

**Alignment**

# Alignment

Nothing should be placed arbitrarily.

Every item should have a visual connection with something else.

# Alignment

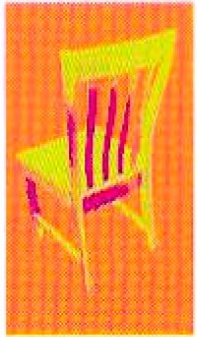
Nothing should be placed arbitrarily.

Every item should have a visual connection with something else.

Why?

# Why Alignment?

- Stronger cohesiveness
- Connects spatially disconnected elements



Handcrafted  
Contemporary  
Furniture

TURNER  HOLMES

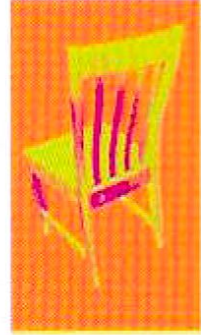
Flush-left: safe and sure.  
The result has a well  
organized, conservative  
feel.



Handcrafted  
Contemporary  
Furniture

TURNER  HOLMES

Flush-right: Slightly less  
conventional and more  
dynamic.



Handcrafted  
Contemporary  
Furniture

TURNER  HOLMES

Visual disagreement. The  
result feels scattered and  
unsure.



Handcrafted  
Contemporary  
Furniture

**TURNER&HOLMES**

Centered alignment: A  
common and conventional  
approach



HANDCRAFTED  
CONTEMPORARY  
FURNITURE

**TURNER&HOLMES**

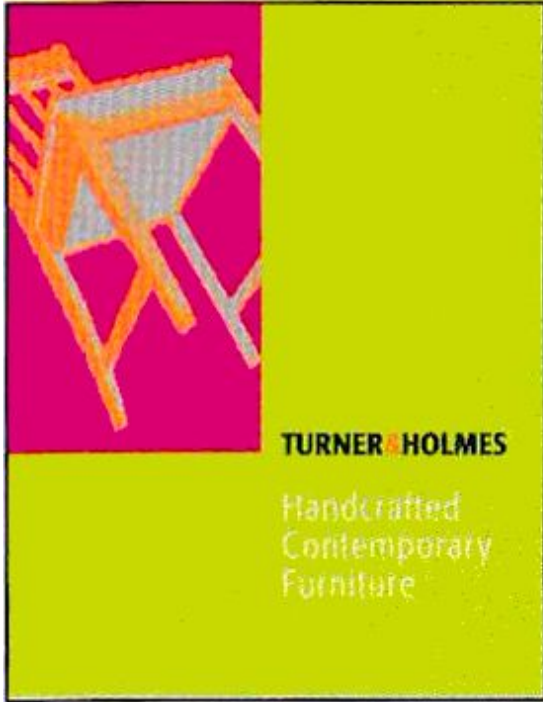
Justified alignment:  
Letterspacing as a creative  
typographic solution



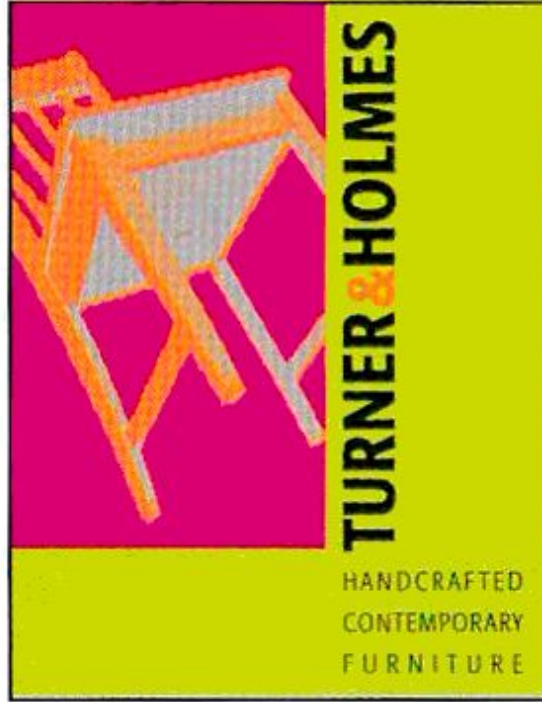
Handcrafted  
Contemporary  
Furniture

**TURNER&HOLMES**

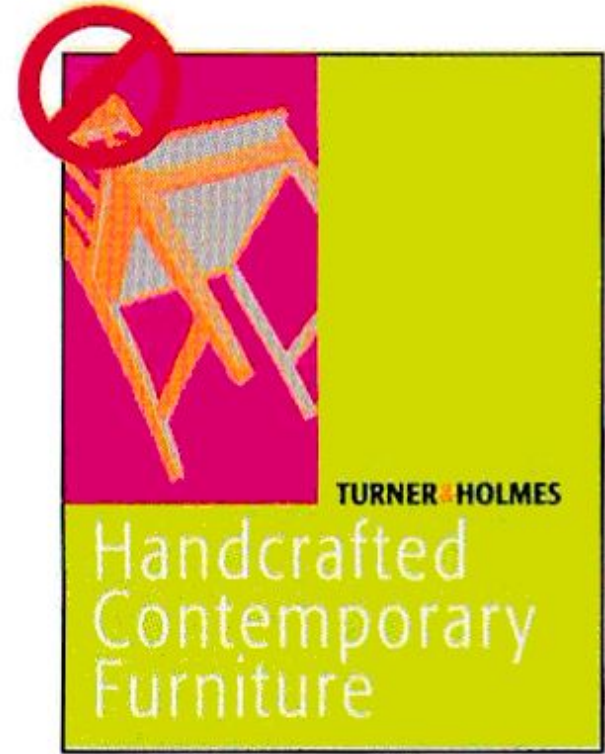
Subtle violation. The result  
looks accidental.



Structure through association. The edges of various elements provide alignment cues for the placement of others.

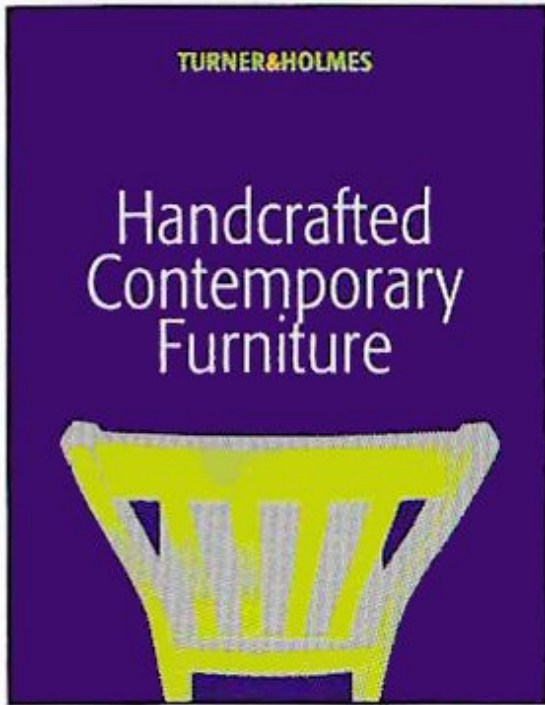


Even a sideways logo and tipping chair feel securely anchored because of the strong, clear alignments.

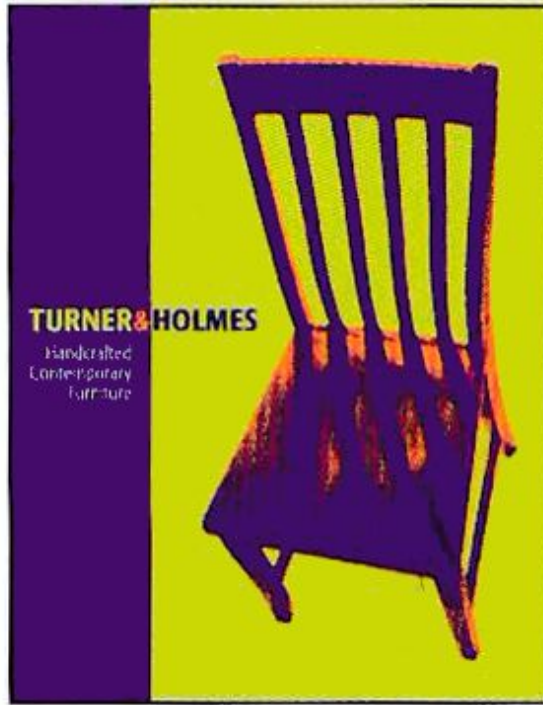


Subtle discrepancy. Visual indecision weakens structure; avoid it!

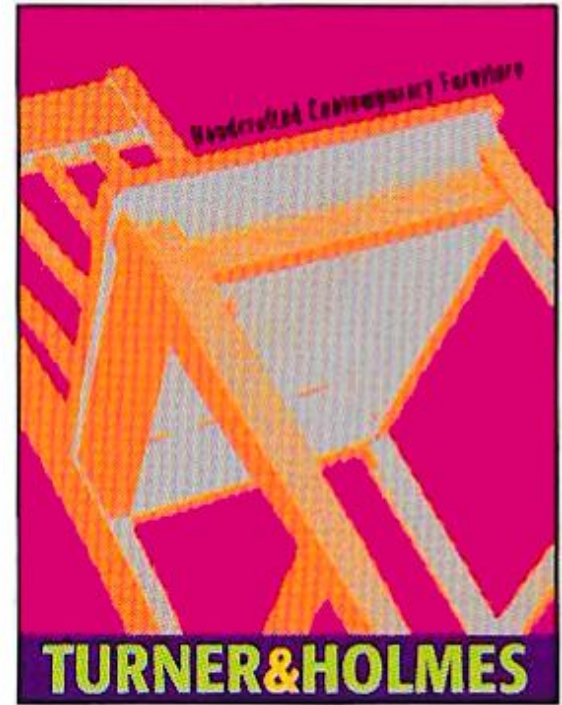




**A subtle strength.** The legs of the chair provide a cue for the logo's width.



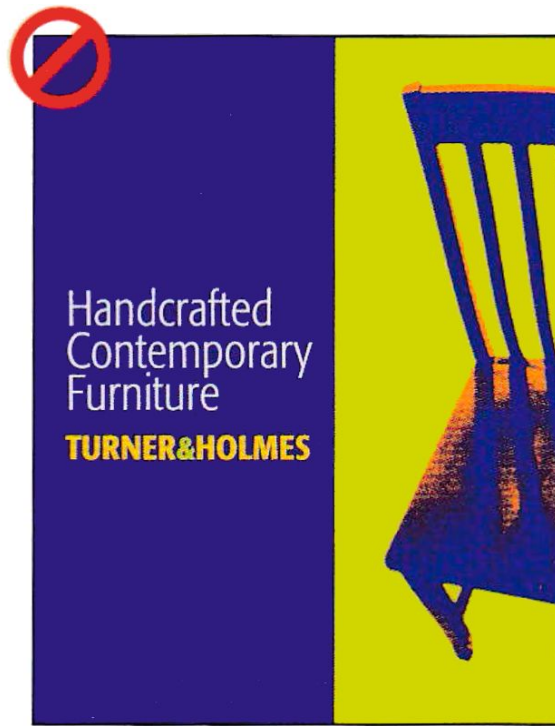
**Taking advantage.** The crux of angles in the chair image provide a strong focal point; an ideal position for the logo baseline.



Following an edge or a contour works too!



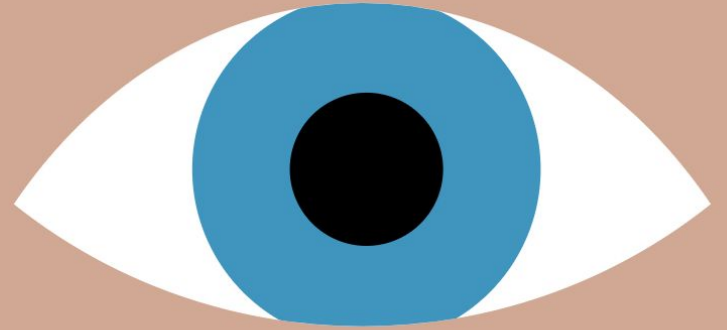
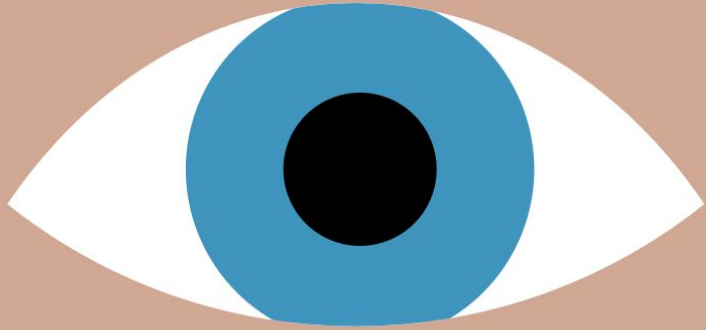
Flush left typography is paired with an image containing centred content.



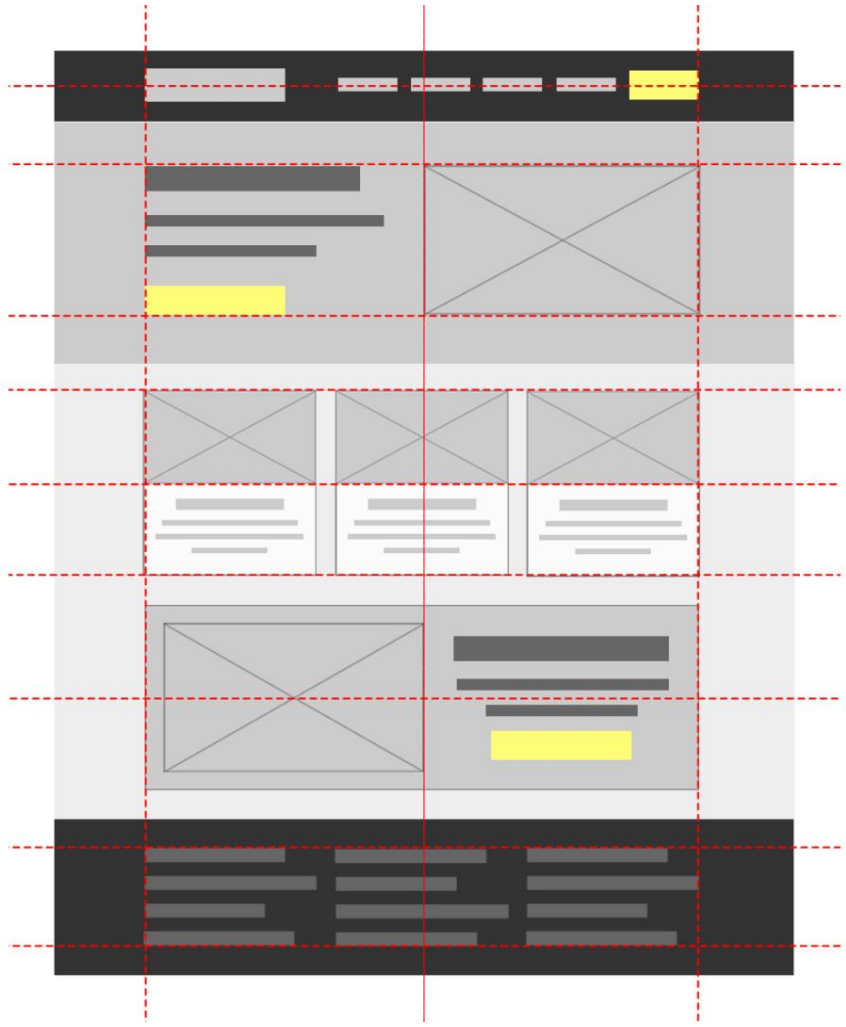
**Trapped space.** The eye feels uneasy when it finds itself presented with no way out.



Elements with sharp contours that barely touch the edges create **tension**. Busy images in the corner of a layout tend to pull attention away from content.



**Optical  
Alignment**



Are these shapes aligned on both edges or  
is one smaller than the other?



**A**



**B**



A

B

Optical alignment is very common in typeface design.

For our eyes to see a straight line across the tops and bottoms of letters, there is a lot of manual nudging above and below that line. For example, curved characters, like O and e are always a little bigger, to trick our eyes into thinking they are the same as their boxier siblings.



Design for humans, not computers