The mass of the provided image is heavy due to the low level of brightness and consistent solidity of objects in terms of colour use. The is light in terms of movement the saturated aquatic blue flows downward and creates a sense of movement whereas the drop like objects on the border are moving up. The droplets flow is surmised as the rounded end of a droplet versus the pointed ends indicates direction where in this case the rounded end is facing upward and the sharp end point down. This causes a loop in movement as the light blue causes the viewer to look from top to bottom and the drop like objects causes the viewer to look up again. Thus repeating a cycle in movement and causing an image to be light in movement.

The viewing plane of the image is viewing down upon the objects and this is due to the elliptical bowls. If a viewer were to look straight ahead at an object that is hollows and cut in half, the viewer would only see its front surface, but if a viewer were to be stained slight above it, then the viewer would see the hollow inside as well such as the bowls in the image.

The composition of the illustration is constructed so that each element is relevant to its counterpart. The use of colour is minimal, but consistent and used in relation to contrast and volume whereas line and colour have relevance as discussed above. Over all the composition has components that are structured to creating a consecutively moving whole.

3. Conclusion:
By using Roger Fry’s formal analysis techniques, it is possible to analyse an illustration and determine the use of elements in a illustration - the low brightness due to saturated colours in the provided image. As well as the movement that is induced by the out-standing saturated aquatic colour of water that moves from top to bottom as well as the shapes on the outer rim. Furthermore, line is also used on the drop like shapes on the outer rim where there is a lower contrast than the mentioned water that causes movement. Volume is attributed to the use of shape such as elliptical objects within relation to one another.

In conclusion, Roger Fry’s formal analysis can explain the practical procedure of configuring elements in an illustration. This is done to identify the external experience of an illustration so as to evaluate the aesthetic emotion of an image.