



The role of Composition in Painting Part 2

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PROPORTION

- ▶ In an era where photography ceased to exist, a painting was realistic thus true representation was of utmost important. It was very important to maintain the originality of the object seen through the eye and painted on the canvas. The proportionality of the closer objects and far objects should be focused in terms of size in order to get exceptionally original painting.



LIGHT CONTRAST

- ▶ This element lights up the mood of the painting creating drama and depth to the painting. The usage of strong contrasts helps in giving a more dimensional look to the painting making it more original and realistic.



FOCUS POINT

- ▶ The artist in his painting has an area where wants his viewers to rest the eye, this is the point where the visual message and the emotional connect with the painting is the strongest and the where the viewer can view the painting as a whole.



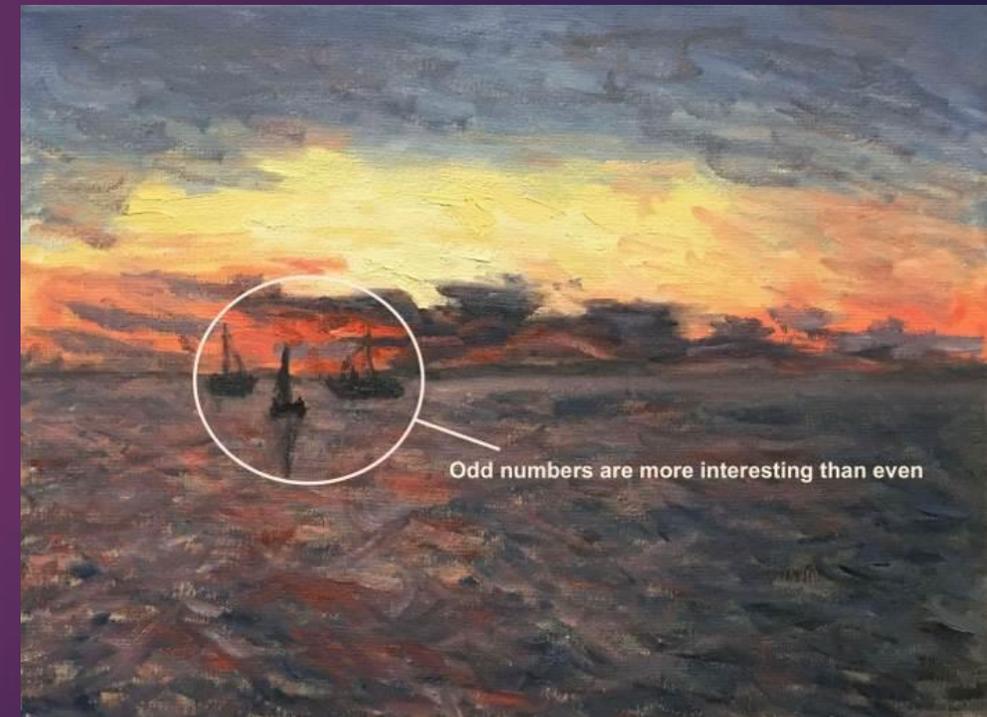
MOVEMENT

- ▶ A sense of movement in the painting keeps the audience engaged without losing on any elements in the painting. Creating a movement depends on the arrangement of the subject, the position of the figures, the flow of a river, rows of trees, railway lines etc., in a painting.



Rule of odds

- ▶ The “rule of odds” suggests that an odd number of subjects in an image is more interesting than an even number. An even number of subjects produces symmetries in the image, which can appear overly formal and unnatural.
- ▶ An image of a person surrounded / framed by two other persons, for instance, where the person in the center is the object of interest in that artwork, is more likely to be perceived as friendly and comforting by the viewer, than an image of a single person with no significant surroundings.



Rule of thirds

- ▶ The rule of thirds is a technique used to ensure the focal point of your painting is not directly in the center and that your painting is not overly symmetrical. What it entails is cutting the scene into thirds both ways. You will end up with nine sections. The aim is to place your focal point at one of the intersections and to ensure none of your sections are the same. In general, a focal point which is directly in the center of the painting is not visually appealing for the viewer as it bisects the painting and appears unnatural.



The end