

Visual Organization

The Guiding Principles of Compositional Layout

Ed Brandt



Visual Organization

The Guiding Principles of Compositional Layout

Introduction

Visual Organization

Understanding the importance of visual organization in graphic design is key to creating compositions that are both compelling and accessible. This includes creative decisions regarding the placement of elements such as text, images, graphics, colors, shapes, and space, all of which interact to convey information and engage viewers. The principles and elements of design guide graphic designers in structuring content effectively, while helping communicate messages and ensuring a pleasing and meaningful user experience through thoughtful design.

Compositional Form

Form refers to the arrangement of individual design elements into a unified cohesive and appealing composition. Graphic designers consider the relationship between the various elements in a composition including size, position, and orientation, as well as the use of surrounding negative space. The goal is to create a layout that guides the viewer in a deliberate and pleasing way.

Depending on a project's purpose and content, designers will choose from various methods when considering how best to compose content. A layout can be grid-based, modular, adaptive, asymmetric, even seemingly random. Regardless, a well-executed composition will enhance the visual impact of a design and make it more effective in communicating its message.

Gathering the Puzzle Pieces

Gathering the necessary components, including text, images, and graphics, before initiating a layout project is an important first step in a designer's workflow. This preparatory phase is crucial to the creation of a successful design. By assembling the essential elements in advance, designers gain the advantage of conceptualizing the visual direction more effectively, ensuring a coherent and harmonious design that aligns with the intended message and objectives.

This proactive approach also enables the seamless integration of elements within the layout, facilitating a logical and visually pleasing composition. Moreover, this practice streamlines the design process, fostering efficiency and allowing designers to dedicate more time to creative decision-making rather than searching for missing materials.

Contents

Principles and Elements of Graphic Design	2	Modular	19
Point	3	Radial	20
Line	4	Dilatational	21
Alignment	5	Transitional	22
Space	6	Random	23
Scale	7	Grid Systems	24
Balance (Symmetry and Asymmetry)	8	Anatomy of Page Layout Composition	25
Hierarchy	9	Single-Page Grid Examples	26
Proximity	10	Two-Page Spread Grid Examples	28
Repetition	11	Digital Layout Grid Examples	30
Movement	12	Example Layouts	31
Contrast	13	Typography	32
Value and Color	14	Type Paring	33
Typographic Systems	15	Typographic Hierarchy	34
Bilateral	16	Alignment and justification	35
Axial	17	Typographic Color and Texture	36
Grid	18	Breaking the Rules	28

Principles and Elements of Graphic Design

Graphic design is a creative discipline that combines principles and elements to visually communicate messages, ideas, and information. These principles and elements work together to create effective and visually appealing designs. By understanding and applying these principles and elements, graphic designers can create compelling visuals that communicate messages, evoke emotions, and engage viewers. The interplay between these components enables the creation of impactful and aesthetically pleasing designs across various media and contexts.

There isn't a single definitive list of principles and elements; artists and designers opt to assign names, definitions, and categories differently. What is shared among all creatives is the utilization of these terms as a visual vocabulary, employing them to depict our visual creations. The following pages provide descriptions and examples of principles and elements frequently employed when crafting and describing layouts.

Comprehensive List of Design Principles and Elements

PRINCIPLES

Form	Proportion
Unity	Dominance
Harmony	Movement
Variety	Economy
Balance	

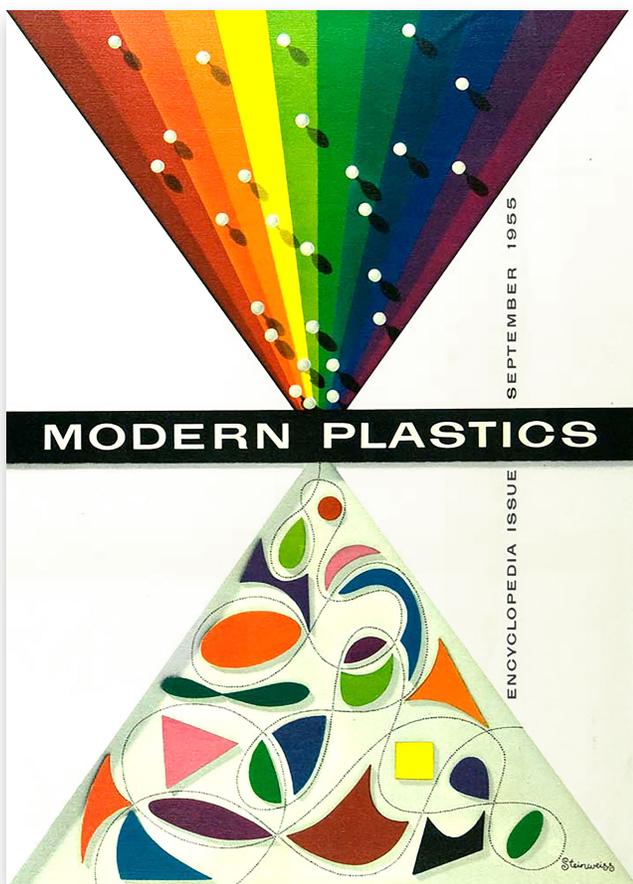
ELEMENTS

Point	Ambiguity	Framing
Line	Grid	Pattern
Shape	Asymmetry	Proximity
Space	Hierarchy	Typography
Scale	Color	Repetition
Texture	Value	Rhythm
Alignment	Emphasis	Time
Symmetry	Contrast	

Form is the appearance and arrangement of design elements, the visual components used in a composition, guided by principles. These principles are how the elements are utilized, bringing unity and completeness to a composition.

Point

Point signifies a focused visual element or area often used to indicate specific information, create emphasis, or contribute to a sense of balance and composition. Points can serve as bullet points in lists, decorative accents, or markers for important details, adding visual interest and guiding the viewer's attention within the design. Points can also be an area of compositional focus defined by multiple design elements. Point plays a crucial role in enhancing the overall clarity, hierarchy, and aesthetics of the layout.



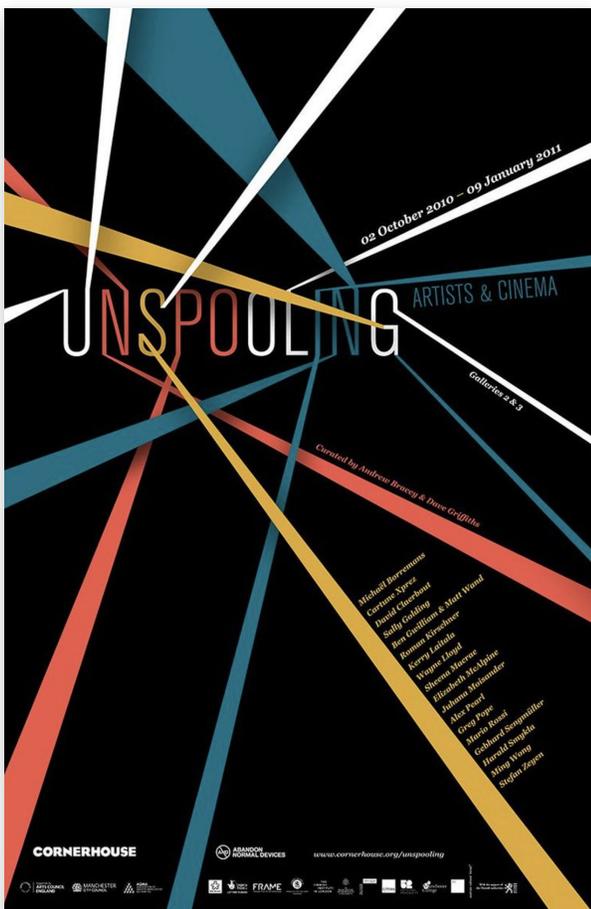
Modern Plastics Encyclopedia
Alex Steinweiss
1955



Danse, Festival Montreal, 2014
Thebault Julien
2014

Line

Linear elements such as strokes or dividers guide the viewer's eye, define spatial relationships, and create visual structure. They can be actual lines or implied through space. Lines can establish a sense of movement, direction, and rhythm within a design, delineating sections and emphasizing content. Whether horizontal, vertical, diagonal, or curved, lines contribute to the overall aesthetic and functionality of the layout.



Unspooling
Design By Day
2010



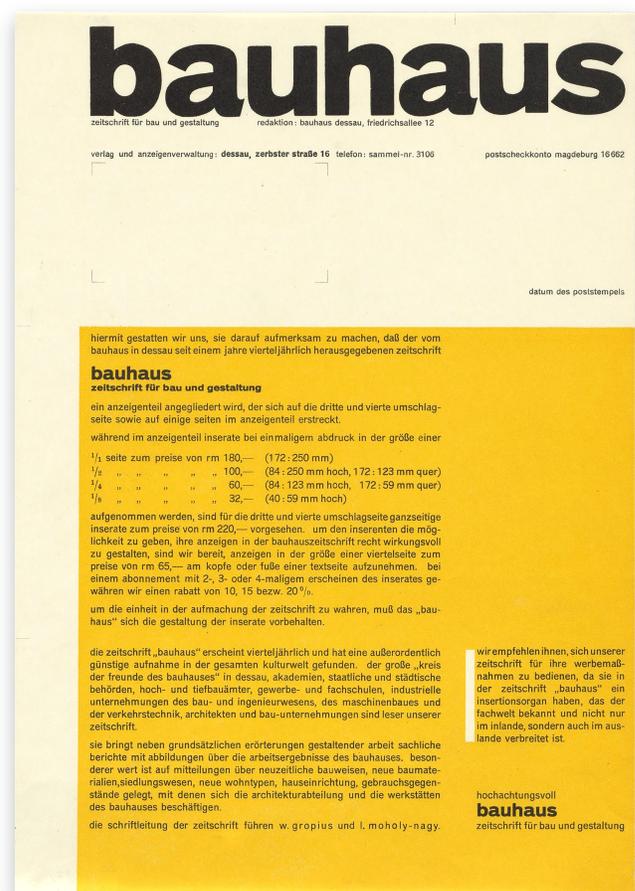
TCM Classic Film Festival
1 Trick Pony
2013

Alignment

The intentional arrangement of elements to create a visually coherent and organized composition. By employing various alignment types designers establish a sense of order, hierarchy, and readability. Effective alignment guides the viewer through a composition, connecting design elements, and ensures a smooth flow of information, enhancing the overall clarity and visual impact of the design.



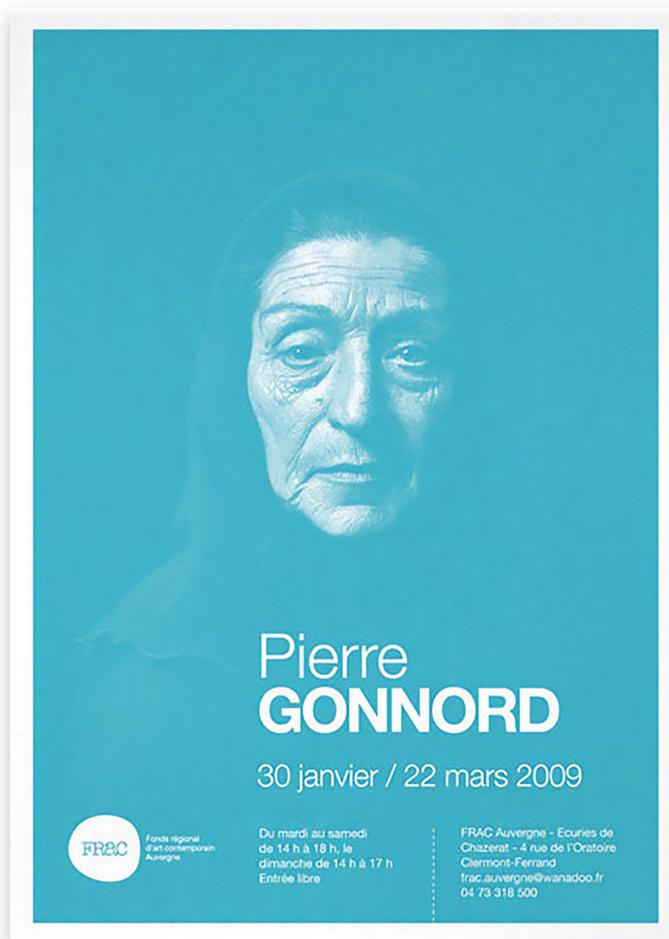
Faculty Gallery, Art & design
Unknown
2011



Bauhaus Magazine (Advertising price list)
Herbert Bayer
1927

Space

The use of empty or blank areas around and between elements. There are two types of space: positive space and negative space. Finding the right balance between them is important for creating harmonious compositions. Space can also be used to create a visual hierarchy that leads the viewer's eye through the content in a logical and engaging way.



Pierre Gonnord
Unknown
2009



Daily Herald
E. McKnight Kauffer
1919

Balance (Symmetry and Asymmetry)

Encompassing both symmetrical and asymmetrical arrangements, balance is the distribution visual weight to create a harmonious composition. Symmetrical balance involves an even distribution of elements on either side of an axis, creating a sense of stability and formality. On the other hand, asymmetrical balance achieves visual excitement through the placement of elements leveraging contrast in size, color, or texture to create a dynamic and visually engaging layout. Both approaches ensure that the design feels well-proportioned, coherent, and aesthetically pleasing, while the choice between them depends on the desired tone and impact of the layout.



Continui
Unknown
2012



Print Magazine, The Photography Issue
Jennifer Sterling
2013

Hierarchy

The intentional organization and prioritization of design elements to guide the viewer's understanding and emphasize content importance. Through variations in size, color, typography, and placement, hierarchy establishes a clear visual order, enabling viewers to navigate and interpret information effectively. By distinguishing between primary, secondary, and tertiary elements, hierarchy ensures that key messages are prominently featured.



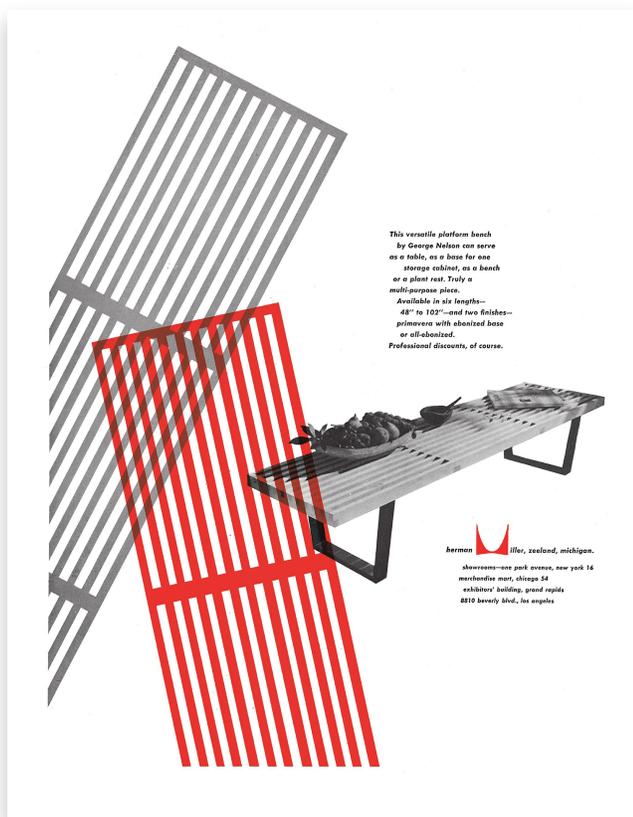
John Coltrane & His Group
Gunther Kieser
1962



Der Berufsphotograph,
Sein Werkzeug-Seine Arbeiten
Jan Tschichold
1938

Proximity

The arrangement of design elements in close proximity to one another, providing visual cohesion and facilitating efficient information processing. By grouping similar content or elements together, proximity establishes a logical and organized structure, reducing clutter and enhancing readability. This principle enables viewers to quickly grasp relationships between elements and aids in conveying a clear and coherent message.



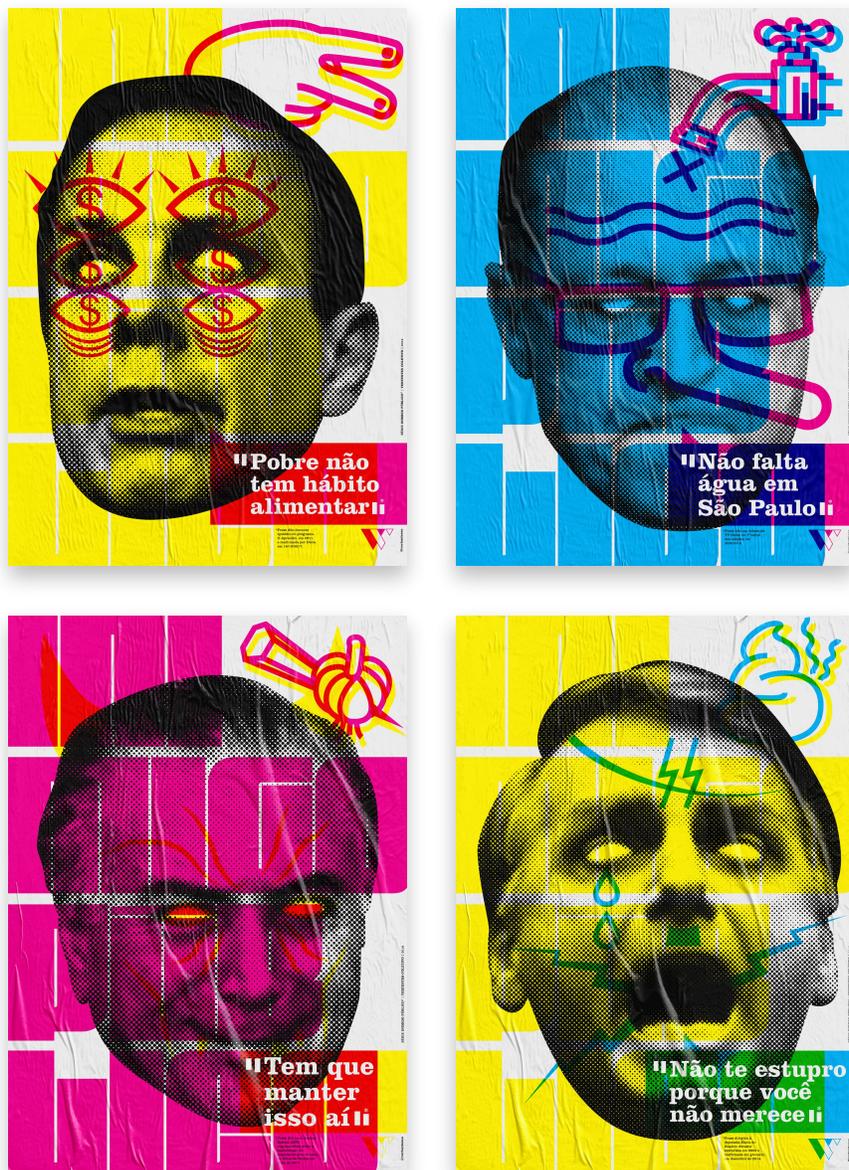
Herman Miller
Irving Harper
Unknown



Unknown

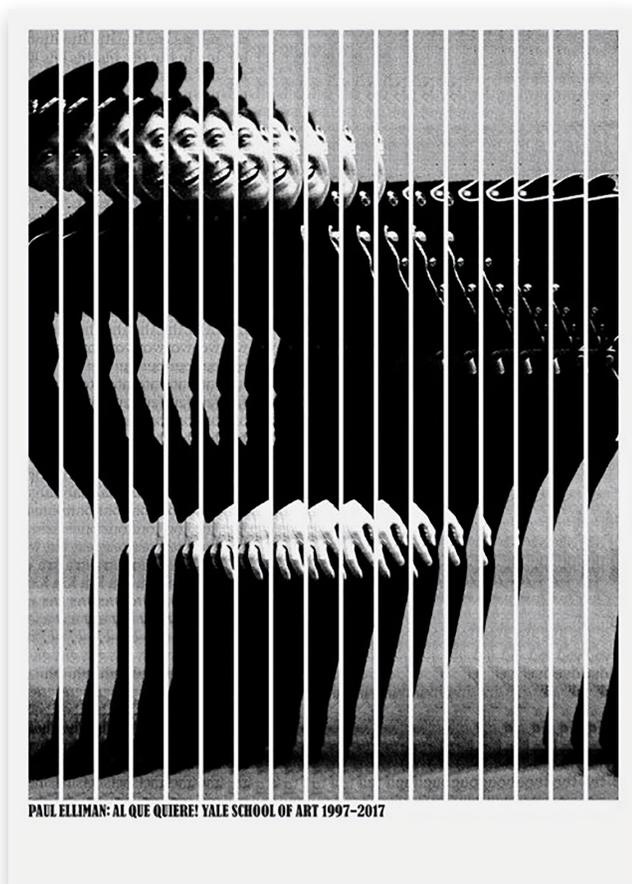
Repetition

The intentional use of consistent visual elements, such as colors, shapes, or fonts, throughout a design to create unity, reinforce branding, and establish a sense of rhythm. By repeating certain design elements, a cohesive and harmonious composition is achieved, enhancing recognition, reinforcing key concepts, and guiding the viewer's attention. Repetition not only adds a professional and polished aesthetic to the layout but also contributes to the overall visual coherence and effectiveness of the design by fostering a sense of familiarity and continuity.



Movement

The use of design elements such as lines, shapes, and imagery to guide the viewer's eye through the composition, creating a dynamic and engaging visual experience. Movement adds a sense of rhythm, flow, and energy to the design, effectively leading the viewer from one element to another and highlighting important content. Through careful placement and arrangement, movement can create a narrative or direct attention to specific focal points.



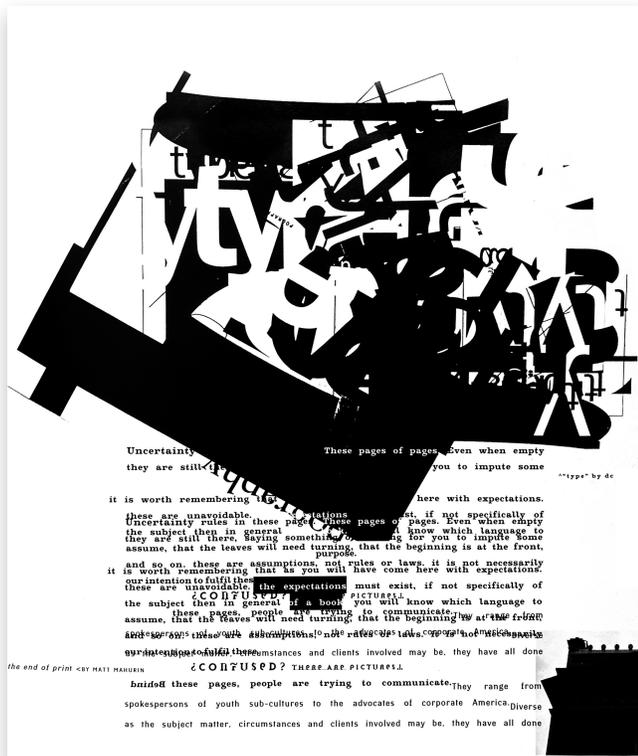
Paul Elliman: al Que Quiere! Yale School of Art 1997-2017
Paul Elliman
2017



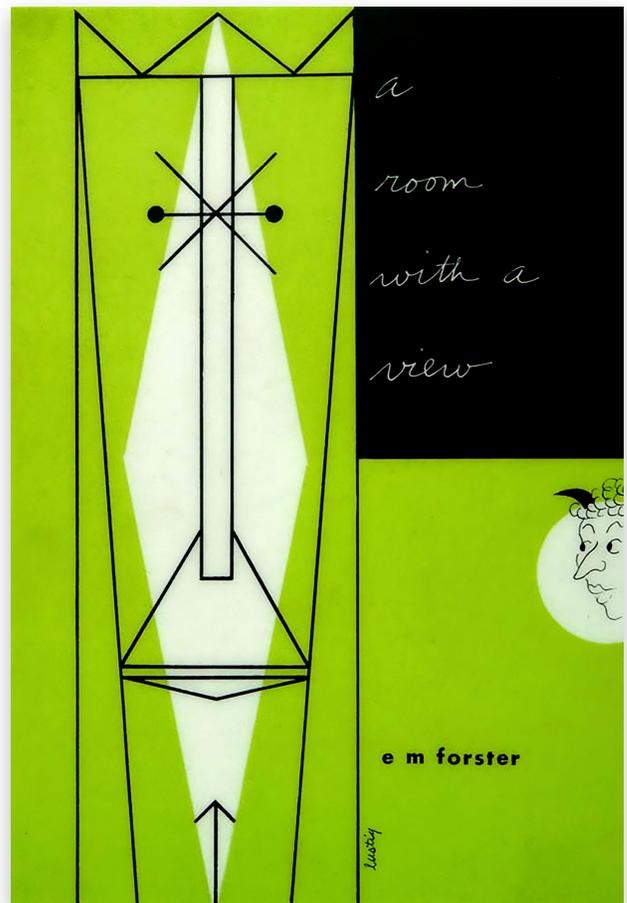
Beethoven Brahms Strauss
Josef Müller-Brockmann
1955

Contrast

The purposeful juxtaposition of visual elements to create striking differences that capture attention, highlight key information, and establish a sense of visual hierarchy. By leveraging sharp distinctions between elements, contrast enhances clarity, readability, and impact within the design, effectively guiding the viewer's focus and conveying a sense of order and significance. This principle not only adds depth and dimension to the layout but also contributes to its overall vibrancy.



The End of Print
David Carson
2000



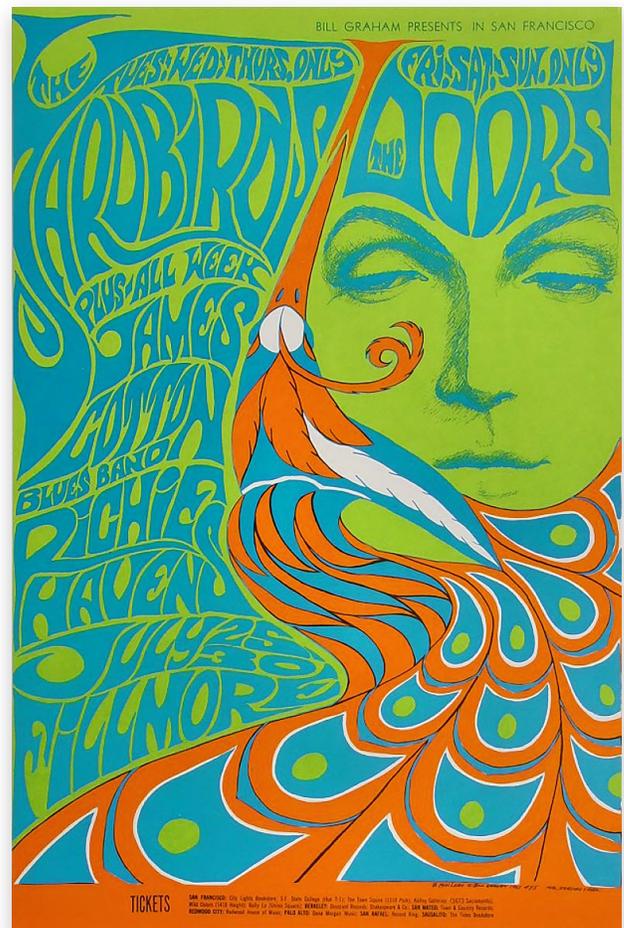
A Room With a View
Alvin Lustig
1946

Value and Color

Value and color play crucial roles in creating visual depth and conveying mood. Value, referring to the lightness or darkness of shades in grayscale or color, adds dimension and contrast to the design, allowing for the differentiation of elements and the establishment of a sense of hierarchy. Value and color can also go beyond aesthetics, influencing emotions, evoking associations, and aiding in content categorization. Skillful use of value and color can guide the viewer's perception, emphasize focal points, and communicate messages effectively.



Ignored Everyday
Melanie Scott Vincent
2013



The Yardbirds & The Doors
Bonnie Lipshitz Maclean
1967

Typographic Systems

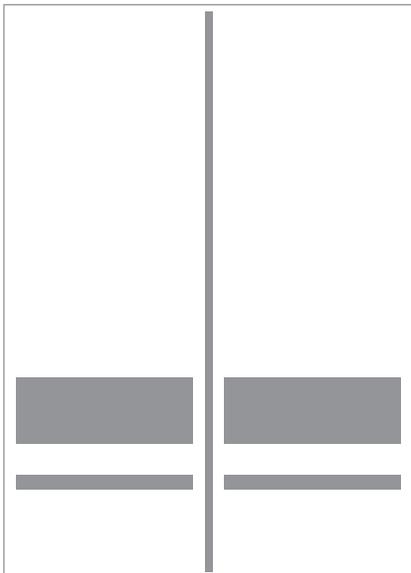
In graphic design, typographic systems are used to craft experiences that are as functional as they are aesthetic. By manipulating the spatial relationships between elements, they create layouts that lead the viewer's eye, establish visual hierarchies, and articulate the rhythm of the content. Whether it is the disciplined order of a grid or the free-spirited dance of randomness, each system contributes to the narrative of the design, setting the tone and tempo for the viewer's journey through the information.

The strategic application of these systems can transform a mundane layout into dynamic, engaging compositions. In marketing materials, for instance, a radial system might be used to radiate energy and focus attention, while a grid system could provide the flexibility needed to adapt to various formats and platforms. In poster design, a random system might be employed to add dynamism and expression, enhancing the viewer's experience eliciting emotive reactions.

Ultimately, the mastery of typographic systems lies in the designer's ability to fuse them into a cohesive whole that serves the project's goals. It is about finding the right balance between consistency and variety, order and chaos, familiarity and surprise. This delicate equilibrium is what makes a design not just visually compelling, but also intuitively navigable, ensuring that the content doesn't just capture the eye, but also engages the mind.

Bilateral

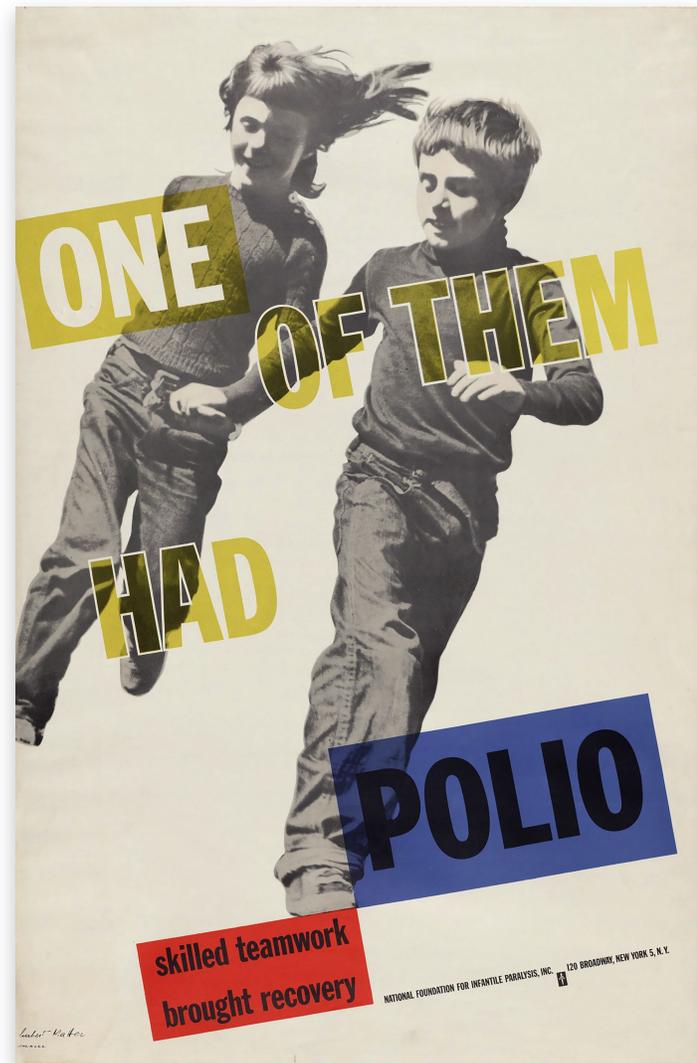
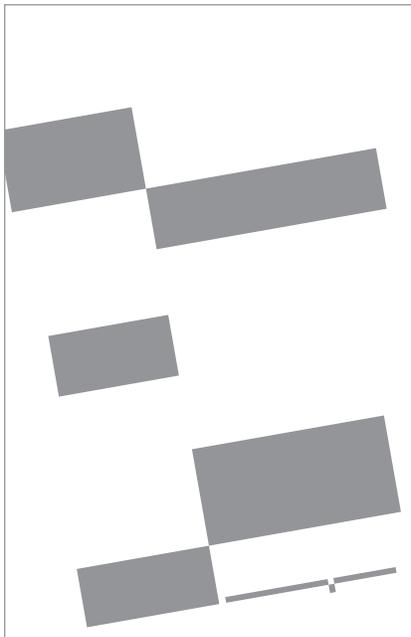
Bilateral systems refer to a layout where elements are symmetrically arranged on a central axis. This system is rooted in the principles of mirrored symmetry, making it both a classic and ubiquitous design, yet this approach is often seen as predictable due to its symmetrical nature. Bilateral designs place the center of all elements along the same imaginary line creating a sense of formal balance and ordered stability. However, due to its predictability, designers may experiment with the bilateral system to introduce subtle variations or disruptions that can make a layout stand out while still maintaining its foundational symmetry.



Giacometti
Herbert Matter
1966

Axial

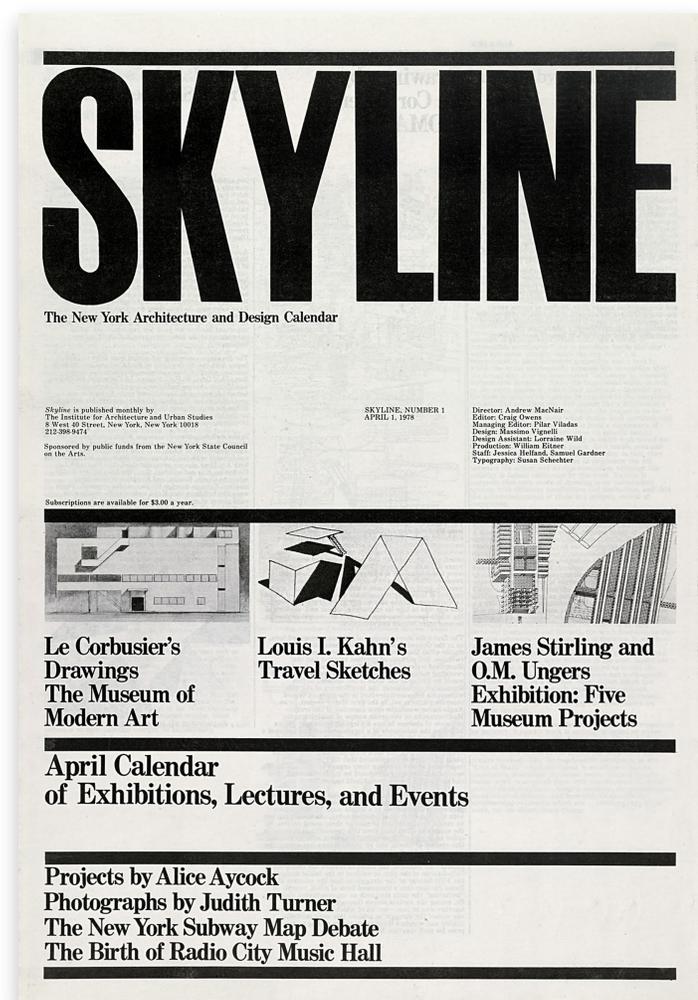
The axial system is a method where design elements are aligned along a central axis, creating balance within a composition. This axis, while invisible, is the foundational guideline that dictates the placement of elements, be it text, images, or other graphical components. Axial system can be symmetrical, asymmetrical, rotated at an angle, and even zig-zag along the axis line. The axial system is akin to a tree's structure, with the main axis resembling the trunk and the layout elements branching out like limbs. This approach is not only flexible, allowing the axis to be positioned anywhere within the space, but it also prioritizes content, ensuring that the key message is accentuated. The axial system's strength lies in its ability to guide the viewer's gaze and highlight the most significant data, making it a potent tool for designers aiming to create impactful and organized designs.



One of Them Had Polio, Skilled Teamwork Brought Recovery
Herbert Matter
1949

Grid

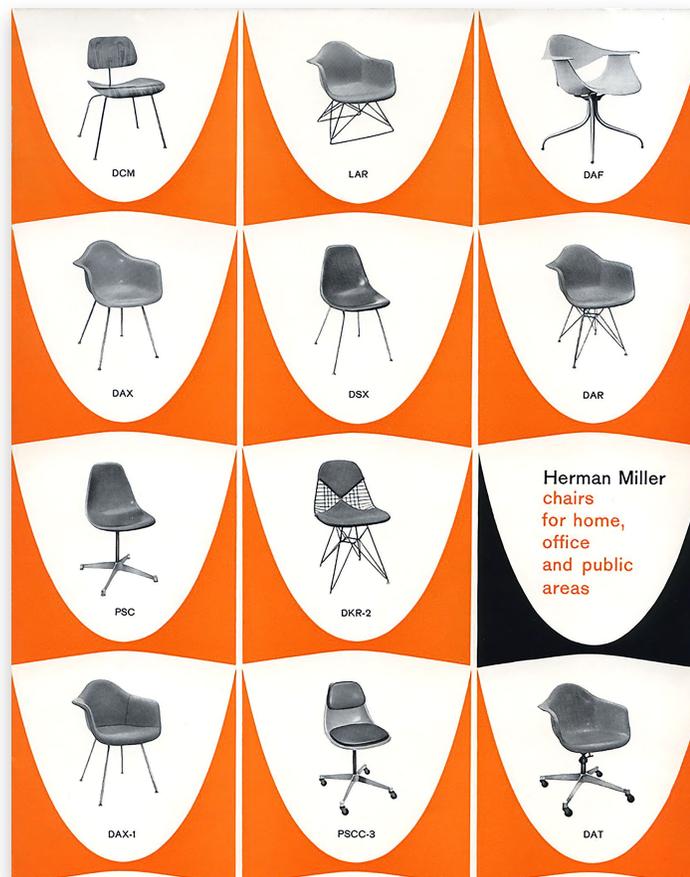
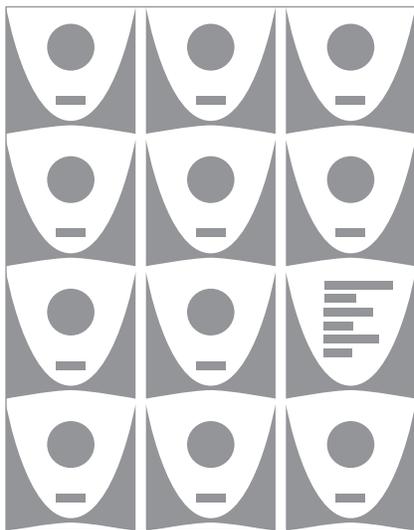
Grids serve as an invisible framework that designers use to structure content on a page. This system divides the layout into columns and rows, creating a consistent and organized structure for placing text and other elements. The use of compositional grids establishes a visual hierarchy, ensuring readability and balance. By adhering to a grid, designers can align elements systematically, which not only enhances the aesthetic appeal but also improves the overall user experience. Grids are versatile and can be adapted for various media, including print and digital platforms, making them an essential tool in the designer's toolkit for creating clear, coherent, and visually engaging typographic layouts.



Skyline
Massimo Vignelli
1978

Modular

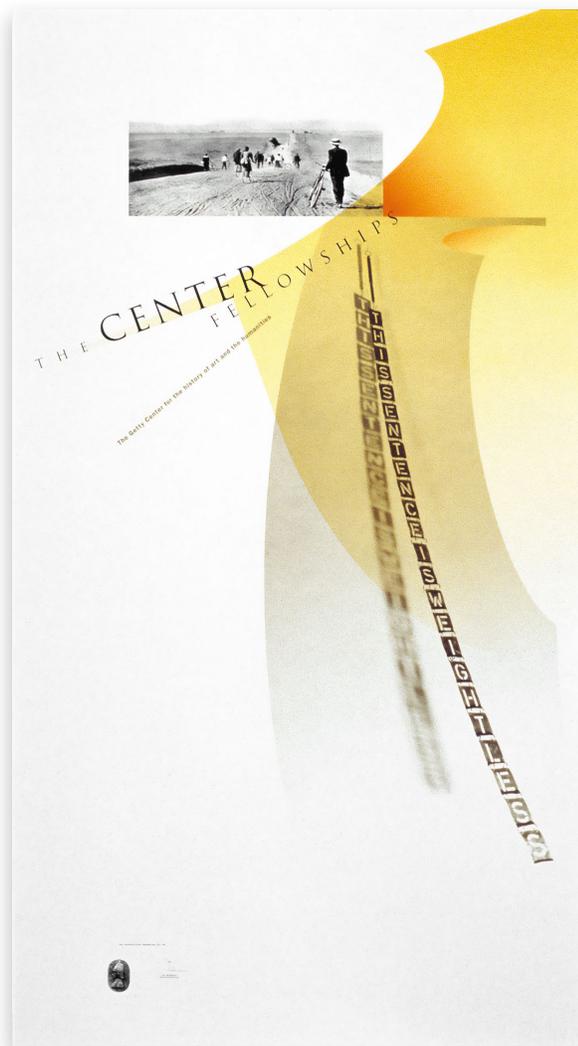
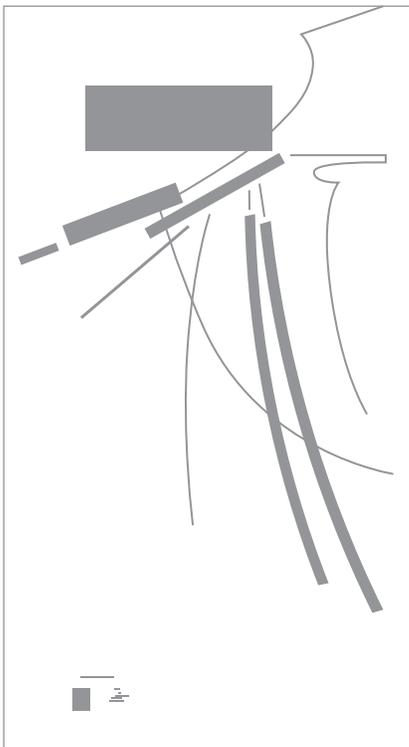
Modular systems utilize repeating structures to organize elements. Some tend to think only in terms of grid systems, though with some creativity this can be expanded beyond such a limiting definition. In modular systems, each structure serves as a smaller module in a larger composition fitted together in a structured manner. Modules can contain as little as a single letter or word, or grow to incorporate more complex groupings of information. It is particularly effective for managing content-heavy projects or for creating designs where different pieces of content need to be presented together harmoniously. It can also aid in creating dynamic, visually appealing layouts.



Herman Miller Chairs
Irving Harper
1959

Radial

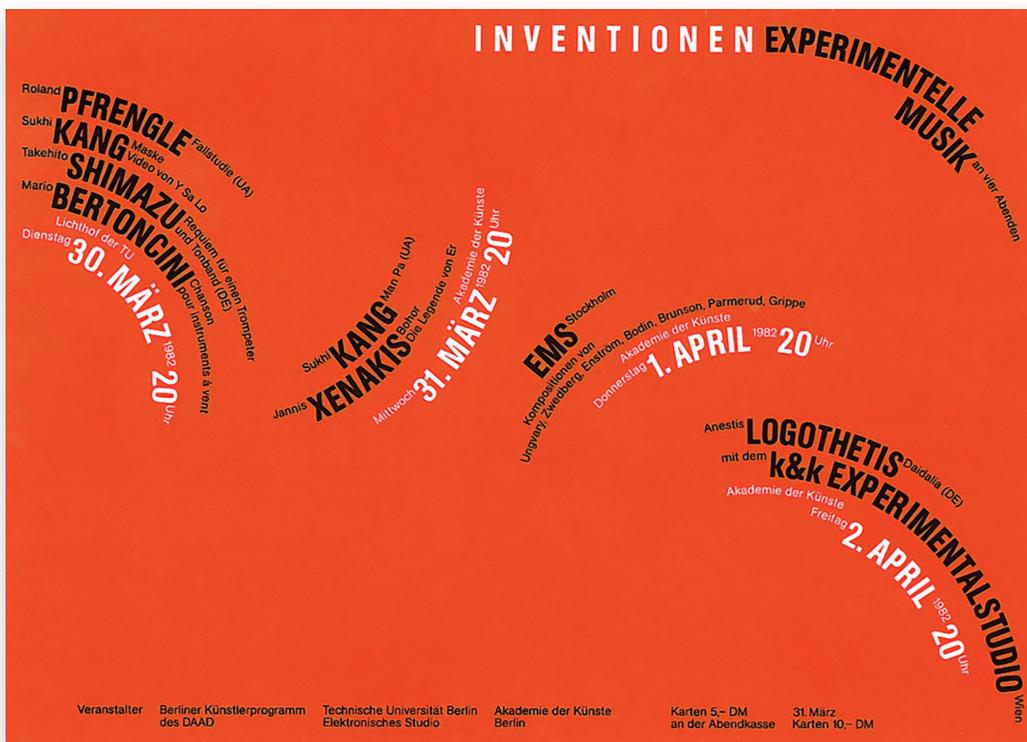
Radial systems are characterized by a central focal point from which all elements radiate outward, much like the spokes of a wheel or the rays of the sun. This design strategy is employed to create dynamic and visually compelling compositions that naturally draw the viewer's eye towards the center. In a radial layout, text and images are strategically placed to form a circular pattern, emanating from the midpoint. This approach is particularly effective for certain types of designs where the goal is to create a strong visual impact. While radial layouts can make text harder to read if used extensively, they are excellent for emphasizing a central theme or idea. The key to a successful radial design lies in the careful placement of content to ensure that it leads the viewer's gaze to the intended focal point, creating a sense of movement and interest.



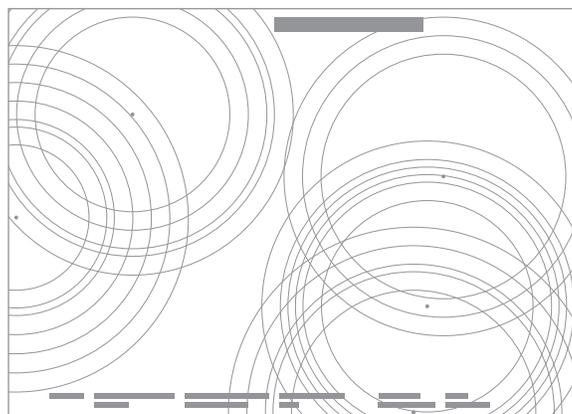
The Getty Center Fellowship Poster
Rebeca Méndez
1955

Dilatational

Dilatational systems involve setting type along circular paths. Unlike radial systems, where elements radiate out from a central point, in dilatational systems, the text forms curves around a point, similar to the rings of a tree trunk. This approach allows for the creation of dynamic and fluid layouts with each layer of text covering the next but all sharing the same center. This system is particularly effective for creating a sense of movement and depth in a composition. It is a less commonly used system compared to others like grid or modular systems, but it can provide visual impact that breaks away from conventional layouts.



Inventionen Experimentelle Musik
Bernard Stein and Nicolaus Ott
1982



Transitional

Transitional systems are characterized by their fluid arrangement of text and visual elements, creating a dynamic flow that guides the reader's eye across the page. This approach often employs free-flowing lines of type, which can create textures and patterns that help order the content and emphasize key messages. The design can range from airy to tightly compact, highlighting the importance of negative space in the composition. This system is particularly useful for projects that benefit from a more natural and less rigid structure, allowing for a harmonious blend of text and imagery that feels both spontaneous and intentional.



The End of Print, University of North Umbria
David Carson
1955

Random

Random layouts approach the arrangement of text and graphic elements in a seemingly haphazard manner that actually involves planning to enhance visual appeal. The essence of random layouts is to break free from conventional patterns, providing a sense of spontaneity and dynamism. Designers may employ techniques such as placing text at unusual angles, varying font sizes dramatically, or scattering elements across the page to capture attention and interest. Despite the name, these layouts are not left to chance; every placement is intentional, aiming to create a unique and engaging visual hierarchy that guides the viewer's eye and emphasizes key information. This method is particularly effective in artistic or expressive contexts, where the message benefits from an unconventional presentation.



Kleine Dada Soirée
Theo van Doesburg with Kurt Schwitters
1922

Grid Systems

Grid systems are a foundational tool in graphic design, serving as a structured framework for arranging and aligning visual elements within a composition. By defining a set of horizontal and vertical lines, grids provide designers with a precise way to organize content and achieve a sense of order and balance. This systematic approach ensures that elements are aligned consistently, creating a cohesive and visually appealing layout.

Grid systems play a crucial role in establishing hierarchy and improving readability in graphic design. Designers can strategically position key elements, such as headings and images, along specific grid lines to guide the viewer's gaze and emphasize important information. This not only enhances the overall aesthetics but also contributes to an efficient and intuitive communication of the intended message. Grid systems serve as a versatile tool that empowers designers to create visually harmonious and effective compositions across various design projects.

PROFILE
NO. 83

Satta Skates

In a hidden corner of South London, Joe Lauder is hand-shaping his own Zennish little Dogtown.

TEXT ANDREW COULSON
PHOTOGRAPHY ANDREW COULSON

Joe Lauder is hand-shaping a mass-produced plank of wood through floor-to-ceiling glass studio doors. The sun is streaming in, catching a glimmer of dust that mingles for a moment with the sunbeams outside. Down the road, Britain is hunting in the heat of August. There's a buzz in the air, a world away from the walls of calm inside Studio Satta, a five-and-a-half-week workshop where custom-shaped skateboards and simple furniture stand for everything Joe needs to get by.

"I just don't get it," says Joe, sitting on his workbench. "There's no much stuff everywhere, you can just check some paper at it and get it, but people don't realize they can make their own stuff. And when you do, it gives you more of a vision, a way to express yourself more clearly."

In an hour or so, Joe will transform the giant plank of wood into a light box for the woman who lives upstairs. "She wants to have some shelves, and I do woodwork in rooms," then he'll either shape a custom skateboard, build a pupa for a porch garden down the road or get to work on a new homebrew collection

chopping boards and vases with tropical orange and tangy pineapples - which he uses on the summer with his friends at summer festival COPPIN'IE, just one of the many kind-of-quirky parties he's been to since he started skating." says the twenty-four-year-old, who brought his first skateboard to Melbourne in 2007 as a way to get to work across the city. "The problem I've run through skating are all doing artistic things, all at the expense of whatever they're doing. It just seems to kind of attract outsiders, people who work refuge in that meditative practice where it's just them and the board. And they go on to do great things. It's like magic."

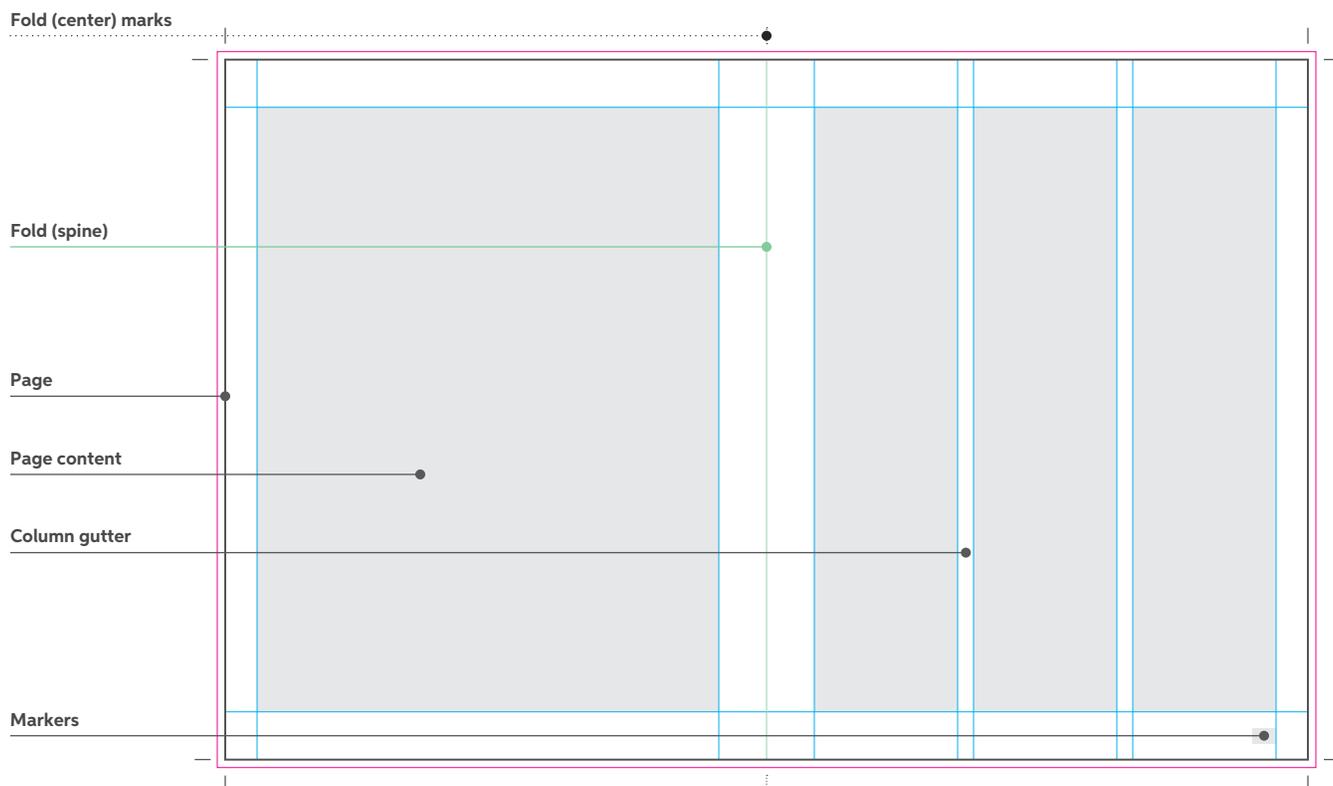
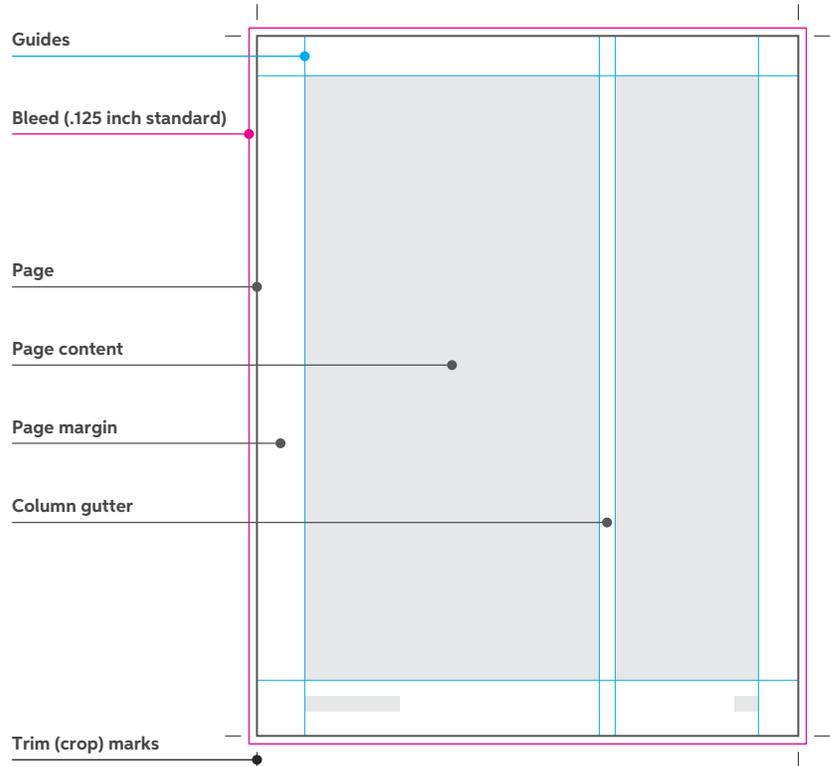
Skateboards, guitars and high-end furniture may seem like separate worlds, but with Joe at the center, the Satta workshop makes sense. Studio Satta started out as a garden design and build practice that allowed Joe to find for himself when he left home at seventeen. After spending a month in the Amazon jungle, living with a shaman and learning about the rainforest's medicinal ways, he came home knowing that

"however I did, I wanted to work with nature. It seemed fairly set to." Laying decking led to a love affair with wood and soon his clients were asking for tables and bookcases that matched the warped-back aesthetics of their Zennish backpacks. In November 2014, Satta Skates was born, closing the circle on all the things that make Joe Joe.

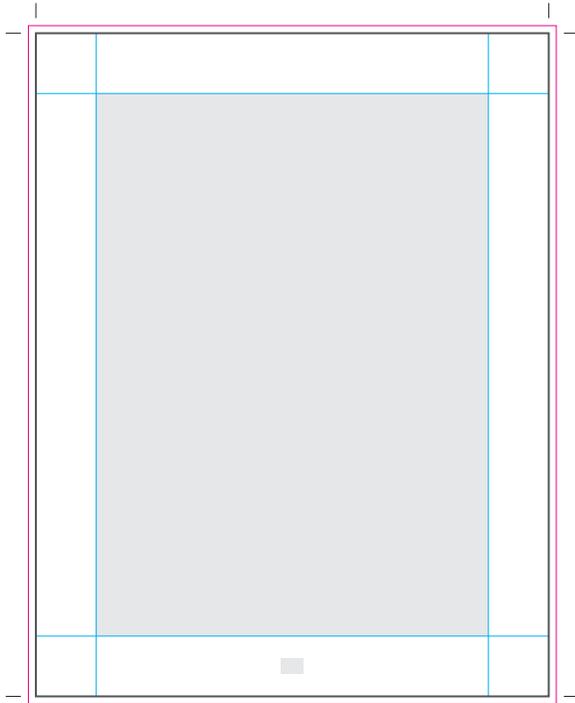
"It was kind of a bringing together of my woodworking skills and my love of the roots of skateboarding, to be able to make the first boards that came out from surfing and led to skateboarding," says Joe, standing a proud board that looks straight out of England. "It's about being able to see a piece of wood that's nothing - it's just a piece of wood - and then at the end of the working on it, it's a skateboard. Someone can have hours and hours and days and months of fun on it, or like a whole summer or a year. They have a story with it and it becomes theirs. That's the magical thing for me - being able to make something that's fun for someone to use."

Joe gave up sex for five years but he came of age in an entirely different place. At fourteen, as an "outcast" among

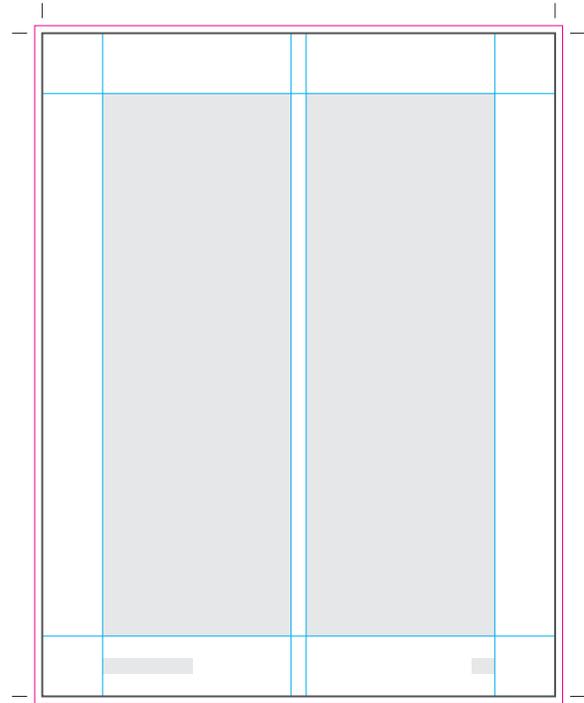
Anatomy of Page Layout Composition



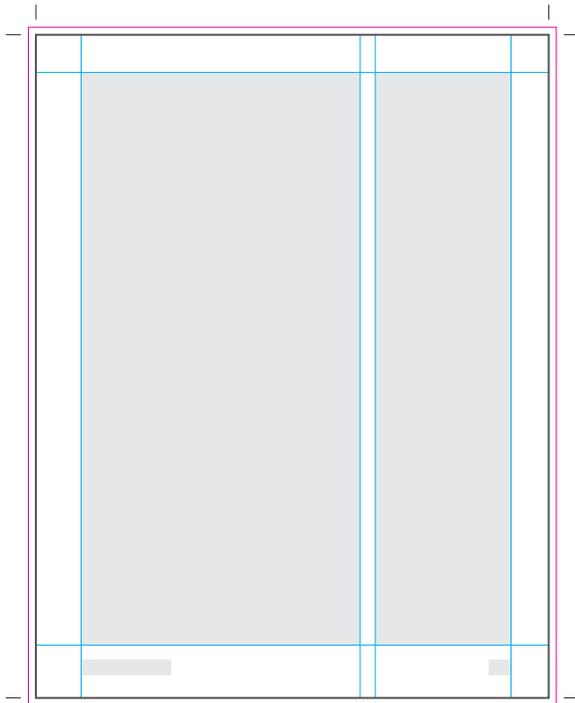
Single-Page Grid Examples



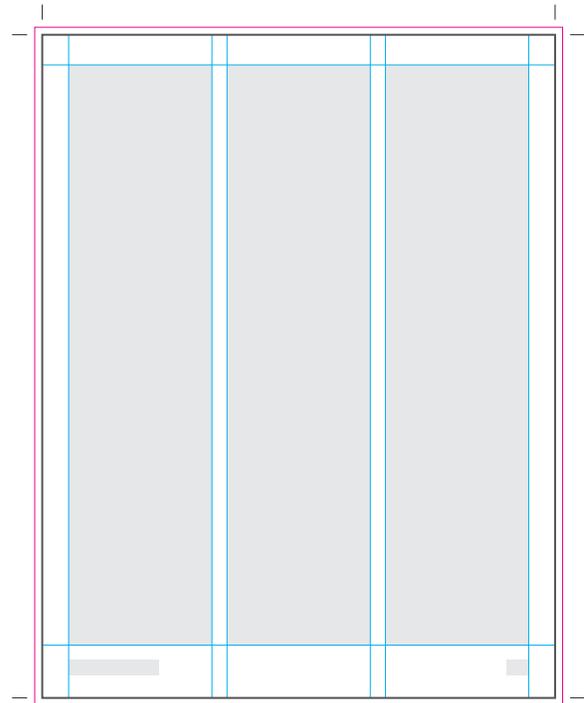
One column grid



Two column grid

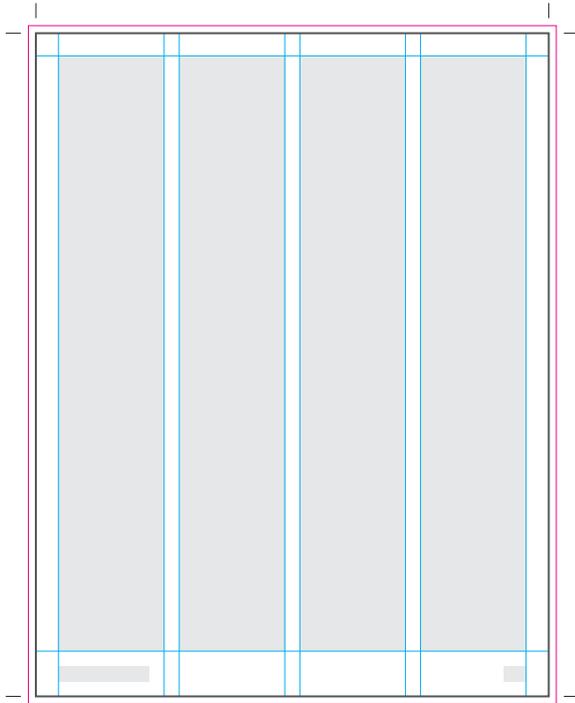


Asymmetric two column grid

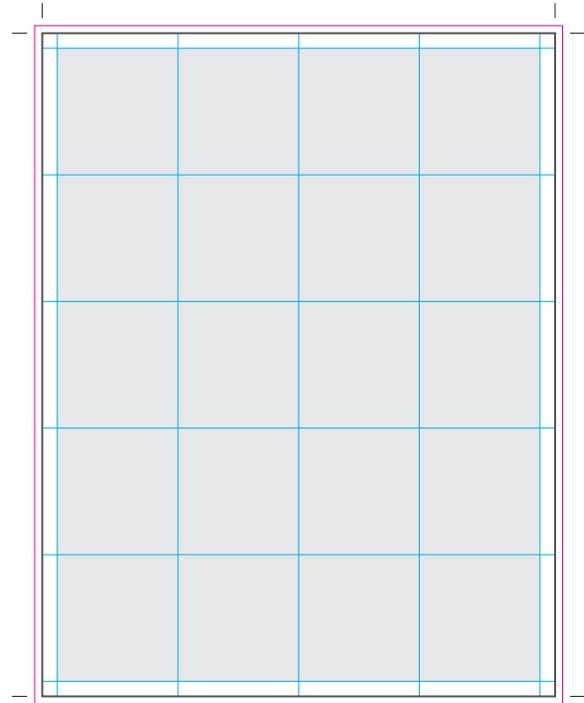


Three column grid

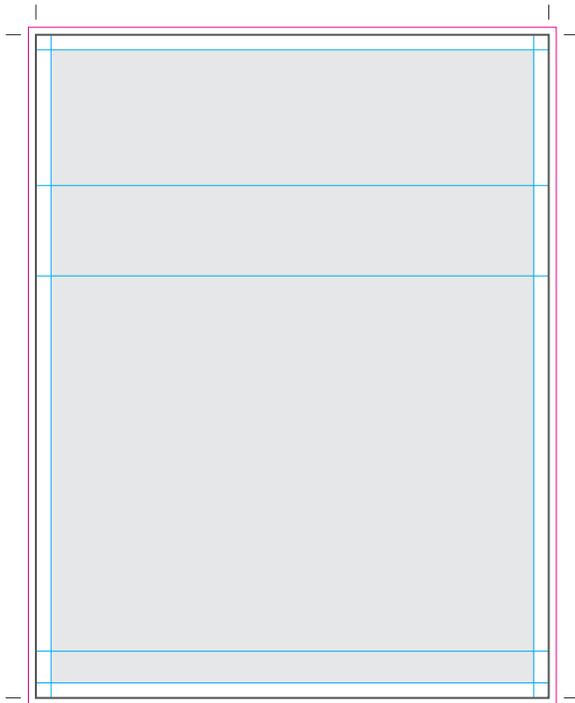
Single-Page Grid Examples



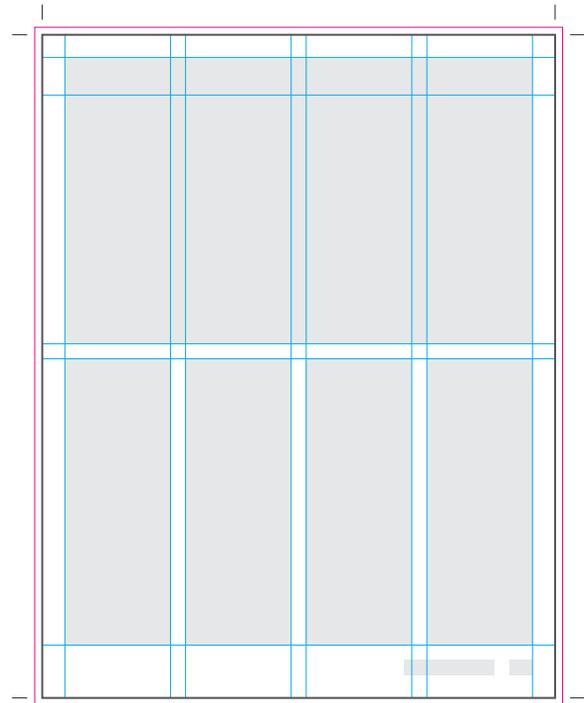
Four column grid



Modular grid

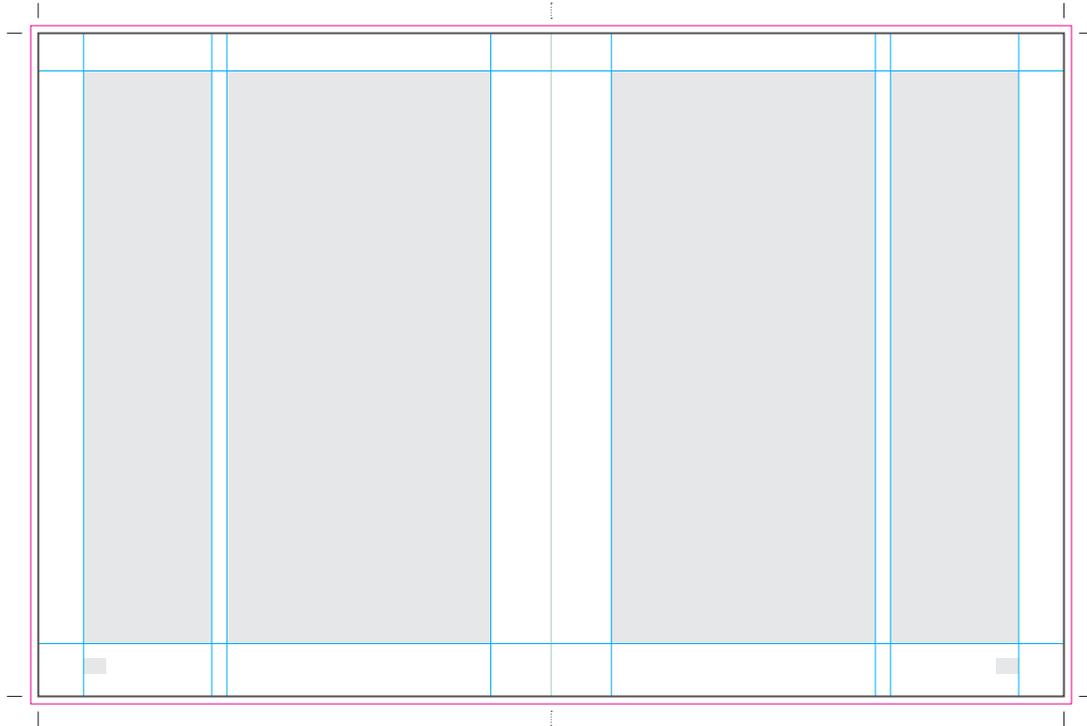


Single-column, horizontal grid

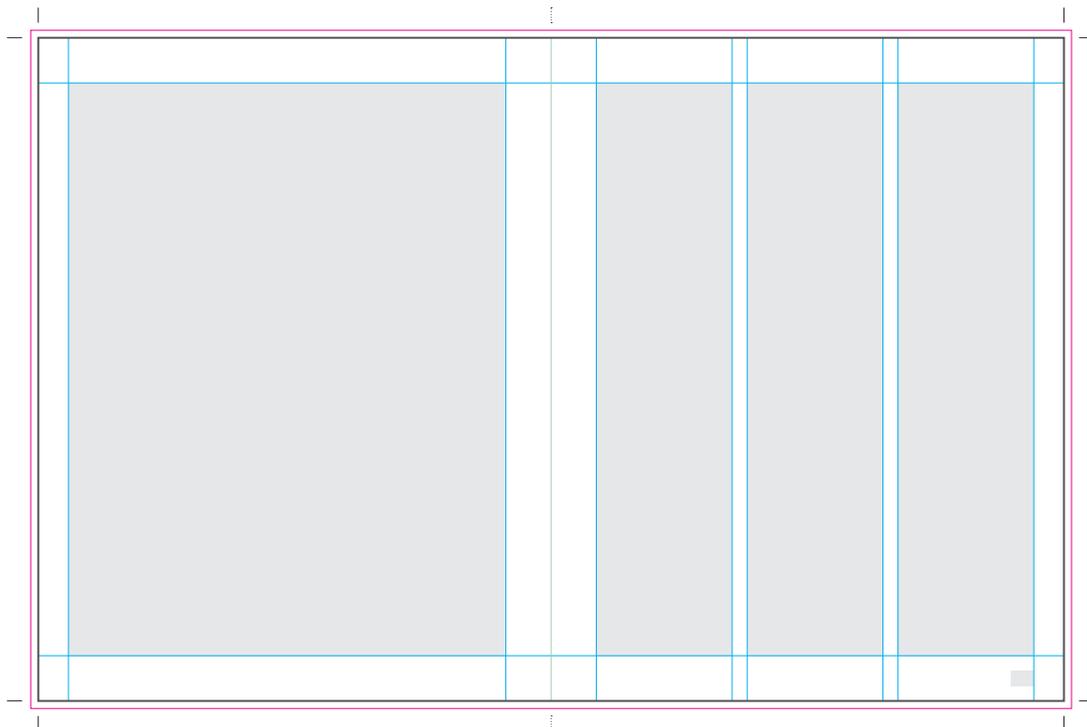


Mixed grid

Two-Page Spread Grid Examples

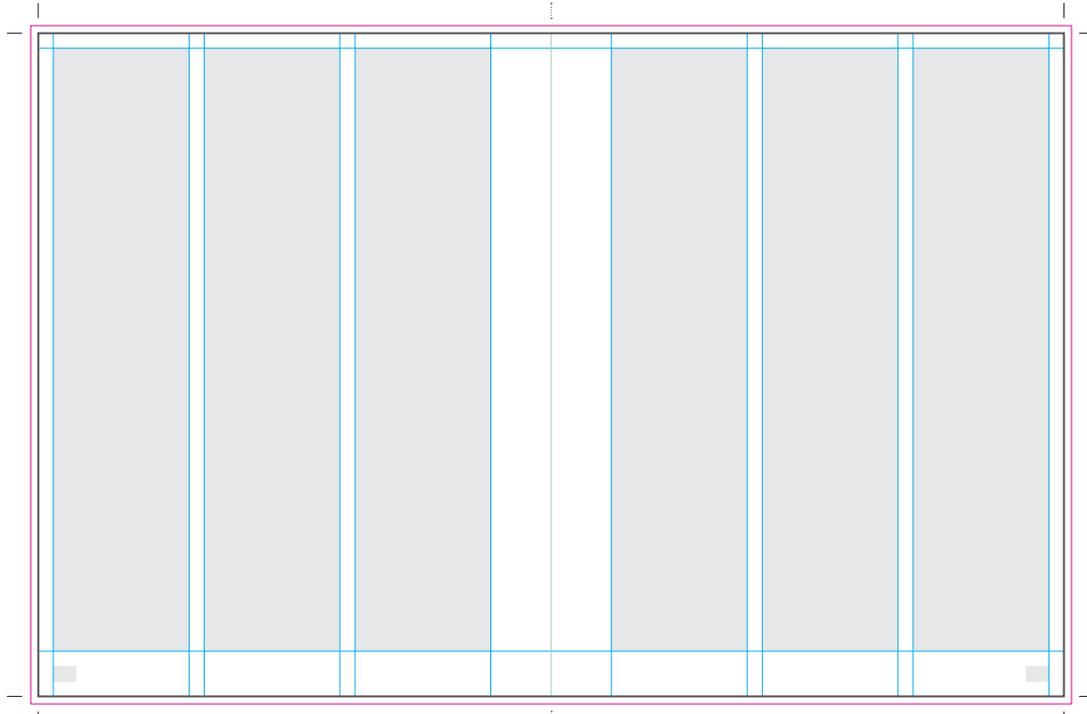


Asymmetric four column grid spread

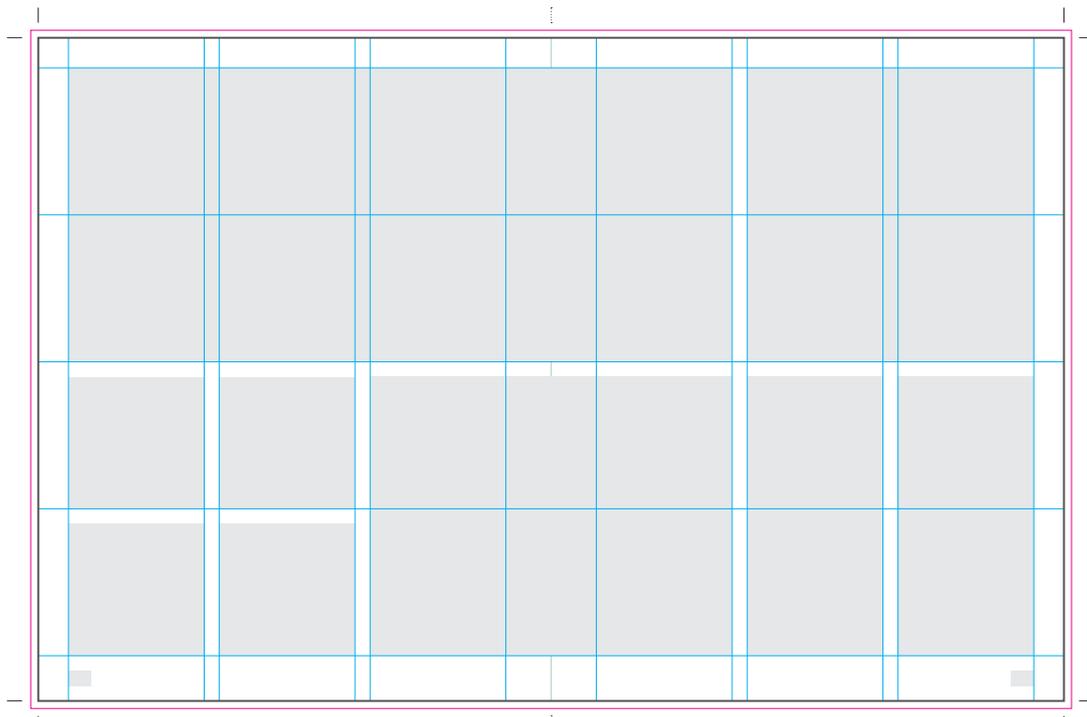


Mixed grid spread

Two-Page Spread Grid Examples

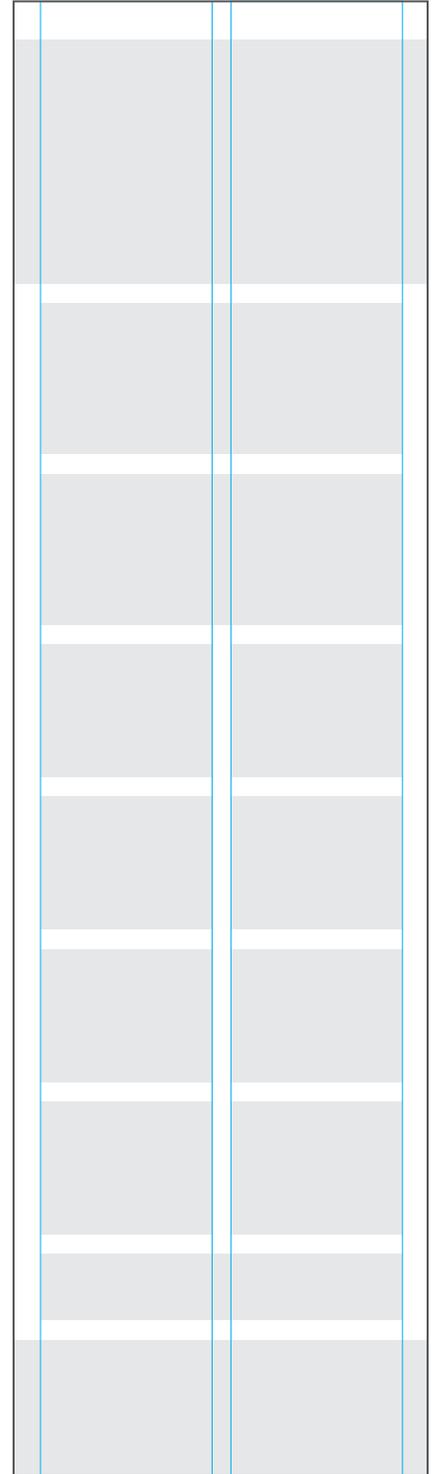
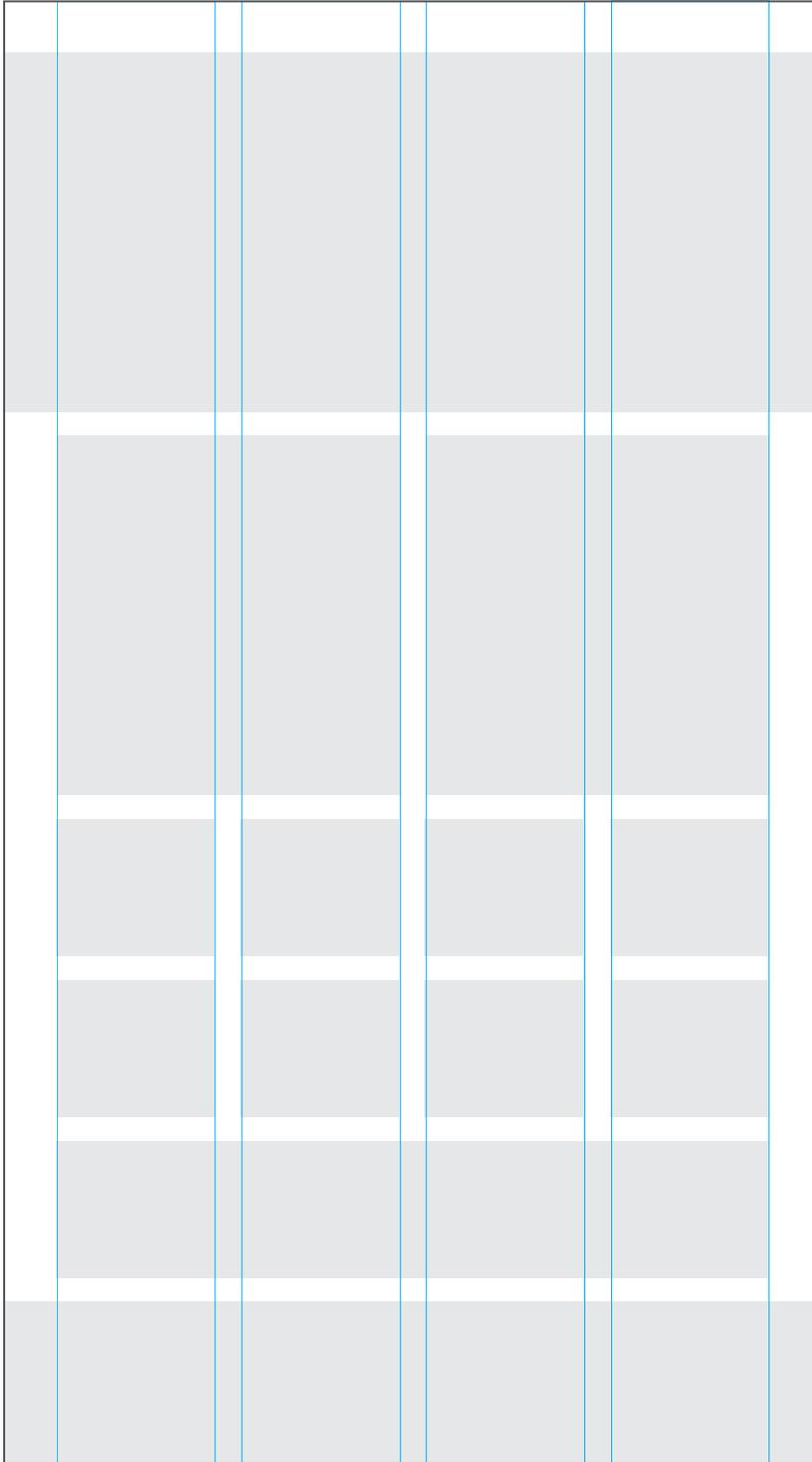


Six column grid spread



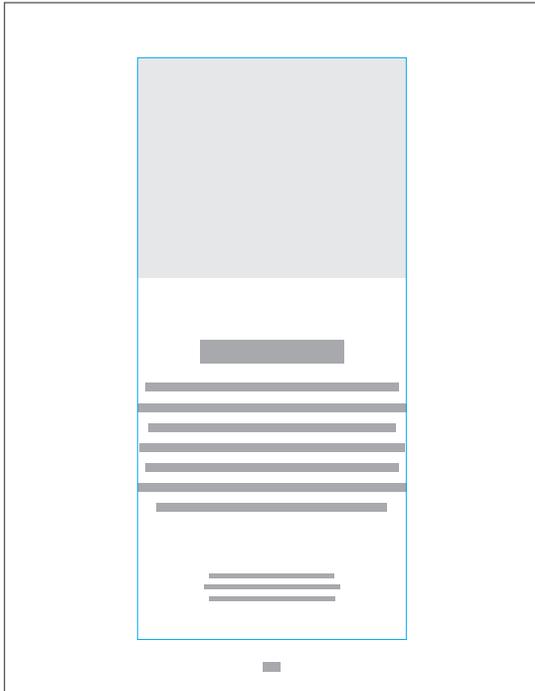
Modular grid spread

Digital Layout Grid Examples

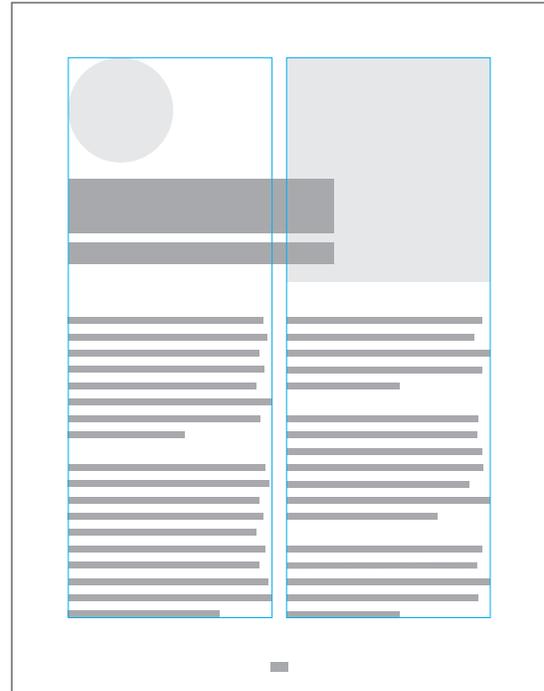


Responsive website grid that adjusts to display size (left: desktop, right: mobile)

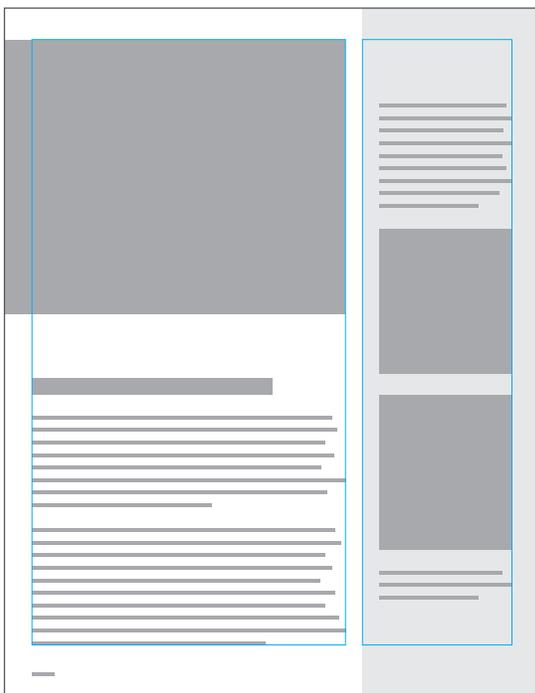
Example Layouts



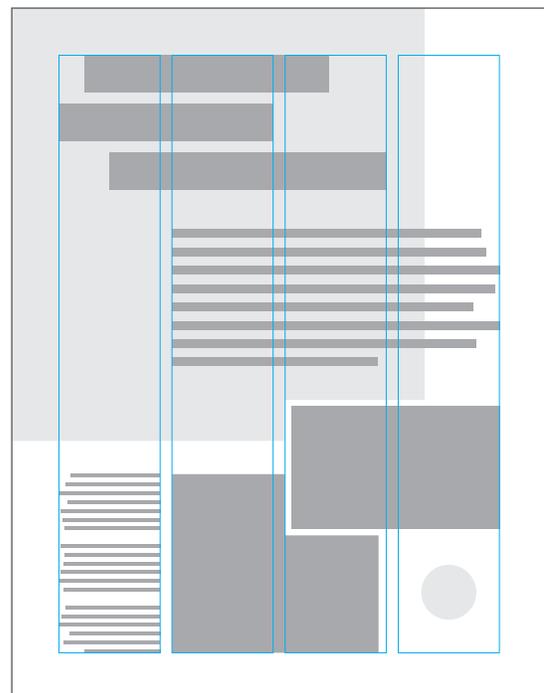
One column grid



Two column grid



Asymmetric two column grid



Four column grid

Typography

Good typography is not just about picking fonts. Good typography is about making sure the text is clear, easy to read, and visually appealing. Typography also helps guide the viewer's eyes through the design. When text is organized with different font sizes, styles, and colors, it creates a visual hierarchy. This hierarchy tells the viewer what's most important, where to start reading, and how to navigate the content. Without proper typography, a design can feel cluttered and overwhelming, causing the viewer to miss out on the intended message.

Creative use of typography adds personality and emotion to a design. Just as people use tone of voice and gestures to convey feelings, typography can express the mood and tone of the content. A playful font might be perfect for a children's event poster, while a clean and elegant serif font could convey professionalism for a business brochure. These choices create a connection with the audience and help reinforce the design's purpose. In essence, good typography is the bridge that connects words and visuals, making a design not only functional but also visually appealing and emotionally engaging.

Type Paring

Type pairing refers to the art of selecting and combining different fonts to create visually harmonious and effective design compositions. This technique is crucial in conveying the intended message and aesthetic of a design. By carefully pairing complementary typefaces, designers can establish a hierarchy, enhance readability, and evoke specific emotions. For instance, combining a bold and modern sans-serif font with an elegant and timeless serif font can create a balanced contrast, ideal for conveying professionalism and sophistication.

Type pairing also aids in establishing a consistent visual identity across various design elements. When crafting logos, websites, posters, or any visual content, designers consider the personality of the fonts and how they resonate with the target audience. Type pairing also adds depth and personality to designs, allowing designers to evoke specific emotions or associations through the combined visual elements of different fonts.

Thoughtful selection and arrangement of typefaces play a crucial role in capturing the viewer's attention and conveying the intended design message with clarity and impact. Selecting fonts with distinct characteristics such as weight, style, and structure, and then ensuring they work harmoniously together. The right combination can evoke a sense of trust, excitement, playfulness, or seriousness, depending on the project's goals.

Sans Serif Heading with Serif Text

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Display Heading with Sans Serif Text

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Script
Primary
Serif Secondary

Display
Primary
Sans Serif Secondary

SOMETHING
AND
Something Complimentary

Typographic Hierarchy

Typographic hierarchy involves organizing and prioritizing different elements of text to guide the viewer's reading and understanding. It plays a crucial role in effectively conveying information, establishing visual hierarchy, and enhancing the overall user experience. By manipulating various typographic elements such as font size, weight, style, and spacing, designers can create a clear and organized structure within a design.

Typographic hierarchy is used to emphasize key messages, establish a reading order, and create a sense of visual flow. For example, in editorial layouts, headlines are often set in larger, bolder fonts to grab the reader's attention and introduce the main topic. Subheadings, captions, and body text are then carefully adjusted in terms of font size and weight to provide context, supporting information, and readability. This hierarchy ensures that readers can quickly scan the content and understand the importance and relationships between different pieces of information.

The use of typographic hierarchy is a powerful tool in branding and marketing materials. By skillfully manipulating fonts and typographic elements, designers can communicate the brand's personality, values, and key messages. The use of contrasting font styles and sizes helps differentiate between primary information, secondary details, and calls to action, guiding the viewer's focus and engagement.

Heading

Subhead

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Subhead

The invention of movable type and the printing press altered the course of human history by providing a method for reproducing the written word through mechanical means. As the process of print reproduction developed, so did the stylistic representation of typographic characters. From cast metals and carved wood, to current methods of digital design, the act of type creation is a specialized art form unique unto itself.

List Subhead

- List item one in a tabbed, bulleted list
- List item two in a tabbed, bulleted list
- List item three in a tabbed, bulleted list
- List item four in a tabbed, bulleted list
- List item five in a tabbed, bulleted list

Subhead

Whether utilitarian in purpose or beautiful in form, thoughtfully selected type does more than simply deliver a message, it has the ability to affect readers. It does so by clearly communicating content and artistically conveying meaning. As much as type is a product of human need and inventiveness, it is also an expression of our creative ability and aesthetic values.

Primary
Secondary

PRIMARY
S E C O N D A Y

Primary
Secondary
This Line is Tertiary

Alignment and justification

Typographic alignment and justification influences the overall readability, aesthetics, and visual cohesiveness of a design composition. Alignment refers to the positioning of text within a layout, while justification determines how the text aligns along its margins.

Alignment choices can greatly affect the mood and readability of a design. Left-aligned text, for instance, is often used for body content as it provides a clear starting point for reading and creates a neat left margin. Center alignment can evoke a sense of balance and formality, making it suitable for titles or invitations. Right-aligned text can add variety and visual interest, while justified alignment aligns text along both margins for a clean and formal appearance.

Justification, on the other hand, determines how text fills the space between margins. Fully justified text creates straight margins on both sides, giving a clean and formal look. However, it requires careful adjustment of word spacing, which can lead to uneven gaps between words. Left-aligned (ragged-right) text maintains a natural word spacing, which can improve readability but may result in an uneven right margin.

Skillful typographic alignment and justification contribute to a polished and professional design, ensuring that the text is not only legible but also visually pleasing to the audience.

Align Left (Rag Right)

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Align Right (Rag Left)

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Align Center

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Justify

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Styling And Copyfitting Text

Soon after we place new copy onto a page the process of styling begins. Styling represents the creative choices that bring text we work with to life. Part of this process is called copyfitting. In short, copyfitting ensures that bodies of text are well formatted and readable. There are various ways in which working with type can effect copyfitting, both good and bad, many of which will be covered on the following pages. One of the first decisions that might be made is how best to align text. The examples on this page demonstrate various alignment options. Deciding how to align text can vary from stylistic decisions to specification requirements. Also important to note, is that alignment is not specific to large blocks of text but can also be a creative way of working with just a few words or lines of copy.

Typographic Color (Texture)

Typographic color (or texture) is not literal in meaning, but refers to the overall appearance of text on a page. Working with typographic color involves manipulating the visual weight of text through variations in font size, weight, letting, style, and other attributes. The interplay of different typographic colors adds depth and dimension to a design, contributing to its overall visual appeal and coherence. In a practical sense, good use of typographic color ensures that text on a page is clear, readable, and not a visual burden on the viewer.

Selecting the right type for a design project requires an understanding of the visual qualities of text, achieved through font choices and treatments. Different fonts convey distinct textures, ranging from heavy and dark to light and airy, rough and textural to soft and flowing. Combining fonts with diverse color or texture can create a sense of contrast and balance within a design, enhancing its overall visual interest. The consideration of typographic texture enriches the overall visual experience and contributes to the design's thematic and emotional impact.

HEAVY

Soft

Textural

Formal

Conservative

Whimsical

Light

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Heavy

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

Rough

Developed over millennia, through cultures and civilizations, a multitude of marks and symbols have been created to define meaning and convey message. Type is a refined collection of these symbols whose history is derived from written language. Its primary function is to serve as a form of communication. Type is combined to create words, and words to form phrases, recording visually what is expressed verbally.

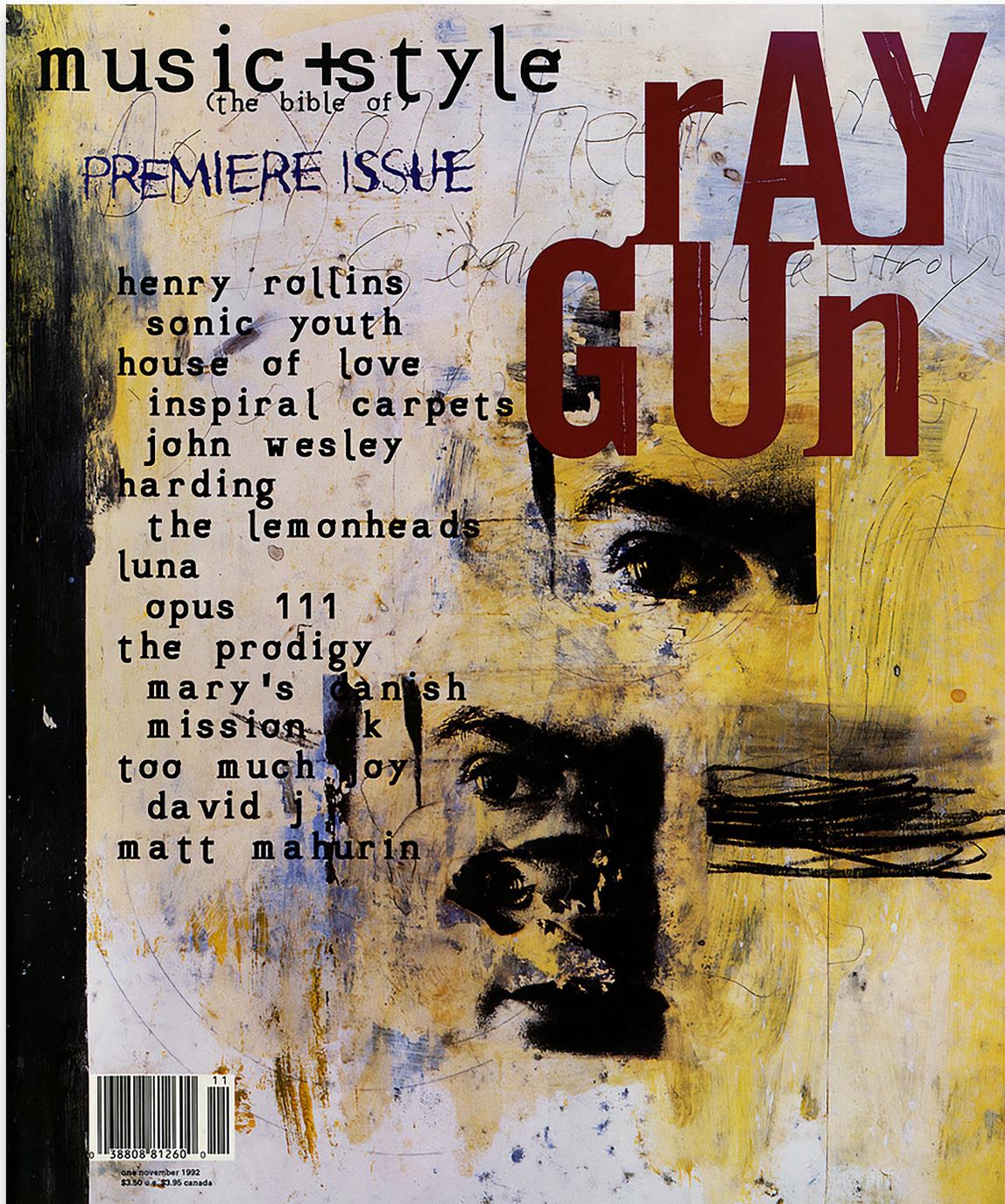
Breaking the Rules

Breaking compositional design rules and principles in graphic design can be both a daring and deliberate choice, often yielding unique and impactful results. Practically, such deviation is justified when designers aim to create a heightened sense of visual hierarchy and emphasis. By intentionally breaking away from conventional layouts and proportions, designers can guide viewers' attention to specific focal points, enhancing the overall clarity and effectiveness of the design. This strategic departure can be particularly useful when there's a need to communicate critical information or convey a specific message with utmost prominence.

Another compelling reason to break compositional rules is to foster a sense of creativity and originality. In a landscape saturated with visual content, designs that challenge the norm have a greater potential to captivate and leave a lasting impression. By embracing the unconventional, designers can craft visually stimulating compositions that stand out from the crowd and convey a sense of innovation. This approach is especially relevant when striving to connect with audiences that crave fresh and distinctive visual experiences.

Contextual considerations also play a role in justifying the break from established design principles. Designs that resonate with specific cultural, social, or historical contexts often require a departure from norms. By incorporating elements that align with the preferences and sensibilities of a particular audience, designers can establish a more relatable and culturally sensitive visual language. This adaptability to context can lead to designs that effectively communicate across diverse demographics and foster stronger connections.

The decision to break compositional rules should always be informed by a deep understanding of the principles being broken and a clear appreciation for the potential impact on the design's effectiveness. When wielded with intention and creativity, the act of breaking these rules can lead to designs that are visually captivating and successful.



0 58808 81260 0 11
one november 1992
\$3.50 u.s. \$3.95 canada

Ray Gun Magazine, Premier Issue
David Carson
1992



ACCD Catalogue 94-95
Rebeca Mendez
1994



Design Market Barcelona
Unknown
2020



Hellerau
Anja Kaiser
2019

EXCEPTIONAL SUPPORT FOR THE 1995 - 1996 SEASON HASW BEEN PROVIDED BY LUESTHER T. MERTZ CHARITABLE TRUST.

**95
96
SEASON**

THE PUBLIC THEATRE

BRING IN 'DA NOISE, BRING IN 'DA FUNK
BY SAVION GLOVER, REG E. GAINES AND GEORGE C. WOLFE
WRITTEN BY STEVE MARTIN DIRECTED BY BARRY EDELSTEIN

AND OTHER PLAYS
WRITTEN BY STEVE MARTIN DIRECTED BY BARRY EDELSTEIN

WASP
IN REP
ANDREA MARTIN & MARGA GOMEZ

2 WOMEN
BY HAN ONG DIRECTED BY MARCUS STERN

THE CHANGING LEAF
WRITTEN BY WILLIAMS SHAKESPEARE DIRECTED BY ADRIAN HALL

FRAGMENTS
WRITTEN BY SUZAN-LORI PARKS DIRECTED BY RICHARD FOREMAN

DANCING ON HER KNEES
WRITTEN BY NILO CRUZ DIRECTED BY GRACIELA DANILELE

VENUS
WRITTEN BY SUZAN-LORI PARKS DIRECTED BY RICHARD FOREMAN

THE SKRIKER
WRITTEN BY CARYL CHURCHILL DIRECTED BY MARK WING-BAVERY

SPECIAL ADD-ON PRODUCTION WAKEUP CALL FEATURING CAMRYN MANHEIM

MEMBERSHIP IS EASY! CALL 212-260-2400

212-260-2400
 425 LAFAYETTE STREET



Bring in 'Da Noise, Bring in 'Da Funk
Paula Scher
1996

