

ISSUES IN TYPOGRAPHY

An Introduction

CONTENTS

Chapter 1 *Visual Hierarchy Reviewed*

Chapter 2 *Type Parts and Measurement*

Chapter 3 *Contrast of Typographic Elements*

Chapter 4 *Typographic Spacing—Basic*

Chapter 5 *Alignment or Structure*

Chapter 6 *Body Text & Columns*

Chapter 7 *Groups and Space*



CHAPTER I

Visual Hierarchy Reviewed

VISUAL HIERARCHY

Defined — what is visual hierarchy?

The order in which elements are seen visually — group of visual elements arranged according to their degree of emphasis.

Visual Hierarchy is a key element and underlying principle in graphic design composition.

VISUAL HIERARCHY

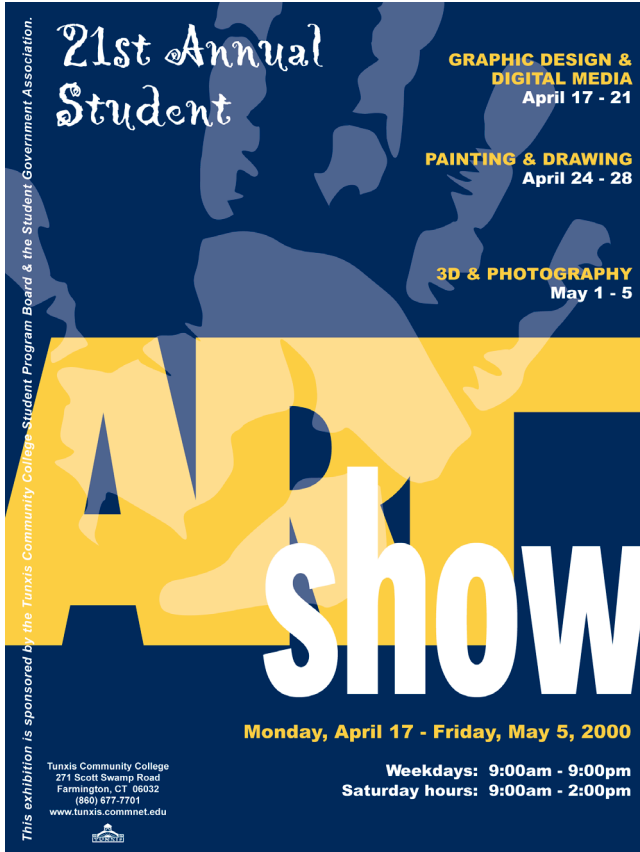
Application of design principles

Controlling the *Visual Hierarchy* of a design communication piece involves application of some fundamental *DESIGN PRINCIPLES*.

- ***Emphasis*** or ***Visual Weight*** for focus.
- ***Unity*** with variety for interest.
 - Repetition
 - Proximity
- ***Balance*** to create harmony.

VISUAL HIERARCHY

Why is it (visual hierarchy) important?

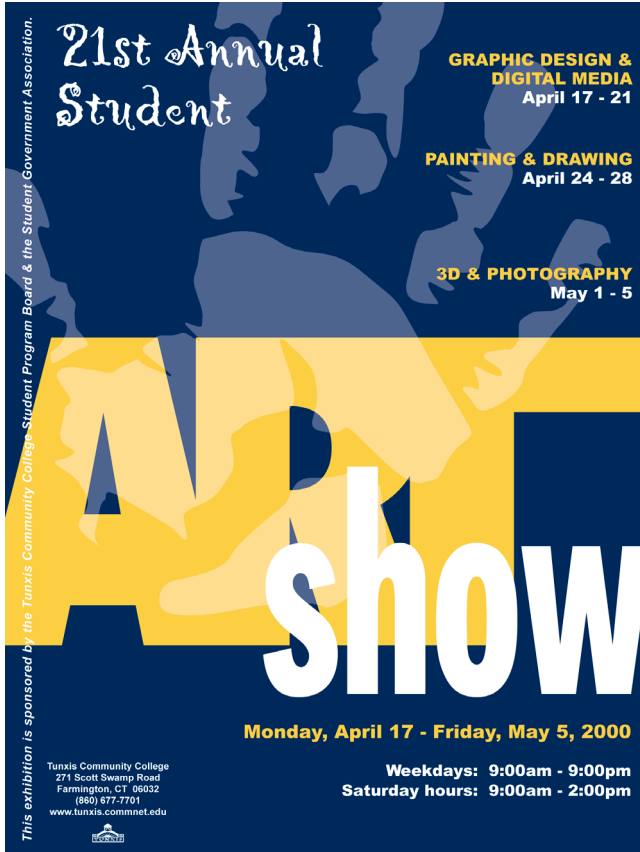


Attract the viewer

- Interest the viewer in a topic.
- Provides the opportunity to inform, persuade, educate, sell.

VISUAL HIERARCHY

Why is it (visual hierarchy) important?



Communicate information

- Organize and delivery information in a clear, well structured format.
- Control the sequence of information delivery.
- Provides access to information deemed important by the viewer.



CHAPTER 2

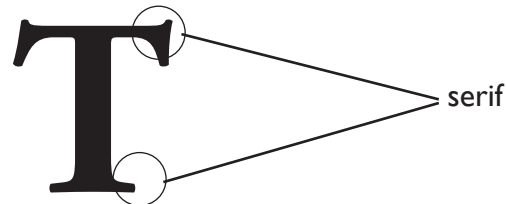
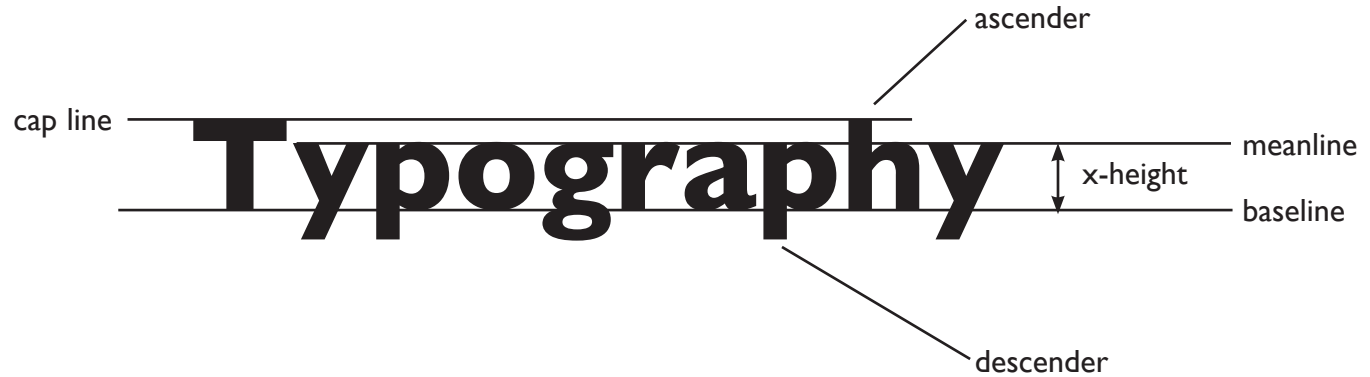
Type Parts and Measurement

TYPE DIAGRAM

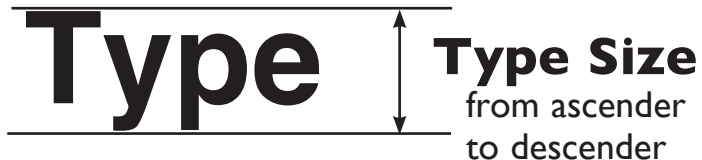
Defining the basic “pieces” that make up type

TYPE PARTS

TYPE
MEASUREMENT



Understanding how type is measured



Type is set in points (pt.)

72 pts. to an inch

12 pts. to a pica

6 picas to an inch

*A 48pt capital
character is
approx. 1/2"
in height.*

A standard unit of measure for horizontal spacing



*Kerning, tracking
and indents are
done in increments
of an **em** space.*



CHAPTER 3

Contrast of Typographic Elements

CONTRAST OF TYPOGRAPHIC ELEMENTS

Function of typographic contrast

- **The *contrast* of typographic elements provides a method of organizing or presenting information in a sequence or hierarchical fashion.**
- **Used properly, *contrast* can greatly *clarify* and *organize* multiple units of information.**
- **Used improperly, contrast can lead to chaotic, and *confusing* compositions.**

CONTRAST OF TYPOGRAPHIC ELEMENTS

Function of typographic contrast

Wasily Kandinsky
major works
austin museum of art
the modern masters series

No Contrast

WASILY KANDINSKY
MAJOR WORKS
austin museum of art
the modern masters series

Some Contrast

CONTRAST OF TYPOGRAPHIC ELEMENTS

*There are several kinds of contrast employed
in visual hierarchy*

- **SCALE**
- **WEIGHT**
- **STANCE**
- **CAPITALIZATION**
- **TYPEFACE**

Can be used solo, or in combination.

SCALE

**CONTRAST OF
TYPOGRAPHIC
ELEMENTS**

Type can be set in a variety of sizes (pts.)

SCALE

WEIGHT

disclaimer sizes

- 6pt
- 7pt
- 8pt

STANCE

CAPITALIZATION

TYPEFACE

body text sizes

- 9pt
- 10pt
- 11pt
- 12p

subhead sizes

- 14pt
- 16pt
- 18pt


headline sizes

- 20pt
- 22pt
- 24pt +

Choice of type size is based on the specific function of the typographic element.

Type size contrasts are relative to size of composition, and are not absolute.

REFRESHER

Type  **Type Size**
from ascender
to descender

*A 48pt capital
character is
approx. 1 1/2”
in height.*

**Type is set in
points (pt.)**
72 pts. to an inch
12 pts. to a pica
6 picas to an inch

SCALE

X-height and proportions

SCALE

WEIGHT

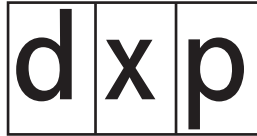
STANCE

CAPITALIZATION

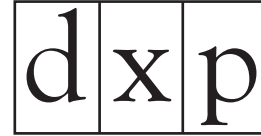
TYPEFACE



Avant Garde



AG Old Face
Regular



Goudy

same
type size

An often overlooked influence on the perceived scale of type is the x-height.

REFRESHER



X-height and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

It is ten minutes
past six by the
invisible clock on
the wall.¹

It is ten minutes past
six by the invisible
clock on the wall.

Avant Garde

AG Old Face
Regular

**X-height influences the fit of the text — same
point size.**

SCALE

Contrast in stroke weight and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

Avant Garde



STROKE

AG Old Face
Regular



STROKE

Goudy



STROKE

Bodoni
Bold



STROKE

Contrasts of stroke proportions influences the fit, color (value), and texture of the text.

WEIGHT

Type can be set in a variety of weights

- Helvetica Light
- Helvetica Regular
- **Helvetica Bold**

Type weight can create emphasis, or a subordinate relationship.

2-4 basic type weights, some typefaces have more, some less.

The variety of weights available will depend upon the typeface chosen.

STANCE

Type can be set in two basic stances

Roman — vertical or “normal” stance.

Italic — right leaning, also known as oblique.

Type set in *italics* can be *emphasized* or *standout* from other nearby information.

Some typefaces have both stances, some only one stance.

STANCE

Type can be set in two basic stances

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

austin museum of art
the modern masters series

roman

italic

You can mix roman and *italic* to help differentiate one item from the other, create contrast.

CAPITALIZATION

Type can be set in a variety of capitalizations

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

U/lc - upper and lower case

This is an example of type set in upper and lower case.

I/C - Initial Caps

This Is An Example Of Type Set In Initial Caps.

CAPS - ALL CAPITALS

THIS IS AN EXAMPLE OF TYPE SET IN UPPER CASE (CAPS).

SMC - SMALL CAPS

THIS IS AN EXAMPLE OF TYPE SET IN SMALL CAPS.

Pay attention to the size, shape, and readability of type set in these four options.

CAPITALIZATION

Appropriate graphic use of capitalization

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

WASILY KANDINSKY
Austin Museum of Art
the modern masters series

CAPS

I/C

U/lc

Capitalization can DIFFERENTIATE elements in a Typographic Unit or Group, create contrast.

All caps can be used for heads and subheads, not a good idea for body text.

All caps creates a more geometric (rectilinear) shape than do I/C or U/lc — more organic.

TYPEFACE

Type can be set in a variety of fonts or typefaces

Two basic categories of typeface selection

SERIF

Times

Garamond

“with feet”

classical

varying stroke weight

SANS SERIF

Helvetica

Avant Garde

“without feet”

modern

consistent stroke weight

Most type falls into one of these two categories, though there are some “hybrid’s.”

TYPEFACE

Type can be set in a variety of typefaces or fonts

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

Expanded categories of typeface selection

Old Style Garamond

Transitional Baskerville

Modern Bodoni

Slab Serif American
Typewriter

Through typeface choice, more *dramatic* type contrast can emphasize an element.

TYPEFACE

The type family

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

STANCES

Roman
Italic

WEIGHTS

Light
Regular
Medium
Bold
Ultra

OTHER

Condensed
Expanded

Outline

The weights and stances of a typeface.

Tip: a font is actually a specific type stance, weight, and size — not a type “style”

TYPEFACE

Basic contrast of two typefaces

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

austin museum of art
the modern masters series

sans serif

serif

When contrasting typefaces, a classic approach is to mix a serif and sans serif.

MULTIPLE CONTRASTS

**CONTRAST OF
TYPOGRAPHIC
ELEMENTS**

You can “mix & match” typographic contrasts

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

WASILY KANDINSKY MAJOR WORKS

Austin Museum of Art
the modern masters series

scale

weight

stance

capitalization

typeface



CHAPTER 4

Typographic Spacing

TYPOGRAPHIC SPACING

There are many kinds of space employed in visual hierarchy, two of interest now are

- **LETTER SPACING**
- **LINE SPACING or LEADING**

Defined

Letter spacing falls under two definitions or applications.

TRACKING Space between all letters in a word, line, or paragraph of text. Used to adjust fit or look of text.

KERNING Space between two specific character pairs. Used to fix awkward space between some character pairs, especially at larger sizes.

Tracking

LETTER SPACE

LINE SPACE

Normal IT IS TEN MINUTES PAST SIX BY THE

Tight IT IS TEN MINUTES PAST SIX BY THE

Touching IT IS TEN MINUTES PAST SIX BY THE

Open IT IS TEN MINUTES PAST SIX BY

Very
open IT IS TEN MINUTES PAST

**The amount of tracking affects the fit,
readability, and value of the text.**

Kerning

Well

unkerned

Well

kerned

REFRESHER

emSpace
a square in the
size of the font

*Kerning, tracking
and indents are
done in increments
of an **em** space.*

Defined

Leading is the vertical space
between two or more lines
of type. It is a baseline to
baseline measurement described
in points. It can also describe the
“extra” space between lines of
type known as the *slug*.

38pt leading
(type size + lead)

20/38
20pt. type with
38pt. leading

18pt lead

Influence of leading

The amount of leading influences the amount of vertical space required to display the desired information.

Correct leading can make lines of text readable, where as too little (or too much) leading can have a negative impact on legibility.

LEADING

Comparison of leading values — U/lc

LETTER SPACE

LINE SPACE

It is ten minutes past six
by the invisible clock on
the wall.

It is ten minutes past six
by the invisible clock on
the wall..

It is ten minutes past six
by the invisible clock on
the wall.

Normal leading
14/16

Tight leading
14/14

Open leading
14/24

For U/lc type, “normal” leading is approximately +2pts. So for 14pt. type, the leading would be 16pts written as — 14/16.

Comparison of leading values — CAPS

LETTER SPACE

LINE SPACE

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

Normal leading
18/20

Solid leading
18/18

Negative leading
18/16

Cap type is generally set with a leading value the same or less than the type size.

Leading between typographic units

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MAJOR WORKS

Austin Museum of Art
the modern masters series



CHAPTER 5

Alignment or Structure

ALIGNMENT OR STRUCTURE

There are four kinds of alignment or structure

- **FLUSH LEFT**
- **FLUSH RIGHT**
- **CENTERED**
- **JUSTIFIED**

FLUSH LEFT

One sharp edge, one soft edge

Flush Left or FL

It is ten minutes
past six by the
invisible clock on
the wall.

Flush left is a standard method of alignment for lines of text. It provides a visually sharp left edge and what is known as a “ragged right” (RR) edge, for a more organic and less formal look.

For limited use

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Flush Right or FR

It is ten minutes
past six by the
invisible clock on
the wall.

Flush right should only be used for small amounts of text to set it off visually from other text elements, or for its right justified vertical edge. In large amounts FR text is difficult to read.

CENTERED

ALIGNMENT
OR
STRUCTURE

Creates a symmetrical shape

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Centered or CL

It is ten minutes
past six by the
invisible clock on
the wall.

Center alignment should only be used for small amounts of text to set it off visually from other text elements, or for its symmetrical shape. In large amounts, centered text is difficult to read.

JUSTIFIED

**ALIGNMENT
OR
STRUCTURE**

Creates a strong sense of rectangular shape

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Justified or flush left/flush right

It is ten minutes past six
by the invisible clock
on the wall. Minute by
minute new objects
gain form. In the dim

Justified is a standard method of alignment for lines of text. It creates a strong sense of rectangular shape due to its sharp vertical left and right edges.

Effective use of alignments

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

**WASILY KANDINSKY
MAJOR WORKS**

justified

austin museum of art
the modern masters series

flush left

823 Congress Avenue
Austin, TX 78767

flush right

Mixing alignments can help to create negative space which enhances access to information.