

# TYPOGRAPHY

## *Principles*

*Professor James Dunlap*  
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1

**Primary Level** contains the headlines and deck, this draws the reader into the design and gives immediate information about the content.

# HIERARCHY



This is the heading and is the largest part of the typographic layout. It allows the viewer to see at first glance the main idea of the content.

2

**Secondary Level** contains the next level of importance that keeps the reader engaged with the design and the content. Graphics, sub-headings, captions and pull quotes are part of this level.

By James Dunlap



This is the by-line and is smaller because it's not critical to understanding the content.

3

**Tertiary Level** contains the content of the design and needs to be large enough to read comfortably. This content is usually set in the regular, book or roman version of a typeface and between 10-12 point for print. (16pt./web)

## The size of the type guides our eyes

**A** Arum nis re quaectem. Ut harum adis porum quas de num quodit apis alibuscimus et mod mo doloria nonsectur, vererit eos sus, tendus mil mos dolo vollabo. Ut exeror aliqua spelique volumet quas dolor auda vellutatur aut officil luptaquas explabo. Ro estionecatem latures equatint vent es adit a con eatiassunto impos debis ditibus ero maximus, sequiam quunt arum aut alicitia commimintum sitinti atiatemo tem nectur?

Xerum et offici sandanis susti non peles se cullanimpore quis et por maximol uptias a et, nullupt atemporum sus elecea coreper rorissim que laciendia volleniment lautem arcit autem ventota as am hillorum corentiores ducia est fugit et, offictum acearci magniss imoluptat ad ut vitatia nihicius iscit officil minimag natenihit, quo ilictur, unturem quam fuga. Nemosse voloritium ipsam rendi



This is the text type, or body copy, and in print is between 10 - 12 point. On the internet, the default font size is 16pt.



## HIERARCHY

***Here is the exact same content from the previous page without attention to hierarchy.***

*Notice how there is no visual dynamic when all of the type is the same size and weight.*

*\*\*Switch back and forth from the previous page to compare.*

This section of the type layout is called the deck. Notice how the font-size has changed, this indicates that this content has the second level of importance after the headline above. This layout element is used to give a summary of the content of the article.

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Arum nis re quaectem. Ut harum adis porum quas de num quodit apis alibus- cimus et mod mo doloria nonsectur, vererit eos sus, tendus mil mos dolo vollabo. Ut exeror aliqua spelique volu- met quas dolor auda vellutatur aut offi- cil luptaquas explabo. Ro estionecatem latures equatint vent es adit a con eati- assunto impos debis ditibus ero max- imus, sequiam quunt arum aut alicitia

*The reader's desire to read content in a design is called READABILITY.*

*This layout has no readability. That's why understanding and using hierarchy is so important for designers.*



*Here is another example of typographic hierarchy. Notice the most important information is the biggest, and as content changes in level of importance, it becomes smaller.*

*Notice how the date has the second level of importance, so at first sight we see where and when the event is taking place.*



*Notice how the change in SCALE between these two design elements is used to create CONTRAST and show level of importance.*

*Color is being used to create hierarchy, giving special importance to Marcel Duchamp and creating rhyme & repetition to move the eye around the image.*

# Hierarchy

Hierarchy can also be achieved by using different **weights**, **widths** and *slopes* of a typeface:

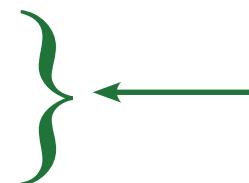
Coffee Company



*This type is standard type and lacks hierarchy or visual dynamic.*

Coffee Company

Coffee  
Company



*Notice how hierarchy functions to give visual appeal and even to prioritize the concept: In the second version it's all about the coffee, but in the third version the focus is more on the company.*



*And COLOR can be used to create hierarchy as well!*

*Coffee*  
Company

# ALIGNMENT

*Using the alignment tools to line up edges brings order to the layout.*

*An important part of the layout process is making sure baselines align where possible and being attentive of the spaces in between each of the sections.*

*the baseline is the imaginary line upon which type sits.*

Designers organize content through hierarchy and composition. One way a balanced composition is achieved is through aligning design elements.

*Everything relates to everything in the composition.*

*Using the grid and guides allows the designer to ORGANIZE information in a clear order.*



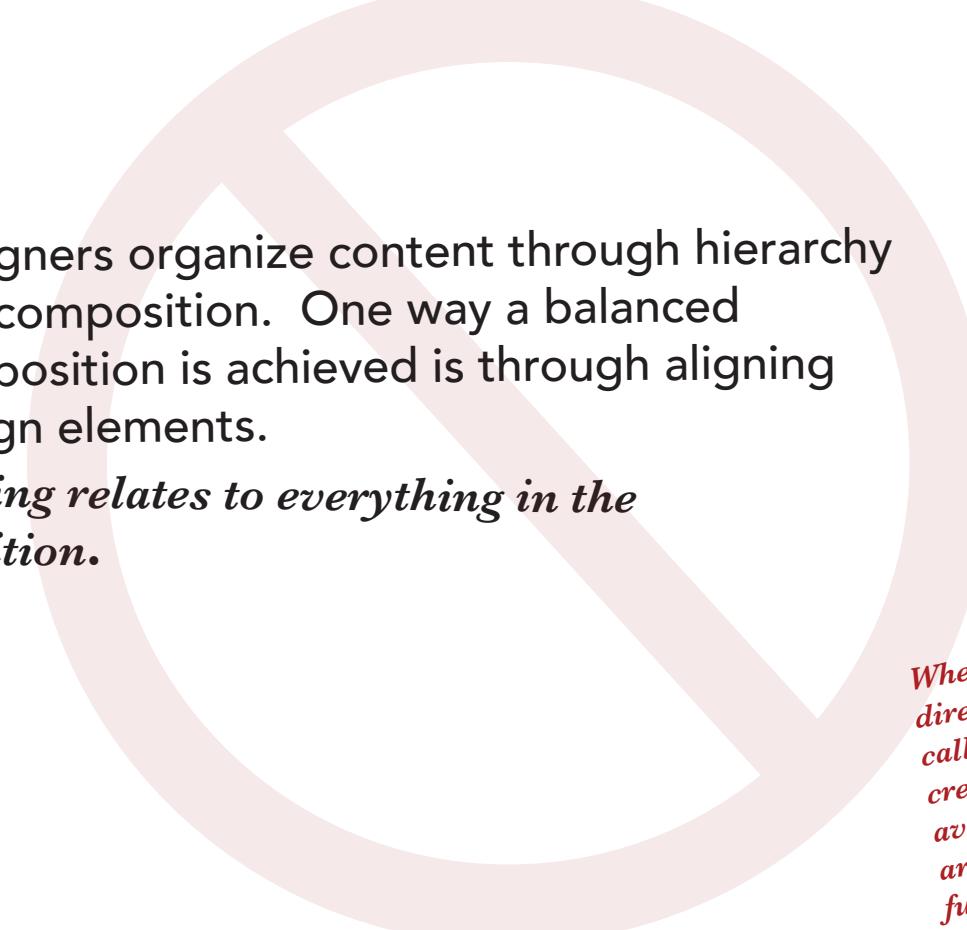
*Use ALIGNMENT TOOLS in the align panel to help get all design elements properly lined up.*

# ALIGNMENT

!

Here is the exact content from the previous page without proper alignment.

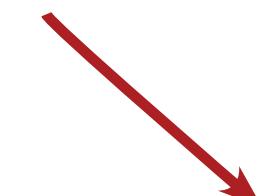
Notice how there is an unclear organizational logic - the parts don't relate to each other. They are all just "put" there without regard for the other design components.



Designers organize content through hierarchy and composition. One way a balanced composition is achieved is through aligning design elements.

*Everything relates to everything in the composition.*

When elements are placed directly on an edge it is called a tangent and it creates tension. Designers avoid tangents unless they are attempting to purposefully create tension.



Using the grid and guides allows the designer to ORGANIZE information in a clear order.

# PAIRING TYPEFACES

When using more than one typeface, or "pairing typefaces", be sure that the two fonts aren't too similar or too different. See the examples below.

*Too Similar: It creates a lack of clarity - is this the same typeface or is it not? They also compete with each other for hierarchy.*

**Happy  
Hoppy**

*Futura bold*

*Avenir black*

*Too Different: They don't have any kind of design or conceptual relationship and they compete with each other for hierarchy.*

**Happy  
Hoppy**

*Curlz*

*Black Ryder Demo*



*As a general rule, use no more than three typefaces in a single design.*

# PAIRING TYPEFACES (cont.)

Find typefaces that complement each other visually or conceptually. Use one typeface and its family of different weights, widths, and slopes. Knowing when and where typefaces were designed is important when pairing and choosing the best fonts for a project.



*Optima  
Helvetica  
Condensed Bold*

German  
**Hamburger**



*Both designed in the 1950's in  
Germany/Switzerland*



*Avenir Light  
Avenir Black*

German  
**Hamburger**



*Same family, different weights*



*Pairing a serif and sans serif  
together is often a good start  
depending on the idea of course.*

D  
o  
n  
t

s *Don't stack lowercase letters. It's OK to stack uppercase letters.*

a

c

k

Tem iducidelit vendi digenih hhh  
lut re re eture rem quas volorepe sequatet  
quod mo es derferum est et que pa vel modis  
imus, iliquis in corpor simi, At

l

o

labor molupid emodist iasperit quia del  
est ea ab id mos molore dero dolent.

w

Boresti deliquost et faccus aut facequam, odis

e

restemqui ventur, qui cus dolore con

r

con cosa vendandae cus aliam ipidest quo esto

c

dolorior sequi iur?

a

Assequo doluptate ipiet, suntem et quam corpo-

r

ra ditisquias aut quo quis maion rerum am este

s

alitasseque volo venimet quaepudis nam re sit a

dolut

e

Don't leave only one word

at the end of a paragraph

or phrase (runt).

t

t

e

AVOID SETTING COLUMN WIDTHS WIDER THAN 66 CHARACTERS BECAUSE IT'S DIFFICULT WHEN YOU GET TO THE END OF THE FIRST LINE AND THEN HAVE TO

COME ALL THE WAY OVER THERE TO START READING THIS LINE OF TEXT. AVOID MAKING THE COLUMN WIDTH TOO NARROW AS WELL (LESS THAN 40 CHARAC-

TERS FOR AT LEAST A COUPLE PARAGRAPHS OF TEXT). OH AND ALSO, NEVER TYPE A LOT OF WORDS IN A TYPEFACE LIKE THIS AT THIS SIZE BECAUSE IT'S TOO

BOLD TO READ COMFORTABLY IN LARGE QUANTITIES.

# THINGS TO AVOID:

Here are some tips for getting the most out of a design by knowing the most basic don'ts.

*avoid a rough  
ragged edge*

NEVER TYPE DIRECTLY INTO A TEXT FIELD LIKE THIS- WITHOUT MARGINS BETWEEN THE TYPE AND THE EDGES OF THE BOX. AVOID SETTING BLACK TYPE ON A DARK BACKGROUND LIKE THIS AS WELL, AS THERE IS A COLOR CONTRAST ISSUE AND IT IS STRENUOUS TO READ .

**\*\*These typefaces are often improperly used. So avoid unless necessary to the concept:**

Papyrus  
**Hobo Std**  
Comic Sans  
Apple Chancery  
Chalkboard  
**Impact**

**NEVER, EVER, squash or stretch letters (or images)!!!!!!!!!!**

**SQUASH  
GOES THE  
KITTY**

*Don't widely kern lowercase letters. It's OK to widely kern uppercase letters.*

w i d e l y   k e r n e d   l o w e r c a s e



*Don't stack lowercase letters. It's OK to stack uppercase letters.*

*Tem iducidelit vendi digenih hhh*

*lut re re eture rem quas volorepe sequatet*

*quod mo es derferum est et que pa vel modis*

*imus, iliquis in corpor simi, At*

*labor molupid emodist iasperit quia del*

*est ea ab id mos molore dero dolent.*

*Boresti deliquost et faccus aut facequam, odis*

*e*

*restemqui ventur, qui cus dolore con*

*r*

*con cosa vendandae cus aliam ipidest quo esto*

*c*

*dolorior sequi iur?*

*a*

*Assequo doluptate ipiet, suntem et quam corpo-*

*r*

*ra ditisquias aut quo quis maion rerum am este*

*s*

*alitasseque volo venimet quaepudis nam re sit a*

*dolut*

*e*

*Don't leave only one word at the end of a paragraph or phrase (runt).*

**AVOID SETTING COLUMN WIDTHS WIDER THAN 66 CHARACTERS BECAUSE IT'S DIFFICULT WHEN YOU GET TO THE END OF THE FIRST LINE AND THEN HAVE TO  
COME ALL THE WAY OVER THERE TO START READING THIS LINE OF TEXT. AVOID MAKING THE COLUMN WIDTH TOO NARROW AS WELL (LESS THAN 40 CHARAC-  
TERS FOR AT LEAST A COUPLE PARAGRAPHS OF TEXT). OH AND ALSO, NEVER TYPE A LOT OF WORDS IN A TYPEFACE LIKE THIS AT THIS SIZE BECAUSE IT'S TOO  
BOLD TO READ COMFORTABLY IN LARGE QUANTITIES.**

*s*