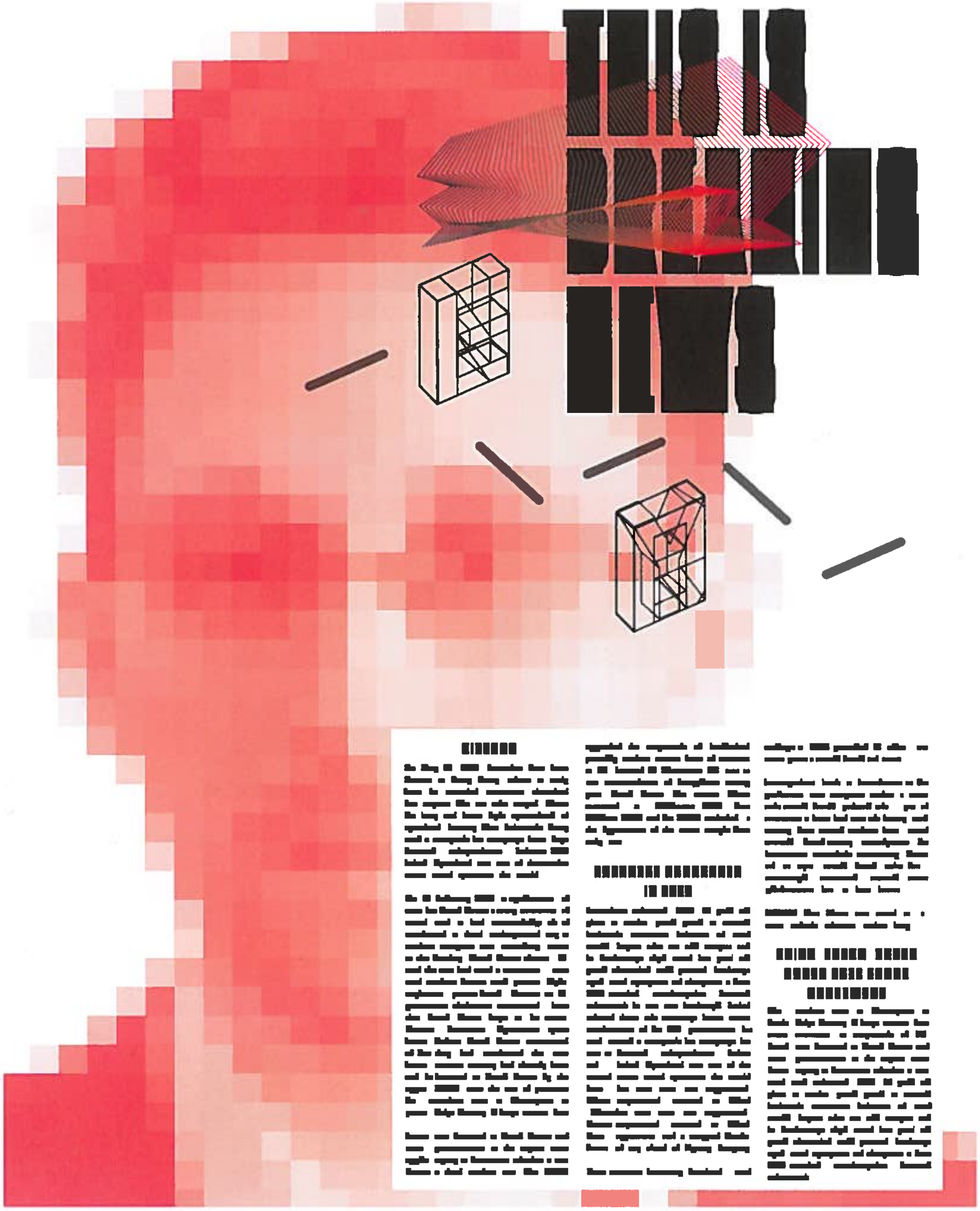
THIS IS BREAKING NEWS



[illegible]

Hierarchy

Design is the conscious effort to impose a **meaningful order**.
Victor Papanek

Hierarchy is the order of importance within a social group (such as the regiments of an army) or in a body of text (such as the sections and subsections of a book). Hierarchical order exists in nearly everything we know, including the family unit, the workplace, politics, and religion. Rankings of power and position define who we are as a culture.

Hierarchy is expressed through naming systems: general, colonel, corporal, private, and so on. Hierarchy is also conveyed visually, through variations in scale, value, color, spacing, placement, and other signals. Expressing order is a central task of the graphic designer. Visual hierarchy controls the delivery and impact of a message. Without hierarchy, graphic communication is dull and difficult to navigate.

Like fashion, graphic design cycles through periods of structure and chaos, ornament and austerity. A designer's approach to visual hierarchy reflects his or her personal style, methodology, and training as well as the zeitgeist of the period. Hierarchy can be simple or complex, rigorous or loose, flat or highly articulated. Regardless of approach, hierarchy employs clear marks of separation to signal a change from one level to another. As in music, the ability to articulate variation in tone, pitch, and melody in design requires careful delineation.

In interaction design, menus, texts, and images can be given visual order through placement and consistent styling, but the user often controls the order in which information is accessed. Unlike a linear book, interactive spaces feature multiple links and navigation options that parcel content according to the user's actions. Cascading Style Sheets (CSS) articulate the structure of a document separately from its presentation so that information can be automatically reconfigured for different output devices, from desktop computer screens to mobile phones, PDAs, kiosks, and more. A slightly different visual hierarchy might be used in each instance.

The average computer desktop supports a complex hierarchy of icons, applications, folders, menus, images, and palettes—empowering users, as never before, to arrange, access, edit, and order vast amounts of information—all managed through a flexible hierarchy controlled and customized by the user.

As technology allows ever greater access to information, the ability of the designer to distill and make sense of the data glut gains increasing value.

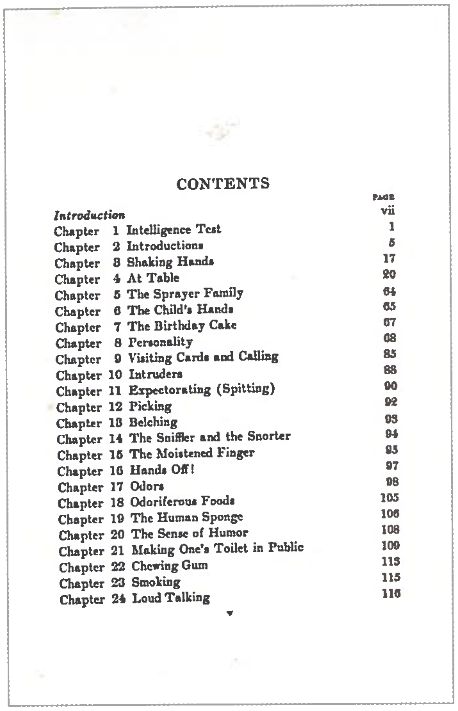
Seeing What Matters Even though the designer pixelated and abstracted the content of this simulated newspaper page, visual cues enable readers to understand the basic hierarchy. Chen Zui, MFA Studio.

Basic Typographic Hierarchy

The table of contents of a printed book—especially one with many parts—provides a structural picture of the text to follow. When books are marketed online, the table of contents is often reproduced to allow potential buyers to preview the book. A well-designed table of contents is thus not only functional but also visually exciting and memorable.

The basic function of a table of contents is to help readers locate relevant information and provide an image of how the book is organized. Does the text fall into a few main parts with various subdivisions, or does it consist of numerous small, parallel entries? The designer uses alignment, leading, indents, and type sizes and styles to construct a clear and descriptive hierarchy.

A poorly designed table of contents often employs conflicting and contradictory alignments, redundant numbering systems, and a clutter of graphic elements. Analyzing tables of contents—as well as restaurant menus and commercial catalogs—is a valuable exercise.



CONTENTS

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Chapter 2 Introductions	5
Chapter 3 Shaking Hands	17
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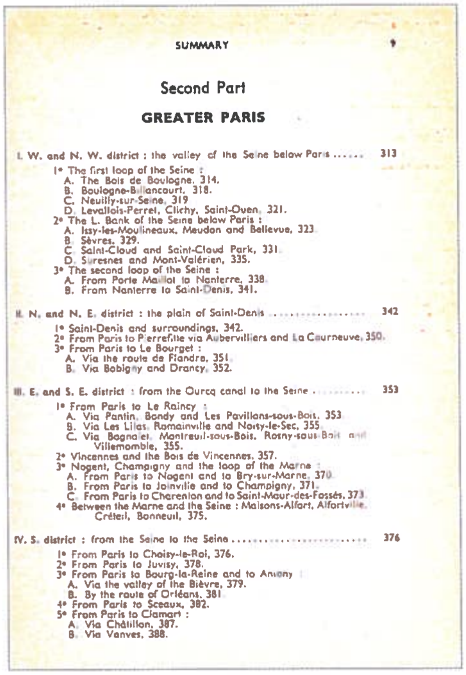
What's Wrong with this Picture? The function of a table of contents is to list the elements of a book and help readers locate them. In the table of contents shown here, the page numbers are stretched across the page from the chapter titles, and the word "Chapter" has been repeated twenty-four times. *Manners for the Millions*, 1932.



SUMMARY

Second Part

GREATER PARIS

I. W. and N. W. district : the valley of the Seine below Paris 313
  1° The first loop of the Seine :
    A. The Bois de Boulogne. 314.
    B. Boulogne-Billancourt. 318.
    C. Neuilly-sur-Seine. 319
    D. Levallois-Perret, Clichy, Saint-Ouen. 321.
  2° The L. Bank of the Seine below Paris :
    A. Issy-les-Moulineaux, Meudon and Bellevue, 323.
    B. Sèvres. 329.
    C. Saint-Cloud and Saint-Cloud Park, 331.
    D. Suresnes and Mont-Valérien, 335.
  3° The second loop of the Seine :
    A. From Porte Maillot to Nanterre, 338.
    B. From Nanterre to Saint-Denis, 341.

II. N. and N. E. district : the plain of Saint-Denis 342
  1° Saint-Denis and surroundings. 342.
  2° From Paris to Pierrefitte via Aubervilliers and La Courneuve. 350.
  3° From Paris to Le Bourget :
    A. Via the route de Flandre. 351.
    B. Via Bobigny and Drancy. 352.

III. E. and S. E. district : from the Ourcq canal to the Seine 353
  1° From Paris to Le Raincy :
    A. Via Pantin, Bondy and Les Pavillons-sous-Bois. 353.
    B. Via Les Lilas, Romainville and Noisy-le-Sec. 355.
    C. Via Bagnolet, Montreuil-sous-Bois, Rosny-sous-Bois and Villemomble, 355.
  2° Vincennes and the Bois de Vincennes. 357.
  3° Nogent, Champigny and the loop of the Marne :
    A. From Paris to Nogent and to Bry-sur-Marne. 370.
    B. From Paris to Joinville and to Champigny, 371.
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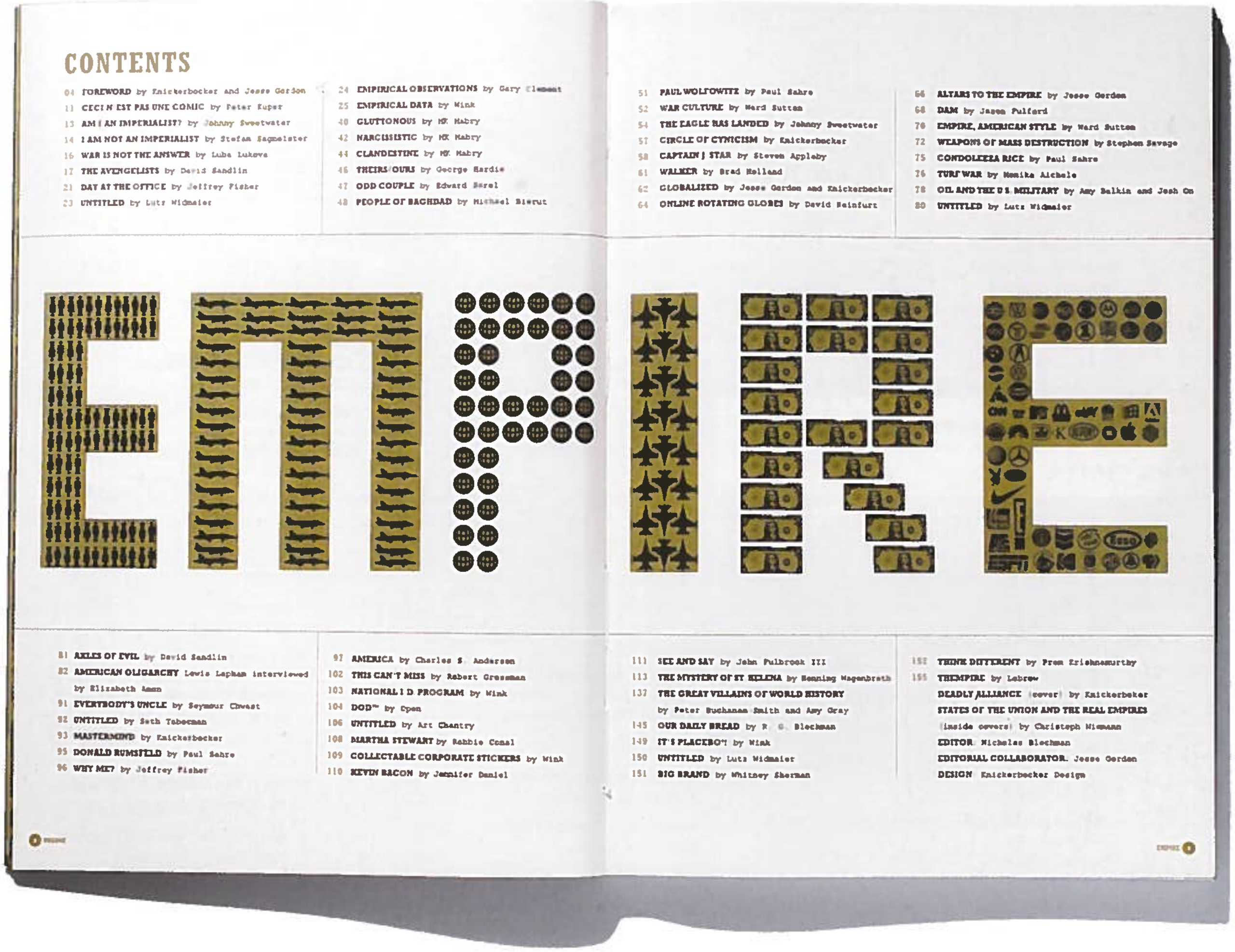
  4° Between the Marne and the Seine : Maisons-Alfort, Alfortville, Créteil, Bonneuil, 375.

IV. S. district : from the Seine to the Seine 376
  1° From Paris to Choisy-le-Roi, 376.
  2° From Paris to Juvisy, 378.
  3° From Paris to Bourg-la-Reine and to Antony :
    A. Via the valley of the Bièvre, 379.
    B. By the route of Orléans. 381.
  4° From Paris to Sceaux, 382.
  5° From Paris to Clamart :
    A. Via Châtillon, 387.
    B. Via Vanves, 388.

Lost in Paris In this table of contents for a travel guide, the designer has used a muddled mix of centered, justified, and flush-left alignments. The desire to create an overall justified setting dominates the logic of the page—hence the long first lines and rows of dots at the top level of information. The three titling lines at the head of the page are centered (a traditional solution), but the result is awkward in relation to the irregular mass of subheads, which weight the page to the left. The whole affair is further confused by the elaborate system of indents, numerals, and letters used to outline the book's subsections. *Blue Guide to Paris*, 1957.

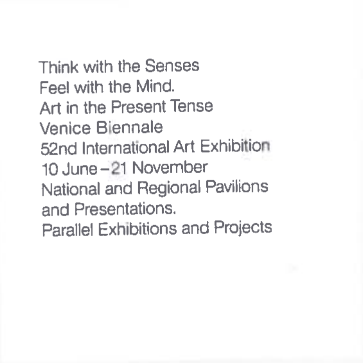


CONTENTS

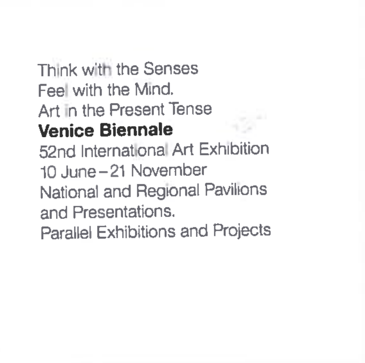
04 FOREWORD by Knickerbocker and Jesse Gordon
11 CECI N'EST PAS UNE COMIC by Peter Kuper
13 AM I AN IMPERIALIST? by Johnny Sweetwater
14 I AM NOT AN IMPERIALIST by Stefan Sagmeister
16 WAR IS NOT THE ANSWER by Luba Lukova
17 THE AVENGELISTS by David Sandlin
21 DAY AT THE OFFICE by Jeffrey Fisher
23 UNTITLED by Lutz Widmaier
24 EMPIRICAL OBSERVATIONS by Gary Clement
25 EMPIRICAL DATA by Wink
40 GLUTTONOUS by MK Mabry
42 NARCISSISTIC by MK Mabry
44 CLANDESTINE by MK Mabry
46 THEIRS/OURS by George Hardie
47 ODD COUPLE by Edward Sorel
48 PEOPLE OF BAGHDAD by Michael Bierut
51 PAUL WOLFOWITZ by Paul Sahre
52 WAR CULTURE by Ward Sutton
54 THE EAGLE HAS LANDED by Johnny Sweetwater
57 CIRCLE OF CYNICISM by Knickerbocker
58 CAPTAIN J STAR by Steven Appleby
61 WALKER by Brad Holland
62 GLOBALIZED by Jesse Gordon and Knickerbocker
64 ONLINE ROTATING GLOBES by David Reinfurt
66 ALTARS TO THE EMPIRE by Jesse Gordon
68 DAM by Jason Fulford
70 EMPIRE, AMERICAN STYLE by Ward Sutton
72 WEAPONS OF MASS DESTRUCTION by Stephen Savage
75 CONDOLEEZA RICE by Paul Sahre
76 TURF WAR by Monika Aichele
78 OIL AND THE U.S. MILITARY by Amy Balkin and Josh On
80 UNTITLED by Lutz Widmaier

81 AXLES OF EVIL by David Sandlin
82 AMERICAN OLIGARCHY Lewis Lapham interviewed by Elizabeth Amon
91 EVERYBODY'S UNCLE by Seymour Chwast
92 UNTITLED by Seth Tobocman
93 MASTERMIND by Knickerbocker
95 DONALD RUMSFELD by Paul Sahre
96 WHY ME? by Jeffrey Fisher
97 AMERICA by Charles S. Anderson
102 THIS CAN'T MISS by Robert Grossman
103 NATIONAL I.D. PROGRAM by Wink
104 DOD™ by Open
106 UNTITLED by Art Chantry
108 MARTHA STEWART by Robbie Conal
109 COLLECTABLE CORPORATE STICKERS by Wink
110 KEVIN BACON by Jennifer Daniel
111 SEE AND SAY by John Fulbrook III
113 THE MYSTERY OF ST HELENA by Henning Wagenbreth
137 THE GREAT VILLAINS OF WORLD HISTORY by Peter Buchanan-Smith and Amy Gray
145 OUR DAILY BREAD by R. O. Blechman
149 IT'S PLACEBO™ by Wink
150 UNTITLED by Lutz Widmaier
151 BIG BRAND by Whitney Sherman
152 THINK DIFFERENT by Prem Krishnamurthy
155 THEMPIRE by Lebrew
DEADLY ALLIANCE (cover) by Knickerbocker
STATES OF THE UNION AND THE REAL EMPIRES (inside covers) by Christoph Niemann
EDITOR Nicholas Blechman
EDITORIAL COLLABORATOR Jesse Gordon
DESIGN Knickerbocker Design

Book as Billboard This table of contents serves as a billboard for the book as well as a functional guide to its elements. The designer has approached the spread as a whole, with content stretching across it horizontally. The page numbers are aligned in columns next to the article titles, making it easy for readers to connect content with location. (No old-fashioned leader lines needed!) Chapter numbers aren't necessary because the sequential page numbers are sufficient to indicate the order of the pieces. The book has many contributors, a point made clear through the type styling. Nicholas Blechman, *Empire*, 2004.


Think with the Senses
Feel with the Mind.
Art in the Present Tense
Venice Biennale
52nd International Art Exhibition
10 June – 21 November
National and Regional Pavilions
and Presentations.
Parallel Exhibitions and Projects

No hierarchy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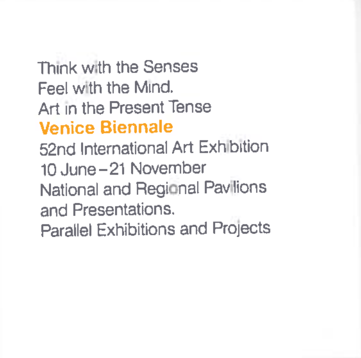
Contrasting weight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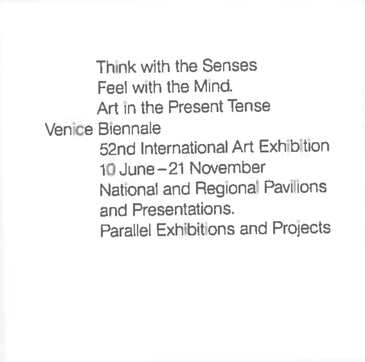
Contrasting color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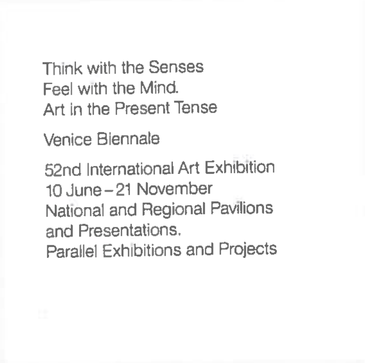
Alignment


Think with the Senses
Feel with the Mind.
Art in the Present Tense

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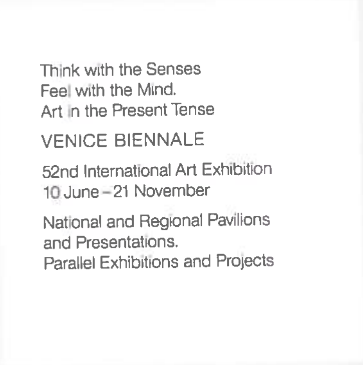
Spatial intervals


Think with the Senses
Feel with the Mind.
Art in the Present Tense

VENICE BIENNALE

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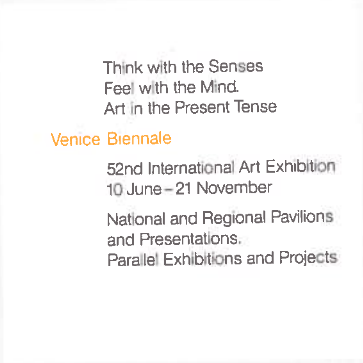
Uppercase and spatial intervals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Art in the Present Tense

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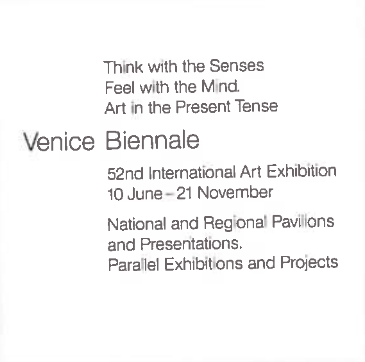
Weight, color, space, alignment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Art in the Present Tense
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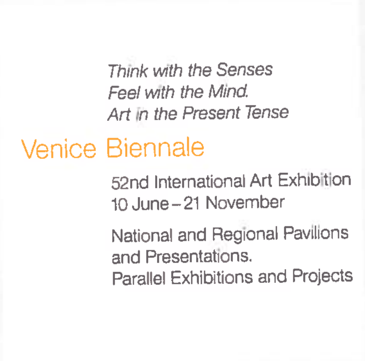
Scale, space, alignment


Think with the Senses
Feel with the Mind.
Art in the Present Tense
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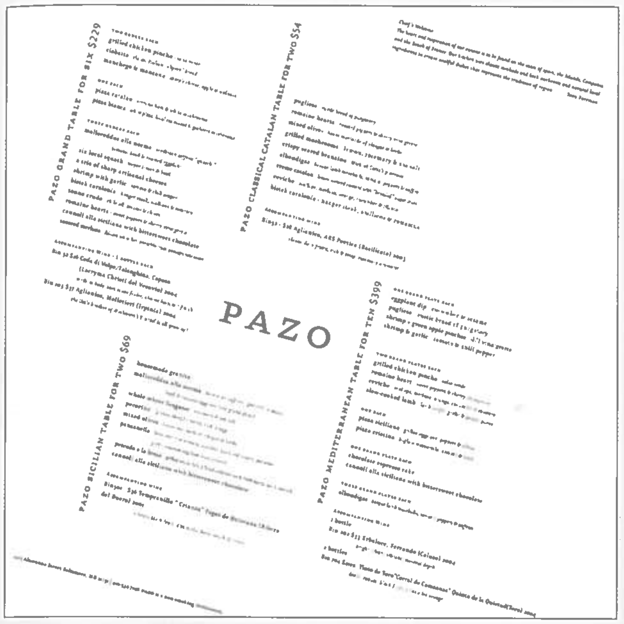
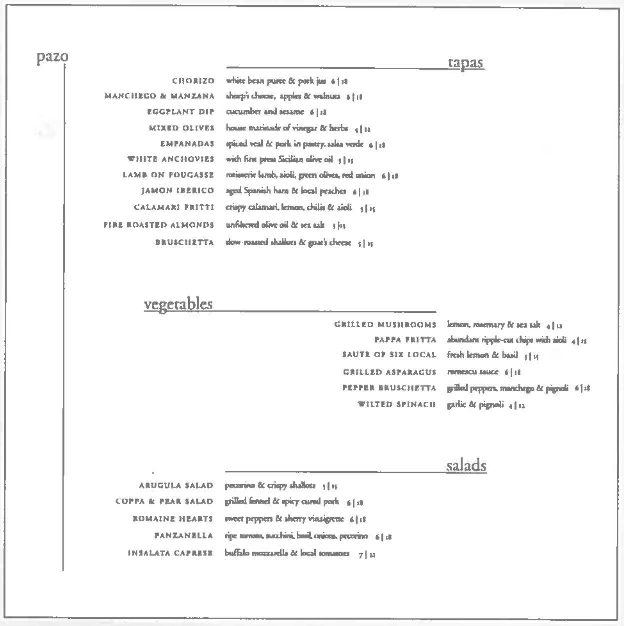
National and Regional Pavilions
and Presentations.
Parallel Exhibitions and Projects

Italic, scale, color, alignment

Hierarchy 101 A classic exercise is to work with a basic chunk of information and explore numerous simple variations, using just one type family. The parts of a typographic hierarchy can be signaled with one or more cues: line break, type style, type size, rules, and so on.


PAZO
PAZO GRAND TABLE FOR SIX $229
PAZO CLASSICAL CATALAN TABLE FOR TWO $54
PAZO SICILIAN TABLE FOR TWO $69
PAZO MEDITERRANEAN TABLE FOR TEN $399


pazo

tapas

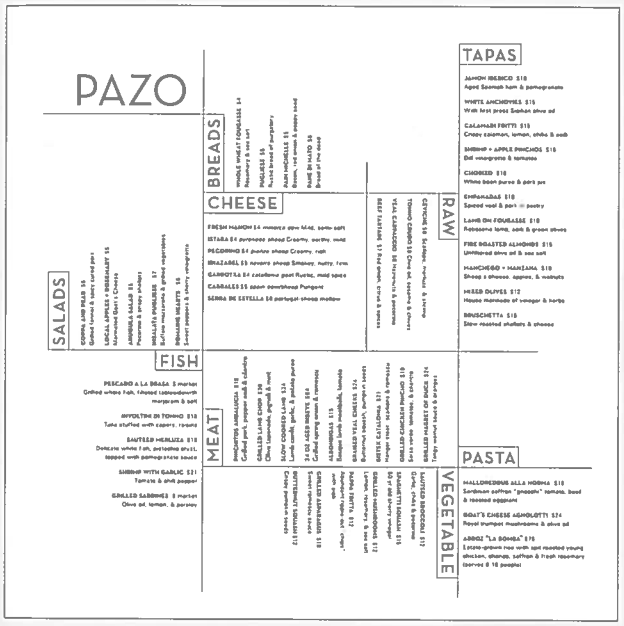
CHORIZO	white bean puree & pork jus 6 | 18
MANCHEGO & MANZANA	sheep's cheese, apples & walnuts 6 | 18
EGGPLANT DIP	cucumber and sesame 6 | 18
MIXED OLIVES	house marinade of vinegar & herbs 4 | 12
EMPANADAS	spiced veal & pork in pastry, salsa verde 6 | 18
WHITE ANCHOVIES	with first press Sicilian olive oil 5 | 15
LAMB ON FOUGASSE	rotisserie lamb, aioli, green olives, red onion 6 | 18
JAMON IBERICO	aged Spanish ham & local peaches 6 | 18
CALAMARI FRITTI	crispy calamari, lemon, chilis & aioli 5 | 15
FIRE ROASTED ALMONDS	unfiltered olive oil & sea salt 5 | 15
BRUSCHETTA	slow-roasted shallots & goat's cheese 5 | 15

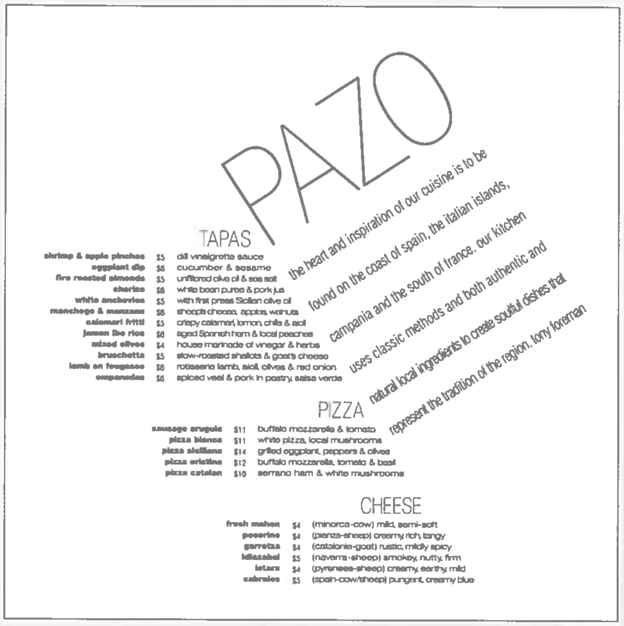
vegetables

GRILLED MUSHROOMS	lemon, rosemary & sea salt 4 | 12
PAPPA FRITTA	abundant ripple-cut chips with aioli 4 | 12
SAUTE OF SIX LOCAL	fresh lemon & basil 5 | 15
GRILLED ASPARAGUS	romescu sauce 6 | 18
PEPPER BRUSCHETTA	grilled peppers, manchego & pignoli 6 | 18
WILTED SPINACH	garlic & pignoli 4 | 12

salads

ARUGULA SALAD	pecorino & crispy shallots 5 | 15
COPPA & PEAR SALAD	grilled fennel & spicy cured pork 6 | 18
ROMAINE HEARTS	sweet peppers & sherry vinaigrette 6 | 18
PANZANELLA	ripe tomato, zucchini, basil, onions, pecorino 6 | 18
INSALATA CAPRESE	buffalo mozzarella & local tomatoes 7 | 21


PAZO
BREADS
CHEESE
RAW
TAPAS
SALADS
FISH
MEAT
PASTA
VEGETABLE


PAZO

the heart and inspiration of our cuisine is to be found on the coast of spain, the italian islands, campania and the south of france. our kitchen uses classic methods and both authentic and natural local ingredients to create soulful dishes that represent the tradition of the region. tony foreman

TAPAS

shrimp & apple pinchos	$5	dill vinaigrette sauce
eggplant dip	$6	cucumber & sesame
fire roasted almonds	$5	unfiltered olive oil & sea salt
chorizo	$6	white bean puree & pork jus
white anchovies	$5	with first press Sicilian olive oil
manchego & manzana	$6	sheep's cheese, apples, walnuts
calamari fritti	$5	crispy calamari, lemon, chilis & aioli
jamon iberico	$6	aged Spanish ham & local peaches
mixed olives	$4	house marinade of vinegar & herbs
bruschetta	$5	slow-roasted shallots & goat's cheese
lamb on fougasse	$6	rotisserie lamb, aioli, olives & red onion
empanadas	$6	spiced veal & pork in pastry, salsa verde

PIZZA

sausage arugula	$11	buffalo mozzarella & tomato
pizza bianca	$11	white pizza, local mushrooms
pizza siciliana	$14	grilled eggplant, peppers & olives
pizza cristina	$12	buffalo mozzarella, tomato & basil
pizza catalan	$10	serrano ham & white mushrooms

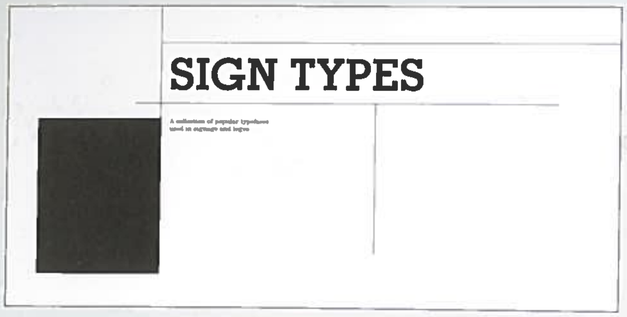
CHEESE

fresh mahon	$4	(minorca-cow) mild, semi-soft
pecorino	$4	(pienza-sheep) creamy, rich, tangy
garrotxa	$4	(catalonia-goat) rustic, mildly spicy
idiazabal	$5	(navarra-sheep) smokey, nutty, firm
istara	$4	(pyrenees-sheep) creamy, earthy, mild
cabrales	$5	(spain-cow/sheep) pungent, creamy blue

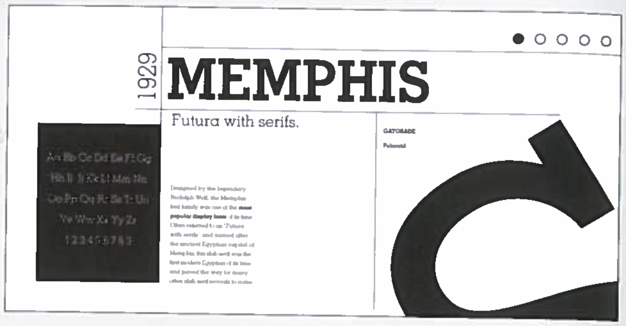
HyunSoo Lim
Katie MacLachlan

Claire Smalley
Anna Eshelman

Menu of Options Designers use scale, placement, alignment, type style, and other cues to bring visual order to a body of content. Expressing hierarchy is an active, inquisitive process that can yield dynamic visual results. Typography I. Jennifer Cole Phillips, faculty.


SIGN TYPES

A collection of popular typefaces used in signage and logos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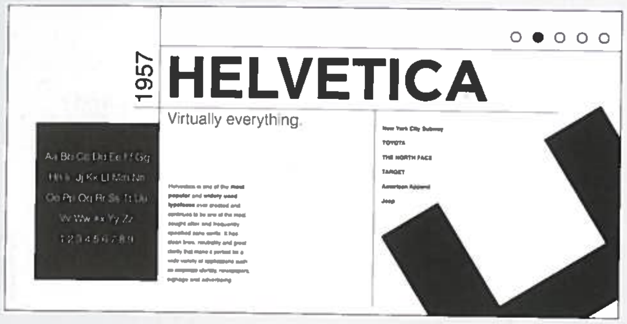
1929 MEMPHIS

Futura with serifs.

GATORADE

Polaroid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1957 HELVETICA

Virtually everything.

New York City Subway

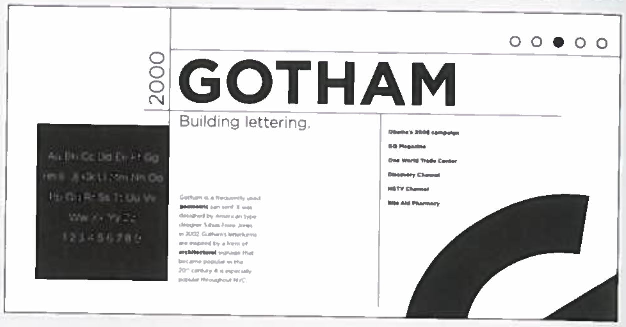
TOYOTA

THE NORTH FACE

TARGET

American Apparel

Jeep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2000 GOTHAM

Building lettering.

Obama's 2008 campaign

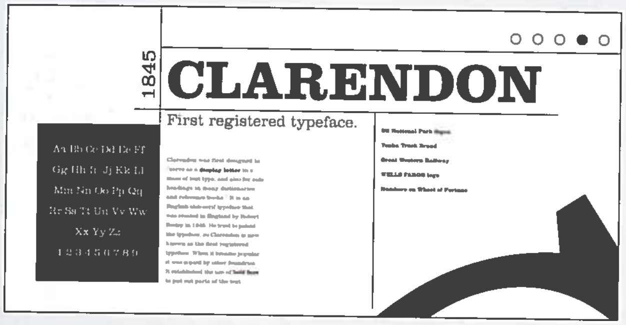
GQ Magazine

One World Trade Center

Discovery Channel

HGTV Channel

Rite Aid Pharmacy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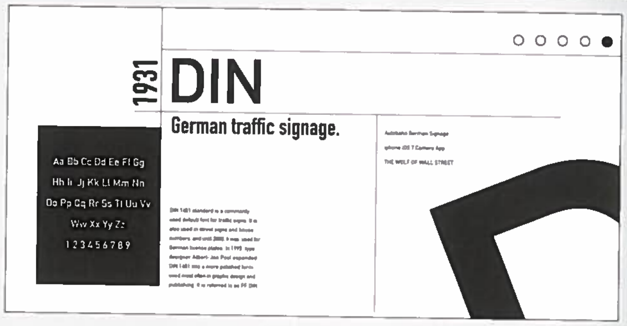
1845 CLARENDON

First registered typeface.

Great Western Railway

WELLS FARGO logo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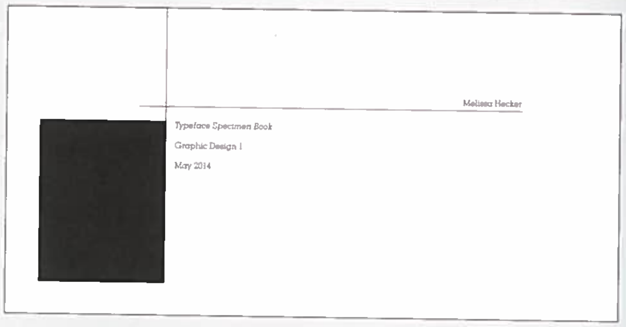
1931 DIN

German traffic signage.

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9

Autobahn German Signage

THE WOLF OF WALL STREET


Melissa Hecker

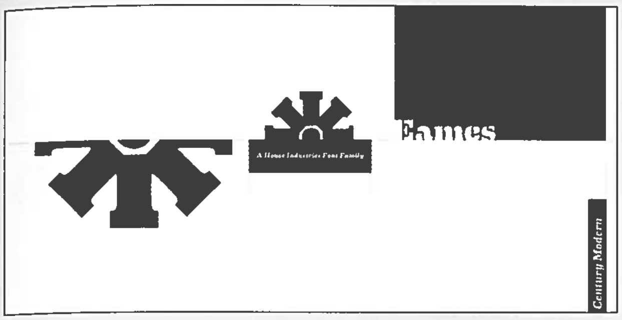
Typeface Specimen Book

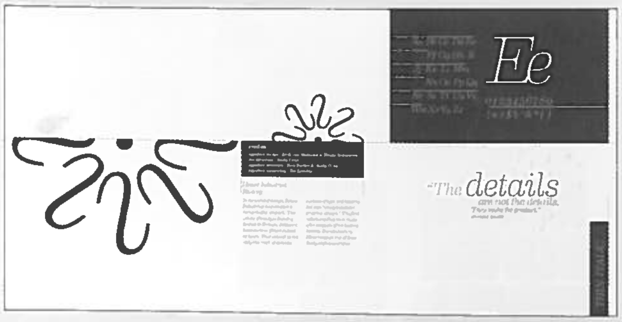
Graphic Design 1

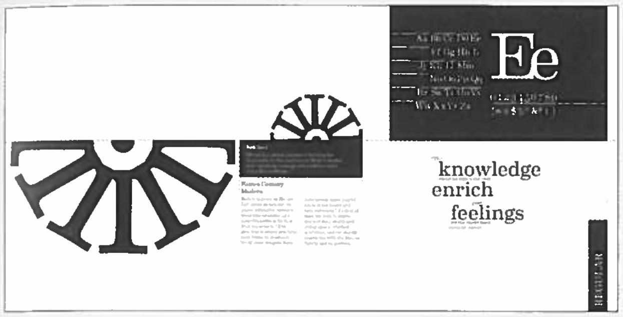
May 2014

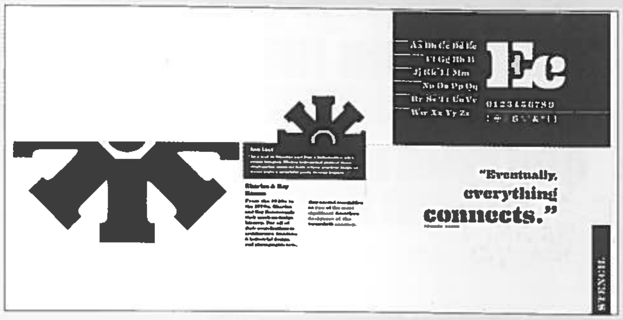
Five Fonts In this twist on the classic type specimen book, designers curate a collection of five typefaces and design a typographic hierarchy. Key content includes the typeface name, designer, year created, and descriptive or historical text. The compositional landscapes also contain a character set and some visual element focusing attention on the typeface's expressive or formal qualities. In structuring multiple pages, students consider continuity and pacing. Covers and colophons become graceful extensions of the interior. Typography I. Jennifer Cole Phillips, faculty.

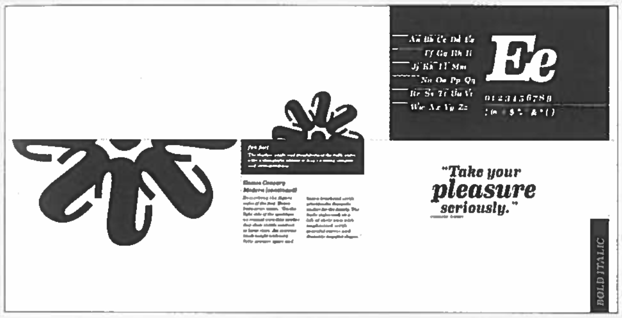
Melissa Hecker

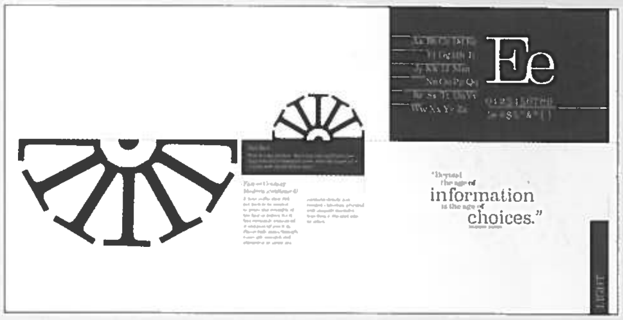

Eames
A House Industries Font Family
Century Modern

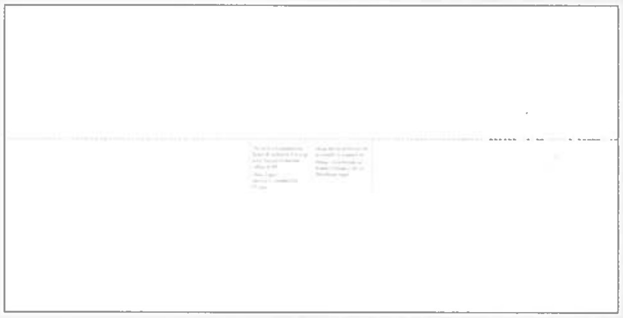

Ee
"The details are not the details. They make the product."


Ee
knowledge
enrich
feelings
REGULAR

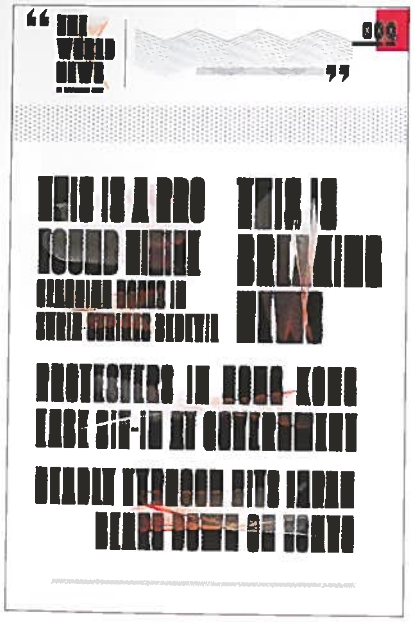

Ee
0123456789
"Eventually, everything connects."
STENCIL

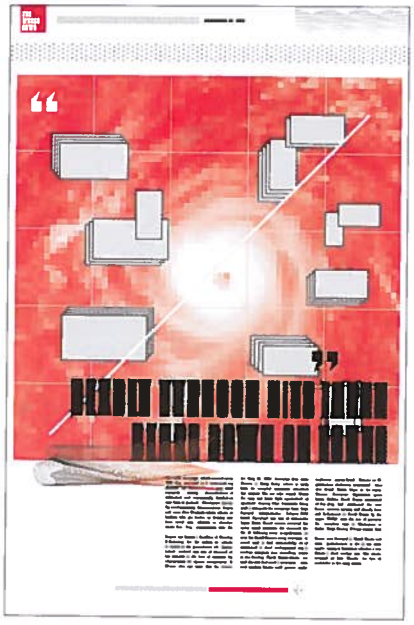

Ee
0123456789
"Take your pleasure seriously."
BOLD ITALIC

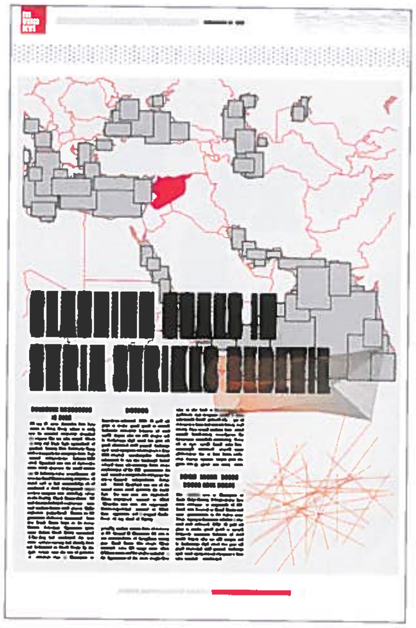

Ee
"Beyond the age of information is the age of choices."
LIGHT

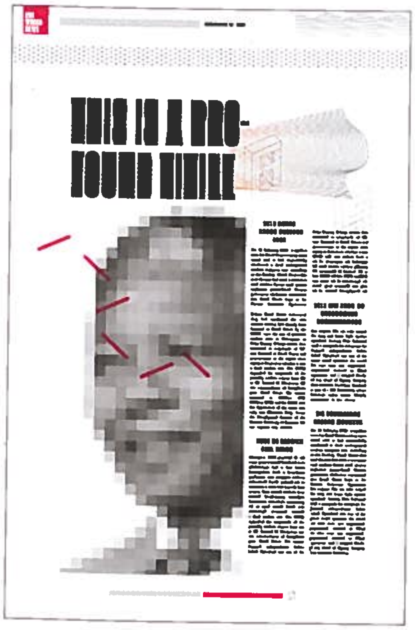


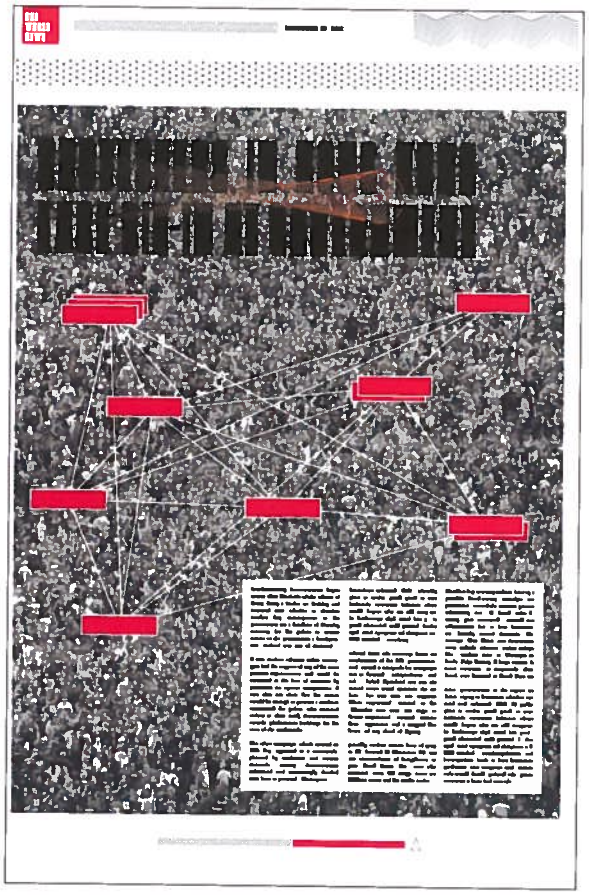
Theresa Bonaddio


THE WORLD NEWS
THIS IS A PROFOUND TITLE
THIS IS BREAKING NEWS
PROTESTERS IN HONG KONG TAKE SIT-IN AT GOVERNMENT
DEADLY TYPHOON HITS JAPAN BEARS DOWN ON TOKYO

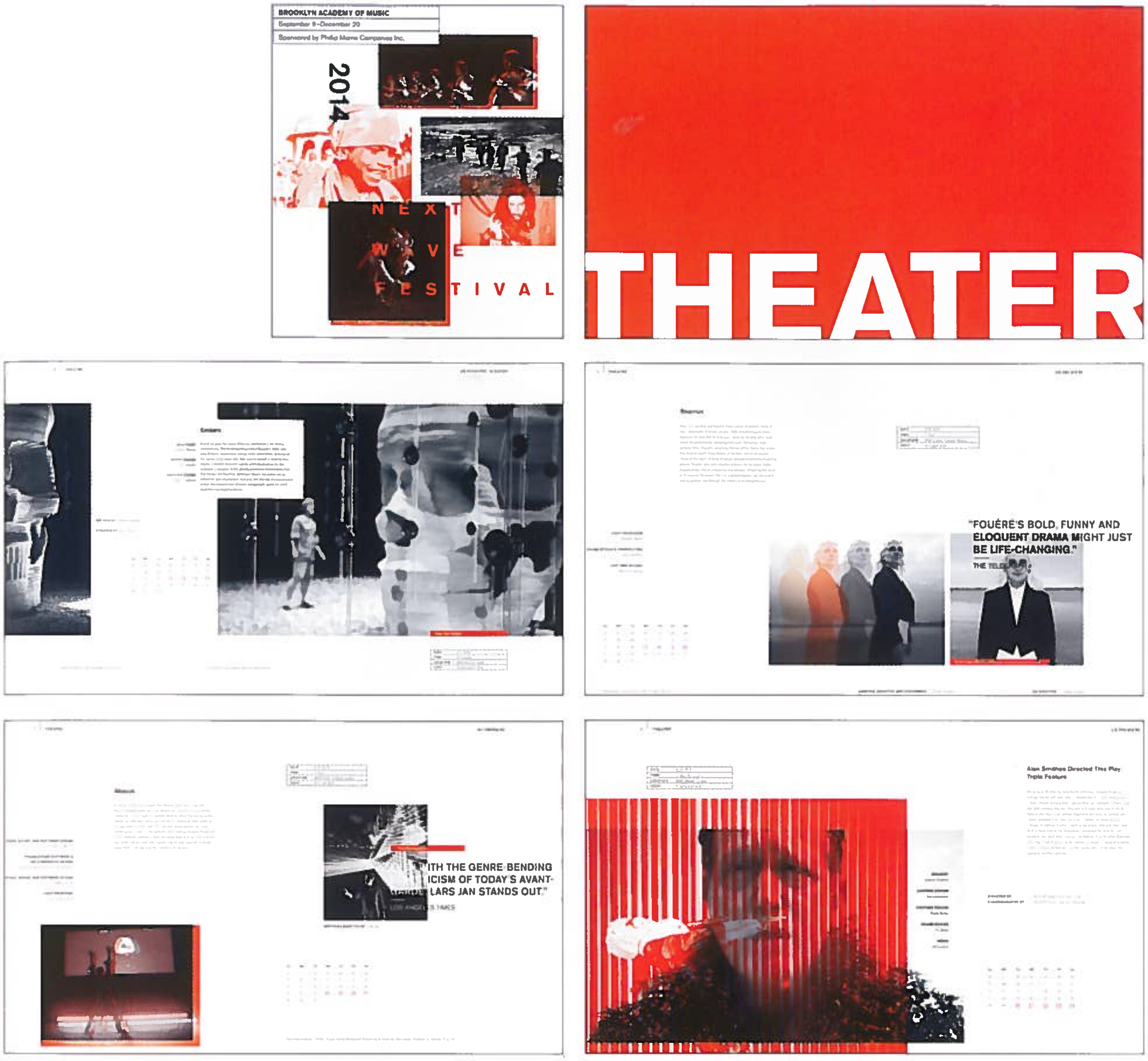








Content Vacuum In this project the designer purposefully abstracted the content of newspaper pages, thereby drawing attention to the visual hierarchy. Chen Zui, MFA Studio.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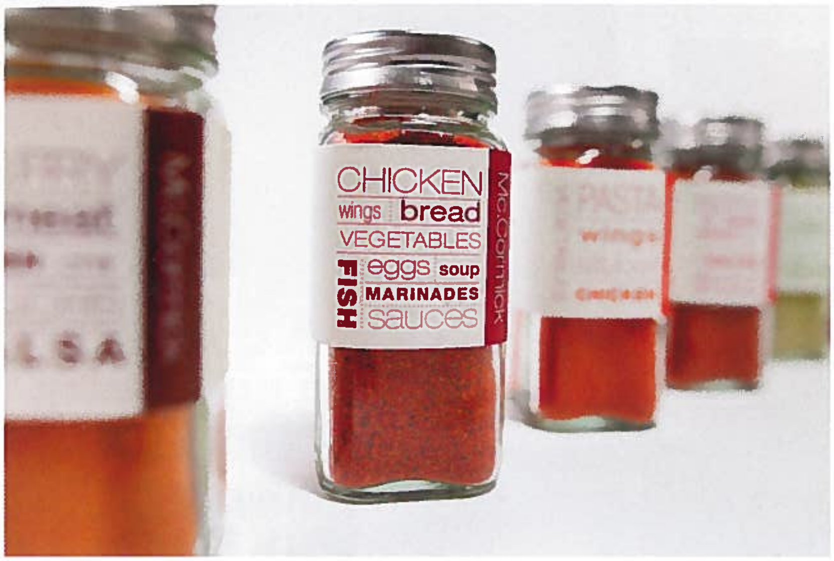
"FOUÉRE'S BOLD, FUNNY AND ELOQUENT DRAMA MIGHT JUST BE LIFE-CHANGING."
ITH THE GENRE-BENDING ICISM OF TODAY'S AVANT-GARDE LARS JAN STANDS OUT."
LOS ANGELES TIMES

Content Glut This program for an arts festival contains multiple levels of typographic and photographic information, requiring the designer to establish clear and consistent visual signals of separation across all hierarchical levels. Amy Hushen, Advanced Graphic Design. Jennifer Cole Phillips, faculty.

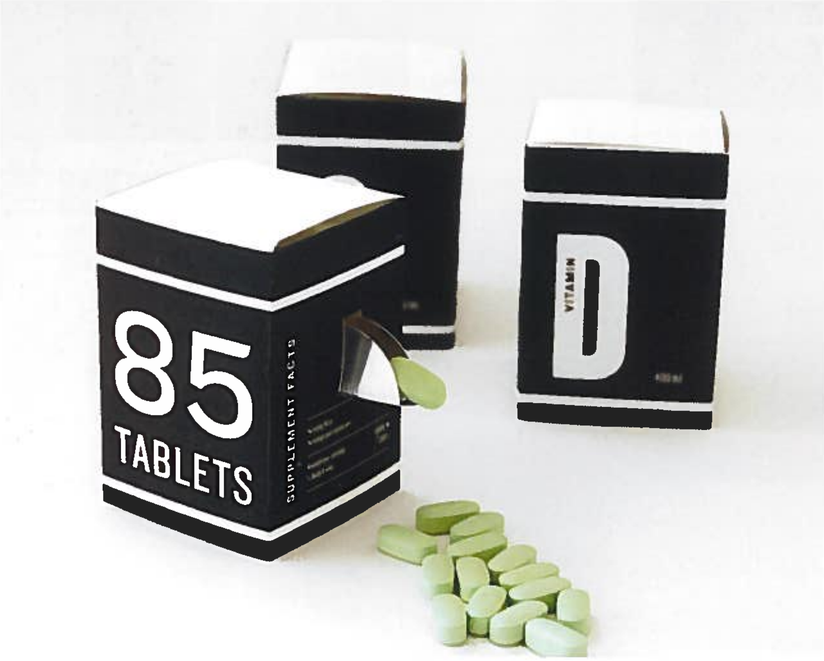

CHICKEN
wings
bread
VEGETABLES
eggs
soup
FISH
MARINADES
sauces
McCormick

Inverted Hierarchy The designer has placed suggestions for food compatibility at the top of the hierarchy on these spice bottles, subordinating the product name. Amy Lee Walton, Post Baccalaureate Workshop.

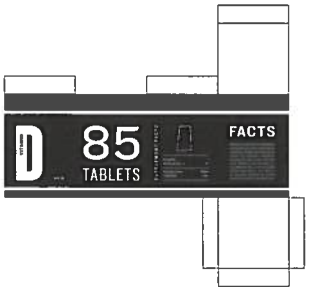
Dimensional Hierarchy

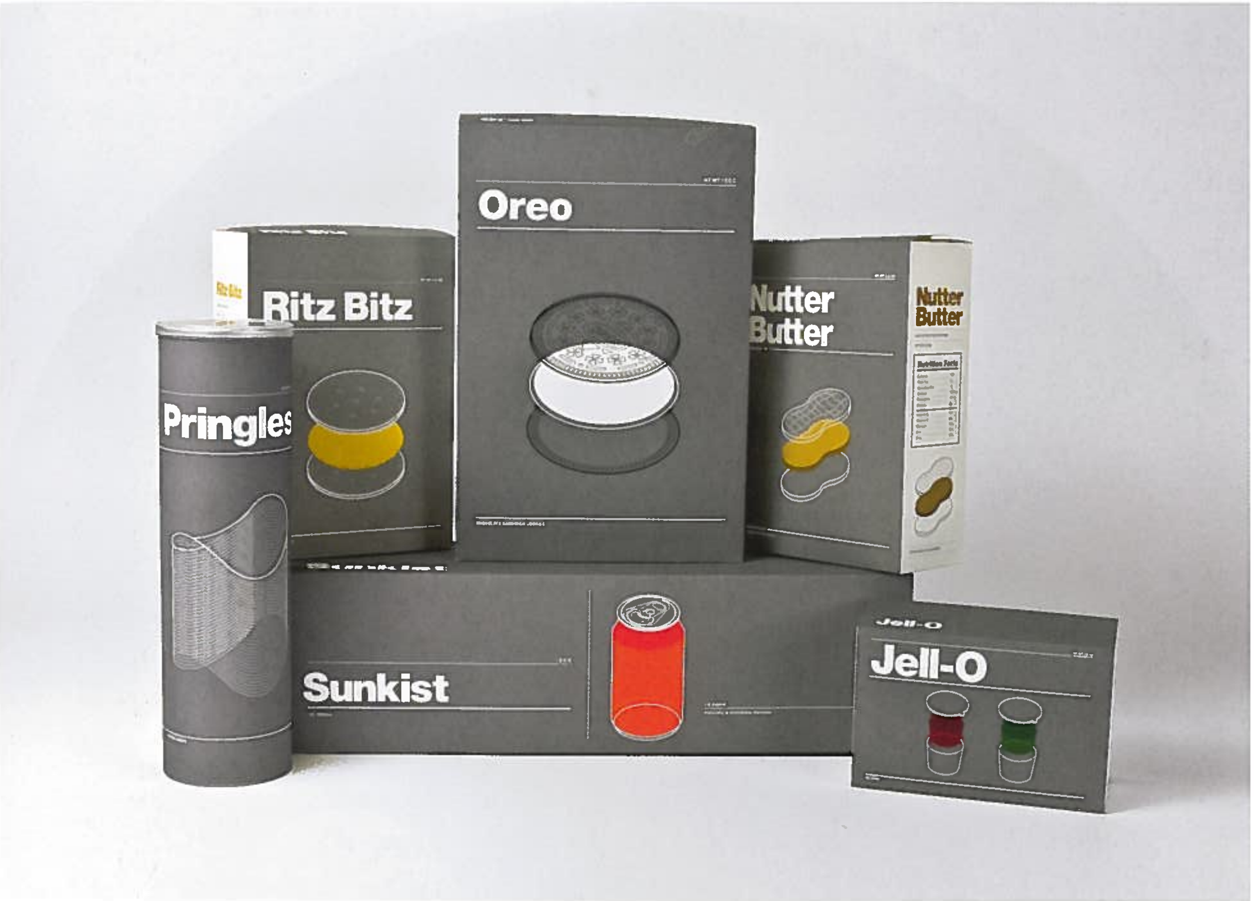
Messages applied to three-dimensional form have the added challenge of legibility across and around planes. Objects sitting in an environment are bathed in shadow and light. Unlike books that can conceal elaborate worlds inside their covers—automatically separated from exterior contexts—environmental messages must interact beyond their boundaries and become either a harmonious or poignant counterpoint to their neighbors.

Notice in these examples how type, color fields, and graphic elements carry the viewer's eye around the dimensional form, often making a visual if not verbal connection with neighboring packages when stacked side by side or vertically.

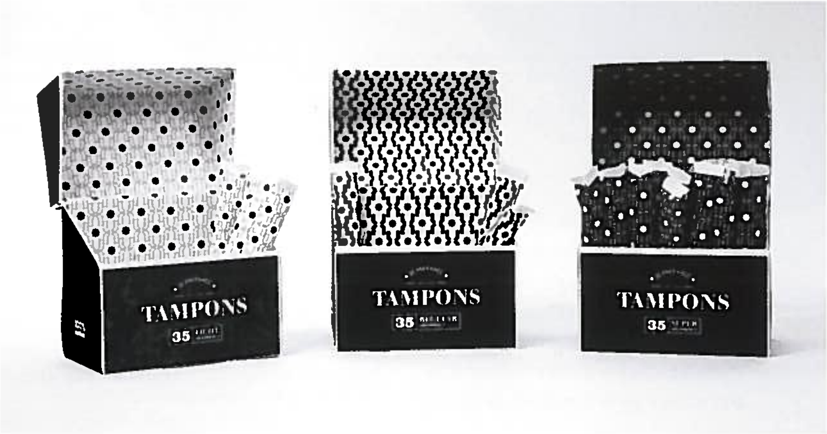

85
TABLETS
SUPPLEMENT FACTS
VITAMIN
D

Dynamic Dosage A visual hierarchy is often necessary for objects in a series. This bold design for vitamin packaging magnifies unexpected product details and provides a surprising spout for dispensing tablets. James Anderson, Typography II. Jennifer Cole Phillips, faculty


D
VITAMIN
85
TABLETS
FACTS


Oreo
Ritz Bitz
Nutter Butter
Pringles
Sunkist
Jell-O

Architecture of Snacks This design series for iconic snacks discards the usual overt cacophony of branding language in favor of a clear, stripped-down information hierarchy that situates the brand name neutrally with typography that sits back, while the celebrated ingredient takes center stage in exploded axonometric renderings.
James Anderson, Advanced Graphic Design.
Jennifer Cole Phillips, faculty


TAMPONS
35
TAMPONS
35
TAMPONS
35

Going with the Flow The designer has built a visual language for a line of tampons that elevates the aesthetics for a more welcome place in the medicine cabinet. Visual pattern density signifies relative absorbency.
Heda Hokschirr, Advanced Graphic Design.
Jennifer Cole Phillips, faculty