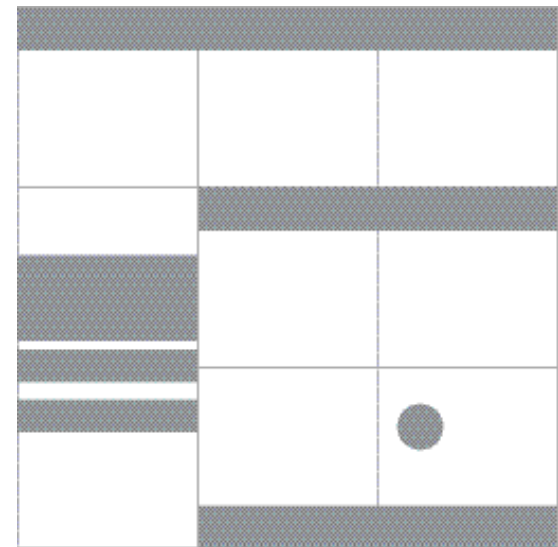
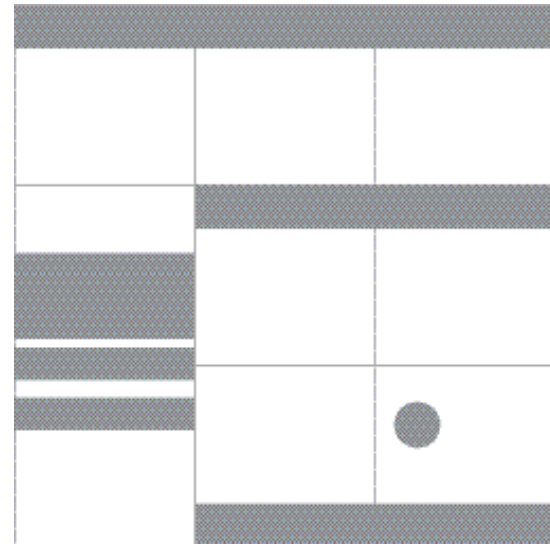


Typographical grid

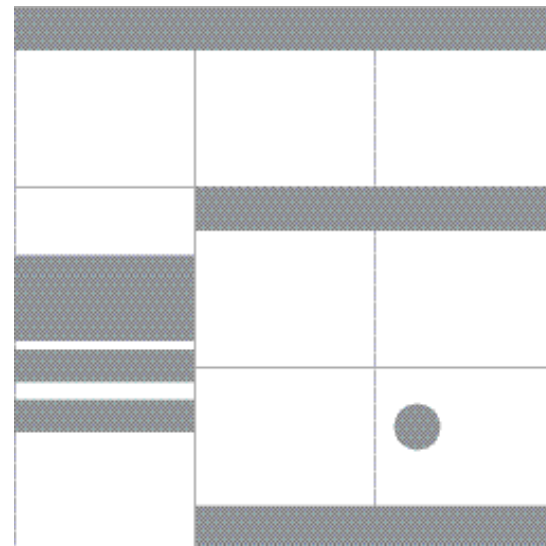
- Typography: lines of texture within a composition that create rectangles of tone on page
- Relationship of the positions is critical to the perception of order and unity
- 3x3 grid
- Square format: attention on interior composition rather than the shape and proportion of the format



- Six rectangles and small circle
- In proportion, grouped
- Each element aligns with at least one element

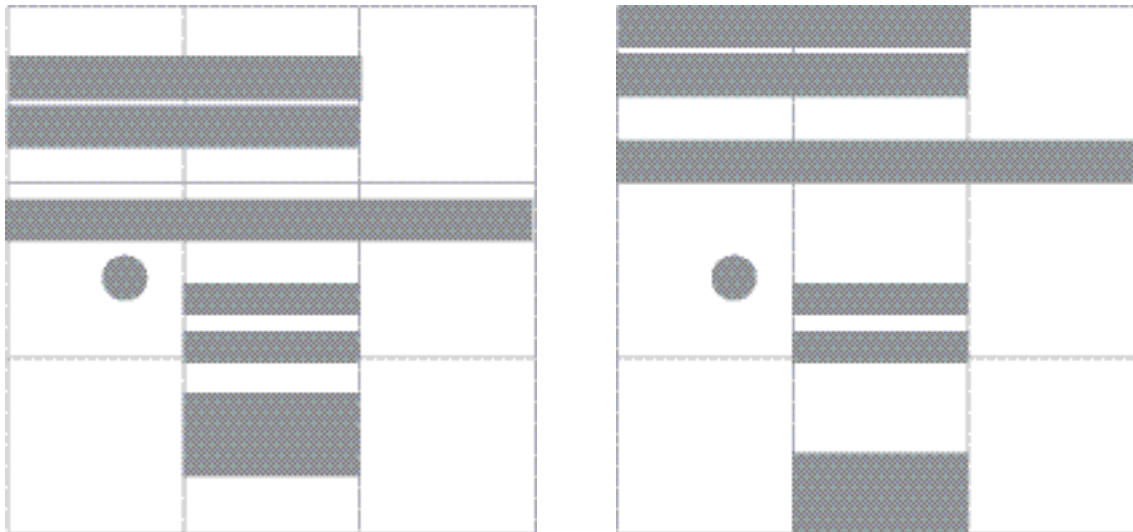


- Interior alignments, proportion of elements and placement
> unified & visually satisfying
- Composition
- Hierarchy in the content of message:
 - text size and placement
 - as well as alignment



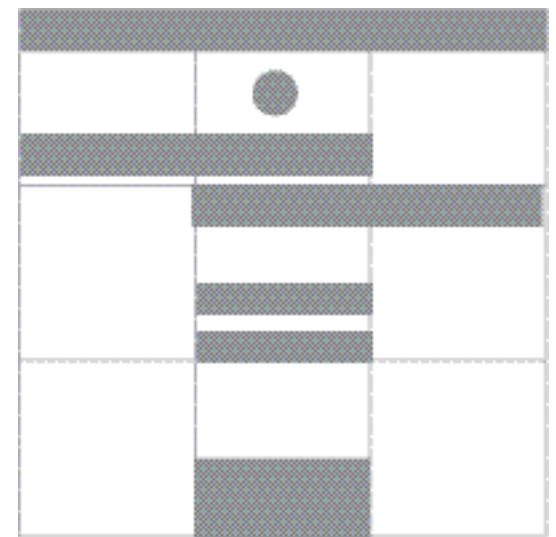
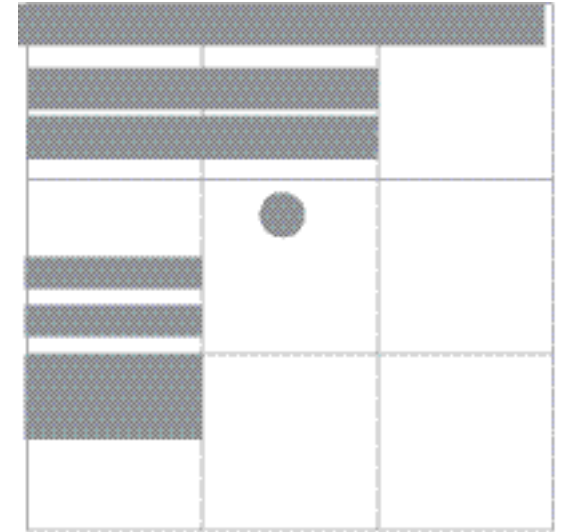
Perimeter Edge

- Use of perimeter edges critical for cohesive compositions
- If none of elements near the top/bottom edges
 - > white space squeezes the elements,
 - > composition ungrounded



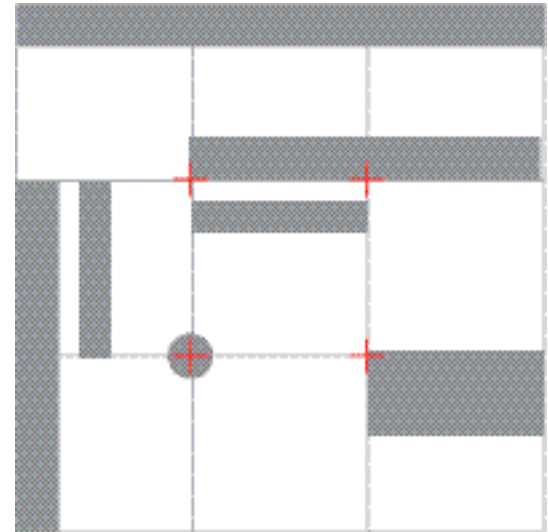
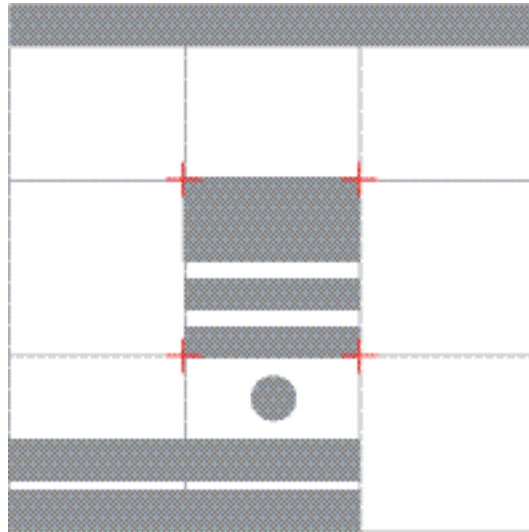
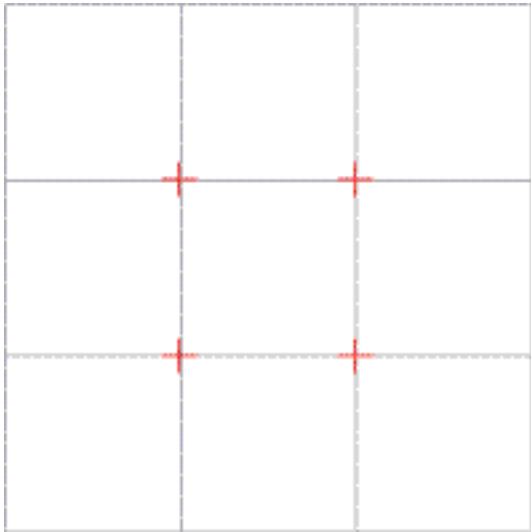
Axial Relationships

- Created by placement of elements within grid
- When axis in the interior of composition
> strong visual relationships formed
- Axis on the edges considerably weaker
- Single element does not create an axis
- The larger the number of elements >
stronger the axis

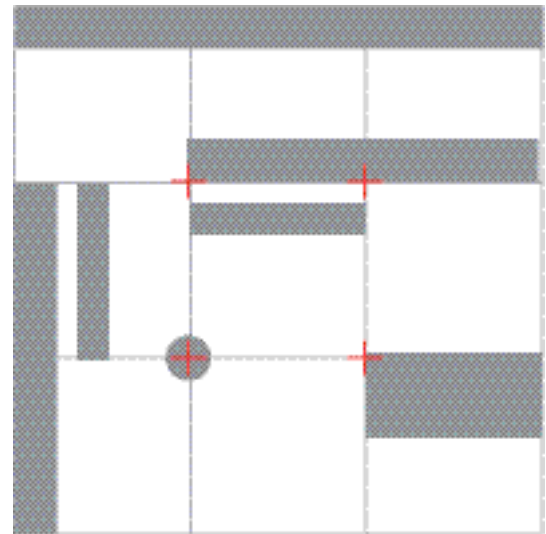
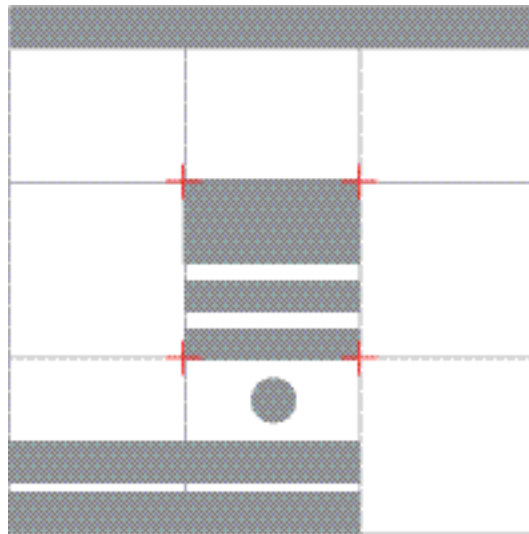
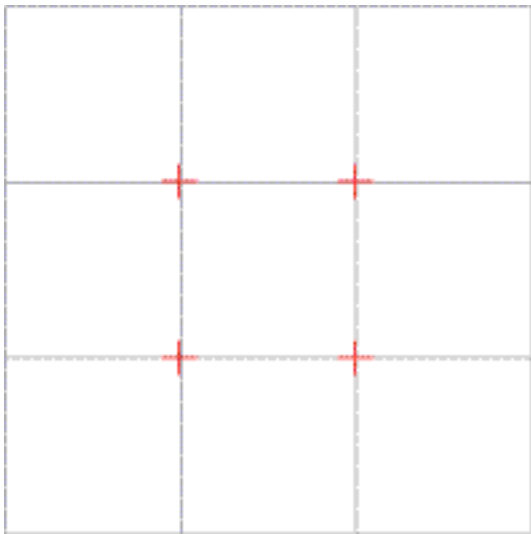


Law of thirds

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

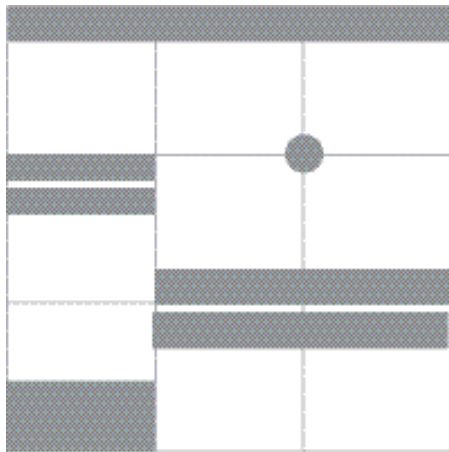


- Use placement and proximity to determine which point hierarchically most important
- Focus attention where it will most naturally occur.
- Do no need to land precisely on the points but proximately



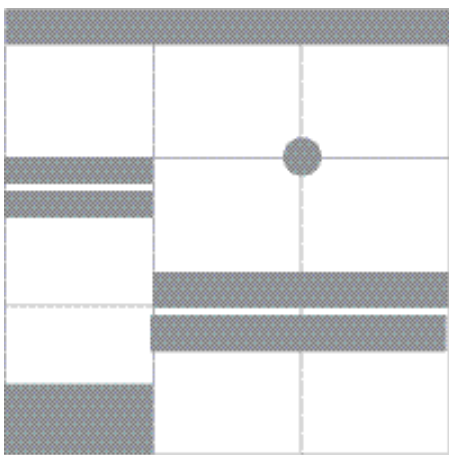
Circle element

- Balance, visual control of composition and contrast
- Wildcard: visual power - contrast in form provides visual interest
- position less prescribed , can appear anywhere

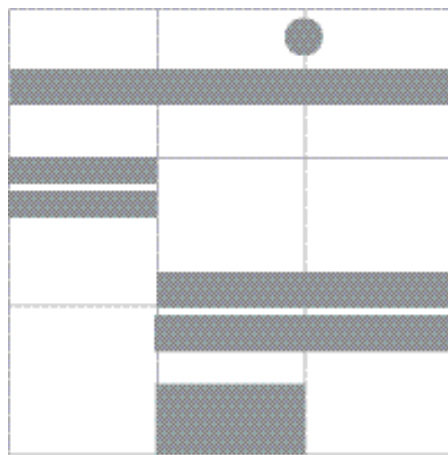


- Circle near lines - draws attention and modifies lines
- Away - draws the eye and controls visual flow, balance composition
- Pivot point, tension, starting or stopping point, or visual organization or balance

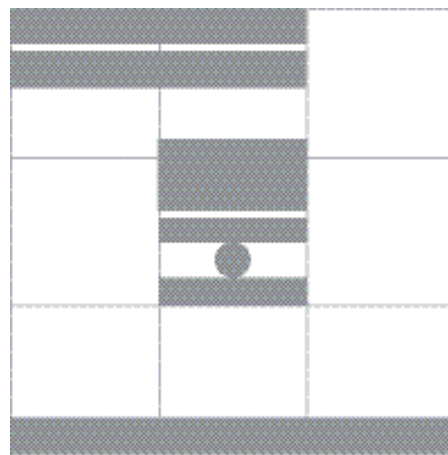
Balance& Pivot Pt



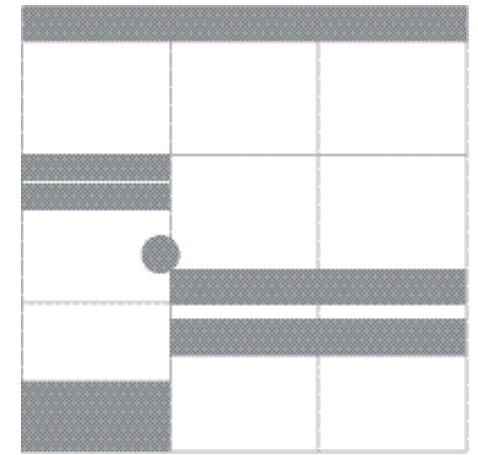
Space activator



Tension

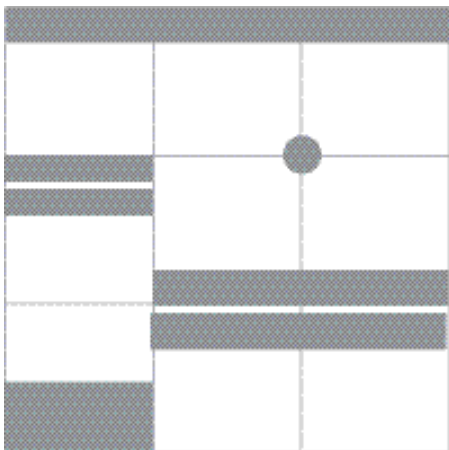


Tension

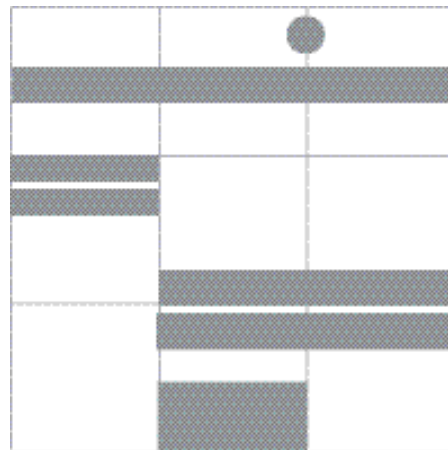


- Placement of circle near a text > emphasis of that text
- Circle becomes a starting point > changes in hierarchy
- Circle between lines > organizes them into individual groups + emphasis to each line
- Circle in white space > pivot point
- Trapping circle between text and edge
> tension and emphasis of line

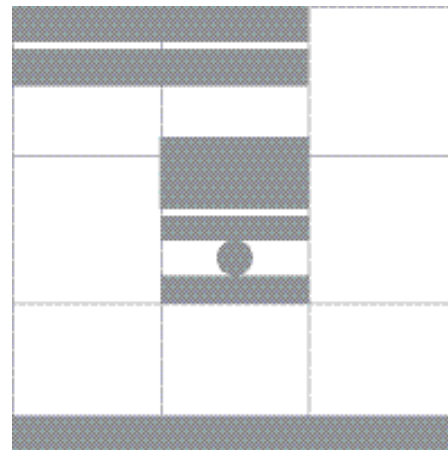
Balance& Pivot Pt



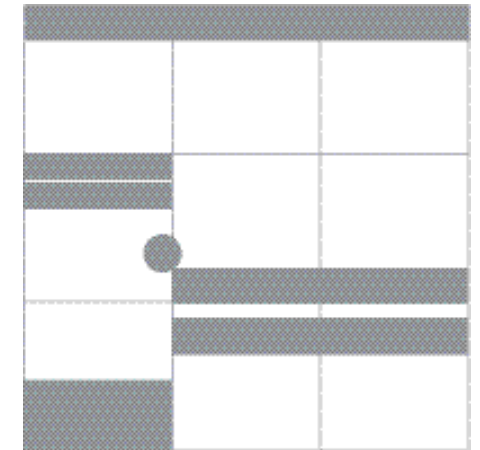
Space activator



Tension

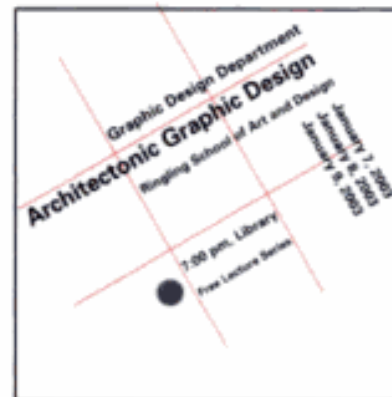
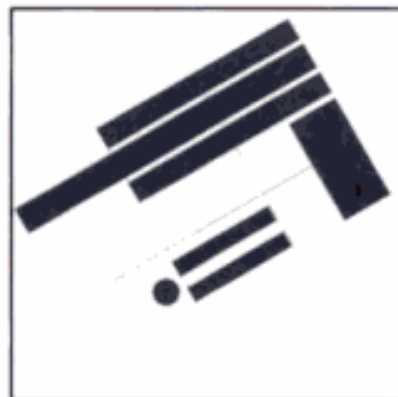
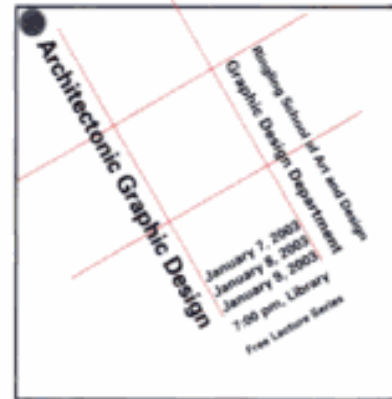


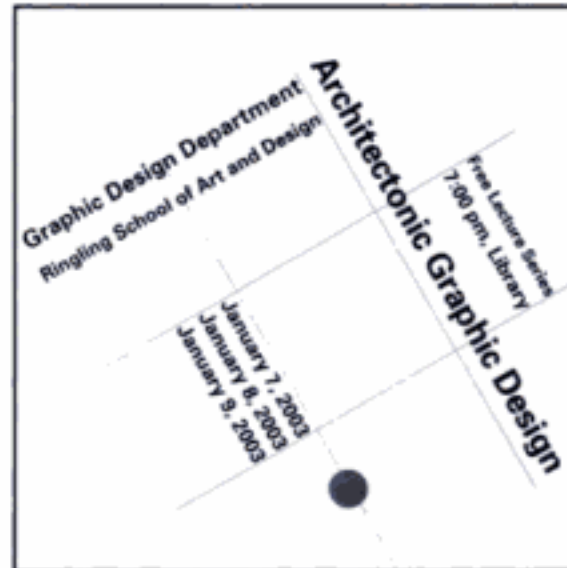
Tension



Diagonal Composition

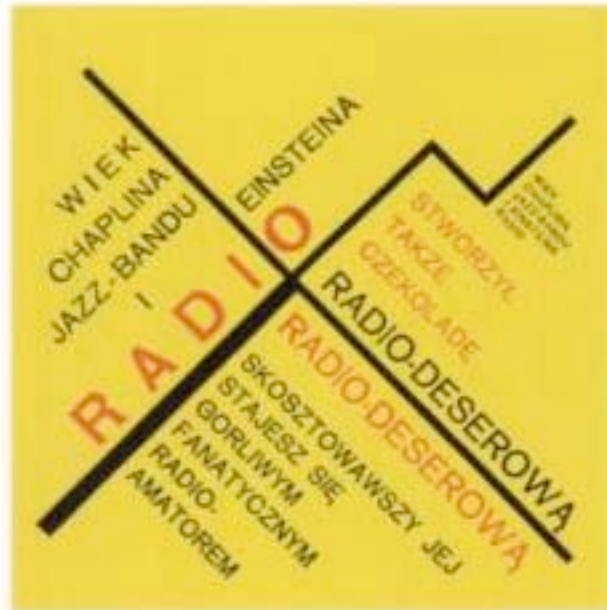
Contrasting Directions 30°/60° Type Replacement







Horizontal Version
The original Kandinsky poster (above) has been digitally manipulated to a horizontal format for comparison purposes.

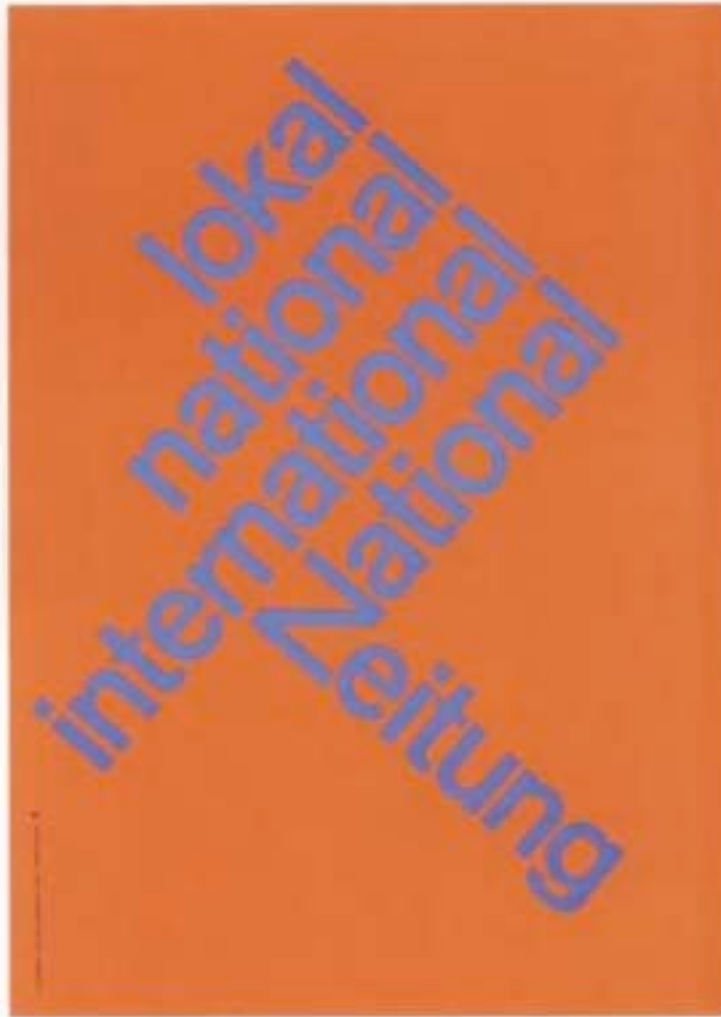


Abstracted Version
The original version is reduced to a series of rectangles on the yellow ground.

Henryk Berlewski, 1924



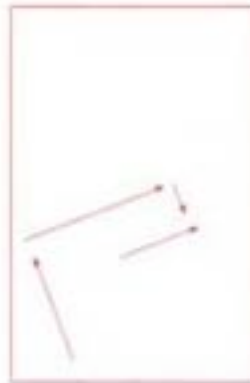
H. N. Werkman, 1924

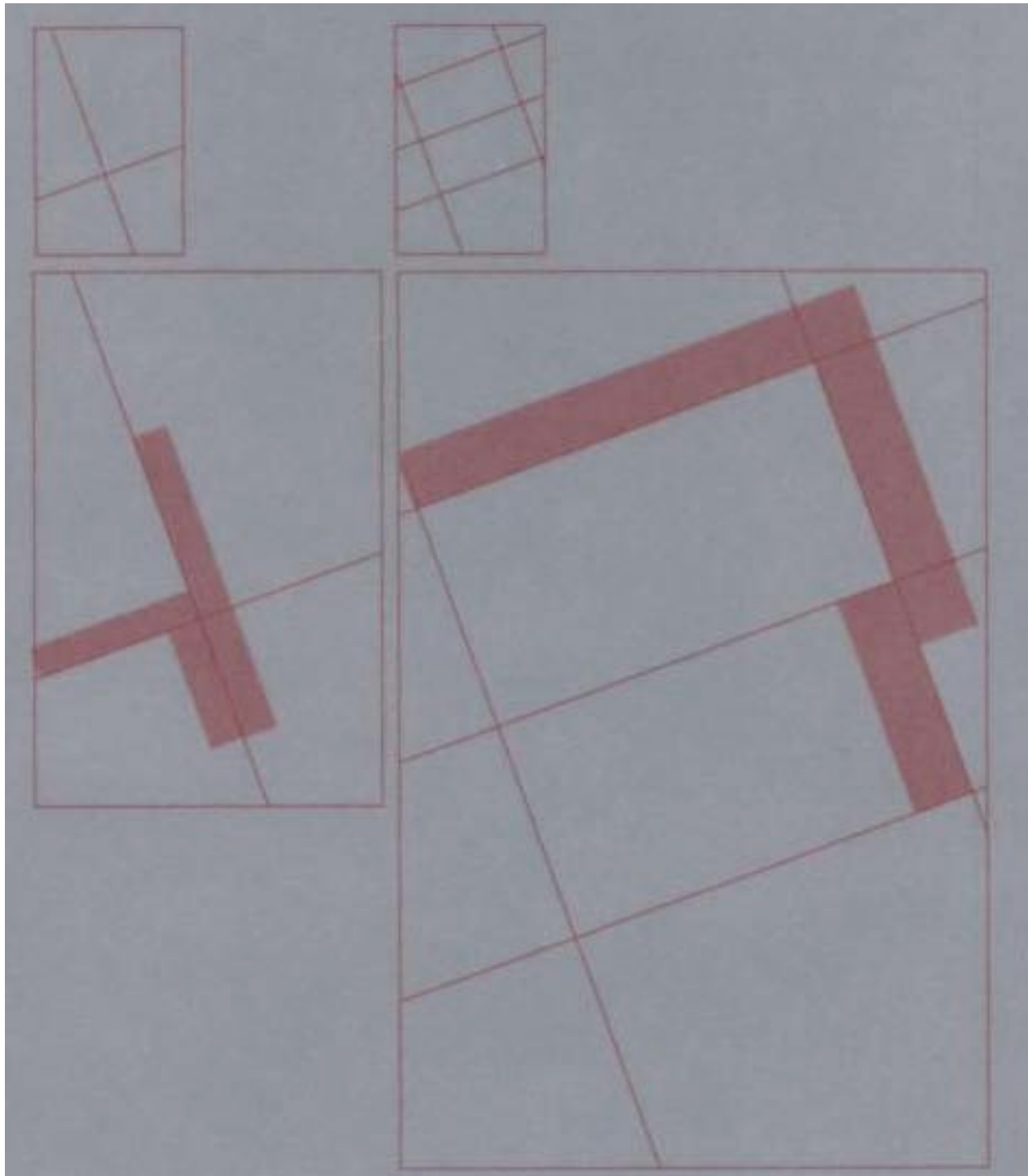


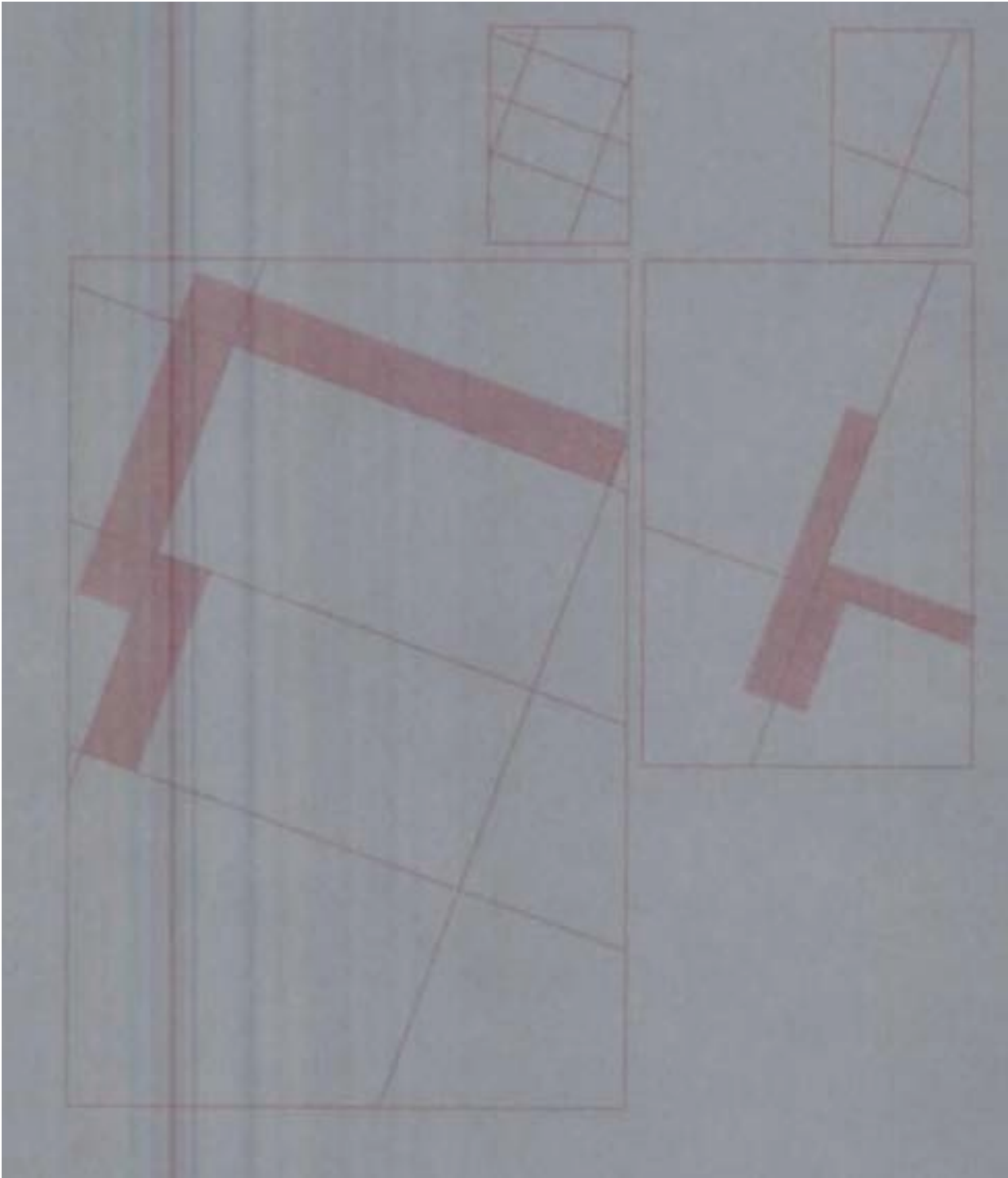
Karl Gerstner, 1960



Emil Ruder, 1977







freiburg im breisgau
städtische Bühnen

freiburg im
breisgau
städtische Bühnen

