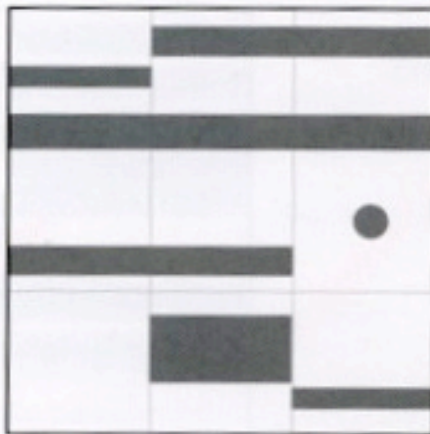


# Grouping

Grouping permits visual relationships between elements to form

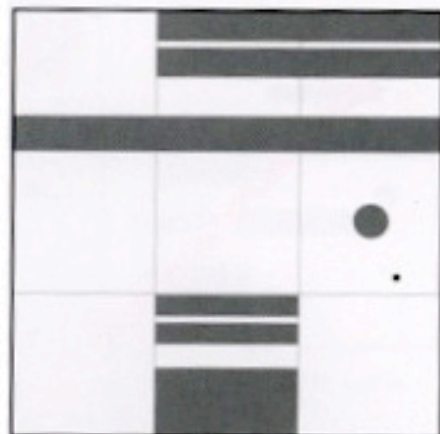
Create rhythm and repetition by grouping elements

White space is enhanced and order is created by grouping elements



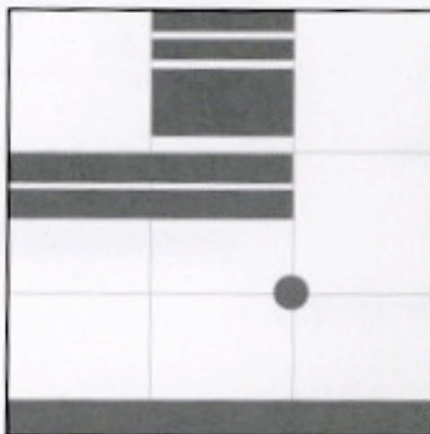
## No Grouping

Without grouping of elements, the viewer has seven individual elements to visually absorb. The format appears unorganized and the elements too complex.

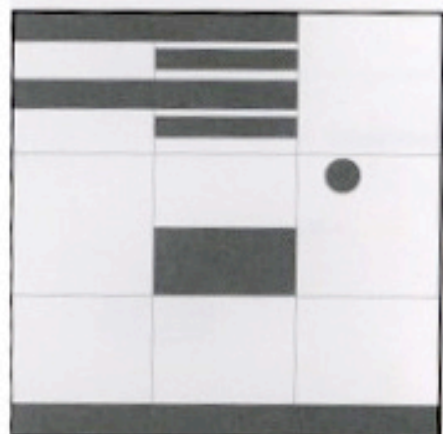


## Grouped Elements

By grouping, the number of elements is reduced, which simplifies the composition and enhances the white space.



**Grouping of Similar Elements**  
Rectangle elements of a similar width can be grouped.

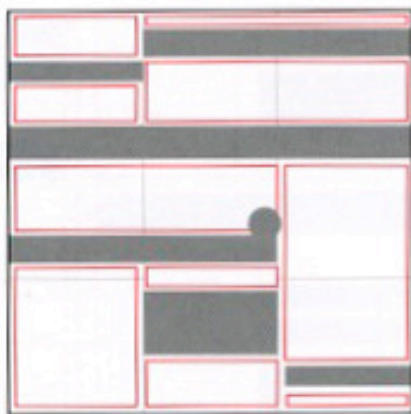


**Grouping of Dissimilar Elements**  
Rectangle elements of different widths can be grouped.

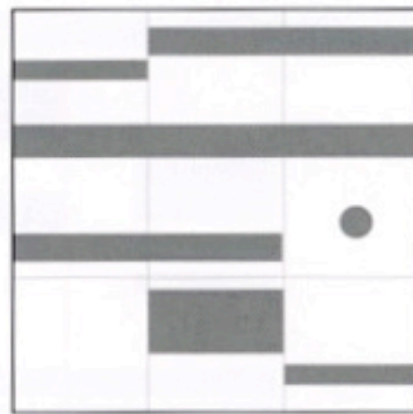
# Negative Space and Grouping

When elements are not grouped and each is surrounded by white space, the surrounding spaces are many and the composition appears chaotic and unorganized

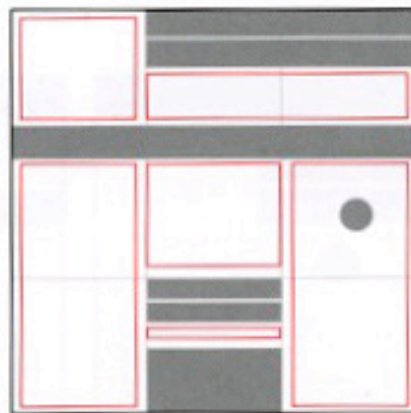
As elements are grouped, the white spaces become fewer and larger, and a simplified, more cohesive perception of the composition is created.



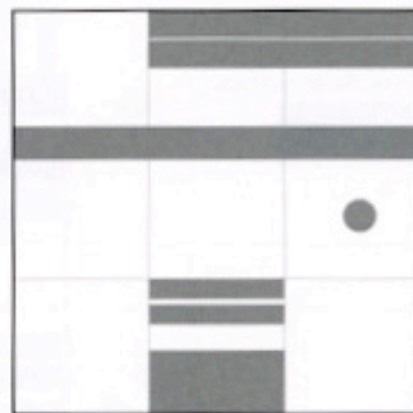
**No Grouping: Complex Negative Spaces**  
In this ungrouped composition there are at least ten rectangles of negative space, as shown by the outlines, making the composition appear chaotic and visually uninviting.



**No Grouping: Complex Negative Spaces**



**Grouped: Simple Negative Spaces**  
In this grouped composition there are six rectangles of negative space as shown by the outlines. These spaces are not only fewer in number but also larger and, therefore, more visually pleasing.



**Grouped: Simple Negative Spaces**

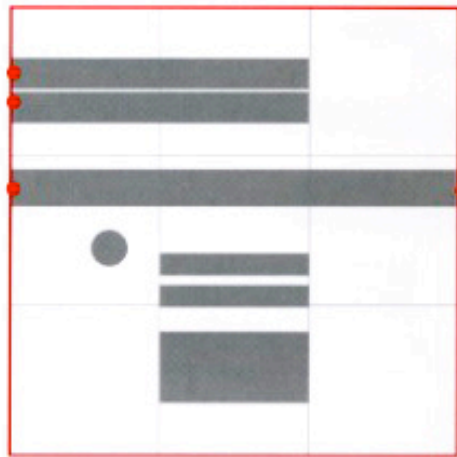
# Perimeter Edge and Axial Relationships

If none of the elements is near the top and bottom edges, the white space squeezes the elements, and the composition is ungrounded.

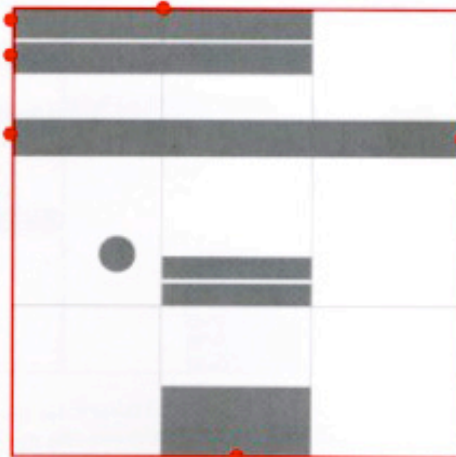
When the elements of a composition move toward the top and bottom perimeter edges of a format, the white space is optimized, and the composition appears larger and more spacious by visual expansion.

Two or more elements create an axis (alignment), and, in general, the larger number of aligned elements the stronger the axis.

Perimeter Edge Relationships

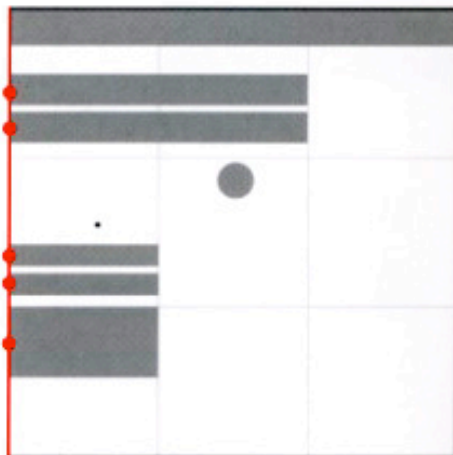


**Weak Perimeter Edge Relationship**  
Since there are no elements touching the top or bottom edges, bars of inactivated white space squeeze the top and bottom of this composition.

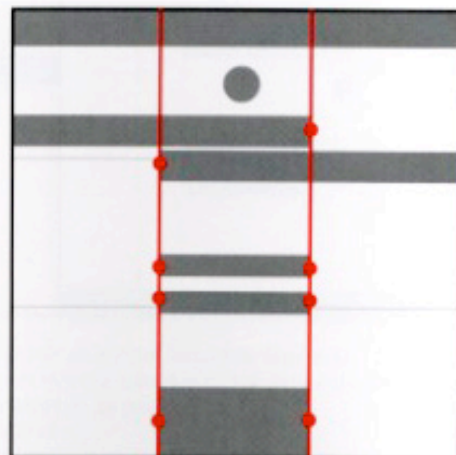


**Stronger Perimeter Edge Relationship**  
By allowing elements to touch all four sides of the format, all spaces are activated and the format expands visually.

Axial Relationships



**Weak Axial Relationship**  
The red line indicates the left edge axis in this composition. This relationship is weak because the interior alignments are minimal and the left edge position moves the eye off the page.

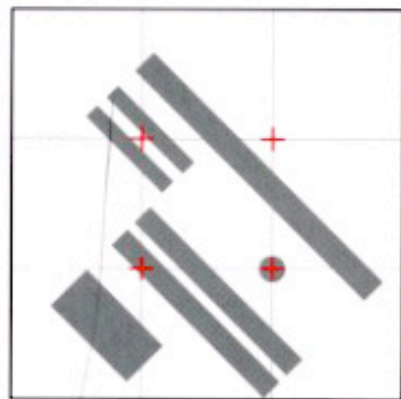
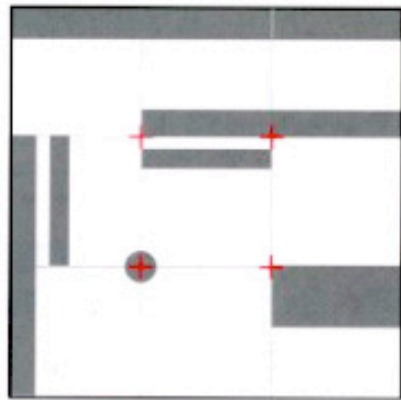
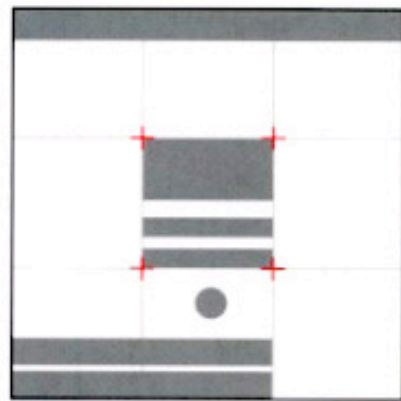
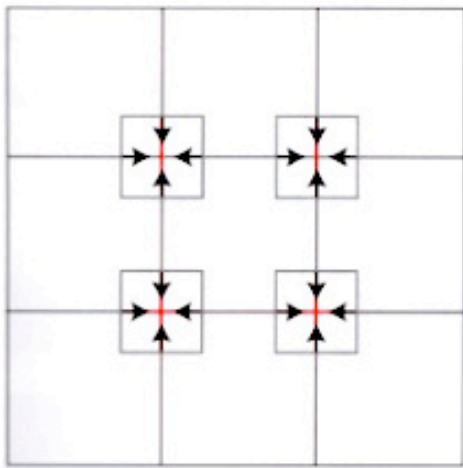


**Stronger Axial Relationship**  
The interior axes in the center column are visually stronger because more elements align on each of these axes.

# The Rule of Thirds

When a rectangle or square is divided into thirds vertically and horizontally, the four intersecting points within the composition are points of optimal focus

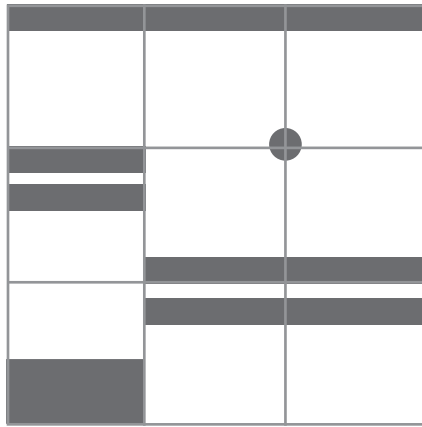
Elements do not need to land directly on the intersecting points as close proximity draws attention to them.



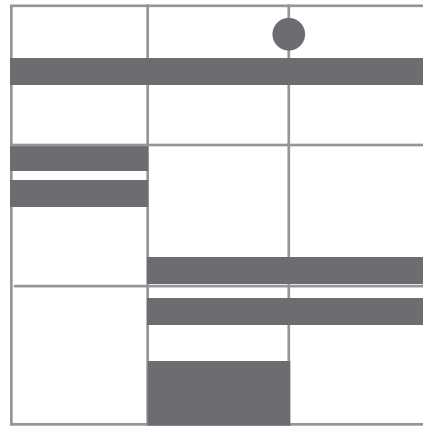
# The Circle and Composition

As the circle nears lines of text it draws attention to them and modifies the lines. Placed in between lines of text, it separates and organizes the lines. Placed away from the text, it draws the eyes and controls the visual flow during viewing and tends to balance the composition.

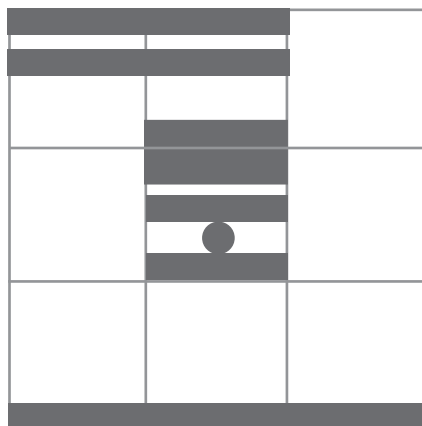
The circle is an element of emphasis, it's a space activator, a pivot point, an element of tension, a starting or stopping point, it can contribute to visual organization or balance.



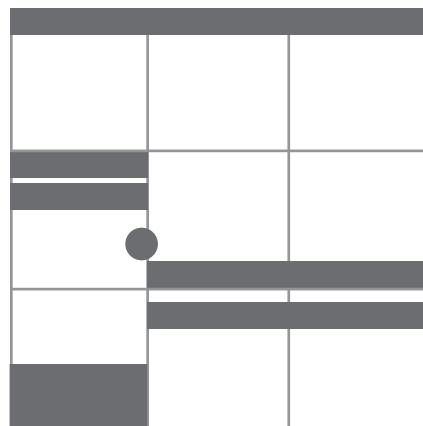
Balance Placement and Pivot Point  
When the circle is placed in predictable alignment to the grid, a sense of visual balance is achieved. The circle is also a pivot point as the eye moves around the composition.



Space Activator  
When the circle occupies a position within a confined white space, the space becomes activated. A stronger sense of asymmetry is achieved in the composition as well as more visual interest.



Tension  
When the circle is placed very close to the other elements a visual tension occurs.



Tension  
Placement of the circle near a 90° corner intensifies the contrast of shape and tension.

**Grouping & Leading** rhythm & repetition

**Negative Space/White Space** simplification & cohesion

**Perimeter Edge** trapped white space vs. visual expansion

**Axial Relationships** visual alignment

**The Rule of Thirds** dynamic points of visual focus

**Circle Placement** emphasis, space activator, pivot point,  
tension, starting or stopping point,  
helps visual organization or balance.