alternate forms as needed.

March 16, 2013
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 graphic cues to make visual distinctions—changing the type size, weight and form.

MARCH 16, 2013

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, 2013

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, 2013

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, 2013

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]

More information to review on your own:

Hierarchy samples from an RIT type class—showing many variations
of the same content:

http://cias.rit.edu/faculty-staff/142/student/361