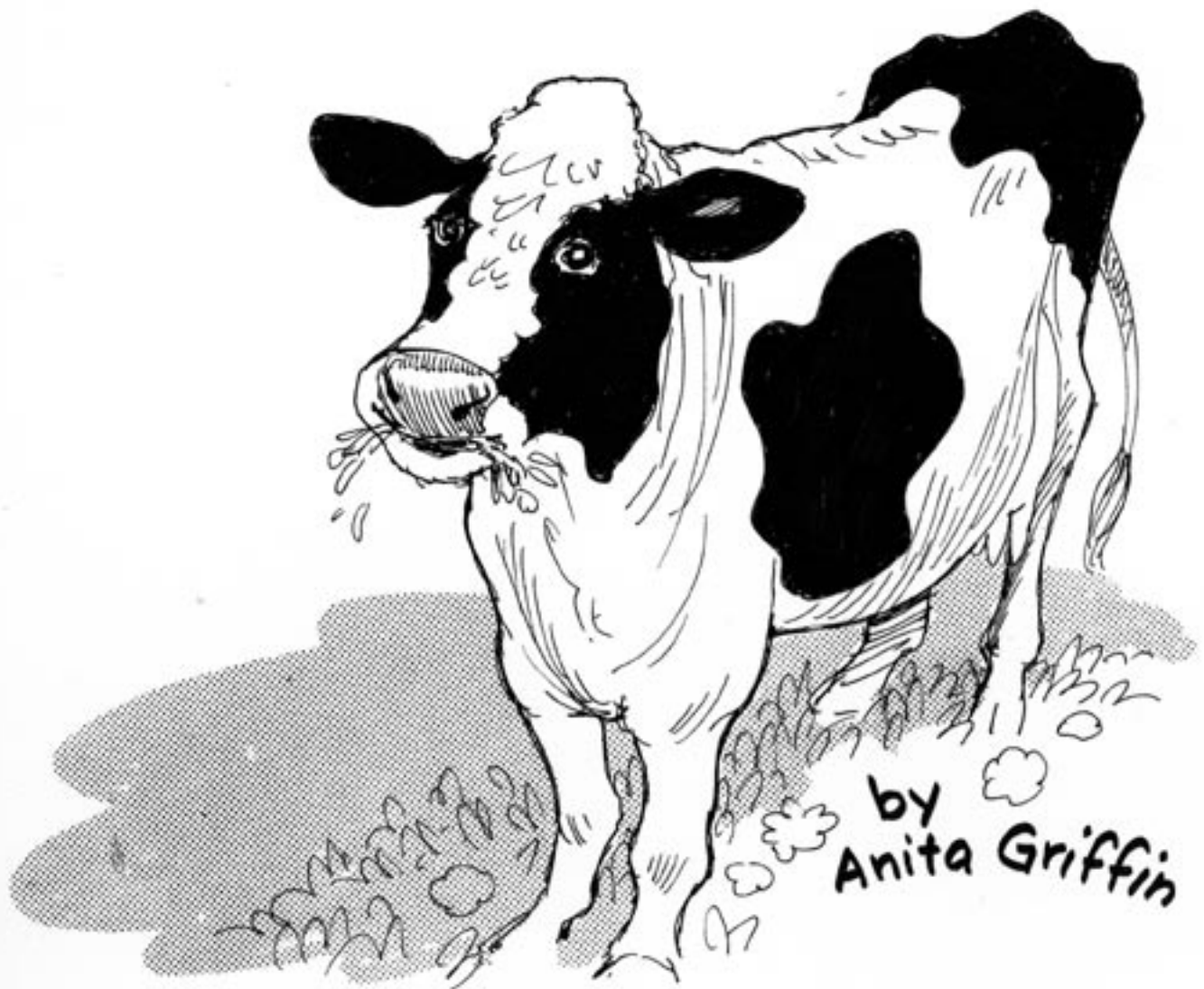


WHERE TO PUT THE COW

A CARTOON GUIDE TO COMPOSITION



ONCE UPON a time...

...A COW NOTICED AN ARTIST PAINTING A LANDSCAPE.

THE COW WONDERED SOMETHING...

HOW DO YOU KNOW?

WHEN DECIDING WHERE TO PLACE THINGS IN A LANDSCAPE... HOW DO YOU KNOW WHERE TO PUT THE COW?

AND SO THE ARTIST TOLD THE COW THE SECRETS OF DESIGN

AND THAT'S WHAT THIS BOOK IS ABOUT.

AFTER MUCH RUMINATING ON WHAT SHE LEARNED, THE COW WILL NOW EXPLAIN

THE BASICS OF DESIGN

(READY?)

READY!

TABLECLOTH OF CONTENTS

WHERE TO PUT THE COW (IN THE PASTURE) Pg. 4

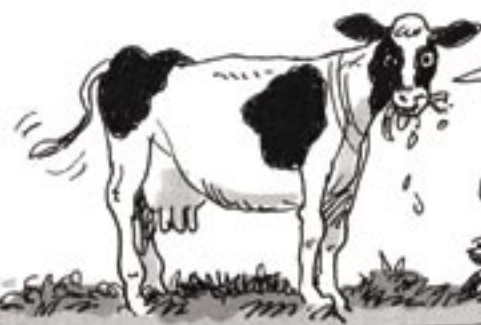
PICTURE-MAKING RECIPES (ASSORTED COWS) Pg. 6

POTLUCK RECIPES (MIX & MATCH) Pg. 10

SHOPPING LIST (VISUAL INGREDIENTS) Pg. 12

WHERE DO YOU PUT THE TURTLE?

WHERE to PUT the COW



LET'S BEGIN.

OK

A COW OUTSTANDING IN HER FIELD

Now

SEE WHERE I AM ON THE PAGE?

ON A TABLOID FORMAT, 11" X 17" SIZE PAGE, LANDSCAPE ORIENTATION I'M GRAZING ON THE

"3 TO 5 RATIO"

I'M IN THE IDEAL focal point!

OTHERWISE KNOWN AS THE PICTURE'S HOT SPOT.

RATIO? MY NAME IS RATIO? OW! GET OFF MY TAIL!

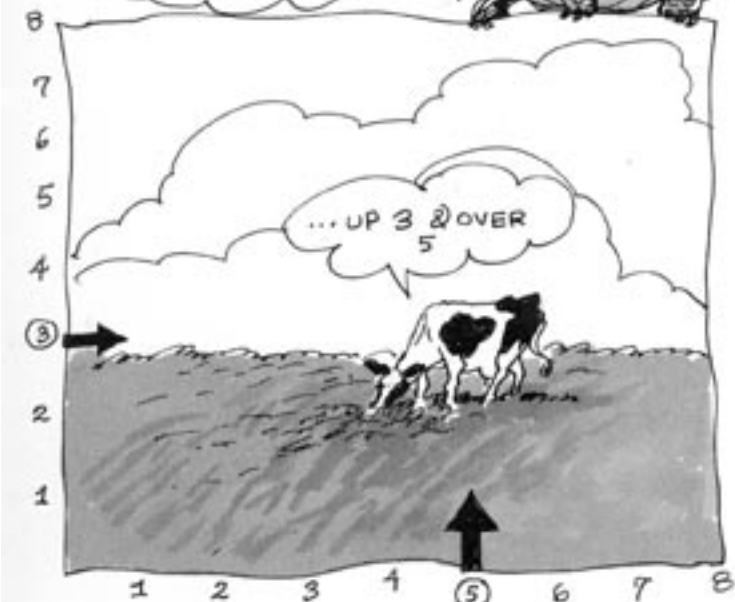
TOO HOT FOR ME!

HERE'S HOW IT WORKS

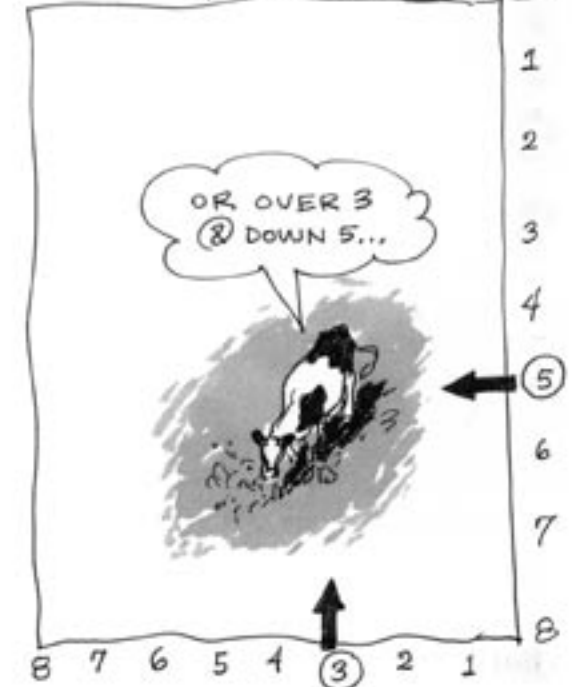
NO MATTER WHAT SIZE OR SHAPE IT IS, DIVIDE YOUR PICTURE INTO AN 8 X 8 GRID...

and find the 3 to 5 Ratio

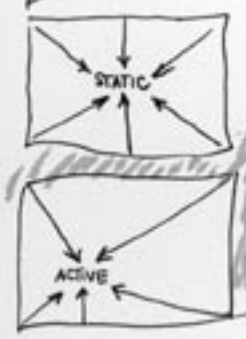
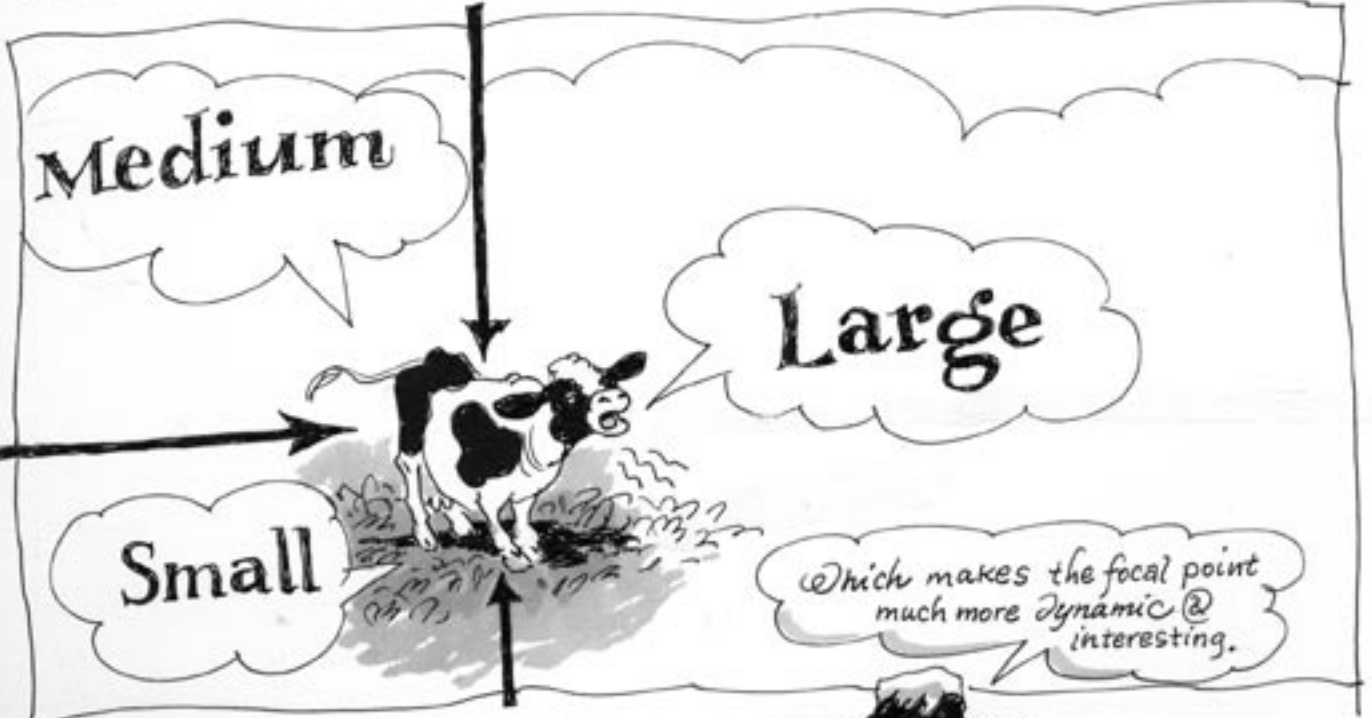
JUST EYEBALL IT.



OR OVER 3 & DOWN 5...



THIS BREAKS UP THE SURROUNDING SPACE INTO THREE SIZES:



PUT THE COW ON THIS SPOT.



PICTURE-MAKING RECIPES

Now TO PUT THE 3-TO-5 RATIO focal point TO WORK IN COMPOSITION.

THE 8 BASIC COMPOSITIONS



BASIC #1

ONE DOMINANT FOCAL POINT IS ESSENTIAL IN *Every* GOOD COMPOSITION.

IT'S ALSO A NICE Stand alone.



LIKE SO

A PURE ONE DOMINANT FOCAL POINT IS very attention-getting.

NO BARN
NO FENCE
NO SKY
NO CLOUDS
NO THING except THE...

cow.



ONE DOMINANT FOCAL POINT

TWO DOMINANT FOCAL POINTS

BASIC #2

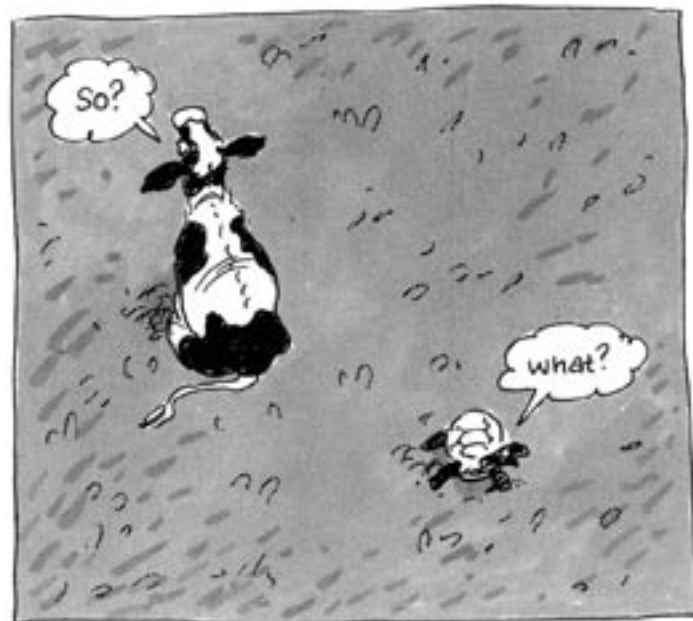
ADD ONE MORE IMPORTANT FOCAL POINT FOR CONTRAST & COMPARISON.

THE TWO DOMINANT FOCAL POINTS WILL COMPETE WITH EACH OTHER.

THIS GIVES THE AUDIENCE TWO "EYE-FIXES" ON PURPOSE.

THE TWO CANT BE CLOSE TOGETHER.

WE'RE STILL ONE FOCAL POINT!



So?

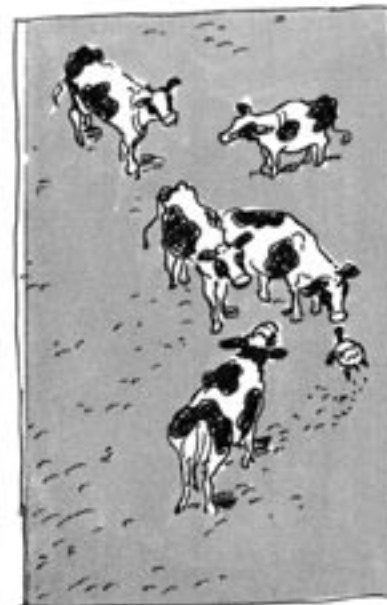
what?

POSITION THEM APART. TRY USING THE TWO HOT SPOTS (3-TO-5 RATIO).

BASIC #3

PATTERN

There are different kinds of Pattern.



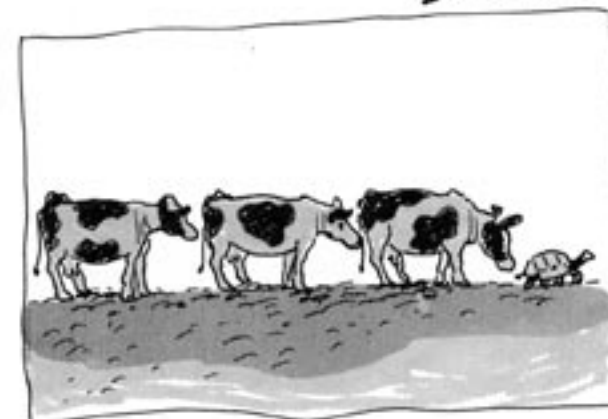
Random Pattern

Comes in handy when you're being impressionistic, poetic & generous.

OR

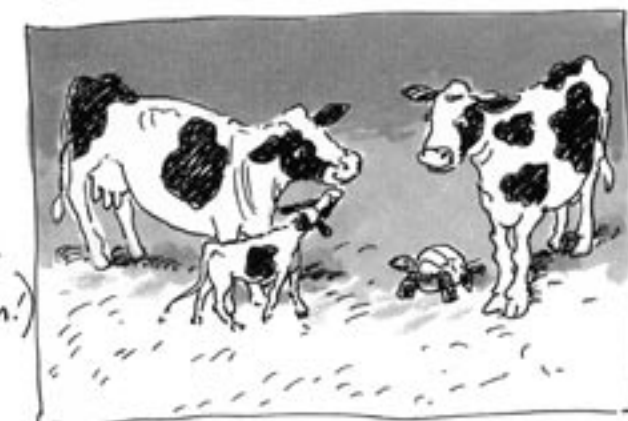
If you want an orderly look, with lots of discipline, use

Formal Pattern



Pattern gives the audience an entertaining jumble to look at. Change the size of the objects for OPTIMUM excitement!

(it only takes 3 to make a Pattern.)



BASIC #4

Negative/Positive

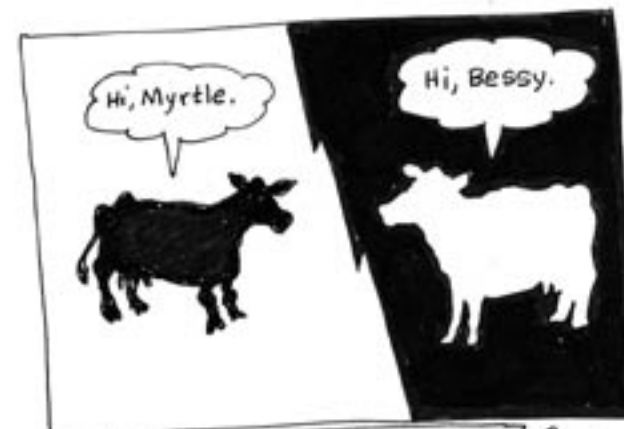
this has striking, high-contrast images for a dramatic effect.



COW NOIR



MODERN ARTY & patterny



Hi, Myrtle.

Hi, Bessy.

SIMPLE MINIMALISM ² focal points

Some people go wild for the high-contrast JOLT of Neg/Pos. (It's seen in the best barns.) USE IT WHEN YOU WANT TO BE VERY

ATTENTION-GETTING!



movement

CURVES & DIAGONALS ARE GOOD SOURCES OF MOVEMENT in a composition. These create "EYE-FLOW"

BASIC #5



Eye-flow follows a path through the page. After-image blur & gradations help a lot, too.



FRAME

BASIC #7

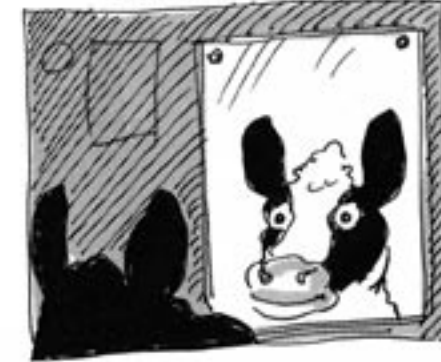
USE FRAME COMPOSITION WHEN THERE'S A LOT OF STUFF IN THE SCENE & YOU WANT TO GUIDE THE EYE TO THE FOCAL POINT. use light & dark & structure LIKE LOOKING OUT A WINDOW... ... OR IN A MIRROR.



INFORMAL FRAME



FORMAL FRAME



BASIC #8

PERSPECTIVE
USE THIS TO GET AN INSTANT SENSE OF DEPTH

dramatic FORESHORTENING

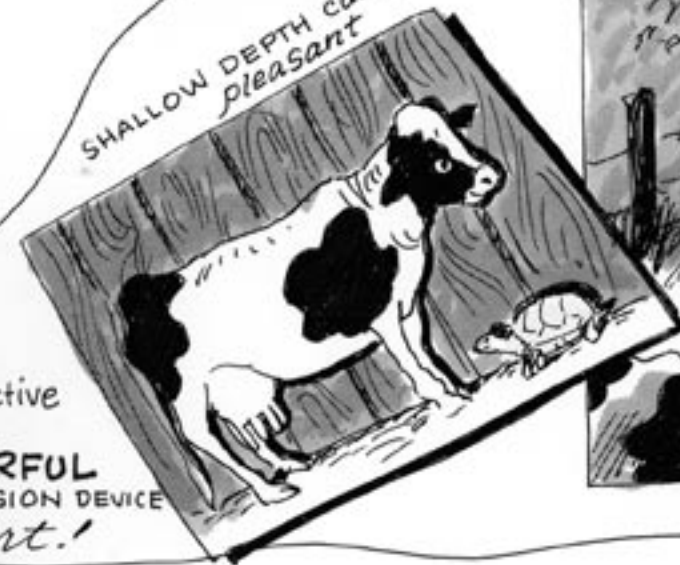


is loveable...

NATURAL PERSPECTIVE



SHALLOW DEPTH can be pleasant



Perspective is a POWERFUL OPTICAL ILLUSION DEVICE in art!

Structure

THIS IS A GREAT COMPOSITION TO ORGANIZE LOTS OF IMPRESSIONS. it's compartmentalized!



use basic DIRECTIONS:

- horizontal
- diagonal
- vertical
- curve

& LARGE MEDIUM small shapes



Snapshots

Now

POTLUCK RECIPES

MIX & MATCH

LET'S TAKE PERSPECTIVE AND COMBINE IT WITH OTHER DEVICES,

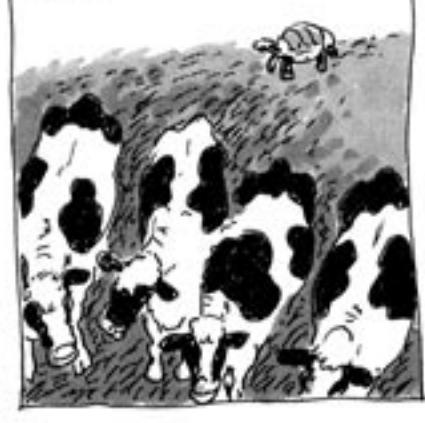
1 dominant & perspective



2 dominant & perspective



pattern & perspective



movement, pattern & perspective



neg/pos & perspective



structure & perspective



frame & perspective



GET ACQUAINTED WITH THE INSTANT DIFFERENCES BETWEEN COMPOSITIONS.

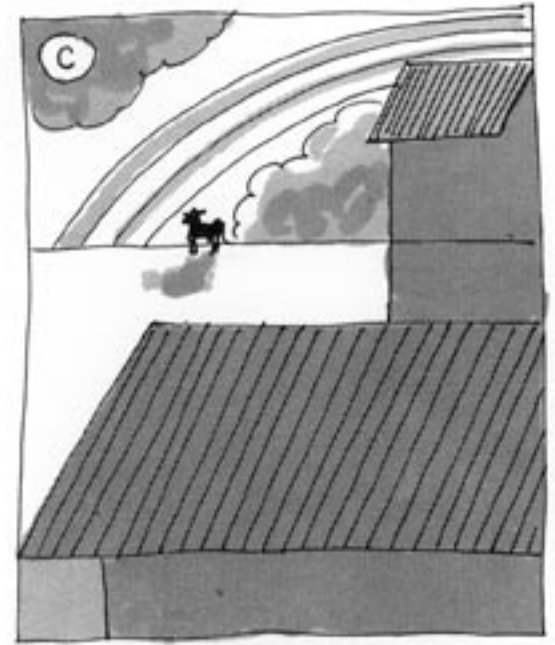
Be a detective & quick-draw at recognition...

What's this one? →



Some more for you to recognize.

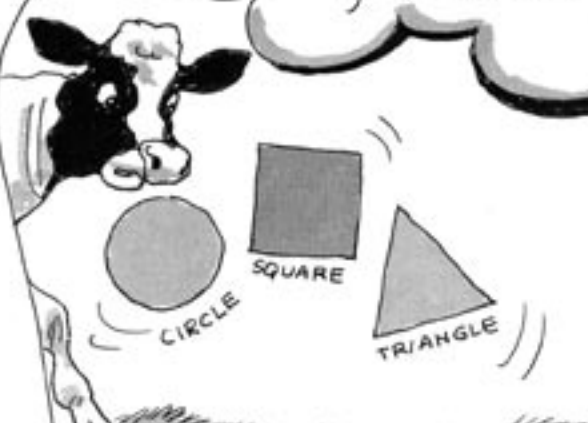
ANSWERS ON NEXT PAGE.



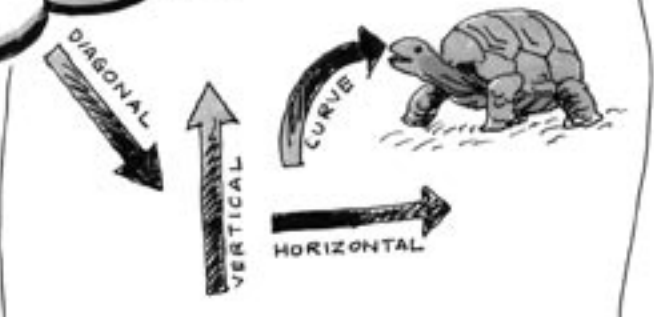
The GRIFFIN GRAPHIC DESIGN CODE®

A Shopping List of Visual Ingredients

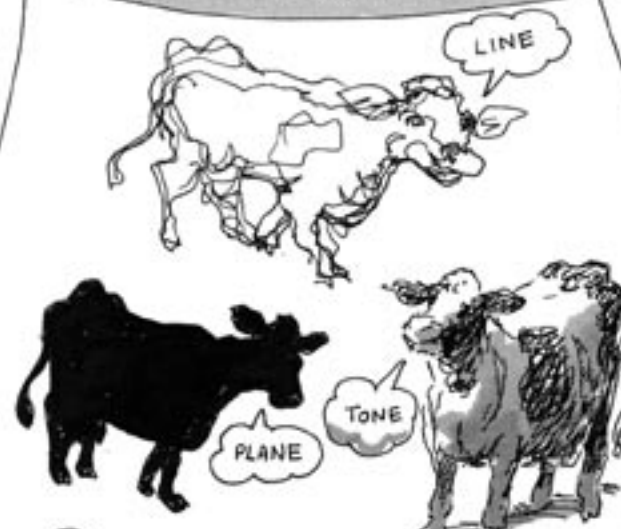
6 SETS OF VISUAL ELEMENTS



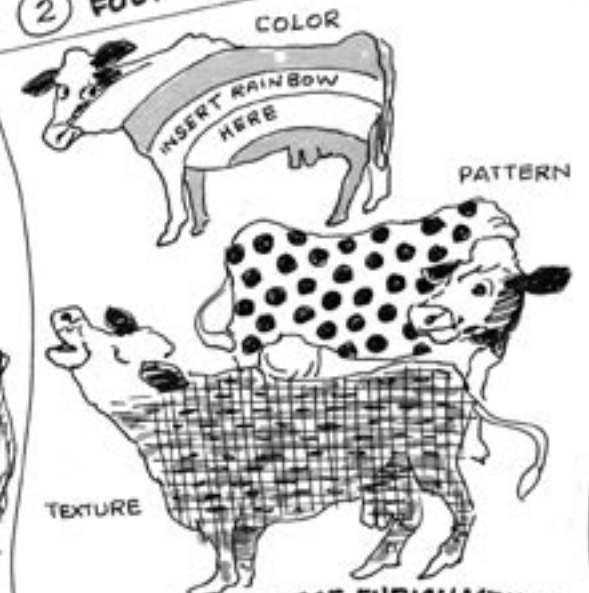
1 THREE BASIC SHAPES



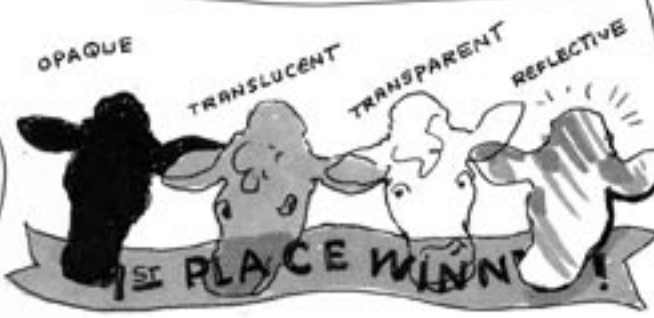
2 FOUR BASIC DIRECTIONS



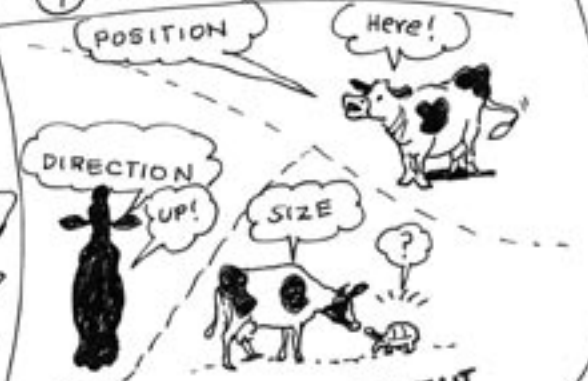
3 THREE GRAPHIC DESCRIPTIONS



4 THREE SURFACE ENRICHMENTS



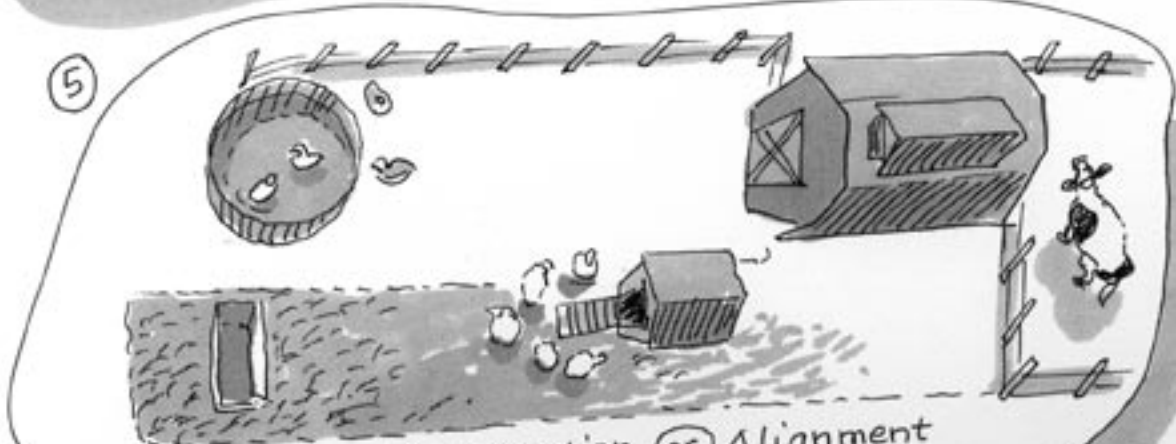
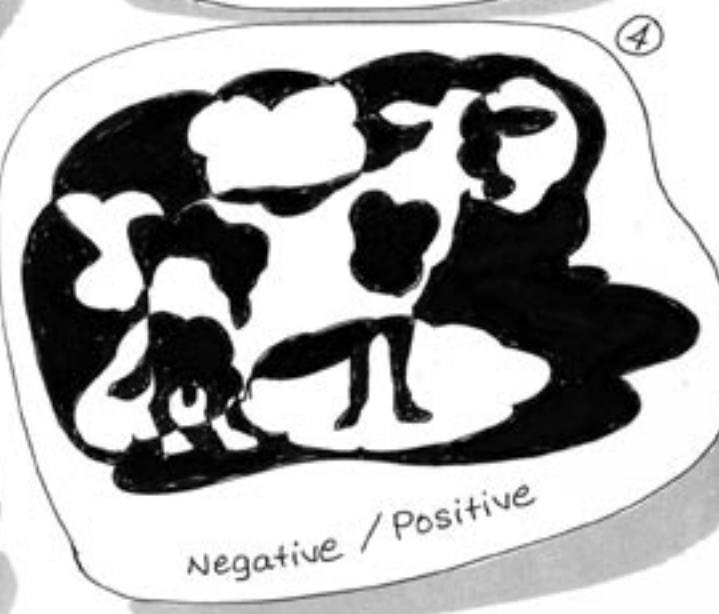
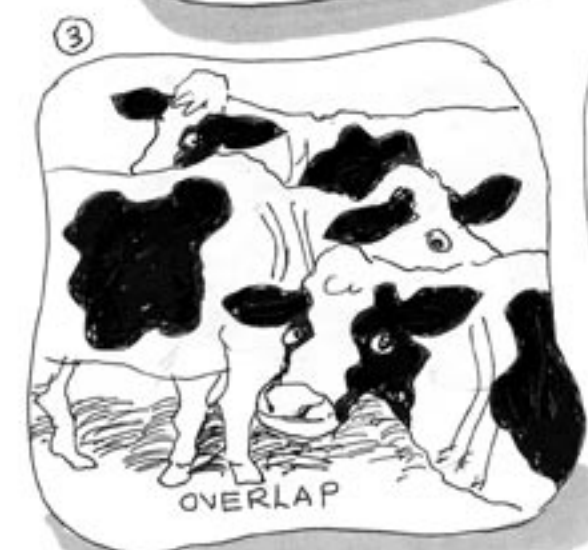
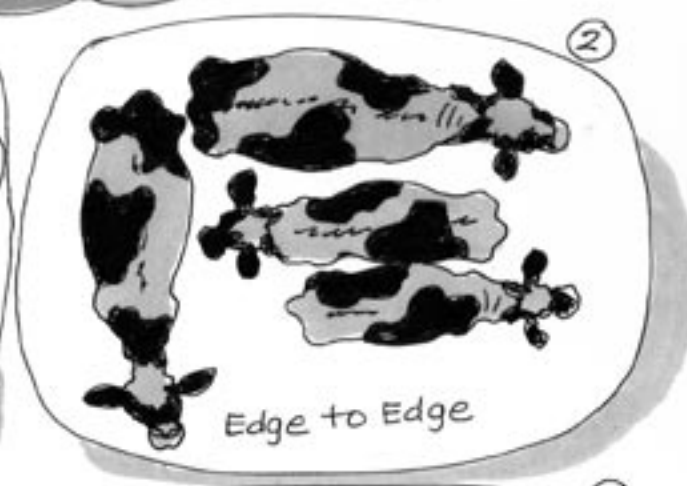
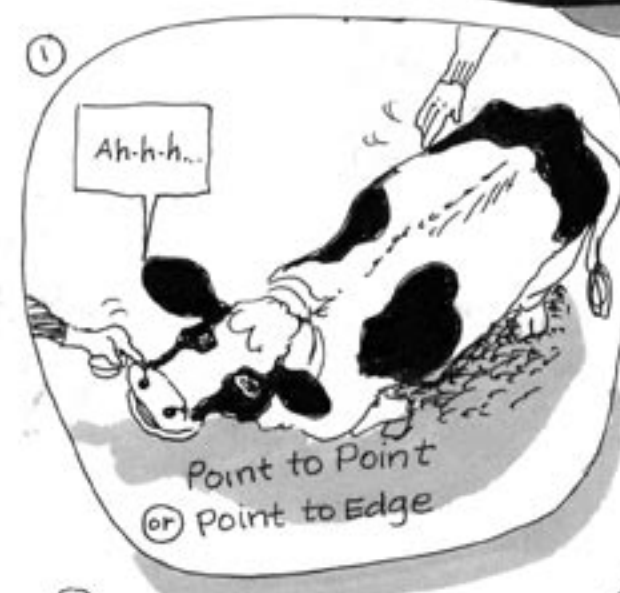
5 FOUR BASIC SURFACES



6 THREE ARRANGEMENT PRINCIPLES

Five Basic Relationships

WAYS TO COMBINE THINGS TOGETHER NICELY



Contour Continuation or Alignment

12

ANSWERS TO COMPOSITIONS PAGE 11

(A) 1 DOMINANT, FRAME, MOVEMENT, PERSPECTIVE	(B) 1 DOMINANT, MOVEMENT, PERSPECTIVE	(C) PERSPECTIVE, STRUCTURE, 1 DOM.	(D) PATTERN, MOVEMENT, PERSPECTIVE
(E) FRAME, PERSPECTIVE	(F) 2 DOMINANT, PERSPECTIVE	(G) 1 DOMINANT, NEGATIVE/POSITIVE	(H) NEG/POS, PATTERN, PERSPECTIVE

13

5 BASIC REMOVALS

negative / positive Side Dishes!



5 DEPTH CUES

FORESHORTEN



SHADOW

CAST & FORM



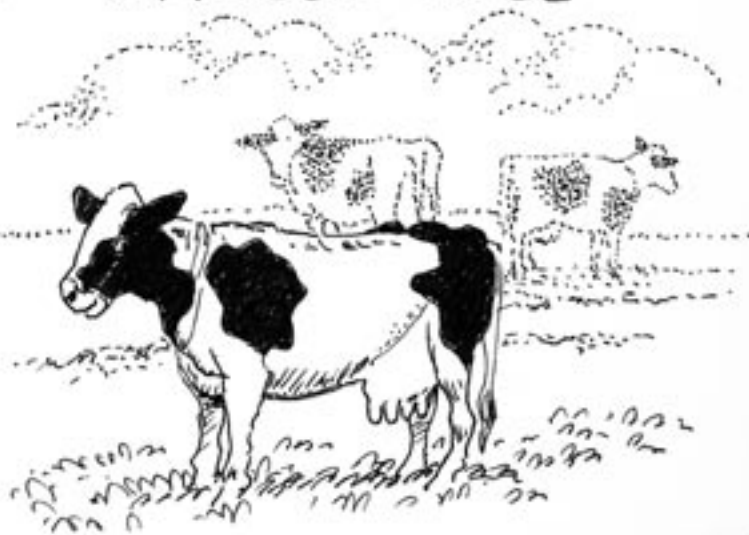
SIZE



OVERLAP



DIFFUSED EDGE





Now we know where to put the cow.

ANITA GRIFFIN IS AN INSTRUCTOR & A CARTOONIST. WHEN SHE WAS A KID SHE LOOKED AT PAINTINGS OF LANDSCAPES AND WONDERED, "HOW DO THEY KNOW WHERE TO PUT THE COW?" THIS BOOK HELPS ANSWER THAT QUESTION. IT IS FORTUNATE THAT ANITA'S HUSBAND FRED IS A DESIGN TEACHER. HE HELPED A **LOT!**

ashg '05



(Mr. Turtle is 40 & lives with the Griffins!)