

READ THE STREETS WORKSHOP



**CHALLENGES TO
REENERGE
AND INSPIRE
YOU!**



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Street photography is a discipline as exciting as it is complex despite its apparent simplicity. The aim of this workshop is to help you take your photography to the next level and to put it into practice overcoming the barriers that we impose on ourselves.

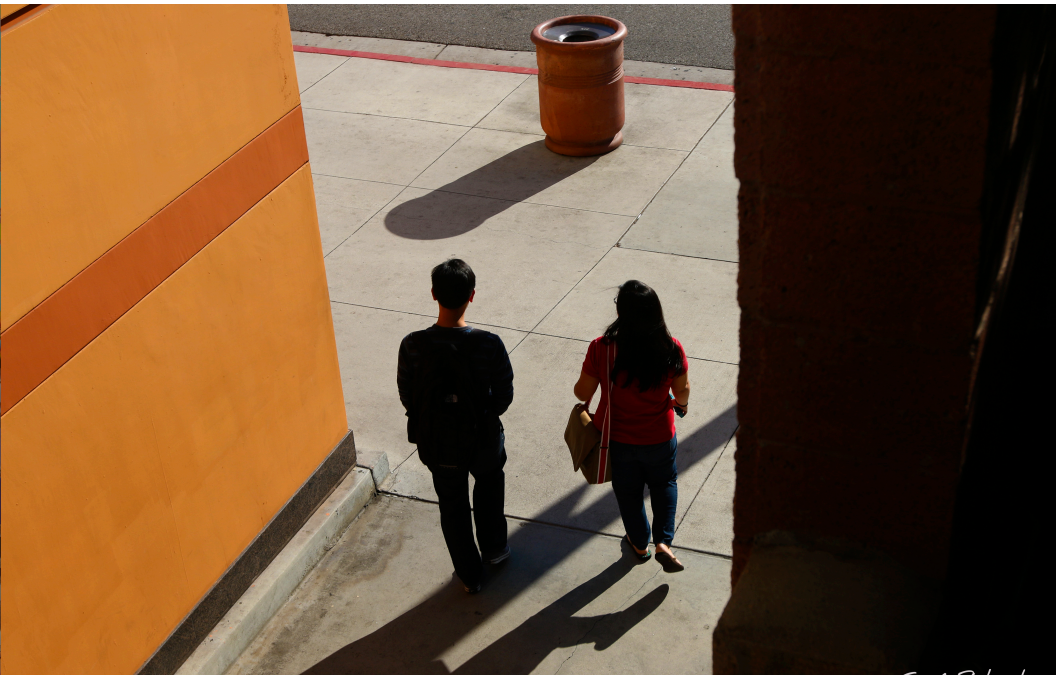
YET, FOR TODAY ITS ABOUT USING YOUR EYE FOR SUBJECT MATTER AND TELLING A STORY. WE ARE NOT GOING TO GET CAUGHT UP ON THE HOW TOO'S OF THE CAMERA. When using a camera to tell a story, the key is to leverage different framing, angles, movements, and composition techniques to convey emotions, establish context, and guide the viewer's perspective, essentially "showing" the narrative rather than simply recording events, all without getting bogged down in the technical details of camera operation

HOW DO I START TAKING STREET PHOTOS?

Charge your batteries and start shooting. No more reading. No more preparing. You don't need an expensive camera to do urban photography and if you don't have a camera, use your phone. While I think tips and tricks can give you a headstart, and looking at photo books will inspire you - you have to practice on the streets.

#1 TIP: RULE OF THIRDS

This principle, popularized by artists and photographers alike, is all about composition and balance. Essentially, you divide your frame into thirds, both vertically and horizontally, and then place your subject at those intersecting points.



NEGATIVE & POSITIVE SPACE in photography, **Positive space is the actual subject while Negative space (also called white space) is the area surrounding the subject.** The latter acts as breathing room for your eyes. Too little negative space results in cluttered and busy photographs with every element in the photo screaming for the viewer's attention.

IMPLIED LINES are lines that aren't physically present but are suggested through elements in the image, like a person's gaze or a pointed arm. These lines guide the viewer's eye in a subtle but effective way.

CHANGING YOUR ANGLE can radically alter the mood. Shooting from a low angle can make your subject appear larger and more imposing, while high-angle shots create a more vulnerable, open feeling. These unconventional angles offer a unique perspective on everyday life.

DECISIVE MOMENT is about capturing the exact moment when everything aligns within the frame. This requires patience and keen observation but often results in photos with a sense of energy and timelessness.

COMPOSITION is a skill that grows over time, evolving with each photo you take. The more you shoot, the better you'll get at arranging elements intuitively, and understanding when to follow the rules and when to bend them. Embrace the journey, and keep experimenting with these techniques to make each photo you capture truly yours.

WHAT MODE DO I SHOOT IN?

There is no correct mode to use between Shutter Priority (TV), **Aperture Priority (AV)**, and Manual (M), and each mode is used frequently by many street photographers. That being said, I typically prefer to shoot in Aperture Priority during the day and Manual mode at night.

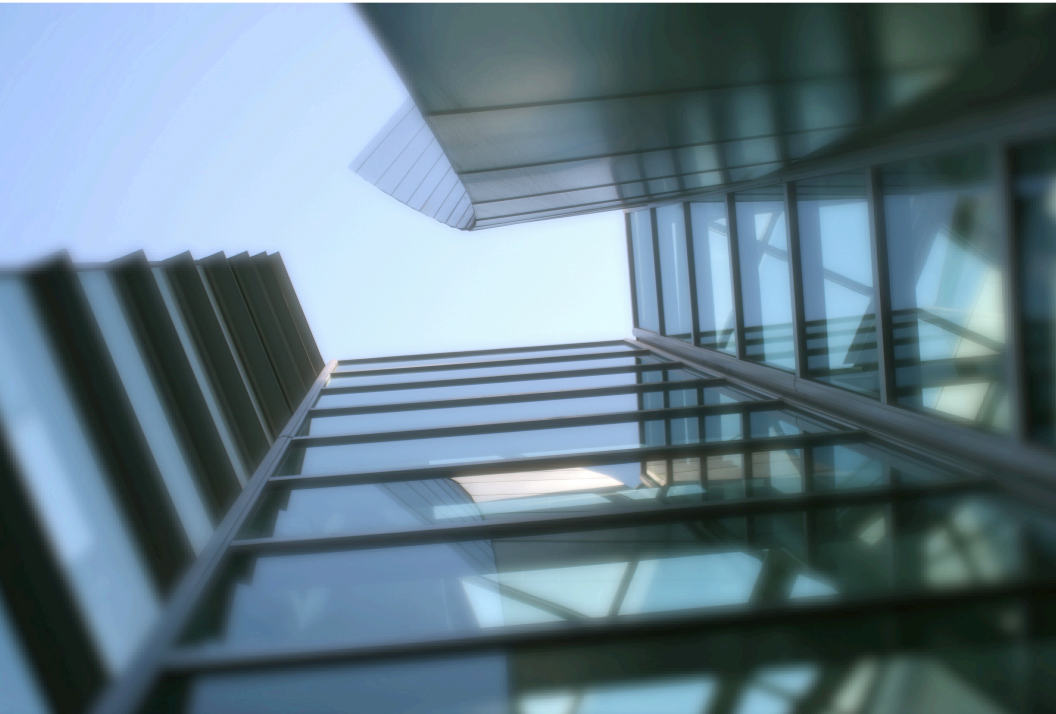
CHALLENGE 1

REFLECTIONS

Water, glass, mirrors or any reflective surface

looking for diffuse, direct or glare reflection

There are many ways to make compelling photographs by using reflections. Set out with your camera with the intent to capture a visually strong reflection. Start looking for opportunities to use reflections in your compositions or use reflections as a composition tool. During the practice time, it is not so important what picture you are taking as much as your attention to composition and effect.



CHALLENGE 2

SELF-PORTRAIT

How do you see yourself in your surrounding while creating your street photography?

Finding Your Voice and Expressing Inner Ideas and Feelings Through the Outside World.

There are lots of times when you are out on the streets and there is nobody interesting to photograph. When you are in situations like these— try to incorporate yourself into your own street photographs.



Make yourself the actor in your play. Find shadows, reflections, and superimpose objects in front of you. Create images that are surreal, stirring, or humorous. Consider your framing— and make a frame around yourself.

Vivian Maier
Self-Portrait

CHALLENGE 3

SHADOWS

A photo that uses shadows as a prominent part of the composition — to enhance the contrast of a subject or as the subject itself.

- Our instruction for this assignment is to look only for shadows of people. You may choose to photograph in the Marvin E. Newman style or you can find your own way of playing with shadow. It is better to photograph in the morning or late afternoon where shadows will be longer and there will be more to play with – of course ensure you don't catch your own shadow in the photograph also – unless you're mixing our first and third assignments, of course.



CHALLENGE 4

EYE-CONTACT

Breaking Out of Your Comfort Zone With What You Shoot. Our eyes betray so much of our state of mind, of our emotions. Eye contact is intimate.



- For our final assignment, then, we will take our next step and intend to catch our subject's eye. You can do this by asking to make a street portrait of someone interesting you find, or simply appear unannounced and snap spontaneous, natural, eye contact. Whichever you choose, be prepared for possible rejection in the former, and rebuke of the latter. Nevertheless, always be polite, friendly, and sincere in responding to any potential confrontation.

- This final assignment is not easy, and even seasoned street photographers can find it difficult at times, but with practice comes experience, and with experience comes comfort. With comfort comes confidence, and with confidence comes very good photographs, indeed.