



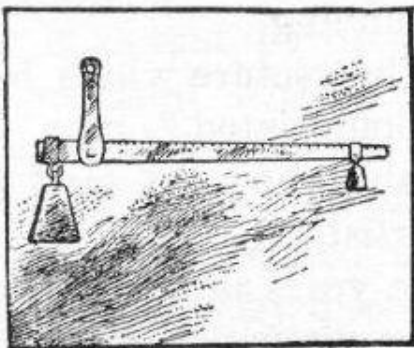
MAY 2020 – STUDYING COMPOSITION: Armatures: The Fulcrum (or Steelyard)

I am sitting down to write notes about the “Fulcrum” composition, and, BEHOLD! I had just completed this fun little thing with that very compositional structure in Mary Buckmiller’s Tiny Houses class on Zoom....just this afternoon!



ITS ALL ABOUT BALANCE

Notice (below) the weight on the right side. It is small, but, the **difference**, and the **placement** of the two shapes create balance.



How does one achieve that balance¹? By varying the following:

Large to small
Light to dark
Warm to cool
Detailed to Simple
Intense color to Neutralized color

This is a common way to make that happen: using perspective:

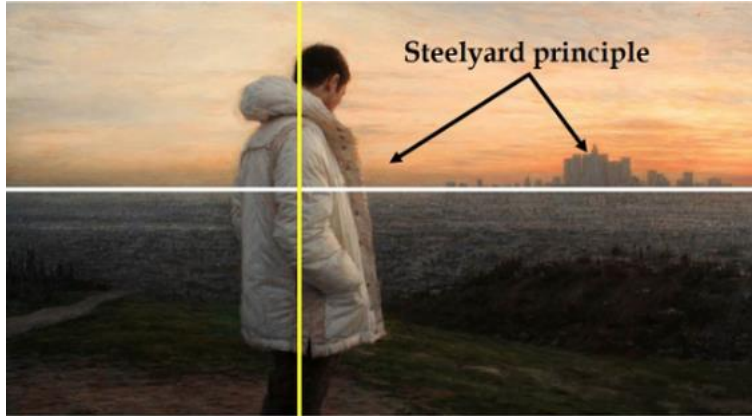
These shapes are usually placed on opposite sides of the picture plane.



1. Mastering Composition, Ian Roberts, pg 22



HERE ARE SOME EXAMPLES OF FULCRUM (or STEELYARD COMPOSITIONS)



Detailed vs not detailed.
Light against dark
Bright (sort of) against neutral

Gerome

Intense colors vs neutral colors
Larger shape (add all people in group)
Vs smaller group



Doug Higgens

Larger mass vs smaller mass
Detail vs not detailed

Notice Center of interest placed at thirds



Edouard Leon Cortes

Large house vs small boat

Light vs. dark

Ian Roberts

**Using light to create
The fulcrum**

**All other features are
Indistinct.**



Harvey Dunn

**This could be an L-Shape or a Fulcrum
composition.**

Happy Painting,

Barbara Sparks