

The arrangement of balance or visual weight in a work of art can be

classified into two parts:-

- (1) Symmetrical Balance
- (2) Asymmetrical Balance

1. Symmetrical Balance: In this type of balance, equal weight arrangement is done in the gap. That is, one or more art elements which are similar or similar in form are adjusted in the gap. Under this, one part of the composition is similar to the other part. Symmetrical balance is used in 'classical architectural compositions', 'textile and ornament designs' etc. 'Taj Mahal' can be considered its best example. (Figure 81 a, b) a

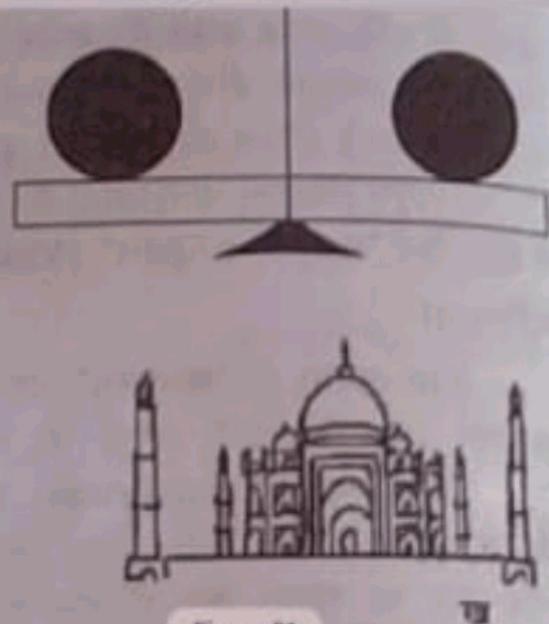


Figure 81

Symmetrical balance can also be called 'formal' balance. It creates the effect of dignity, stillness, immobility and stagnation in the composition. In the best compositions, it is used to create a state of 'rest' and to protect the various elements from 'scattering'.

2. Asymmetrical Balance: Instead of arranging the art elements in a composition equally, using them unequally, i.e. more or less, is called asymmetrical balance. That is, the art elements in the background should be adjusted in such a way that their 'visual weight' or attraction is unequal but still arranged in such a way that it looks balanced. This type of balance creates the effect of 'dynamism' and 'activity' in the background. Hence, it is also called 'informal' or 'active' balance. (Picture No. 82)

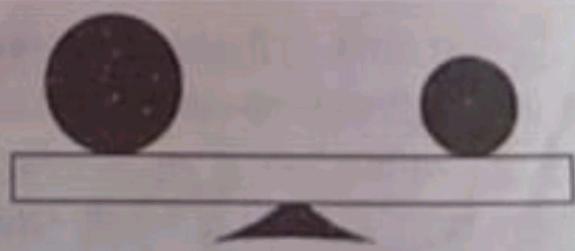


Figure 82

In a composition, 'asymmetrical' balance affects the viewer's vision more quickly. Its nature is basically dynamic. As a result, the viewer's interest in the artwork develops. Most of the contemporary art works are mostly seen with asymmetrical balance. This balance is used everywhere in 'advertising art'. It is also used in contemporary 'architecture' and 'interior decoration'.

Apart from these two types of balance in art composition, there is another type of balance which is called 'Radial Balance'. In this, the balance of the rays expands from the center like the spokes of a wheel and produces the effect of 'circular' movement in the entire picture-ground in the middle of the composition. This state of movement appears 'formal' when coordinated with symmetrical balance and 'informal' when coordinated with asymmetrical balance. (Picture No. 101)

balance and visual weight

Under the principle of balance, all the elements of a picture - line, form, colour, tone, vessel etc. have different "visual-weights", which is very important to understand.

heavy starting point of line

The line "directs" the direction and the viewer's eyes follow it. Therefore, the weight of the line lies in this directing power. Balance is arranged in the artwork according to the variety of lines and their effect. "Blocking lines" are used to stop the effect of lines moving in the same direction. The use of "junction lines" softens the obstruction. (Picture no. 84)

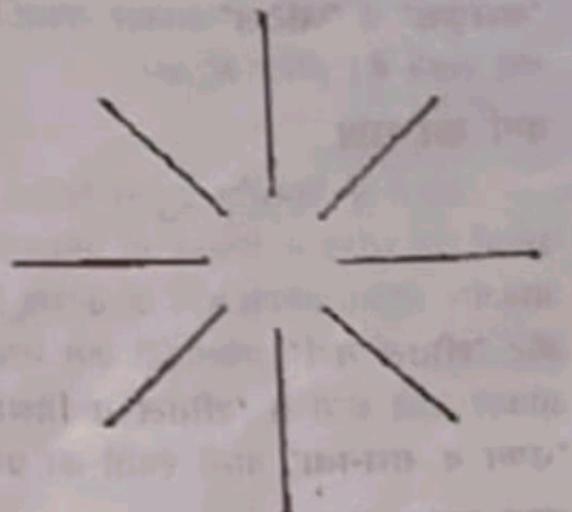
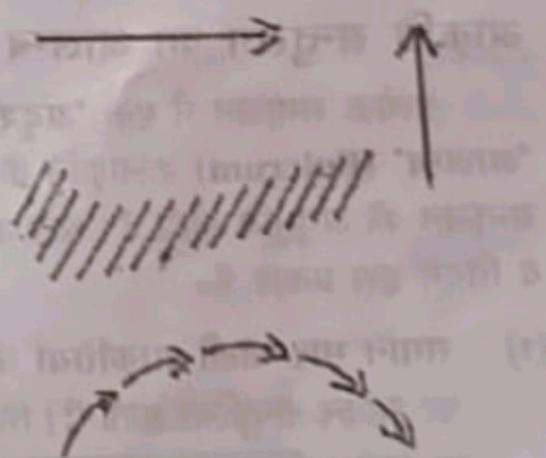


Figure 83



map 84

shape weight

The weight of a figure in a composition mainly depends on the 'hugeness' and 'smallness' of the shape. Along with this, the density of surface paint and decoration and ornamentation also decreases and expands the 'visual weight' of the figure. A figure with more visual weight creates balance in the picture-ground when it is near the center and in a composition of figures with 'unequal weight', the larger figures create balance when placed near the center and the smaller figures far away. 'Decorated' and 'complex' shapes have more weight than a flat surface. (Picture No. 85)



Figure 85

character weight

Balance can be established only by keeping in mind the various colours used in the composition, their value, hue, density, cool and warm effects. Due to the high power of attraction in warm colours, their weight appears higher on the painting surface and cool colours are comparatively less heavy. Hence, for colour balance, cool and relaxed colours are used in large areas and warm and dense colours are used in small areas.

weight of string

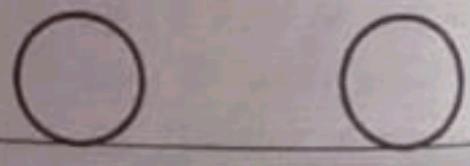
The force of attraction between opposing strands is greater and hence their weight is also greater. Whereas, the force of attraction between similar strands is less and hence their weight is also less.

fulcrum principle of figure balance

In every composition, an 'invisible balance' keeps doing its work. The "fulcrum" of this balance is located at the center of the artwork, through which the viewer feels balance. Therefore, all the rules of balance apply to figure balance. These rules are as follows

(1) Figures of equal weight are balanced by being at equal distance from the center.

In illustration, this type of balance is called 'Formal Balance'. (Figure No. 86)

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Figure 86

(2) Figures of unequal weight are balanced by being placed at different distances from the centre. The figure having greater weight or attraction is placed near the centre, and the figure having less weight and less attraction is placed far from the centre. If a figure is half the size of another figure, then it should be placed at twice the distance from the centre. This type of balance is called 'informal balance'. (Figure 87)

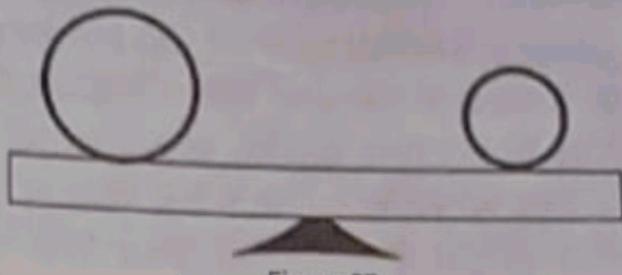


Figure 87

(3) To balance a large figure with a small figure, the small figure is made in the background and the large figure is placed in the foreground. This gives a perspective to the picture and balance is established. (Picture No. 88)

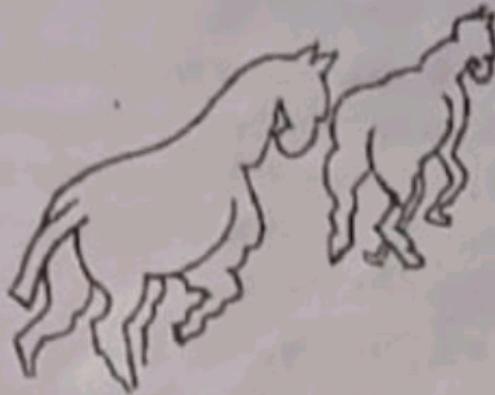


Figure 88

Color

Balance

Colour balance has its own special importance in combination and well-planned colour combination is the essence of balance. Hence, the following techniques can be adopted to establish colour balance-

1. Law of Areas: Establishment of equilibrium under combination

For this, the 'Expansion Principle' is generally used. According to this rule, the effect of a large area of colour should be kept 'cool' and the effect of contrast should be kept in small areas. For this, the use of cold and warm colours should be kept in mind. This effect can be created by using 'cool colours in large areas' and 'warm colours in small areas. This contrast of cool and warm colours can be created on the basis of colour, tone or density.'

Tempera Painting Technique-

The word 'tempera' means to provide firmness and flexibility to an object. The main quality of tempera is that it is an emulsion. In an emulsion, parts of water and oil mix together to form a mixture.

Tempera painting can also be done on a dry surface. Tempera colours should be mixed with water and kept in wide mouth bottles and emulsion should be added to them when painting begins.

The following three methods of tempera painting are popular:

1. Unvarnished Tempera - In this method, like watercolor, the color is diluted by adding water and painted on a dry or wet surface. It is also used in poster painting and Seiko method on walls.

2. Varnished Tempera By applying 'varnish' on a painting made of tempera, the colours become transparent and a harmonious effect is created in them. Varnish is used to establish uniformity in the colours of different parts of the painting. Melted wax is used for varnish. It gives a permanent and shiny as well as attractive effect.

3. Use of tempera in the bottom layer of oil painting While using tempera colours in the bottom layer of oil painting, 'light', 'neutral' and 'opaque' colours should be used. Colours should be used in the form of thin emulsions which dry quickly and provide convenience in working with oil colours. By tempera colours

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Various texture effects can be created on the painting surface. The technique of using two or three mediums in a single painting is called 'mixed media' technique.

Oil painting process:

Oil painting was invented in France in the first half of the 15th century.

Mural :

Mural is a painting or decoration done on a normal wall using a board, canvas or any other method. It can also be made directly on the wall. For this, glue and adhesive are also used in the colours. Although this technique is not very stable. To give more stability to the murals made on external walls or open spaces, ceramic tiles, glass, low steel, nails, gravel, cement, fibre-glass, terracotta etc. are used on the wall to make murals etc. which are of more permanent importance than expected. Murals made on walls need to be protected from sunlight, rain, storm etc. Satish Gujral is the most famous artist who makes murals in India. Years ago, paintings were made using mural technique on the walls of Egyptian pyramids. Renaissance artists of Europe also painted using mural method on the walls of churches. Similarly, today in modern times, in Europe, India and other eastern countries, apart from the traditional wall painting technique, decoration work is being done using mural technique on the outer and inner walls of buildings, public places and government buildings.