



STREET PHOTOGRAPHY

As street photographers, we try to capture human engagement, as it happens around us. Street photographers rely on their ability to see the unusual in everyday life and capture it at the same time. Street photography is unplanned, you never know what you are going to get on any given day, this is what makes it exciting and draws a lot of photographers to this genre.

What is the subject in street photography?

There is no specific subject
and only the
“Issue of Life” in general.

As a street photographer we try to capture life around us.

The primary emphasis is on capturing a fleeting composition, a temporary arrangement of lines, forms, textures, and tones—balanced within a rigid frame.

What makes a Great street photograph

Technical knowledge, original composition and compelling content are all essential, even if they do not necessarily guarantee a great street photograph.

A sense of mystery and intrigue should remain, and what is withheld is often as important as what is revealed.

How to Conquer your fear of shooting in the streets.

**You miss 100%
of the shots
you don't take.**

Start with walking in your neighbourhood.

Always carry your camera with you.

Identify what you're afraid of.

Fear of being arrested

Fear of being physically assaulted

Fear of being perceived as others as “weird”

Fear of getting your camera hit/broken

Fear of being yelled/cursed at

Shoot with a small camera.

Look Casual, don't attract too much attention.

Get close to people, use a wide angle prime.

Start with Shooting at a busy place and gradually move to a less crowded place.

Prepare to explain yourself.

Be honest about what you are doing.

Just walk away

Smile...that goes a long way.

Camera Setting

The least decisions, you have to make.. the better

- 1. Use a wide angle prime lens**
- 2. Use the smallest aperture possible**
- 3. Shutter at least 1/250th of a sec**
- 4. Pre-Focus**
- 5. Shoot fully manual**

Composition Tools and Lessons

1. Figure to Ground
2. Lines and Diagonals
3. Triangles
4. Curves
5. Leading Lines
6. Depth and Layers
7. Juxtaposition
8. Texture and Tones

Figure to Ground

The principle of figure/ground is one of the most basic laws of perception and one that is used extensively to help us design our photographs. In its basic sense, it refers to our ability to separate elements based upon contrast--that is, dark and light, black and white.

Figure-to-ground is having strong contrast between your subject and the background. For example, having a light subject against a dark subject, or a dark subject against a light background.

Visibility and contrast in a photograph are extremely important to have your viewer easily see your subject. If you have photos with overlaps of your subjects and their backgrounds--it makes it harder to make your subject visible.

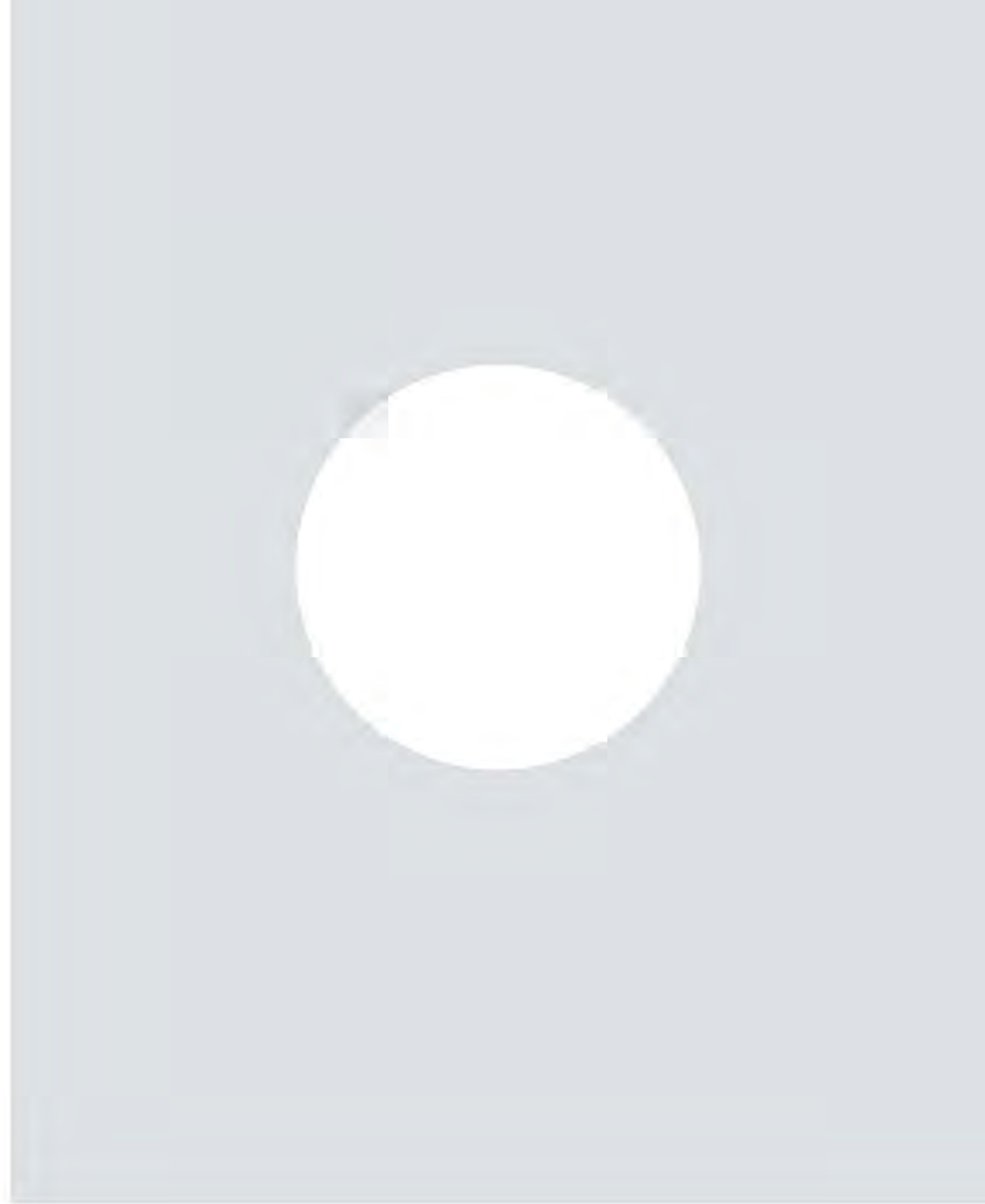
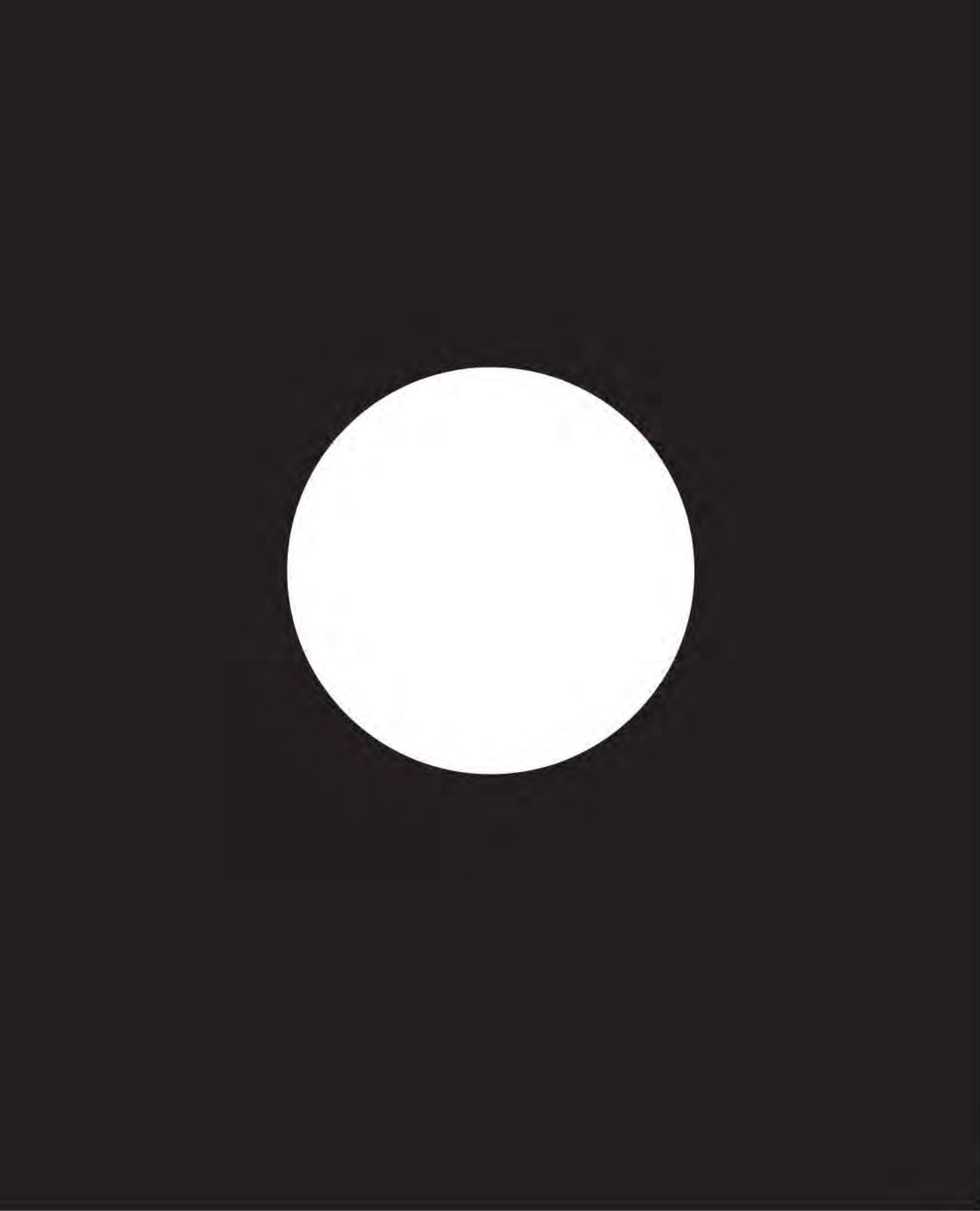


Figure to Ground



Figure to Ground

Eugene Smith



Eugene Smith

Figure to Ground

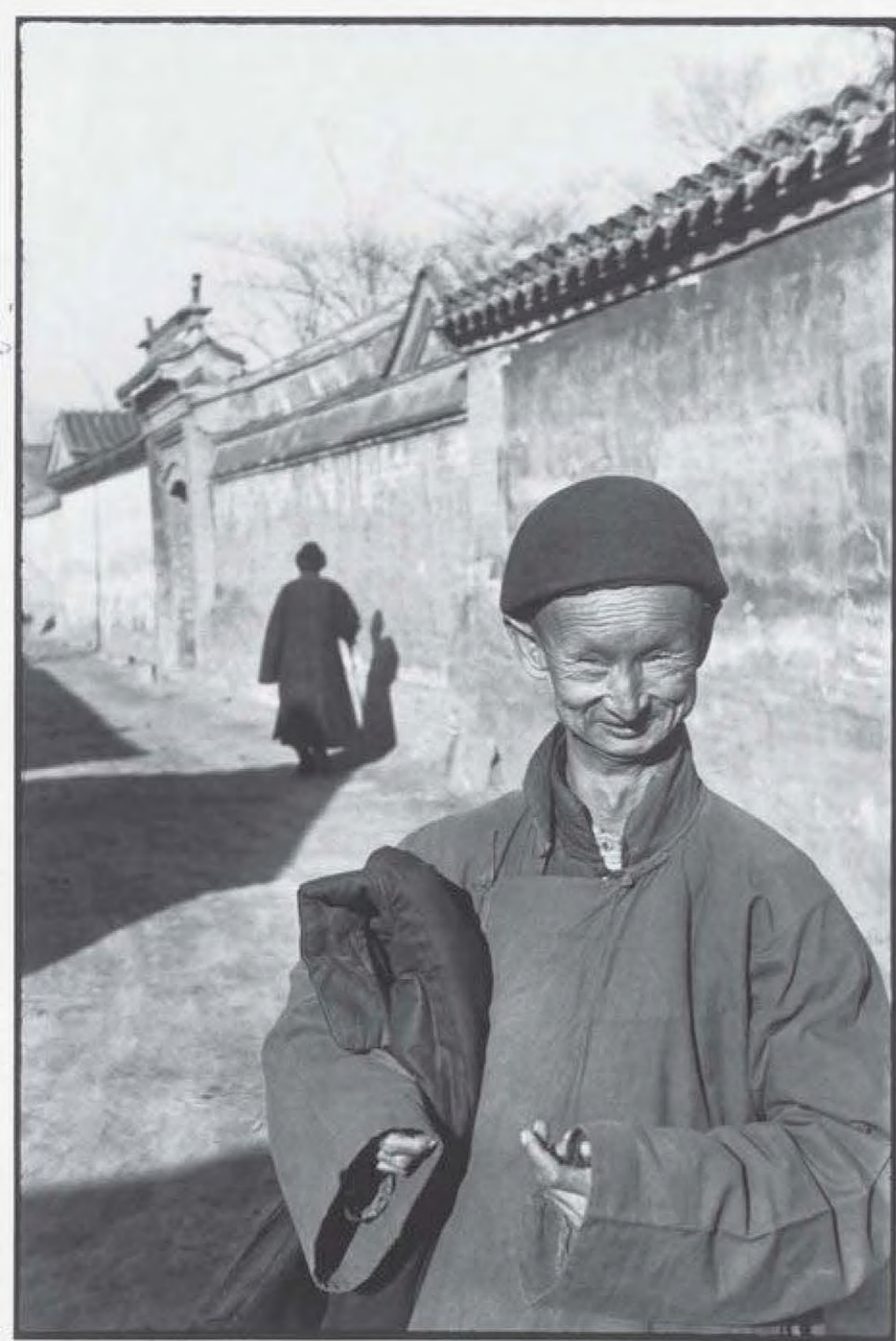
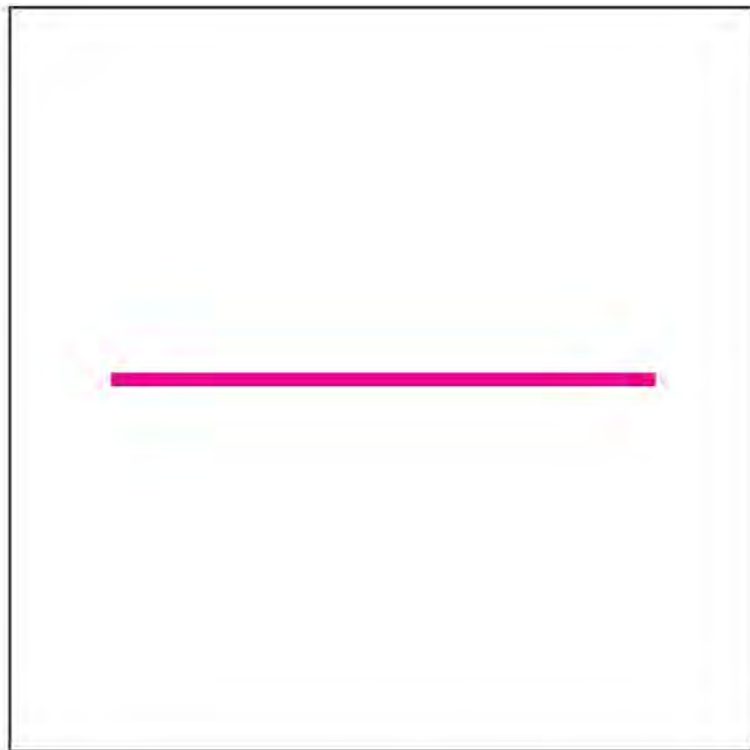


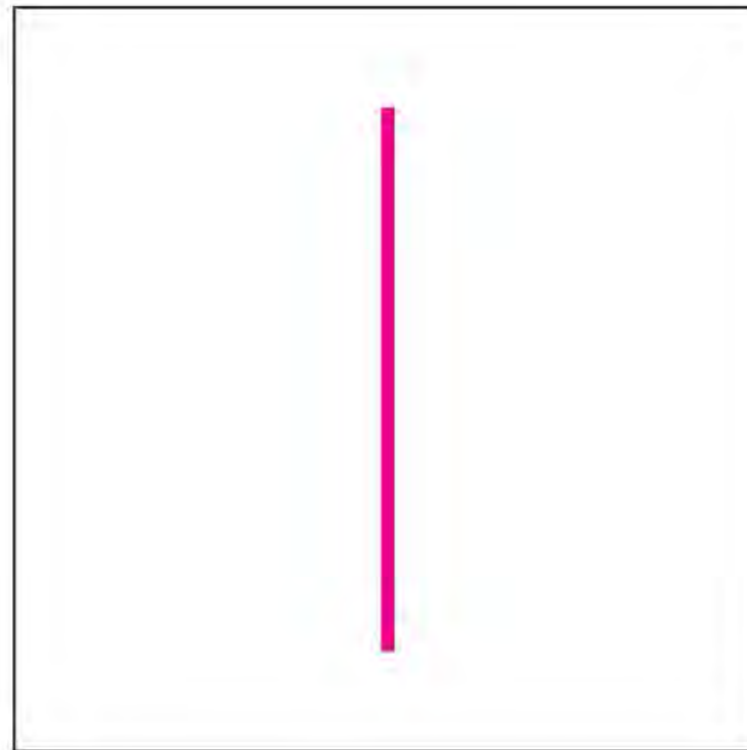
Figure to Ground

Lines and Diagonals

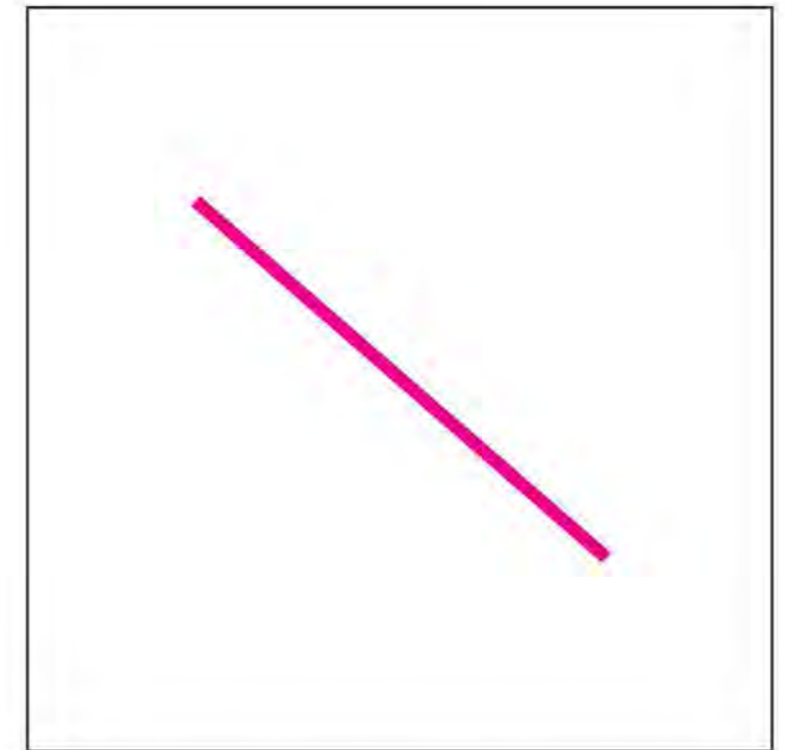
There are 3 types of main lines: the horizontal, vertical, and diagonal line.



The horizontal line is by nature, flat. If you think about anything in nature that is horizontal — it is at rest and unshakeable. Horizontal line is the least dynamic line.



The vertical line is much more dynamic than the horizontal line. The horizontal line is going straight up and down— which makes it much more “off-balance.”
Imagine a vertical structure, a tall building, trees, they all constitute as vertical lines in a frame.



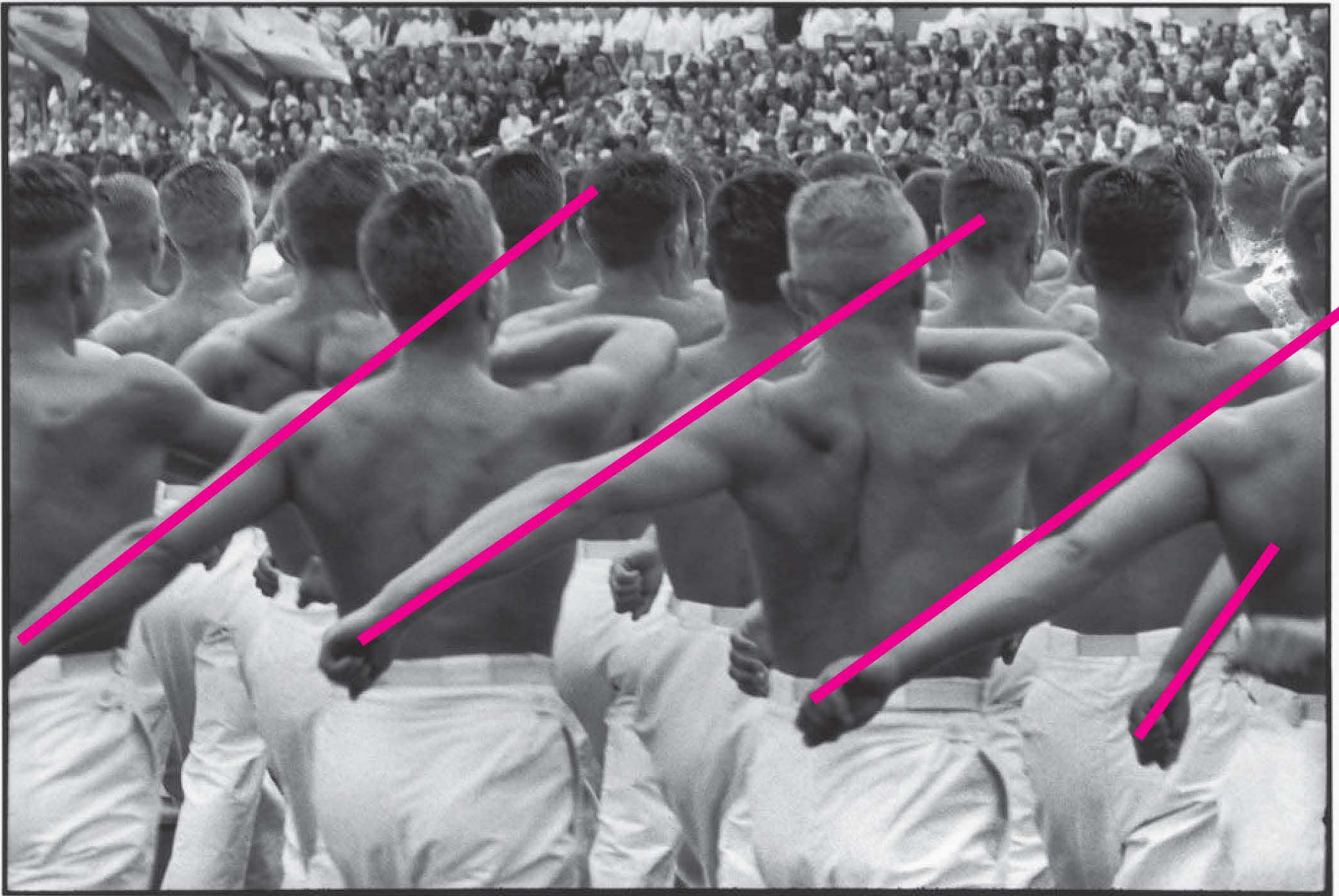
Diagonal line is the most dynamic of all the three lines. In nature anything that is diagonal is far more unstable than both horizontal things and vertical things.

Diagonal line helps in creating a strong sense of movement in the picture. Diagonal line is full of dynamic energy and tension.



Bresson

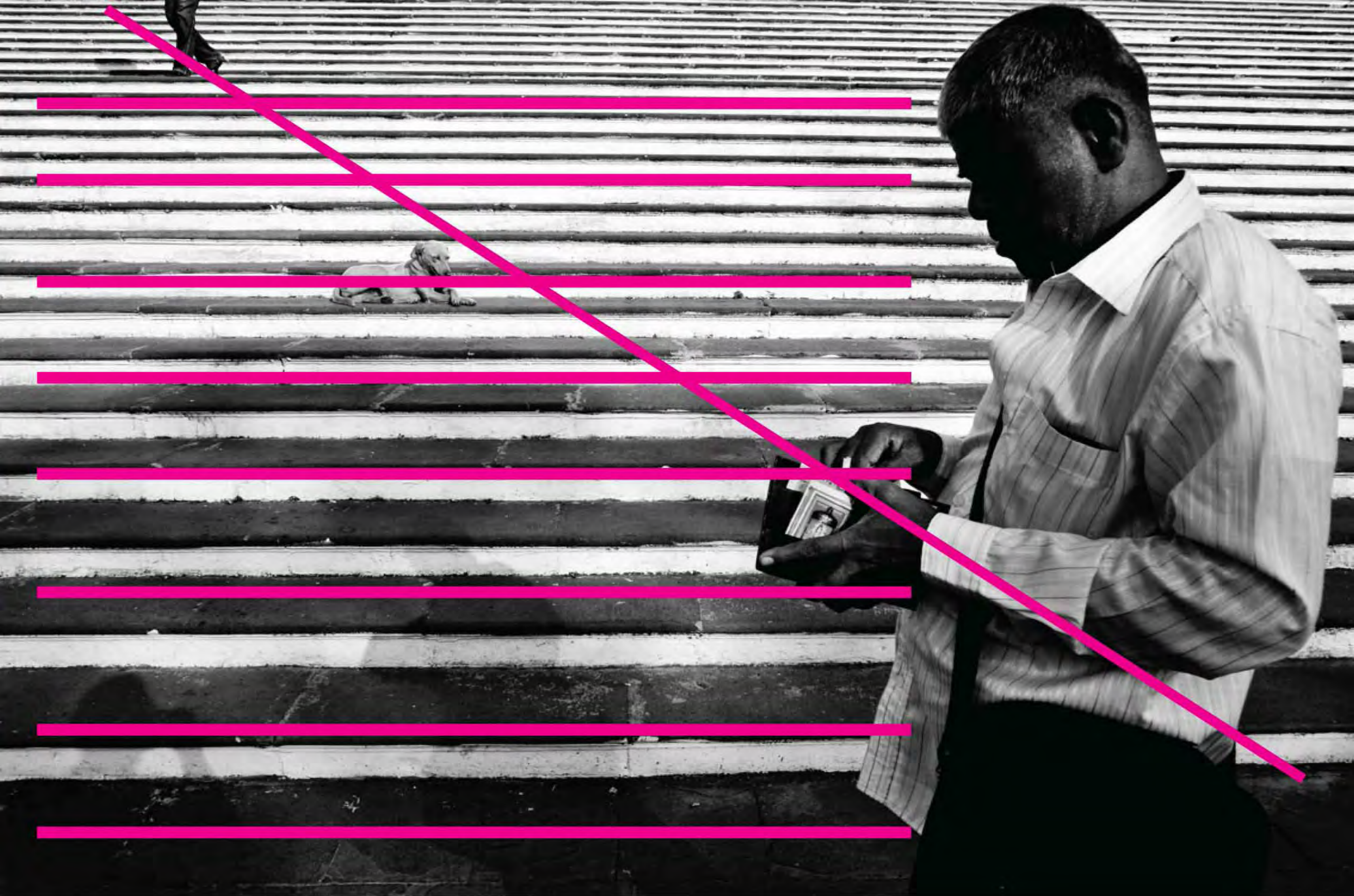
Lines and Diagonals



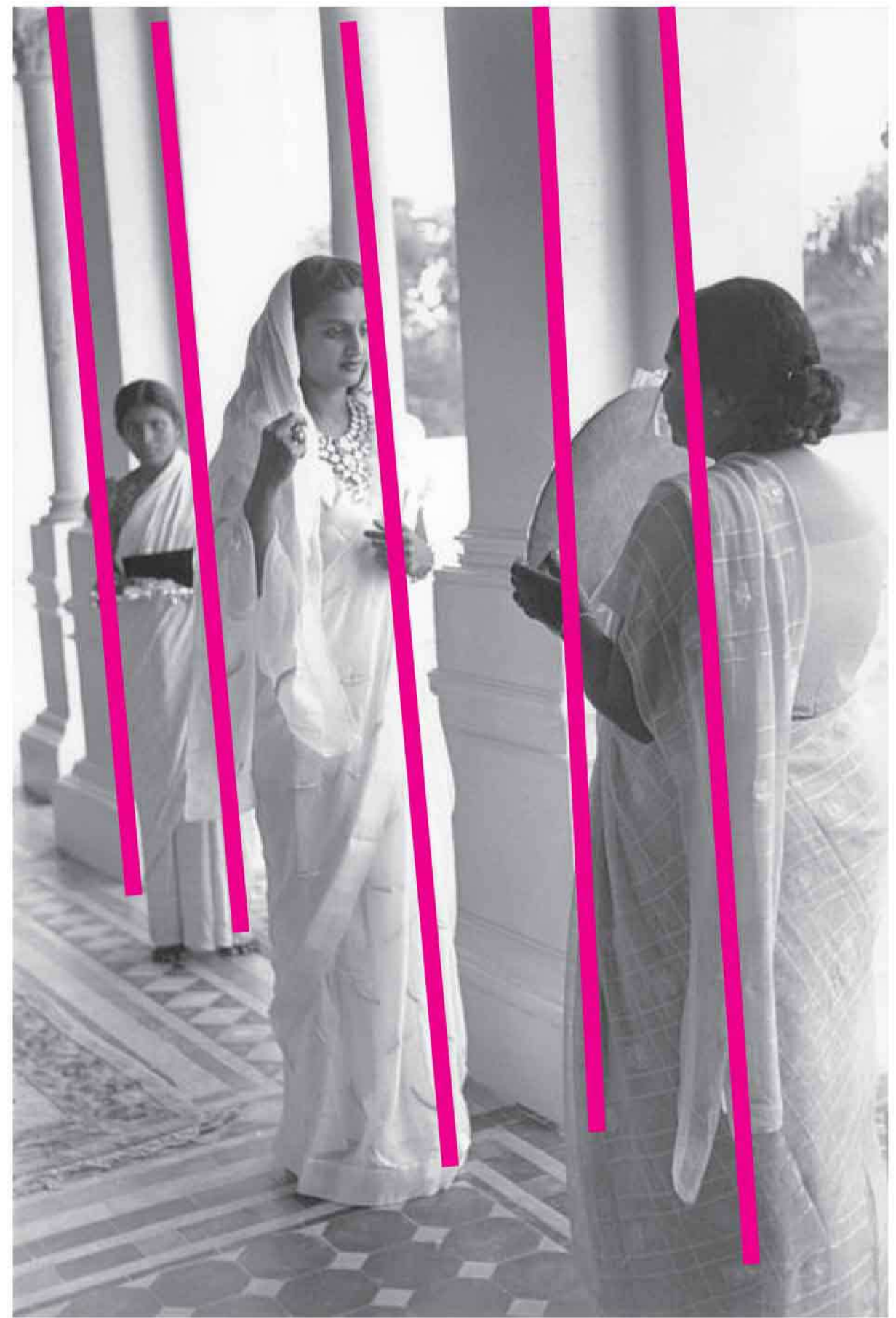
Lines and Diagonals



Lines and Diagonals



Lines and Diagonals



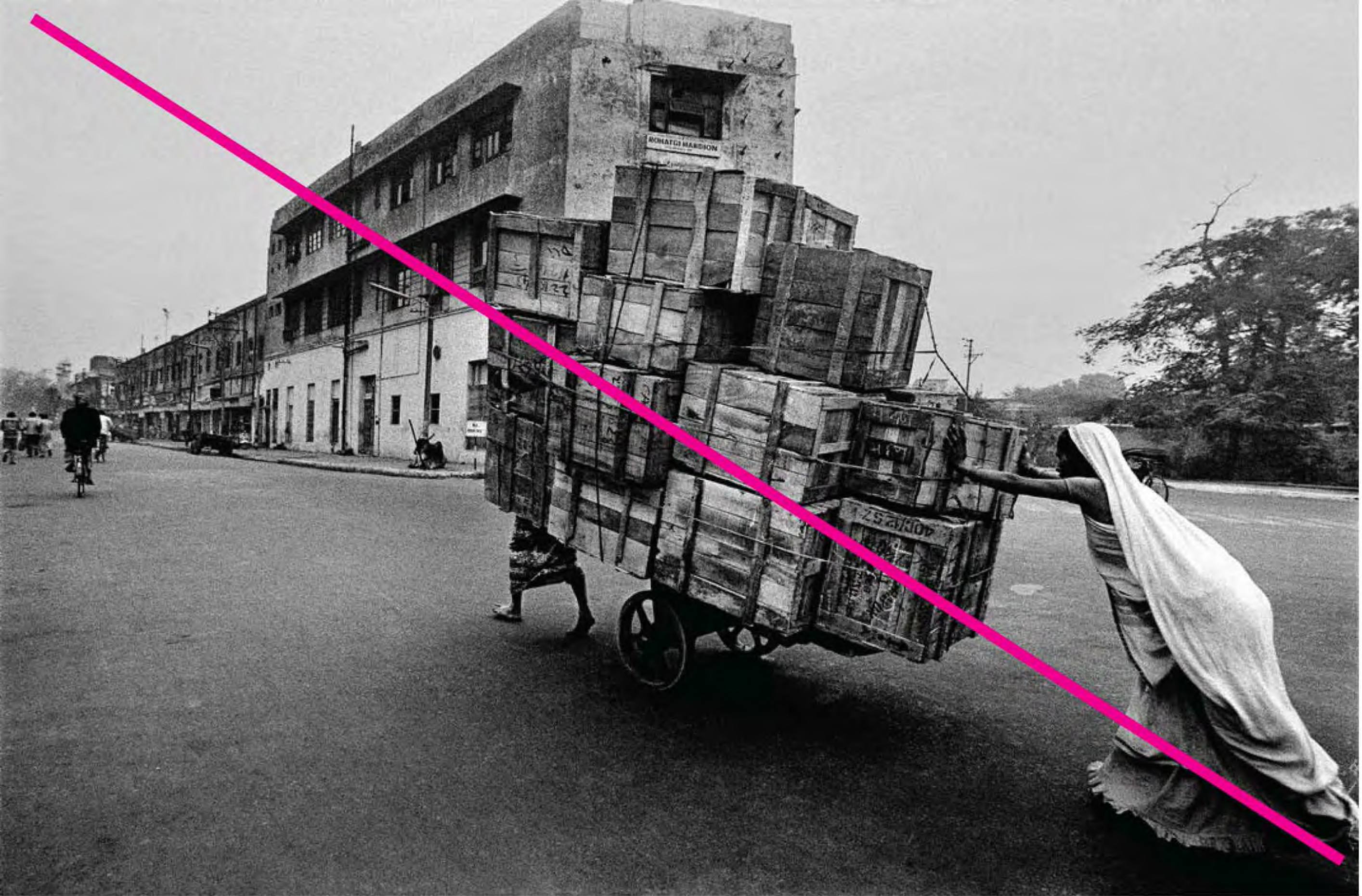
Bresson

Lines and Diagonals



Lines and Diagonals

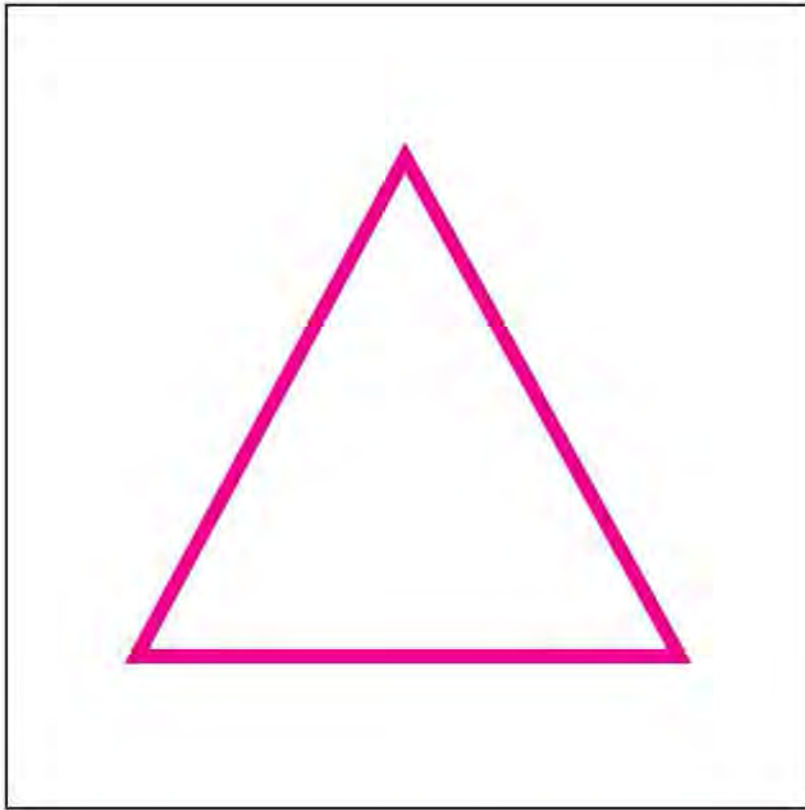
Raghu Rai



Raghu Rai

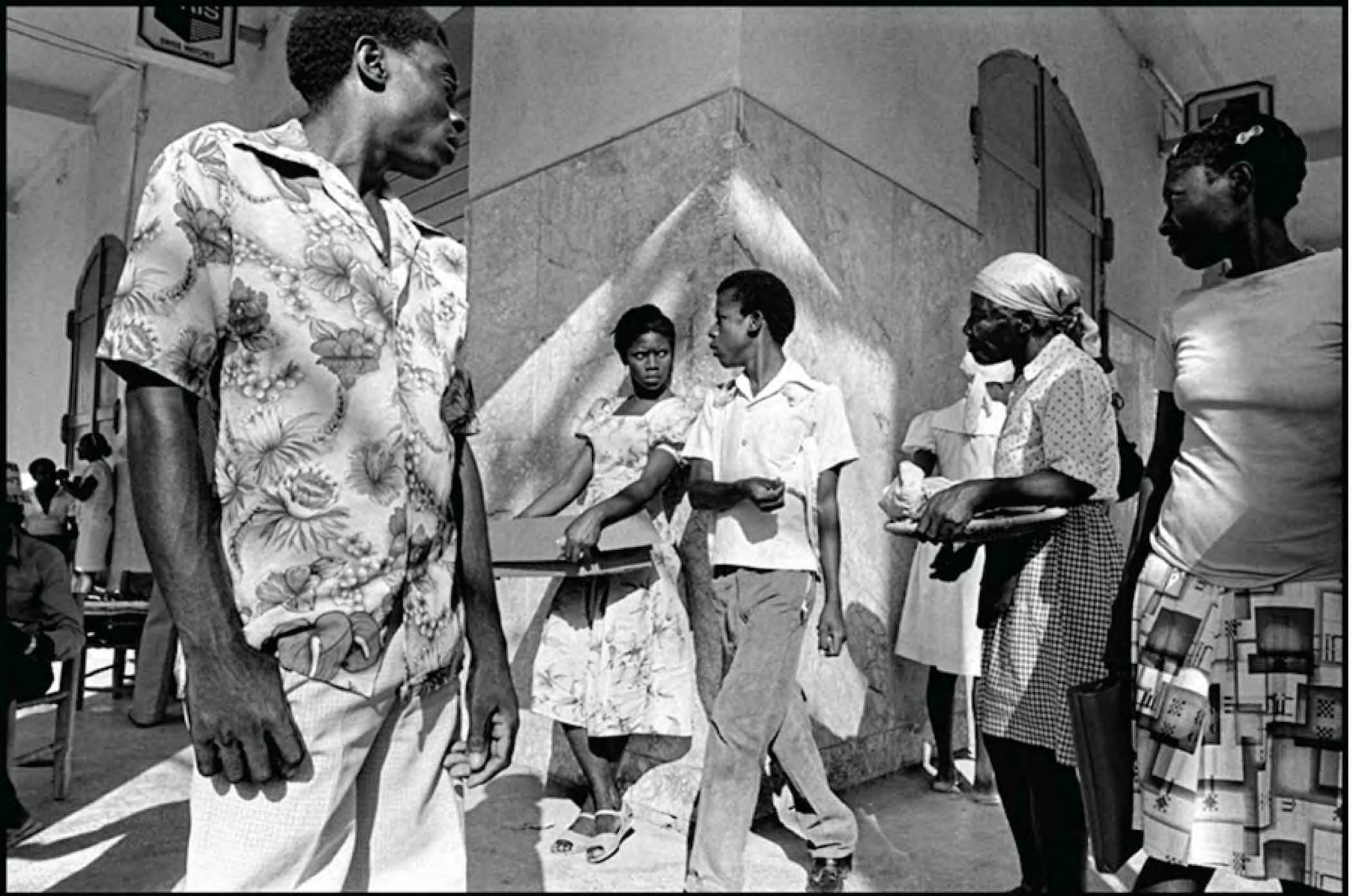
Lines and Diagonals

Triangle



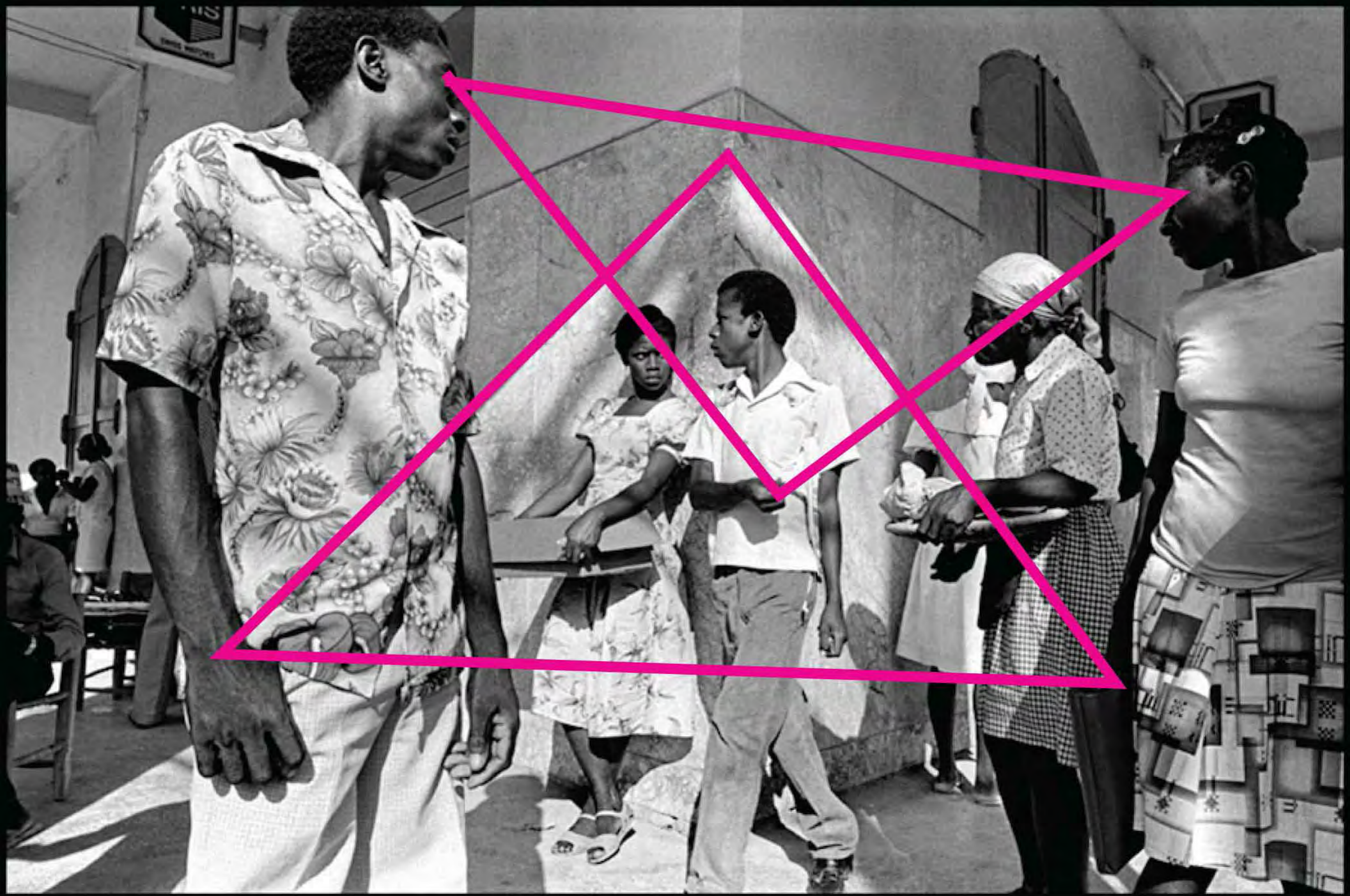
Triangles are a great compositional tool in street photography. They work best when you have 3 subjects and you space them evenly around the frame. It doesn't necessarily have to be 3 "people" per-se, it could be any 3 elements.

Triangles in a composition provide balance to the viewer and also helps in filling the frame.



Bruce Gilden

Triangles

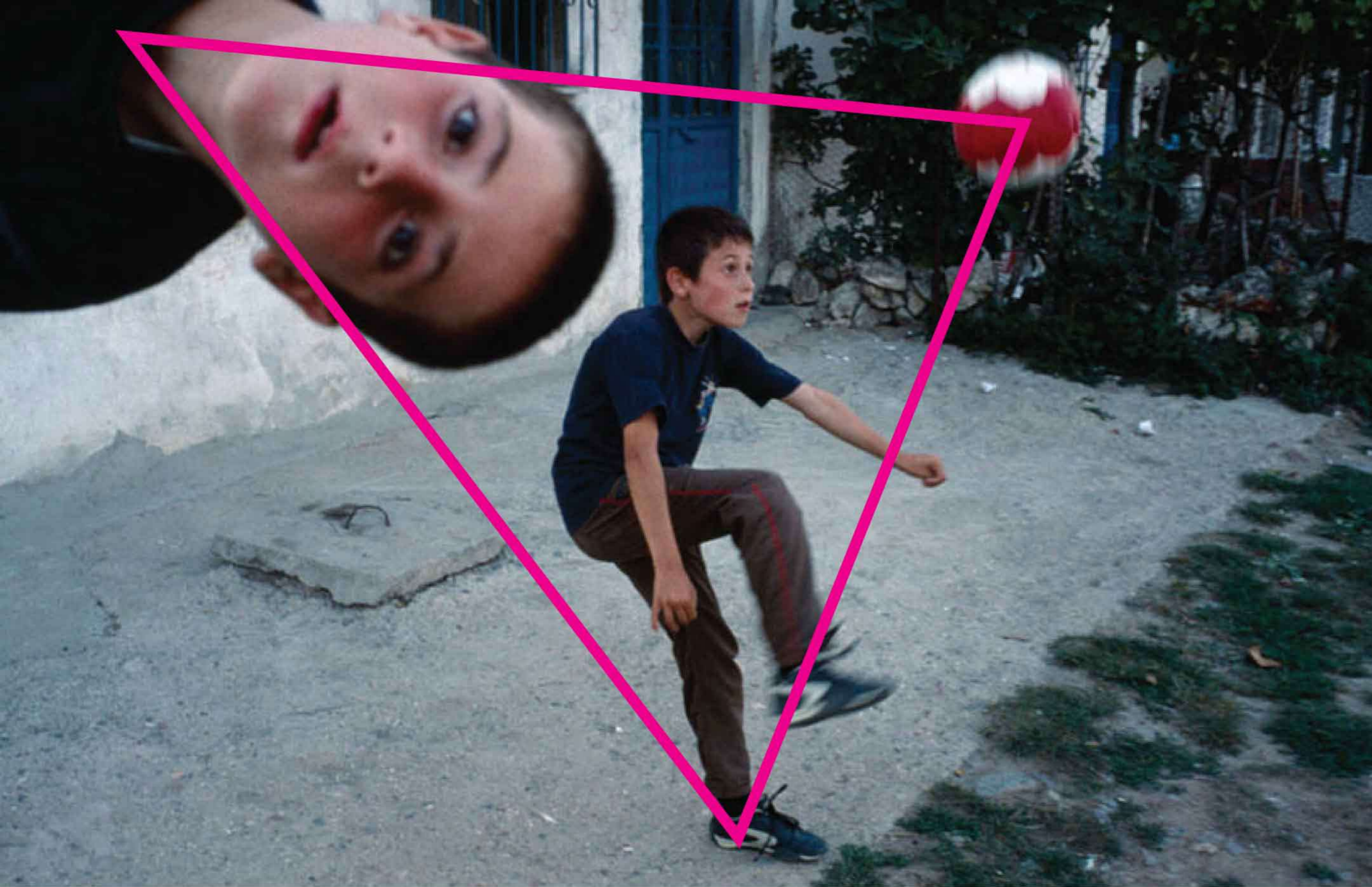


Triangles



Alex Webb

Triangles



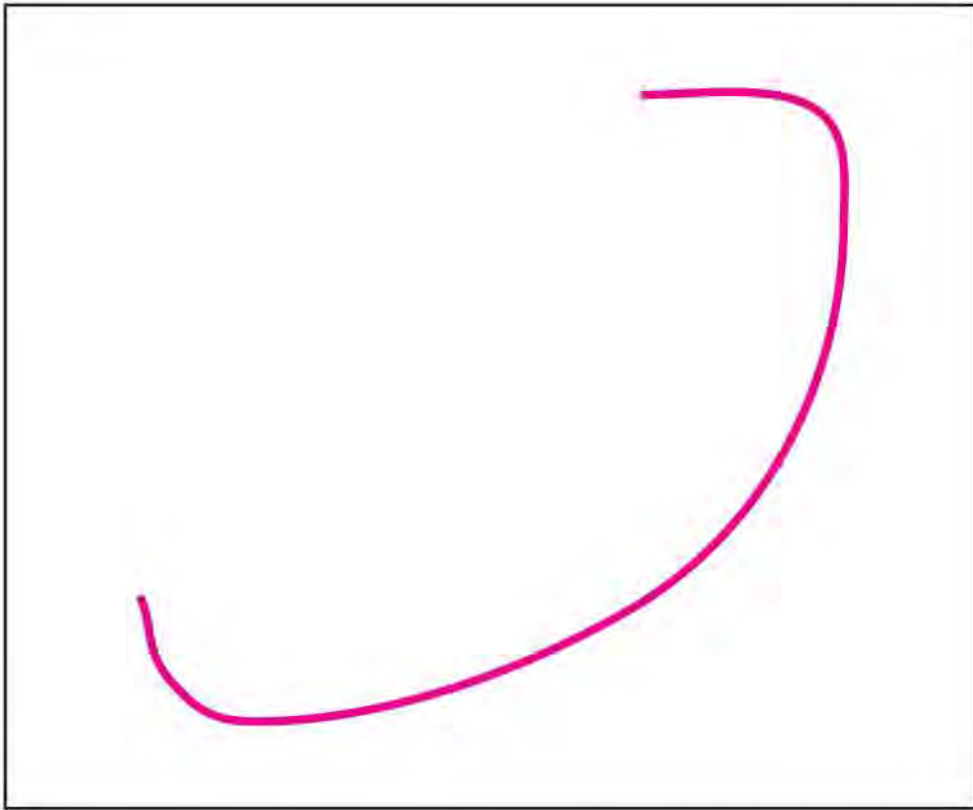
Triangles



Triangles

Rohit Vohra

Curve



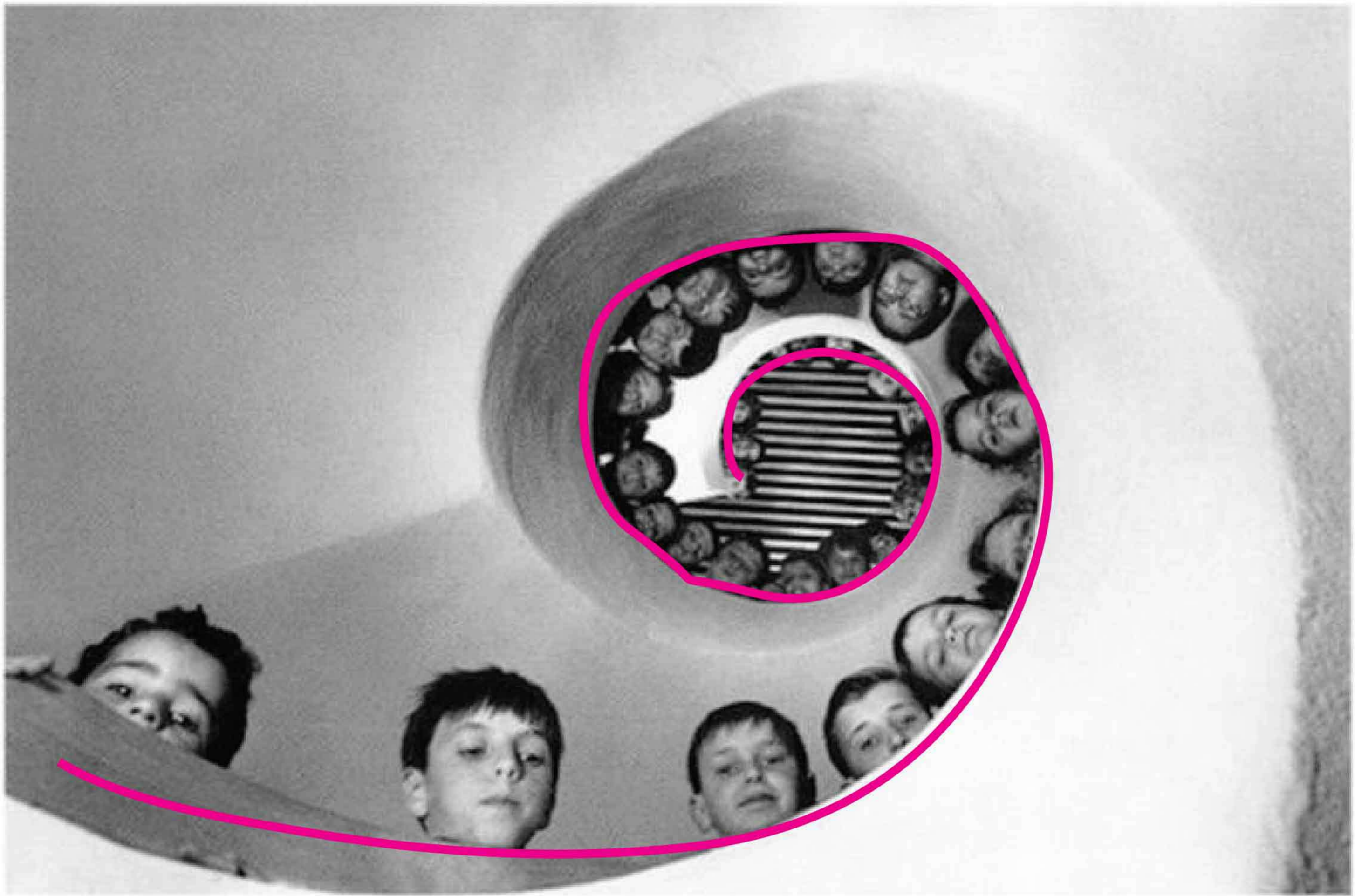
Curve is a dynamic compositional tool which adds energy, elegance, movement, power, motion, and direction to a photograph.

Curves are a little more difficult to spot when out shooting than horizontal, vertical, or diagonal lines. However if you look closely enough and are attentive enough— you can capture them to create stunning images.



Curves

Bresson



Curves

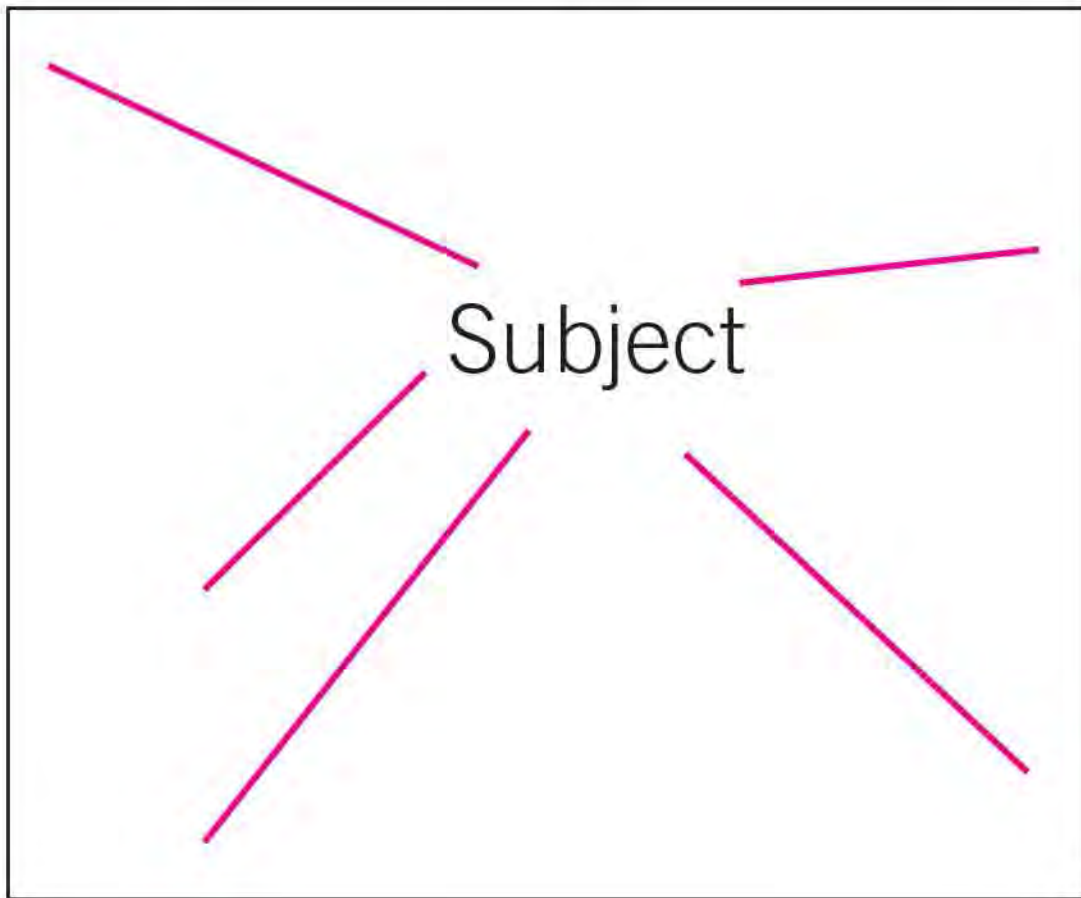
Bresson



Curves

Rohit Vohra

Leading Lines



Leading lines are one of the most basic photography compositional techniques. You can utilize leading lines to guide your viewer's eye.

Leading lines could exist in the background or foreground and could be used to perfectly point straight towards the main subject or subjects.

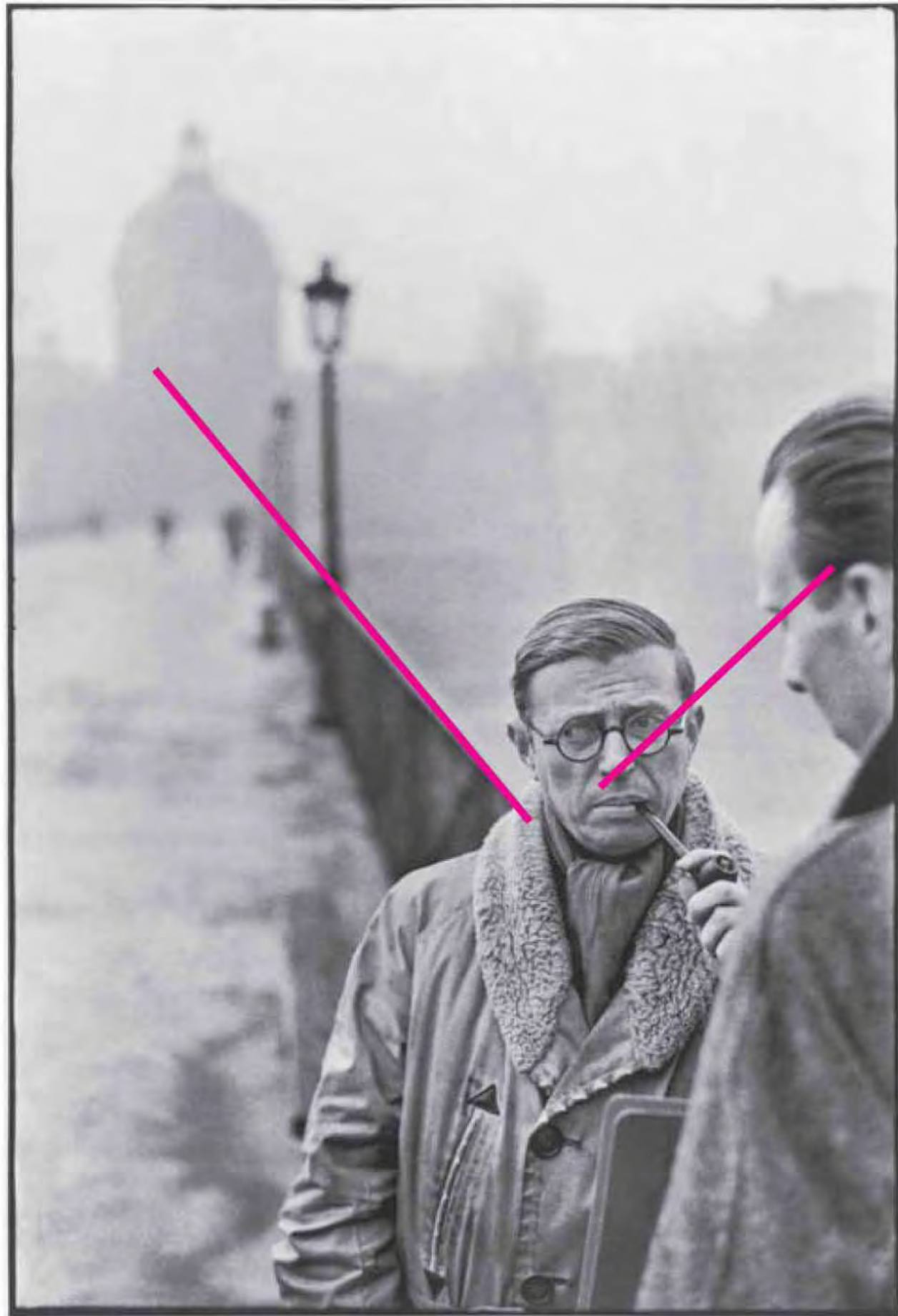
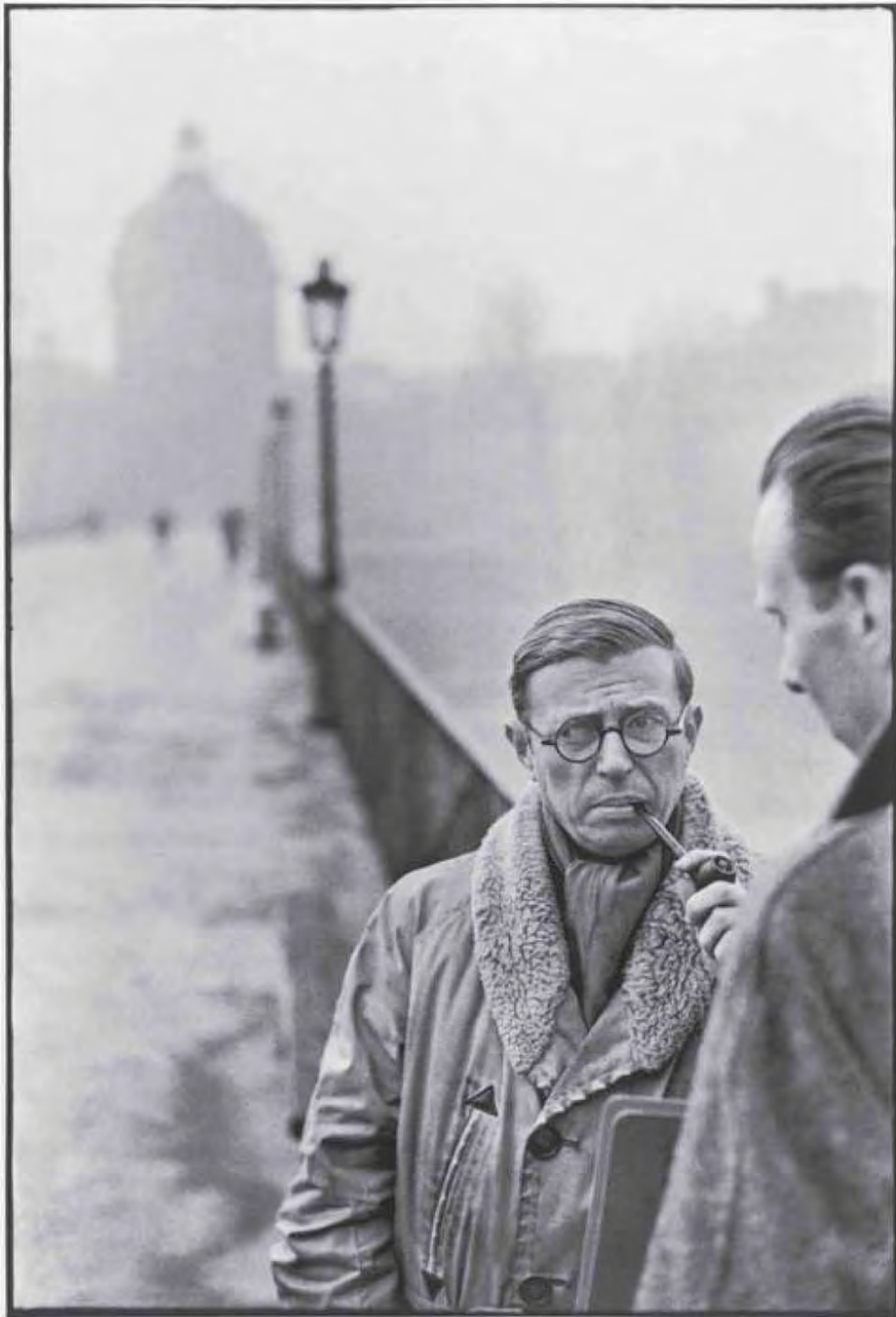


Leading Lines



Leading Lines

Bresson



Leading Lines

Bresson



Leading Lines

Vineet Vohra

Depth and Layers

A sure way to make any street photography image more interesting is to include several subjects or scenes located on different planes inside the frame. This technique, also called doing layers or layering, consists basically in making sure that there is something that grabs the viewer attention in the front, middle and back of the image filling the entire field.

The more subjects the better: Technically you need at least three main subjects (or groups) in different planes to have a layered image but the more the better. Some of them may be in the distant background, appearing much smaller than the main subject, there has to be some sort of symmetric distribution between the groups to make it work.



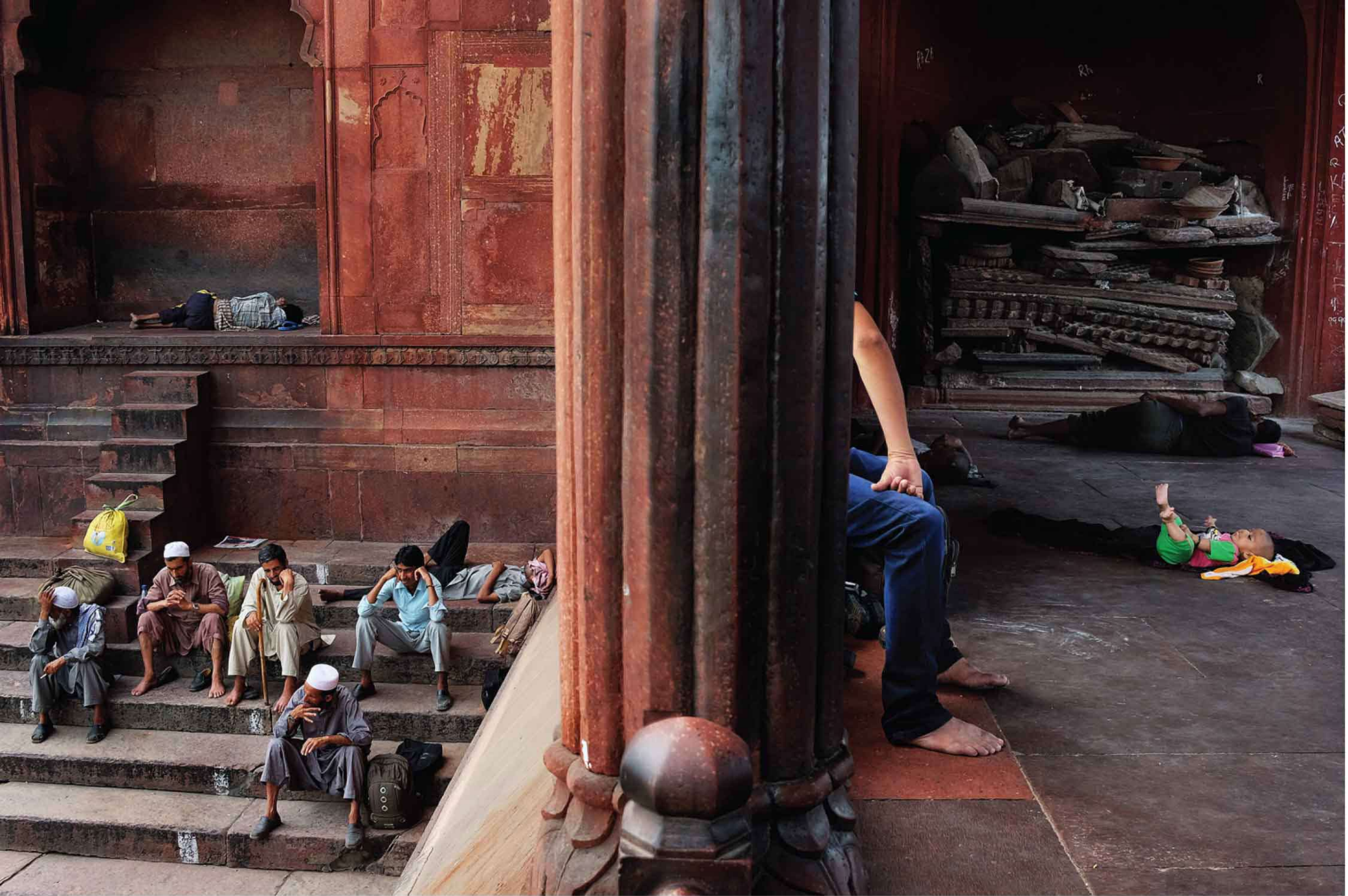
Depth and Layers

Alex Webb



Vineet Vohra

Depth and Layers



Depth and Layers

Vineet Vohra



Juxtaposition in Street Photography

Drawing a stark contrast between two elements in an image. One could use juxtaposition in their favor by creating an image that is interesting, ironic, or just plain uncanny.



Juxtaposition

Rohit Vohra



Juxtaposition

Vineet Vohra

Texture and Tones

Texture helps to emphasize the features and details in a photograph. By capturing "texture" of objects being photographed, you can create form. Texture is used as a subordinate element within the picture, it lends strength to the main idea in the photograph.

Tone is probably the most intangible element of composition. Tonal contrast is the difference between the lightest and darkest tones in your images.

Texture and Tones are used to highlight the subject in order to create an emotional response. They help in reinforcing the story.



Steve McCurry

Texture and Tones



Steve McCurry

Texture and Tones



Steve McCurry

Texture and Tones

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