Composition
Reading & Synopsis
Donis A. Dondis notes that where possible, the eye tries to fill in what’s missing. Many of the compositions I created play off this stress to keep the attention of the viewer. Even when the composition is otherwise leveled, I want the viewer to look at the boring composition, so I attempted to create interest by playing with the habit of human perception to fill in what’s missing.

For the leveling/sharpening composition, I considered a few of the points raised by Donis A. Dondis: the sharpened composition places the heavier object in the upper right corner – opposite where the eye would expect to see it - and the smaller object in the lower left. This balances the asymmetry of the relative sizes of the elements. The leveled composition utilizes the aforementioned desire to fill in what’s missing, and so while there normally would not be much of a tendency to link the two elements in the sharpened composition, it’s juxtaposition with the leveled composition, where the only thing for the eye to do is complete the lines, encourages the same in the sharpened composition.
Composition
Version 2 Objective
Composition

Version 2 - Objective

Contrast

Harmony
Version 2 - Objective

Bold

Subtle
Version 2 - Objective

Symmetry

Asymmetry
Version 2 - Objective

Composition

Proximity

Similarity
Version 2 - Objective

Leveling

Sharpening
Version 2 - Objective

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