

Hierarchy

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.

Signals

- 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.

Single word emphasis

- 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 Helvetica, 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.*

Hierarchy: Variations

Division of angels

- A. Angel
- B. Archangel
- C. Cherubim
- D. Seraphim

Division of angels

- Angel
- Archangel
- Cherubim
- Seraphim

Ruling body of clergy

- A. Pope
- B. Cardinal
- C. Archbishop
- D. Bishop

Ruling body of clergy

- Pope
- Cardinal
- Archbishop
- Bishop

Parts of a text

- A. Work
- B. Chapter
- C. Section
- D. Subsection

Parts of a text

- Work
- Chapter
- Section
- Subsection

BOLDS, INDENTS,
LINE BREAKS

INDENTS AND
LINE BREAKS ONLY

DIVISION OF ANGELS

- Angel*
- Archangel*
- Cherubim*
- Seraphim*

DIVISION OF ANGELS

angel
archangel
cherubim
seraphim

RULING BODY OF CLERGY

- Pope*
- Cardinal*
- Archbishop*
- Bishop*

RULING BODY OF CLERGY

pope
cardinal
archbishop
bishop

PARTS OF A TEXT

- Work*
- Chapter*
- Section*
- Subsection*

PARTS OF A TEXT

work
chapter
section
subsection

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.

TYPOCHONDRIA A persistent anxiety that one has selected the wrong typeface. This condition is often paired with O.K.D. (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.

SUBSECTIONS

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.

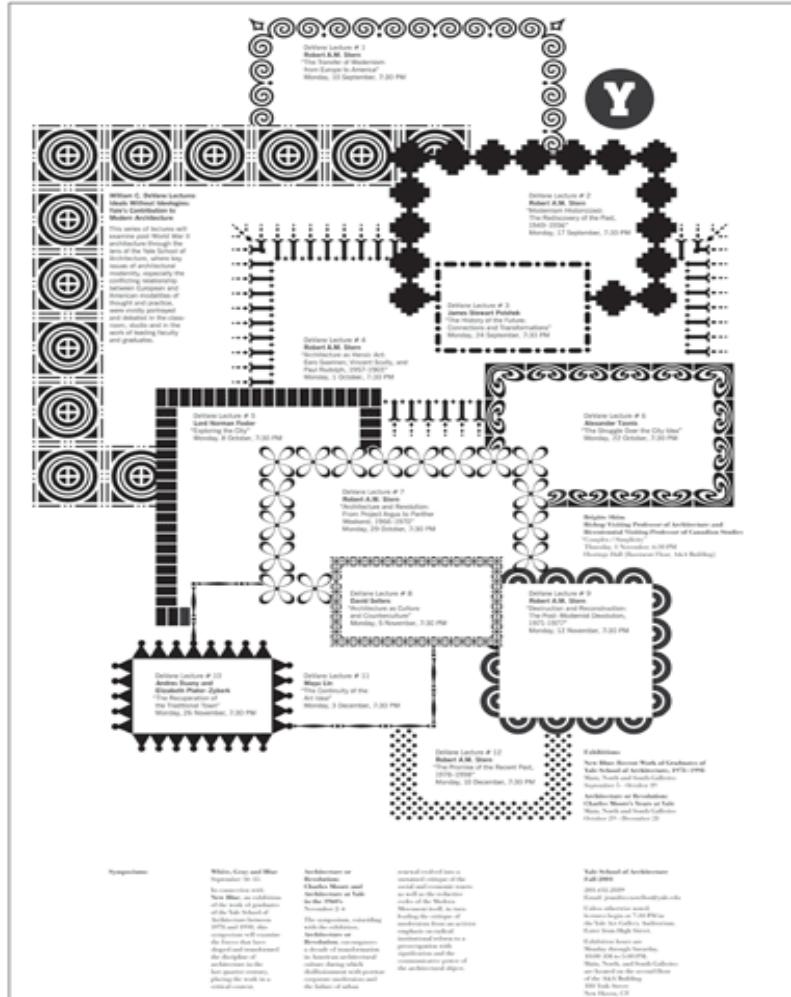
Typophilia An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

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.

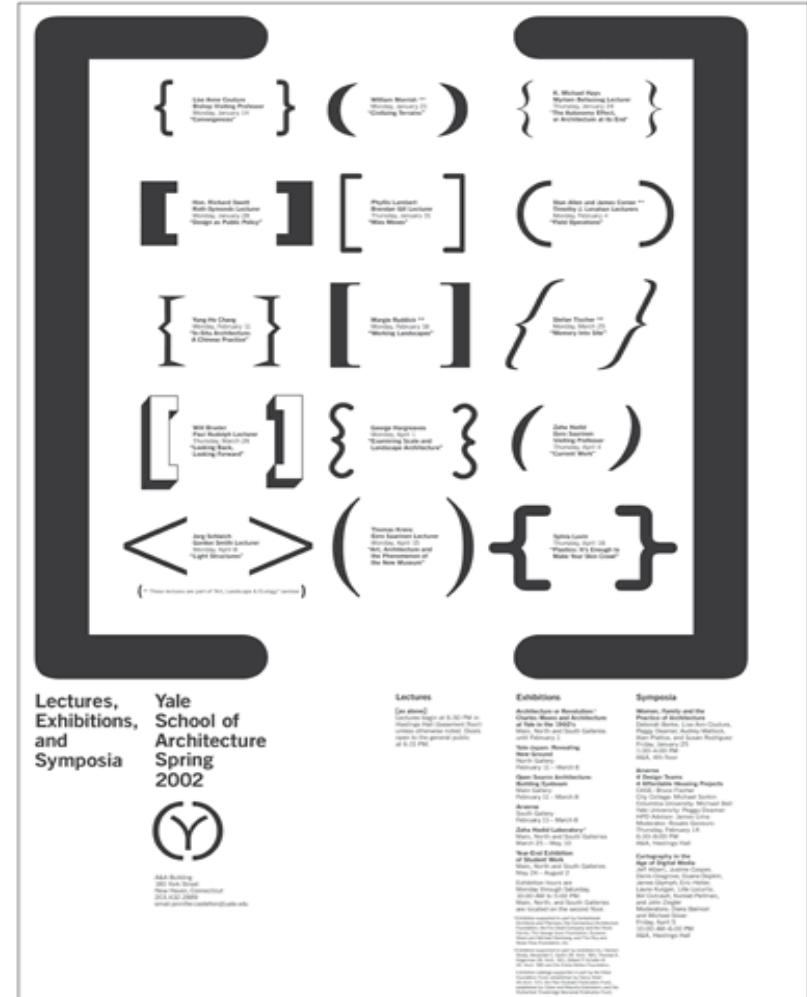
Typochondria A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

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

Hierarchy: Experimenting with Form

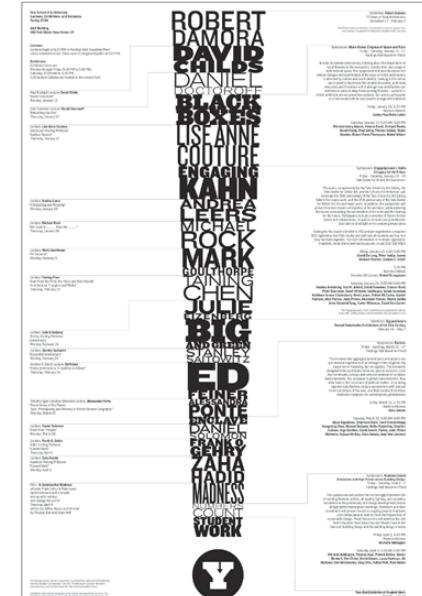
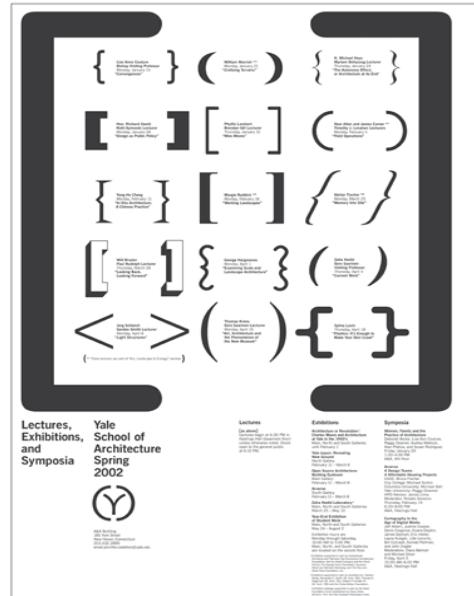
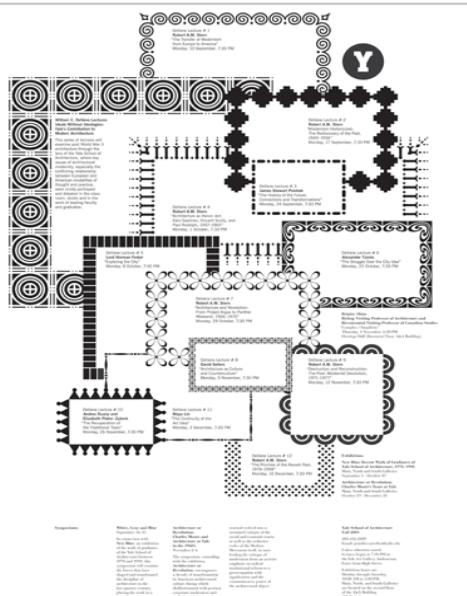


Michael Bierut, Kerrie Powell, Sunnie Guglielmo



Michael Bierut, Justin Weyers

Produced over a series of years for a single client, these posters apply diverse typographic treatments and hierarchies to similar bodies of content. The black-and-white palette creates consistency over time.



Michael Bierut, Kerrie Powell, Sunnie Guglielmo

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Michael Bierut, Genevieve Panuska

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