



ALAIN BRIOT
ARTISTIC COMPOSITION MASTERY
WORKSHOP ON DVD/USB

MASTERY WORKSHOPS SERIES #8

Introduction



1 Introduction to the Artistic Composition Mastery Workshop

INTRODUCTION

[About Alain Briot -> link](#)

[Colophon -> link](#)

- Introduction -> [pdf](#) + [audio](#)
- The Art of Composition -> [pdf](#) + [audio](#)
- The goals of the Mastery Workshops Series -> [pdf](#)
- About seeing -> [pdf](#)
- Table of contents -> [pdf](#)
- Mastery Workshops updates site -> [pdf](#)

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An artist's job is to surprise himself.

Use all means possible.

Robert Henri



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Section One



2

Mastering Artistic Photography

SECTION ONE

INTRODUCTION

- The characteristics of Artistic Photography -> [pdf](#) + [audio](#)
- Photographing what you feel -> [pdf](#) + [audio](#)
- Revealing the artist within -> [pdf](#)
- Creativity and the psychological aspects of art -> [pdf](#)
- Technical aesthetics -> [pdf](#)
- Style and vision exercises -> [pdf](#)
- Creativity exercises -> [pdf](#)



*The aim of art is to represent not
the outward appearance of things,
but their inward significance.*
Aristotle

*I have not taught painting because it cannot
be taught. I have taught seeing.*
Josef Albers

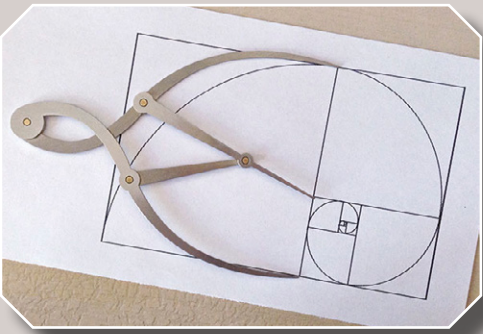


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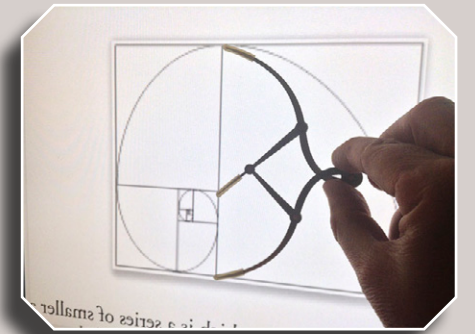




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Section Two



3

Fundamental Artistic Digital Practices

SECTION TWO

INTRODUCTION

*A true photograph need not be explained,
nor can it be contained in words.*
Ansel Adams

- What are the Fundamental Artistic Digital Practices ? -> [pdf](#) + [audio](#)
- Fundamental Artistic Digital Practices exercises -> [pdf](#)

*The critic has to educate the public;
the artist has to educate the critic.*
Oscar Wilde



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Section Two



4 Artistic Collaging

- What is artistic stitching & collaging -> [pdf](#) + [audio](#)
- Artistic collaging examples -> [pdf](#) + [audio](#)
- Photomerge in Lightroom CC -> [video](#)
- Photomerge in Photoshop CC -> [video](#)

A photographer's work is given shape and style by his personal vision. It is not simply technique, but the way he looks at life and the world around him.

Pete Turner



5 Artistic Warping & Stretching

- What is artistic warping & stretch -> [pdf](#) + [audio](#)
- Artistic Warping movie -> [video](#)
- Artistic Warping examples -> [pdf](#) + [audio](#)
- Artistic Stretching movie -> [video](#)
- Artistic Stretching examples -> [pdf](#) + [audio](#)

6 Artistic Cropping & Formatting

- What is artistic cropping & formatting -> [pdf](#) + [audio](#)
- Artistic cropping examples -> [pdf](#) + [audio](#)
- Artistic reformatting movie -> [video](#)
- Artistic reformatting examples -> [pdf](#) + [audio](#)
- Full process examples -> [pdf](#) + [audio](#)

For a writer, as an artist, style is a matter of vision, not a technique.

Marcel Proust

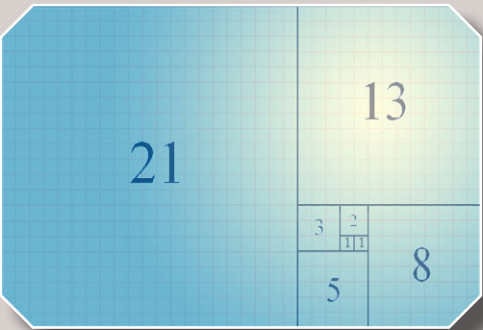


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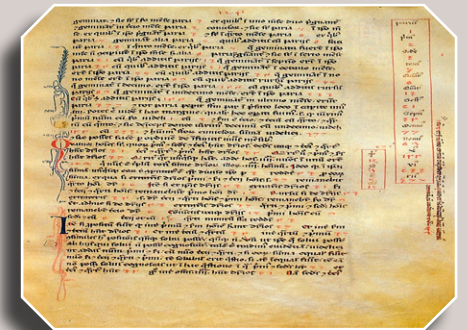




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Section Three



7 Fundamental Artistic Composition Theories

SECTION THREE

*It is only with the heart that one can see rightly.
What is essential is invisible to the eye.*
Antoine de Saint-Exupery

- What are the Fundamental Artistic Theories ? -> [pdf](#) + [audio](#)
- Fundamental Artistic Composition Theories exercises -> [pdf](#)
 - Summary of the 8 Gestalt Concepts -> [pdf](#) + [audio](#)
 - Summary of the Golden Ratio concepts -> [pdf](#)

Your first 10,000 photographs are your worst.
Henri Cartier-Bresson



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8 Gestalt Theory

- What is the Gestalt Theory ? -> [pdf](#) + [audio](#)
- The eight Gestalt concepts -> [pdf](#) + [audio](#)
- 1 - Proximity -> [pdf](#) + [audio](#)
- 2 - Similarity -> [pdf](#) + [audio](#)
- 3 - Alignment -> [pdf](#) + [audio](#)
- 4 - Continuity -> [pdf](#) + [audio](#)
- 5 - Closure -> [pdf](#) + [audio](#)
- 6 - Figure and Ground -> [pdf](#) + [audio](#)
- 7 - Equilibrium -> [pdf](#) + [audio](#)
- 8 - Simplicity -> [pdf](#) + [audio](#)
- Gestalt concepts summary -> [pdf](#) + [audio](#)

*Quo If you work from memory,
you are most likely to put in your real feeling.*
Robert Henri

The true method of knowledge is experiment.
William Blake



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THE EIGHT GESTALT CONCEPTS



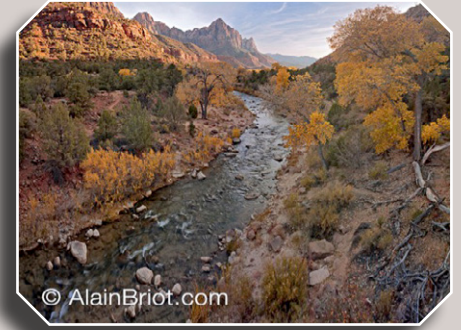
1 - Proximity



2 - Similarity



3 - Alignment



4 - Continuity



5 - Closure



6 - Figure and Ground



7 - Balance



8 - Simplicity

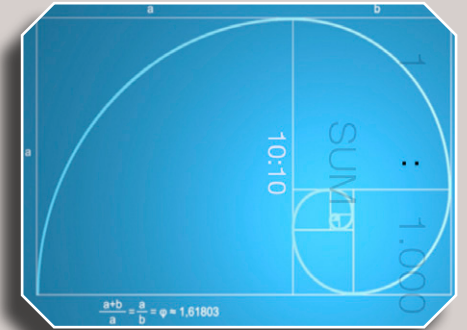
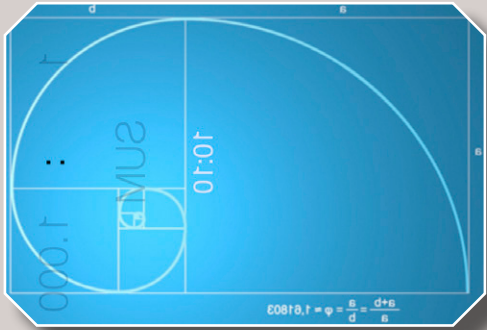
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Golden Ratio

- What is the Golden Ratio ? -> [pdf](#) + [audio](#)
- How to use the Golden Compass -> [pdf](#) + [audio](#)
- Golden Compass example #1 -> [pdf](#) + [audio](#)
- Golden Compass example #1 movie -> [video](#)
- Golden Compass example #2 -> [pdf](#) + [audio](#)
- Golden Compass example #2 movie -> [video](#)
- My Golden Compass collection -> [pdf](#) + [audio](#)
- Golden Ratio overlays -> [pdf](#) + [audio](#)
- Golden Ratio overlays movie -> [video](#)
- Photoshop Golden Ratio overlays -> [pdf](#) + [audio](#)
- Photoshop Golden Ratio overlays movie -> [video](#)
- Finding the Golden Ratio in Lightroom -> [pdf](#) + [audio](#)
- Golden Ratio in Lightroom movie -> [video](#)
- PhiMatrix software -> [pdf](#) + [audio](#)
- PhiMatrix software movie -> [video](#)
- Golden Ratio summary -> [pdf](#)

All creative success requires creative failure.

Julia Cameron



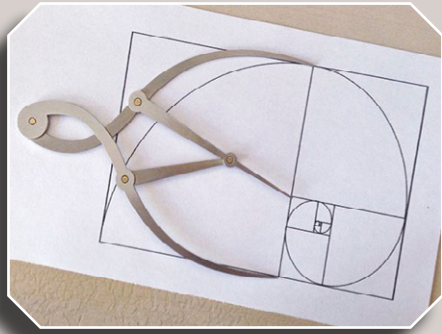
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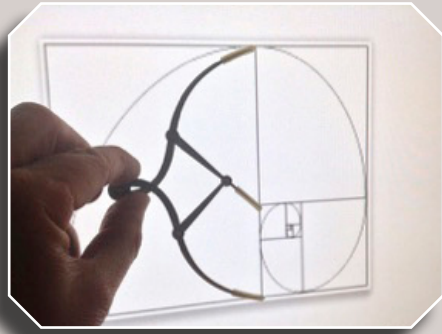
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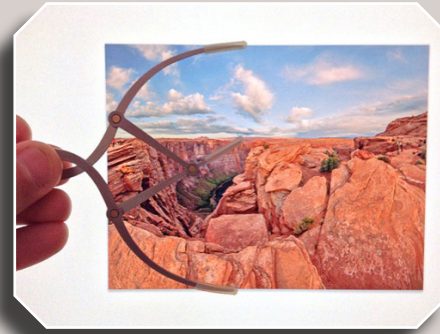
THE GOLDEN RATIO THEORY



Golden Ratio



Golden Compass



Golden Ratio Process



Golden Compass Collection



Lightroom Overlays



Photoshop Overlays



PhiMatrix 1.618



Examples

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Section Four



10

Fundamental Artistic Composition Concepts

SECTION FOUR

INTRODUCTION

*Like other visual artists, let's have the courage
to create images that express how we imagine
how a scene was, rather than just
what the camera saw.*

Michael Reichmann

- The Fundamental Artistic Composition Concepts -> [pdf](#) + [audio](#)
- Fundamental Artistic Composition Concepts exercises -> [pdf](#) + [audio](#)
 - Fundamental Artistic Concepts summary -> [pdf](#) + [audio](#)

*There is no blue without yellow
and without orange.*
Vincent Van Gogh



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11 Negative Space

- What is negative space ? -> [pdf](#) + [audio](#)
- Negative space drawings -> [pdf](#) + [audio](#)
- Negative space examples -> [pdf](#) + [audio](#)

Black is the queen of all colors.
Henri Matisse



12 Perspective

- What is perspective ? -> [pdf](#) + [audio](#)
- Perspective drawings -> [pdf](#) + [audio](#)
- Perspective examples -> [pdf](#) + [audio](#)



13 Image Geometry Restructuring

- What is geometry restructuring ? -> [pdf](#) + [audio](#)
- Restructuring process -> [pdf](#) + [audio](#)
- Restructuring examples -> [pdf](#) + [audio](#)
- Restructuring tutorial movie -> [video](#)

*The other thing in composition is
opening up the unconscious.*
John Fahey



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14 Form

- What is form ? -> [pdf](#) + [audio](#)
- Form examples -> [pdf](#) + [audio](#)

Good composition is like a suspension bridge - each line adds strength and takes none away.

Robert Henri



15 Line

- What is line ? -> [pdf](#) + [audio](#)
- Line examples -> [pdf](#) + [audio](#)



16 Light

- What is light ? -> [pdf](#) + [audio](#)
- Light examples -> [pdf](#) + [audio](#)
- Light apps -> [pdf](#)

In my photography, color and composition are inseparable. I see in color.

William Albert Allard



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Color

- What is color ? -> [pdf](#) + [audio](#)
- Recreating atmospheric depth -> [pdf](#) + [audio](#)
- Why painters got it right -> [pdf](#) + [audio](#)
- Colors and feelings -> [pdf](#)
- Color examples -> [pdf](#) + [audio](#)

*A law of composition: If it does not fit do not force it;
it is not for it.*

Jack Bartholomew



18

Black & White

- What is black & white ? -> [pdf](#) + [audio](#)
- Black & White conversion techniques -> [pdf](#) + [audio](#)
- Black & White conversion in Lightroom -> [video](#)
- Black & White conversion in ACR -> [video](#)
- Black & White conversion in Photoshop -> [video](#)
- Sepia conversion in Photoshop -> [video](#)
- Black & White Master Files -> [pdf](#)
- Black & White examples -> [pdf](#) + [audio](#)
- Sepia examples -> [pdf](#) + [audio](#)



19

Foreground-Background

- What is foreground background ? -> [pdf](#) + [audio](#)
- Foreground-Background examples -> [pdf](#) + [audio](#)

*I find a single focus in the scene and then
play everything off that one thing.*

Kenn Backhaus



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Section Four



20

High Key, Low Key

- What is high key & low key ? -> [pdf](#) + [audio](#)
- High key & low key examples -> [pdf](#) + [audio](#)

*After drawing comes composition.
A well-composed painting is half done.*
Pierre Bonnard



21

Vertical-Horizontal

- What is vertical and horizontal ? -> [pdf](#) + [audio](#)
- Vertical & examples -> [pdf](#) + [audio](#)



22

Pattern & Rhythm

- What is pattern & rhythm ? -> [pdf](#) + [audio](#)
- Pattern & rhythm examples -> [pdf](#) + [audio](#)

*The composition is the organized sum
of the interior functions of every part of the work.*
Wassily Kandinsky



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23 Symmetry

- What is Symmetry ? -> [pdf](#) + [audio](#)
- Symmetry examples -> [pdf](#) + [audio](#)

I long ago came to the conclusion that even if I could put down accurately the thing I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at and not copy it.

Georgia O'Keefe



24 Framing

- What is framing ? -> [pdf](#) + [audio](#)
- Framing examples -> [pdf](#) + [audio](#)



25 Aesthetics of three

- What is the Number Three ? -> [pdf](#) + [audio](#)
- Aesthetics of Three examples -> [pdf](#) + [audio](#)

*All science touches on art; all art has its scientific side.
The worst scientist is the one who is not an artist;
the worst artist is the one who is not a scientist.*

Armand Trousseau



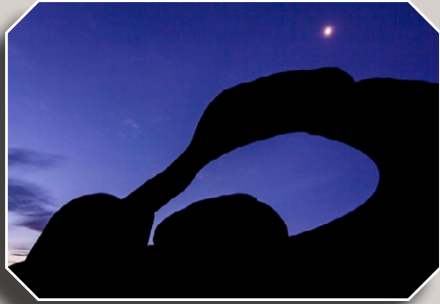
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THE FIFTEEN FUNDAMENTAL ARTISTIC COMPOSITION CONCEPTS



1 - Positive-Negative



2 - Perspective



3 - Restructuring



4 - Form



5 - Lines



6 - Light



7 - Color



8 - Black and White



9 - Foreground-Background



10 - High Key-Low Key



11 - Vertical-Horizontal



12 - Pattern & Rhythm



13 - Symmetry



14 - Framing



15 - The Number Three

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Section Five



26 Artistic Exaggeration

SECTION FIVE

*To live a creative life we must lose our fear
of being wrong.*
Joseph Chilton Pearce

- What is Artistic Exaggeration ? -> [pdf](#) + [audio](#)
- Examples of Artistic Exaggeration -> [pdf](#) + [audio](#)
 - Section five exercises -> [pdf](#) + [audio](#)
- Artistic Exaggeration Principles summary -> [pdf](#)

*A passion for the dramatic arts is inherent
in the nature of man.*
Edwin Forrest



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THE EIGHT MAJOR TYPES OF ARTISTIC EXAGGERATION



1 - Color



2 - Size



3 - Form



4 - Form, Size, Color



5 - Foreground



6 - Tonality



7 - Lens



8 - Format

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Section Six



27

Sorting Things Out

SECTION SIX

INTRODUCTION

- Why sort things out ? -> [pdf](#) + [audio](#)
- Section six exercises -> [pdf](#) + [audio](#)

*The image is more than an idea.
It is a vortex or cluster of fused ideas
and is endowed with energy.*

Ezra Pound

*It has long since come to my attention
that people of accomplishment rarely sat back
and let things happen to them.*

They went out and happened to things.

Leonardo da Vinci



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Section Six



28 Effective & Ineffective Compositions

- What are effective and ineffective compositions? -> [pdf](#) + [audio](#)
- 23 composition mistakes -> [pdf](#)
- 15 remarks on composition -> [pdf](#)
- Effective and ineffective examples -> [pdf](#) + [audio](#)

29 Making Artistic Choices

- What are effective and ineffective choices? -> [pdf](#) + [audio](#)
- Making artistic choices examples -> [pdf](#) + [audio](#)
- Recommendations for further work -> [pdf](#) + [audio](#)

Composition is the art of arranging in a decorative manner the various elements which the painter uses to express his sentiments.

In a picture every separate part will be visible and... everything which has no utility in the picture is for that reason harmful.

Henri Matisse



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Conclusion



30 Conclusion
CONCLUSION

*Where the spirit does not work with the hand
there is no art.*
Leonardo da Vinci

- Conclusion -> pdf + audio
- My philosophy -> pdf + audio
- Being you -> pdf + audio

Time stays long enough for those who use it.
Leonardo da Vinci

*Good composition is like a suspension bridge; each line adds
strength and takes none away... Making lines run into each other
is not composition. There must be motive for the connection.
Get the art of controlling the observer – that is composition.*
Robert Henri



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Reference Files



1 - INTRODUCTION

- List of references -> [pdf](#) + [audio](#)

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- List of books -> [pdf](#)

3 - ARTISTIC COMPOSITION CONCEPTS

- Gestalt summary -> [pdf](#)
- Golden Ratio summary -> [pdf](#)
- Fundamental Concepts summary -> [pdf](#)
- Exaggeration Principles summary -> [pdf](#)

4 - ARTISTIC COMPOSITION CONCEPTS LIST

- List of artistic composition concepts -> [pdf](#)

Simplicity is the ultimate sophistication.
Leonardo da Vinci

REFERENCE FILES

*No one is an artist unless he carries his picture in
his head before painting it, and is sure
of his method and composition.*

Claude Monet

5 - STYLE & COMPOSITION EXERCISES

- List of all exercises -> [pdf](#)

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Too much of a good thing is wonderful.
Liberace



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- 7 - **Section 3:** Fundamental Artistic Theories
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ABOUT ALAIN BRIOT

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Project Specifics: This Mastery Workshop was created in 2015 in Vistancia, Arizona.



Originally from Paris, France, I have lived in the United States since 1986. Making my home in Arizona, my favorite photographic locations include Navajoland, where I lived for 7 years, the Grand Canyon and the rugged canyonland wilderness of Southern Utah and Northern Arizona.

The choice of which camera I use is based on my vision for each image. In the past I have worked with 4x5 and 35 mm. Currently I work with 35 mm occasionally and with medium format digital primarily. Because the majority of my work is printed large, and because of the quality requirements of Fine Art, I favor large and medium format cameras.

My goal is to create photographs that demonstrate my vision. My equipment, be it cameras, software, printers, etc. is chosen for its ability to make this possible. My vision of the landscape is of a place of beauty, a place where we can experience a direct contact with nature, a place where we can find respite from the pressures and stresses of the 21st century, a place where we can find inspiration and freedom of expression.

The quality of my work is the results of two factors: hard work and natural abilities. I have been an artist all my life and I was never pushed to make art either by my parents or anyone else. I had, undoubtedly, a personal attraction for creative endeavors and for all things artistic. However, only through hard work did this natural ability result in the work I am creating today.

I started photography in 1980 and it took me years before I started creating satisfying images.

I had very high expectations for the first photographs I took, but the outcome of my early efforts was disappointing. I realized early on that persistence regular practice and a focus on study were required to succeed.

Today I have made what was originally a hobby into a successful profession. I make a living from the [sale of my Fine Art Prints](#), I write [books](#), create [photography tutorials](#) and teach [photography workshops](#). I also have a significant amount of free time during which I enjoy practicing hobbies and collecting art.

If you are not satisfied with your current results, do not despair. It took me years of constant study, practice and dedication to create images that satisfy me. Succeeding in the creation of Fine Art Photographs is not an easy endeavor. However, dedication and persistence go a long way towards achieving successful results, and so does regular study with dedicated teachers who are where you want to be.

If you want to learn more about the process of achieving success in photography, I recommend reading my essay titled *Rethinking Talent* in which I describe the disappointment I experienced when saw the results of my early photographic efforts.

One of my goals in creating this DVD tutorial was to help you make the best use of your time by providing you with knowledge that took me years to acquire and refine. It is my sincere hope that this tutorial will make your journey faster, easier and, above all, fun and enjoyable.



*The aim of art is to
represent not the outward
appearance of things, but their
inward significance.*

Aristotle





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P U B L I S H I N G

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