

good
MORNING!

OBJECTIVES

- Text Hierarchy

TODAY'S DATE

Monday

September 23, 2019

REMINDERS

Today's post will be of your Text Hierarchy examples.

Class dismissal at 11:02a.

Typographic Hierarchy

Wisconsin State Journal

WEATHER: Sunny With a High of 80 to 85. No Chance of Rain. Low 55-60.

GOOD MORNING 10¢

8 Pages, Third Section, 74 Cts. Per Annum, 1969 Year MADISON, MONDAY MORNING, JULY 21, 1969 *** MORNING FINAL 10¢

ON THE MOON!

'A Giant Leap' for All of Mankind



Americans First to Walk on Dead Lunar Surface

By PHIL BARKER

APRIL 20, 1969. (UPI) — Two Americans, landing on the moon and exploring the surface, are now the first humans — plants the first human footprints — on the moon.

They closed their umbrellas, dug and walked to lunar footprints on lunar surface.

STROGAN NEW, AMSTERDAM (UPI) — The first of the Apollo 11 crew reported they were back in their spacecraft at 10:11 a.m. EDT today. "The moon is round and rocky," Amstelredam reported.

APRIL 20, 1969. (UPI) — The first of the Apollo 11 crew reported they were back in their spacecraft at 10:11 a.m. EDT today. "The moon is round and rocky," Amstelredam reported.

THE FIRST TO WALK ON THE MOON AND AMSTERDAM, IN THE moon's surface, the surface is white and 1000 miles in diameter and is 100 miles in diameter.

The moon is round and rocky, Amstelredam reported.

"THEY'RE HERE! AFTER AN 11-hour flight, the Apollo 11 crew, including astronauts, Michael Smith, and the lunar module, landed on the moon at 10:11 a.m. EDT today. The moon is round and rocky, Amstelredam reported.

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HEADLINE
(Level One)

SUBHEADS
(Level Two)

TEXT
(Level Three)

Three Levels

- Headline (Level 1)
- Subheadline (Level 2)
- Text/Body (Level 3)

When There are No Levels

NO HIERARCHY

On the Moon!
'A Giant Leap' for All of Man-
and Americans First to Walk on
Dead Lunar Surface
Space Center, Houston —
Lorem ipsum dolor sit amet, ut
aliam ludus evertitur vel, pri ut
maiorum maluisset. Eam ut
mucius option dissentiet. Ex
graece labore eirmod sit. Per-
fecto incorrupte no sea. Eius
utroque periculis eos te. Aliquip
molestie perpetua eum ex, sumo
laudem deseruisse mel no. Libris
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no fugit exerci partiendo.

LIMITED HIERARCHY

ON THE MOON!
*'A Giant Leap' for All of
Mankind*
Americans First to Walk on
Dead Lunar Surface
Space Center, Houston —
Lorem ipsum dolor sit amet, ut
aliam ludus evertitur vel, pri ut
maiorum maluisset. Eam ut
mucius option dissentiet. Ex
graece labore eirmod sit. Per-
fecto incorrupte no sea. Eius
utroque periculis eos te. Aliquip
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IMPROVING...

ON THE MOON!
*'A Giant Leap' for All of
Mankind*
**Americans First to Walk on
Dead Lunar Surface**
Space Center, Houston — Lorem
ipsum dolor sit amet, ut aliam ludus
evertitur vel, pri ut maiorum malu-
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tiet. Ex graece labore eirmod sit.
Perfecto incorrupte no sea. Eius
utroque periculis eos te. Aliquip
molestie perpetua eum ex, sumo
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tacimates antiopam pri at.

MUCH BETTER!

ON THE MOON!
*'A Giant Leap' for
All of Mankind*
**Americans First to Walk on
Dead Lunar Surface**
Space Center, Houston — Lorem
ipsum dolor sit amet, ut aliam ludus
evertitur vel, pri ut maiorum malu-
isset. Eam ut mucius option dissen-
tiet. Ex graece labore eirmod sit.
Perfecto incorrupte no sea. Eius
utroque periculis eos te. Aliquip
molestie perpetua eum ex, sumo
laudem deseruisse mel no. Libris
tacimates antiopam pri at.

Level 1

- Generally, your level one typography will be the most important content or information.
- This should be the immediately visible typographic element in your design.

Level 2

- These elements usually help organize your design into sections or group related information together.
- They shouldn't stand out as much as your level one type, but should clearly direct viewers to the different parts of the design and help them navigate it easily.

Level 3

- For a text-heavy layout, the level 3 typography is generally the meat of the design.
- This is where the copywriting lives, where you get into the message of your design.
- It could be long or short – a whole article, a short note, a brief description – but the primary concern for this level is that it's easy to read since the font size will likely be small.

Hierarchy in Practice

- <https://dribbble.com/shots/1593976-Marshall-Major-Black-Headphones-Design-Concept>

How to Create Type Hierarchy

- Adjust your font sizes
- Choose Contrasting typefaces
- Experiment with different styles and weights
- Add some color
- Pay attention to spacing
- Play with orientation

Adjust your font sizes

- Size is the simplest way to create contrast between different type elements, especially if you're only working with one typeface.
- With 3 levels of type, the font size generally starts out largest on top (level 1) and decreases in size as you move down.
- Top-to-bottom hierarchy is the most natural for readers to navigate.

Adjust your font sizes

- This is a common layout that you'll see in everything from books and magazines to articles on the web.

Eye Catching

What That Campaign Logo Is Really Saying: A Design Critique

Jun 5, 2015 6:35 AM PDT

Barack Obama's iconic logo raised the bar for how campaigns represent themselves visually—and thereby make a lasting mark on voters. Designer Sagi Haviv assesses how the 2016 campaigns are measuring up.



by Ali Elkin
@alielkin

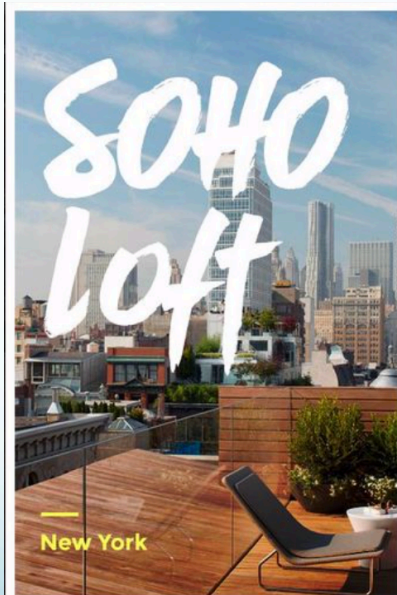
Updated with new (and in one case improved) candidate logos.

As a steady stream of presidential candidates enter the race, a new ritual is emerging: the campaign logo reveal.

The relative distinctiveness of campaign logos is a recent development: There was a time when they all looked basically the same, give or take a star, often featuring the same stylized flag.

The 1990s and early 2000s were a different time, with less media noise and fewer candidates vying for voters' attention, so there was less need for candidates to distinguish themselves through symbolism and color—and perhaps a hesitation to do anything that stood out too much. Instead, virtually all of them opted for similar shades of red and blue, and similar fonts and imagery.

Bloomberg Politics



\$97

Special offer

10 days **23** hours **14** minutes

With an amazing view, decorated for hipsters and features that will give you the chills, our humble home is the right place for your vacation.

Free Wi-Fi



Use this template

Charity
**BAKE
SALE**

Proceeds will benefit
Kids of Hope Foundation

Saturday, June 19
10:00 am - 4:00 pm

The Mad Baker
382 N Brannon Street
Los Angeles, CA

themadbaker.com

Choose contrasting types

- Combining a sans-serif with a serif typeface has been common practice among typographers and designers for ages. It's a classic rule-of-thumb that serves as a good starting point.
- Even if only level 1 type is different it will create a big impact visually.

Choose
contrasting
types

No.

OI

Do your best.

*Anything worth doing,
is worth doing right.*

—
HUNTER S. THOMPSON

Choose contrasting types

- Choosing 2-3 typefaces per design max will keep your pieces from looking cluttered.
- Be sure your font choices are suitable to the style and context of the design.
 - For example: you wouldn't set important information like the time and date of a corporate event in a funky, hard to read novelty font. Or choose script for a long paragraph of text.

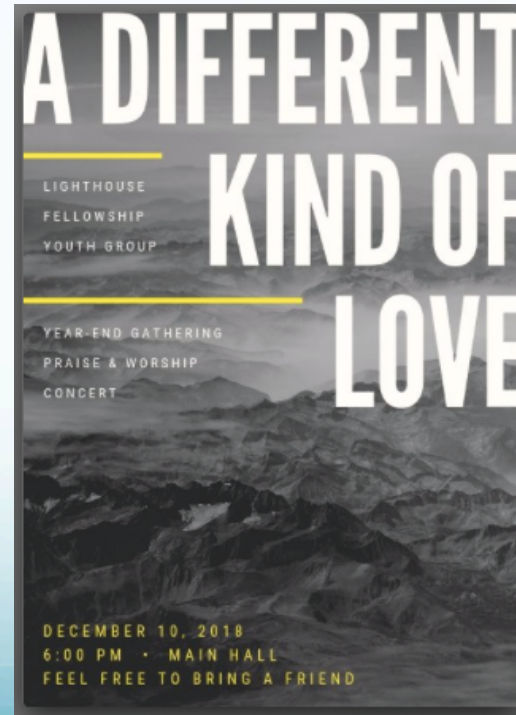
Choose contrasting types



Experiment with different styles and weights

- Styles:
 - Italics
 - Small Caps
 - Condensed
 - Extended
- Weight: visual lightness or heaviness
 - Light
 - Medium
 - Bold

Experiment with different styles and weights



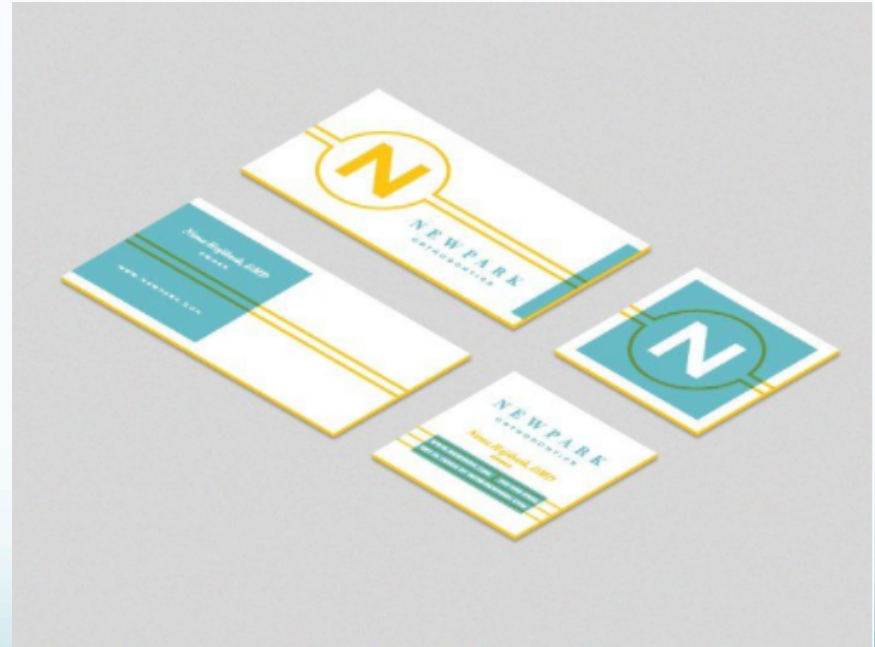
Add some color

- Be sure to match your color choice to the brand and/or the purpose and mood of the design.
- This sustainable coffee company did just that with natural, earthy colors.



Add some color

- This business card set features a distinctive, blue and yellow color combination in the type and graphics. The colors are fresh and clean for the orthodontic practice.



Pay attention to spacing

- Balance in type and graphics can make all the difference between a balanced, easily readable design and one that is cluttered and confusing.
- Spacing (white space) visually separates parts of a design and helps the viewer understand and visualize how all the pieces work together.

Pay attention to spacing



Pay attention to spacing

- Spacing isn't just about separating type elements, it's about proximity, or moving related items closer together.
- Reducing the spacing between pieces of text that go together is another visual tool to help viewers navigate a design more clearly.

Play with orientation

- Sometimes a straight line of text is just BORRING.
- Try tilting, slanting, or warping to help set your design apart.



Bring it all together



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