

STREET PHOTOGRAPHY

an ebook by alex coghe



Why this ebook?

This book is a gift.

The success received in a short time with my blog in 35mm is before the eyes of all. Users connected from all over the world (111 countries represented at the time of writing), many visits and many positive feedbacks that indicate a vivid interest in this blog dedicated to street photography.

My popularity has grown thanks also to this blog. A commitment to which I dedicate time but do it with pleasure, stimulated by the positive feedback and encouragement to continue.

My involvement with street photography has become a profession. My workshops, my work as photographer, my project of open a school of street photography here in Mexico.

But even the positive responses with many people from around the world. Knowing that I'm doing something to spread even more this kind of photography...

With street photography I've had many satisfactions, I experienced great professional and human experiences, met many people and made new friends, known new places, ideas, stories of life and achieved things which seemed to be just dreams until some time ago.

Now I enjoy the respect of many people through my photography and my experience, the consideration of many colleagues and also that of sponsors who have believed and believe in me.

This book is a gift. A gift for my readers, friends, for all those who follow me and support me.

Yes, it is a way to thank all of you.

For this is free. A thank you do not pay.

I hope that this book will reach many people, so please download it, but also to spread it as much as possible.

And now I wish you good reading!

A.C.

Street Photography is...

Street photography is like jazz, a union of formal rigor and improvisation.

Alex Coghe © 2009

Street Photography uses the raw approach of straight photography from which derives. Street Photography is unstaged photography, a challenge of the photographer with himself, an attitude, a state of mind. Street Photography is a reflection of every day life through the eye of a photographer able to document the ordinary capturing the decisive moment, or what others don't see.

To give a comprehensive definition of street photography is not easy. You might begin by saying that it is a photographic genre, more precisely a kind of reportage. Street photography is indeed a snapshot of urban life on the street observed in his everyday life and in all its aspects: the irony, tragedy, unpredictability, cruelty and even beauty.

The images of this photographic genre are the mirror of society, the people who compose it, captured during the life of every day somewhere keen eye for the nuances of the human comedy that is taking place in public spaces. Being a street photographer means being in tune with life, perceive the moods, smells, colors, live it with intensity and then try to represent it only after it has absorbed.

Henri Cartier-Bresson, who with his images has contributed to the rise of street photography, said that through the lens to capture the decisive moments of life it is necessary to equate the mind, eye and heart. An attitude that, according to the words of the famous photographer, requires readiness, discipline, sensitivity and geometric sense. For those wishing to know more, here are some interesting resources.

"If you can smell the street by looking at the photo, it's a street photograph" Bruce Gilden

If you search on the web for articles concerning the history of street photography you have the impression that they all start from the origins of the "genre", ranging from straight photography to documentary photography and reportage.

Correct, but if i ask you to give me an exact date corresponding to the origin of this photographic type, what would you reply?

I believe that real street photography was born in the '60s, in the years when in an emblematic city such as New York City (universally recognized as the capital of the genre by Joel Meyerowitz e Markus Hartel) there happened to be an intense re-evaluation of reportage.

Lee Friedlander but especially Garry Winogrand focused on the unconditional capture of images of city life (famous is the portfolio entitled "New York" of 1963).

In perfect continuity between reportage and the new born street photography, Leica accustomed a fetish camera to capture scenes containing subjects that were unconsciously photographed, without giving any importance to the preparation of the scene or posing of the aforementioned subjects.

Winogrand and Friedlander took an huge quantity of photographs (in the order of several hundreds of thousands), gaining a trustful and economic support by the Guggenheim foundation; in terms of exhibitions, they were both frequent guests of MoMA, in particular in 1967 – together with Diane Arbus – with the exhibition entitled “New Documents”.

Street photography mixes with pop culture, and this is true to the present day where often pictures that obtain the greatest success are those that remind us of the mythical era, maybe even simply by a pair of sun glasses framed in white or by the face of an aged woman with fluffy hair (always rarer to come across nowadays).

This is also the reason why street photography is often in black and white. Something to reflect upon...

And street photography, in my opinion, has the need to maintain a certain level of aesthetics, leaving the freedom of language to anyone who has the possibility to explore other moods and mental facades, even towards the most futuristic of beings.

But street photography will always inevitably take source from the pop culture, because the city and metropolis is pop, the ideal jungle (although not the only one) figuring as perfect location for snapshots by the street photographer.

Rules of Street Photography

Street Photography is a genre that can't be too constrained because it would limit it. But some pickets are needed to understand what we're talking.

- Street Photographs must be taken in the public realm: streets, subways, museums, beaches, parks, events, countryside, nightclubs...
- Photographs may not be staged or posed by models.
- Photographs do not need to include people but should at the very least imply human existence or a human condition.
- Street Photography can be colour or black & white. Partially desaturated images can't be considered street photography.
- Add or remove elements from street photographs is not ethic. Street Photography is a challenge with ourselves and the approach to this kind of photography is raw, like the old straight photography.
- Cropping a photo and perform colour corrections and processing in keeping with a realistic representation of the subject is fine to enhance the image. And naturally also the black and white conversion is allowed but extreme photo manipulation, stitching and combining of images is not for street photography. Also High Dynamic Range (HDR) is considered heavy post production and therefore not suitable for this photographic genre.

A.C. 2011



Street candid portrait is Street Photography?

Well, i wanna express immediately my point of view: a consistent part of street photography is a kind of photography that is taking pictures of people in public spaces in a candid approach.

This definition is really important to understand this genre. In street photography you don't ask permission to your subjects, you don't prepare a set and the captured moments are truly candid.

A street portrait for me is then pure street photography. We must think about the fact that there are differences with a common portrait.

A candid street portrait is made with primary lenses or however with wide angle or normal lens. For this reason, very often integrates the people and their environments. In addition street candid portraits need a special moment, oriented on capturing the decisive moment.

Thomas Leuthard, one of the most famous contemporary street photographers: most of his work is focused on candid portraits. But I would not dream of not defining him as a street photographer.

And the same could be said of Bruce Gilden.

The street photography, luckily, is not only one. I do not think just one way to take street, and would be a limit.

I can use flash or not, get closer or take picture more environmental. Of street photography there is not only one, and like photographer I don't wanna limit my style. Especially for a definition.



The many faces of Street Photography.

We have already said that street photography there is not only one. The poll that opens the year asks you on which sub-genres of street photography you feel more attracted. So let's go through the subgenres of street photography.

LIGHTS AND SHADOWS

This branch of street photography makes the search for the light and shadows its focal point. Shafts of light and opaque shadows are a mesmerising presence in street photography, and exploring those subjects opens up your images to myriad creative possibilities.

The result of this research produces often dramatic and powerful images.

Photographers: [Umberto Verdoliva](#), [Anna Montuori](#).

CANDID PORTRAITS

Some people consider this kind not belonging to street photography. But i would remind to these purists that the candid portraits to be defined as such must be spontaneous, unplanned. Many use short lenses, but it is not uncommon for those who are specialized in this kind also use a lens as a 85mm fixed.

Photographers: [Danny Santos](#), [Michael Schmidt](#).

EYE CONTACT

Another controversial issue. I was talking about this to one of my students. In some photographic manuals tell you to avoid in a candid picture that the person look at you. But sometimes just this can make an image powerful and outstanding.

Photographers: [James Horan](#), [Dapperado](#).

HUMAN IN GEOMETRY

The geometry is very important in photography for the construction of composition, and street photography is no exception.

Street Photography is to describe the human condition and the story can come from human figures placed in a geometric context.

Photographers: [Fagu](#), [Selnur Kudan](#).

HARDCORE STREET PHOTOGRAPHY

The hardcore aesthetic would deserve a separate post. The Flickr group [Hardcore Street Photography](#), known for its ruthless rejection of much of the work submitted to it, could represent a good start to know better this subgenre.

Photographers: [Nils Jorgensen](#), [Furrukh Khan](#).

JUXTAPOSITION

One of the great classic things about street photography is the way two or more curiously complementary elements can find themselves in juxtaposition.

Photographers: [Alan Robb](#), [Linda Wisdom](#).

IRONIC

If it's true that street photography is capture a moment often we can find things within the scope of their shots that are ironic or funny.

Photographers: Elliott Erwitt, Nick Turpin.

LIFE SHOTS

Life and the human condition as they are, and how you can meet in any environment, even at home. Human scenarios, once again, but different by street photographs aesthetic. Only one condition: to met a genuine reality without substantial manipulation by the photographer.

Photographers: [Konstantin Sergeyev](#).

Photography without street photography.



Although many photographers practice street photography, or would like to start practicing, and even if it increases the interest in this kind every day there is also a considerable number of people in the photographic community who consider rude and offensive to photograph a subject unaware and without permission.

And there is a desire by some that the law became very restrictive for street photographers. Let's try for a moment to imagine a world without street photography. Without the important and extraordinary work of Robert Frank, Dorothea Lange, Henri Cartier Bresson, Friedlander, Helen Levitt...

Imagine a world of set up portraits, fashion shots but without the candid moment, the only pictures of people would be posing photographs. And the man would no longer be described with sincerity.

Photographing strangers without their permission made it possible to create masterpieces of photography. But still it is considered rude not to ask permission to photograph a person in the street.

This depends very much on a widespread ignorance that sometimes affected even some photographer. is one of the reasons of so many difficulties encountered by those approaches to street photography, is not uncommon for a photographer who begins to consider take pictures of strangers action almost forbidden to be done in quickly and in secret. And with a sense of guilt doesn't make great pictures, because the body language not help you.

Over the last years we have seen a lock-in to the street photography for the privacy issue but also for the terrorism. These are two important topics which must be analyzed separately.

Privacy

A hot topic that has come inevitably to involve street photography. Ironical from a certain point of view because in public areas there is no privacy. It is ironic because in a town center is full of circuit cameras that filmed continuously. In Europe the situation is particularly acute. To contribute to the climate of suspicion towards the photographers there is internet. People are afraid that its own image can be spread on the web. A legitimate reason especially with children and with the danger pedophilia.

But even here the main problem is a lack of culture by persons. On internet many parents publish photos of their children or allow that they themselves may open accounts in social networks. Think to facebook.

There, the photos can be downloaded by anyone and without control. Yes, there are ways to limit its spread, but not enough. But then they are the first to suspect a photographer in the street.

I believe that even the poor culture of photography helps to create false problems. Without falling into the same error but I would say that a photographer with a short focal lens, maybe fixed, does not represent any kind of problem in this sense. Why is forced to come closer to take the photo. Why we see what he's doing. Wanting to be suspicious, then a photographer with a telezoom that take pictures of people could be more "dangerous". But we are not here to generate suspicion towards a healthy practice as that of photography.

We have already said: It should make a distinction between privacy and the right image because the law requires it. The misinformation, the convenience of someone managed to confuse the ideas of the people.

It is our duty as photographers, through the way we take pictures in the street, with an open and positive approach, respectful of the individual, that we can make understand that from photography must have nothing to fear.

Terrorism

Photography is under attack. Across the country it that seems anyone with a camera is being targeted as a potential terrorist, whether amateur or professional, whether landscape, architectural or street photographer.

Not only is it corrosive of press freedom but creation of the collective visual history of our country is extinguished by anti-terrorist legislation designed to protect the heritage it prevents us recording.

This campaign is for everyone who values visual imagery, not just photographers.

We must work together now to stop this before photography becomes a part of history rather than a way of recording it.

Source: <http://photographernotaterrorist.org/>

And still:

That it's nonsense. The 9/11 terrorists didn't photograph anything. Nor did the London transport bombers, the Madrid subway bombers, or the liquid bombers arrested in 2006. Timothy McVeigh didn't photograph the Oklahoma City Federal Building. The Unabomber didn't photograph anything; neither did shoe-bomber Richard Reid. Photographs aren't being found amongst the papers of Palestinian suicide bombers. The IRA wasn't known for its photography. Even those manufactured terrorist plots that the US government likes to talk about — the Ft. Dix terrorists, the JFK airport bombers, the Miami 7, the Lackawanna 6 — no photography.

This is worth fighting. Search "photographer rights" on Google and download one of the several wallet documents that can help you if you get harassed; I found one for the UK, US, and Australia. Don't cede your right to photograph in public. Don't propagate the terrorist photographer story. Remind them that prohibiting photography was something we used to ridicule about the USSR. Eventually sanity will be restored, but it may take a while.

The suspicion that these measures taken by some countries after the terrorist attacks are aimed at limiting personal freedom and human rights is very strong.

The photography paranoia is therefore a waste of energy and money. In a country like Italy for example is not unusual to see a sign prohibiting photography inside the metro stations. In Los Angeles you can take pictures inside the stations and on the subway with no problems. So what are the real reasons for these restrictions?

We always defend as photographers, but first and foremost as human beings the freedom to photograph. Remembering that freedom of the press is an inalienable right to anyone. If we surrender in front of this, if even the photographers make think that can't take pictures in the street, we will lose one of human rights.

In your face apology



Some street photographers argue that the real street photography does not use the flash and that we must always be invisible. In support of their thesis, they speak of the masters of street photography.

This post begins with a portrait of a recognized master: Weegee.

Well, most of his notable photographs were taken with very basic press photographer equipment and methods of the era, a 4x5 [Speed Graphic](#) camera preset at f/16, @ 1/200 of a second with flashbulbs and a set focus distance of ten feet.

Excuse me? Yes, flashbulbs!!! Now, it is perfectly respectable that may or may not enjoy the photographs with flash. What is not sustainable is to argue with irrelevant thesis and inaccurate from a historical perspective.

Some detractors of "in your face street photography" always quote Bruce Gilden and his brusque manner of doing photography in the street. Many times they judge this talented photographer only by a video circulating on YouTube.

In the past I also have criticized Gilden being influenced by watching that video, but the magnum photographer is not only this photographer. And only a superficial study of his work leads us to make inaccurate assessments.

Supporters of the "flash against" argue that this approach is not respectful of persons. My advice is going to see some video of Charlie Kirk and Eric Kim. My experience with the flash or with the eye contact research is that manifest itself leads to talk with the people. Most of the time getting an agreement on their part to the use of the image.

Another example.

Mark Cohen is a great outsider outsider of street photography. During the seventies the American photographer has developed a unique aesthetic, away from European street photography.

He is one of the favourite of [two cute dogs](#) aka Mr. Charlie Kirk.

Blunt and immediate images, chaotic life. Unthinkable cuts unthinkable and use of the flash. This is Mark Cohen.

Through a method, which he called "intrusive", takes possession of the privacy of any person, to "behead", failing to return the expressiveness of the faces that usually associate with the details of the body.

We have already said in a previous post that there is only one street photography. Do not believe those who speak of false street photography despising certain techniques. They often do not have a great historical knowledge of the matter, other times they are clearly in bad faith.

Eye contact or invisible photographer?

The question is open. The recent interview with Umberto Verdoliva has touched upon this debate, which in recent times is making discuss many street photographers.

This is because it goes much to affect our approach to street photography. The problem arises because the search for the eye contact inevitably leads to influence on what is happening in the street. Like Umberto Verdoliva asks: "we wondered if this is how we're telling our time?"

The question is pertinent because when we find the eye contact in fact we intervene on the story. The photographer himself becomes a protagonist in a certain sense of shot. Even if you do not see him, you know that there is.

For me are both interesting ways of take pictures on the streets. I like getting close to my subjects, using the flash, interact with them after shooting, but also to be stealth, fast and capture candid situations without intervening, without reveal myself to my subjects. Shooting openly and freely, to be interested both in your images and the subjects I believe helps make you do best photos.

Some think that flash photography is equivalent to the street to be not respectful of people, but I can to declare, from personal experience, the exact opposite. I find that the approach of Bruce Gilden (which however is a genius) might be a support to this argument. Even to me for things I've seen I don't really like his approach, but this is not the only way to do "strobist street photography". Eric Kim and Charlie Kirk can be considered good examples of street photography made with flash in friendly style.

From the aesthetic point of view this style may like it or not: this depends on the tastes of each one.

What is certain is that street photography there is not only one. And this is something very positive for this genre.

I am the invisible man!

In the previous article we talked about eye contact, but also of the opposite approach and the importance of becoming invisible.

Being invisible, indeed, is one the requested skills to a street photographer to getting powerful street photographs.

Being invisible necessarily passes through an expert knowledge of body language. With this post I wanna share some tip with you.

Body language

We must not forget an important factor, the psychological factor, when we think to take pictures of unknown people in the streets.

We must not hesitate, because our nervousness will be transmitted to the subject. And we must not hide the fact that we are photographing: if we give the impression that we are doing something in secret, we will attract attention with only negative results.

People become really suspicious if you try to take pictures sneakily or if you look nervous, whereas if you act as though you're doing your job and you project a more positive body language, then you're less likely to encounter problems.

And don't forget to smile!!!

Look beyond

To be invisible you avoid eye contact!!!

Take the photo and look calmly an imaginary point behind your subject. Your subject will think you're shooting each other and do not be interested to you so much. After the photo, continues for a few moments to fix the imaginary point. It works!!!

A point & shot camera is perfect!!!

The compact cameras, especially black, have the undoubted advantage of make you less visible to the street. The shutter is silent and the people doesn't know when you're shooting.

For the street photography i can recommend great p&s cameras like [Lumix LX3](#) or LX5, the [Canon S95](#) or the fixed lens [Ricoh GRIII](#).

Wide Angle prime lens

A 24mm, or also a 28mm, luminous and fast. If your lens isn't wide enough, you will have difficulty correctly framing your images and capture everything in the scene.

Shoot from the hip

Later we will speak in detail of this technique.

Don't use the flash!

It will be trivial, but of course if you want to be invisible to avoid the paparazzi approach.

25 most influential street photographers of all time

Taking a cue from the ranking made by the English magazine ["professional photographer"](#) we do our ranking, also because some inaccuracy in this post is established: about Henri Cartier-Bresson they say that he never cropped his images (???).

The list I have tried to make it as objective as possible, as impossible not to put subjectivity in choice of this type. Here there isn't a list of my favorites or the most important for me (no Nacho Lopez indeed), but those that are important globally and historically for the street photography.

So, there is no an important photographer like Robert Capa because we are focused on those who have given much for the aesthetic maturation to this kind of photography.

25. Bryn Campbell
24. William Eggleston
23. Richard Kalvar
22. Alex Webb
21. Joel Meyerowitz
20. Walker Evans
19. Diane Arbus
18. William Klein
17. Lewis Hine
16. Paul Strand
15. Josef Koudelka
14. Robert Doisneau
13. Alfred Stieglitz
12. Andre Kertesz
11. Elliott Erwitt
10. Mark Cohen
9. Daido Moryama
8. Bruce Gilden
7. Helen Levitt
6. Weegee
5. Martin Parr
4. Robert Frank

3. Lee Friedlander

He loved to put himself in the composition. How many do it now?

2. Garry Winogrand

The father of hardcore compositions.

1. Henri Cartier-Bresson

Without him street photography would not exist, at least not as we know it.

How i shoot in the street. An unplanned adventure

Many people often ask me how to make my street photos. Very often behind this question there is another one: There is a project behind your images?

The answer, of course, is directly related to know how I approach street photography. First, I don't go into the street thinking about doing street photography, but simply photography. And I never thought to work by themes or projects, even if it happens to develop projects: for example, is what is happening now with the series of shop windows...



However, I hardly ever know what pictures I'm going to take ahead of time. Street photography for me is bringing a camera with me wherever I go, constantly looking for opportunities to capture interesting moments, with my camera.

Naturally, there are some photographers who prefer to stage their photos and there is nothing wrong with that, but quite simply it doesn't work for me.

see this other picture:



I think that this photo has a great energy, despite its simplicity. And this is exactly what I try to always catch: the energy of the streets (or any public place) with the people who are living.

Many things are interesting for me, it could be a particular composition, the light (or the shadow), a combination of colors or a single color, a contrast, an interesting subject or a combination of all.

Look at this:



In this picture, taken in Los Angeles, I wanted to highlight a subject that has been denied to my photographic attention raising his hand to the face. A barrier accentuated by the low key.

The camera is not important: counts the photographer with his eye and his ideas. I always shoot RAW, but recently i work with RAW + JPG option where the jpg has selected in black & white mode.

This is because it helps me to see the pictures in black and white (most of my work is in black and white) but if i get a color photo - in color because I see it that way - there is the RAW file.

For me it's really important be focused on what i will photograph and not about how. The result is significantly more important than many philosophies about Miss Aperture & Mister Shutter. All you really need in street photography is to keep an open eye. The event can happen at any time, anywhere.

Shoot from the hip. The discovery of a technique.

When you became interested in street photography, soon you will meet surfing the web looking for tips one of the most popular techniques: shoot from the hip!

Shooting from the hip is a way to capture that relies on instinct, a bit of faith in your camera and your ability to imagine what the camera is seeing.

The technique is known by many, used successfully by a few. Mandatory to mention in this post two photographers who master this technique: [Daido Moryama](#) and [Joseph Wigfall](#). From the past: Garry Winogrand.

We obviously do not advocate the use of this technique for every occasion, but encourage you to consider because it allows you to take much more candid images of people.

Before moving into technical advice, see the pros and cons of the shoot from the hip:

PROS:

More candid images

Lower perspective sometimes is more interesting perspective

More invisibility

CONS:

Very difficult when starting off.

Shoot from the hip requires patience and dedication, especially when you start. Get ready to try a lot of frustration, but more try and more begin to master the technique. Remember that shoot from the hip is a technique that does mean not take the camera to the eye and then tested various angles: near the legs or from your chest.

I suggest compact cameras, with wide angle lens. Daido Moryama uses a Ricoh GR III, Joe Wigfall very often a Lumix LX3.

A much wider perspective will allow you a much higher likelihood of capturing your scene. Markus Hartel, another user of this technique, explains: I guess the distance and set the lens according the distance scale, or I zone-focus by pre-setting the focusing scale of the lens to the working distance and let the depth of field take care of the rest. My camera is usually set to 2.5 meters (8 feet), and I adjust from there if necessary.

A small aperture and fast shutter speed to ensure subject in focus and sharp images. Eric Kim says: When shooting in bright daylight, I use manual settings and shoot an aperture of $f/16$, a shutter speed of around 320ths of a second, and an ISO of 400. If your images are a bit too bright, shoot with a shutter speed of 500ths of a second. If your images are a bit dark, I would boost the ISO to 800 or 1600 (when it starts to get really dark).



Shooting from the hip is playing with Lady Luck but it is also a matter of perseverance and determination: take hundreds and hundreds of photos because only practice will enable you to achieve results.

A guide to understanding and use the zone focusing.

Camera zone focusing is a technique to help you take pictures with more convenience, accuracy and speed. It uses depth of field controls to establish a zone of sharpness in which any subject can be photographed without further attention to focusing; these controls are coordinated by the depth of field scale built into most lens barrels.

Zone focusing is much more practical for street photography than the hyperfocal distance*. The hyperfocal setting, indeed, makes more sense for landscape photography because this method simply extends [DOF](#) from infinity into the foreground.

For Street photography rarely we need to rely on infinity focus: we use generally smaller apertures like f/ 5.6 or f/8 at a close working distance.

Zone focusing is a simple technique, using the DOF (Depth Of Field) effect to have the desired object(s) at working distance in focus. When there is no time to fiddle with the camera controls, or when we wanna be more unobtrusive, for example with the [shoot from the hip](#).

Focus is not an absolute rule. There is always a zone either side of the focused point that is acceptably sharp. The size of this zone will depend on how far away the subject is; the focal length and aperture of the lens; the size of the final picture; and what you regard as acceptable.

If the lens on your camera is marked with a scale to indicate depth-of-field (hereafter d-o-f) you can use this for zone focusing, as follows:

Choose the minimum and maximum distances at which you are likely to shoot. In the street, for example, this might be 10 feet/3 metres and 30 feet/10 metres or (if you prefer to work closer) 6 feet/2 metres and 20 feet/7 metres.

Choose a middling-to-small aperture, usually f/8 or f/11, and look for the d-o-f marks on your lens (more rarely, on the camera body or focusing knob) corresponding to the aperture chosen.

Set the focusing scale so that the distances in question are within the d-o-f marks. If they won't fit, either narrow your choice of focusing distances or stop the lens down further.

Your lens is now set in a sort of snapshot mode that will require no focusing for any picture taken within the range in question.

Once you know what an f-stop is, and how to set it on your camera, you will be a master with the DOF scale of your camera.

My Pen E-P1 is not the E-P3 and the AF is not a great ally. Sometimes manual focus is a precious resource. For my Olympus Pen E-P1 the site DOF MASTER:

Focal length (mm) 17MM

Selected f-stop F/5.6

Subject distance

1 m

Depth of field

Near limit

0.78 m

Far limit

1.41 m

Total

0.63 m

In front of subject

0.22 m (36%)

Behind subject

0.41 m (64%)

Hyperfocal distance

3.42 m

Circle of confusion

0.015 mm

The problem for my Penelope is that there is no distance or DOF indication on my pancake 17mm.

I can, however, use hyperfocal or zone focusing very easily. Considering my 17mm f/2.8 lens at f/5.6, the hyperfocal distance setting is 11.2 ft. Setting the focus to that point nets about 6' to infinity in focus. The only thing that takes a little practice is to pick a target eleven and a half feet away and lock the focus on it, then set manual focus.

However I don't have to be so precise about it. Since I'm focusing from 6' to infinity, a couple of inches too close or too far won't make a huge difference in the zone of focus.

**With the hyperfocal distance setting, the photographer gets the greatest depth of field out of the lens.*

The hyperfocal (you have with any camera) is only the maximum depth of field achievable at a given aperture. For example, if you focus on f8 to 10m depth of field you will be 4m to infinity at f11 if you focus on you at 8 m depth range from 3 m to infinity.

Sunny F/16 rule

In this part of ebook we talk about a simple rule for taking photos in daylight without a light meter. This rule is called sunny 16 or sunny f/16 rule.

Apart from the obvious advantage of independence from a light meter, the Sunny 16 rule can also aid in achieving correct exposure of difficult subjects. As the rule is based on incident light, rather than reflected light as with most camera light meters, very bright or very dark subjects are compensated for.

The rule is quite easy to remember – if you're taking a photo in bright daylight set the aperture to f/16 and set the shutter speed to be as near as possible to the same number as the film speed.

On a sunny day and with ISO 100 film / setting in the camera, one sets the aperture to f/16 and the shutter speed to 1/100 or 1/125 second (on some cameras 1/125 second is the available setting nearest to 1/100 second).

On a sunny day with ISO 200 film / setting and aperture at f/16, set shutter speed to 1/200 or 1/250.

On a sunny day with ISO 400 film / setting and aperture at f/16, set shutter speed to 1/400 or 1/500.

If you're using ISO 100 film, for example, set the aperture to f/16 and the shutter speed to 1/125 sec, since 1/125 is the closest shutter speed value to 100 on a typical camera.

This rule was on the inside of the packaging of fuji rolls, but of course it is still valid in the digital era, and applicable to our street photography.

The importance of light (and shadows)

INTRODUCTION

Light is probably the most important thing to think about when trying to take a photograph. The word photography derives from the Greek φωτός (phōtos), genitive of φῶς (phōs), "light" and γραφή (graphé) "representation by means of lines" or "drawing", together meaning "drawing with light".

And the photographer, any photographer, is essentially a painter with light. So, light is essential in photography, and street photography is not an exception.

STREET PHOTOGRAPHY AND LIGHT

This post was inspired by some significant reflections of my friend Rinzi Ruiz on his blog. He is really careful with the light: "Paying extra attention to light and shadows is what I continue to train my eyes to see every time I go out walking and in every photography venture I encounter." He says on his blog.

Light is everything in photography. The job of a photographer is to capture light into an still image. As photographers all the time we spend fiddling with white balance, thinking about exposure, tone, contrast is basically all about trying to best capture the light we see that reflects back off our subject.

And the light of day affects so heavy our photographs. In any case, a street photographer should bring out the best in all light conditions. Let's analyze together the different lighting conditions when we are in the street.

INTENSE SUN, HARD SHADOWS

Here in Mexico i know so well this situation. On a sunny day, in full daylight, the lights are strong, intense. The buildings and any type of structure generate shadows. They are interesting situations for the street photographer on condition that know how to make the best with due precaution. I consider shadows as important as light, and by the union of this contrast we can find exceptional photographs. In any case we can not delude ourselves to challenge the sun because "he" will always win. Knowing deeply the light and observe its change during the day is the recipe for good photography.

Shooting in direct sunlight can lead to images that have high contrast, blown out highlights, lens flare and colors that might even look overly saturated. And this for street photography can also be good.

- Sometimes try to move into the shade: is the most logical solution and many times it works.
- Shoot between the entry and exit of the shadow: you decide how to expose. I use often the Program mode. People swallowed by the shadow or illuminated by the sun are a street photography classic, which provide interesting results.
- Use a flash: I know that many in street photography are opposed, but in full sun is sometimes a quick and effective solution.
- Change your point of view: sometimes moving your subject isn't possible, but change your perspective will change the angle of the sun hitting both your subject and your cameragiving to your image a different mood.
- Metering: the high contrast conditions are the ideal to use the spot metering mode.
- Sometimes silhouettes are great. I don't like very much the silhouettes, but they are sometimes a result of impact. We told you not to challenge the sun. So let's use it to our advantage.

GOLDEN HOURS

For many landscape photographers or portray photographers are the better moment of a day to take pictures. Also for street photography the so-called golden hours are considered a benediction.

Lighting is softer, naturally diffuse, warmer in hue, the shadows are longer.

When the sun is near the horizon, sunlight travels through more of the atmosphere, reducing the intensity of the direct light, so that more of the illumination comes from indirect light from the sky, reducing the lighting ratio.

The light from the sun appears more reddish. Street photography made in these conditions of light is different from any other time of day.

CLOUDY SKY OR RAIN

Have you ever planned and set aside one day to go out and practice your street photography, only to wake up to the gray, cloudy skies? You are not alone, this happens to all of us, professionals and beginners alike. And of course when you are traveling, it is often only one chance to take photos before moving on, so you have to have the best situation as it is.

But remember that street photography is to document human activity whatever is the weather. Also there are some situations in which a cloudy sky is the best way to represent a certain scene.

And for the rain? Two the problems: protecting your camera and the settings.

If you don't have a tropicalized body with lens of the same characteristics have to protect our camera from the rain. A home remedy can be to put the camera in a clear plastic bag (like the frozen food for instance) and secure it with rubber bands to the objective.

Just drill holes through the front of the lens and protect it with a filter, possibly with a hood. Better be careful when using the flash because it could be dangerous in contact with water. Better not forget a towel to dry the water splashing. It is not crucial, however, venturing out of the house, with a little 'eye and a little' creative you can get great shots even behind glass, provided it is neat and clean.

the shutter speed plays an important role in the creation of photography, with very long timescales we will highlight the trajectory of the droplets in the path while fast shutter speeds you can freeze the image obtaining greater sharpness.

One of the most boring and present in photography with these conditions of light, however, is the gray of the sky. If the sky is milky white the difference of light between the landscape and the clouds is too strong to allow a correct exposure.

A simple solution may be to expose the sky in spot mode or overexpose by a stop and always shoot in RAW to recover highlights and lighten shadows in post production.

NIGHT

The night photography is a separate genre. For street photography equivalent to document a different world because the people is different in the night. Street photography is not a genre that generally provides the use of a tripod. We must consider some things when we do street at night. The risk assessment is one of these. The choice of safe places, and frequented by many people is my suggestion.

We can also think of using the flash, but always with care. Scaring people coming out of the dark and shooting at them is unethical.

- Better using manual focus, it works better in the dark. AF is often really useless.
- Grainy is better than blur. Now also the mirrorless secure great performances to high ISO.
- Take advantage by the lights of the shops, the artificial lighting.

IN CONCLUSION

Also for street photography the light is our most important reference point. We must never think to dominate, even artificially, the light. Knowing it will be our best ally.

As our approach may change with street photography.

I was thinking a lot about our approach to street and how this changes with environmental and external factor. In fact, if our eye and our style are part of our Photographer DNA, and this may change in time for a normal process of maturation, there are some things to consider on how it can change our approach to the street due to external influences.



The environmental factor

The environment around us unavoidably influences our approach. Imagine a place where you are for the first time. Clearly we do not move in the same way as in a place that we know. When I went to Los Angeles, the first day of shooting was difficult for me. And this despite shooting along with the boys has been a great experience. Do not you know a place inevitably lead you to explore, and this affects your approach that will not be the same as always.

It is unthinkable that the first time you move in a place as quiet as ever.

The camera factor

I argue that our approach can change depending on the camera you use. It is a matter of differences in construction of various cameras, size and design. With a point & shot like the Lumix LX3, I am generally more discreet, as if the small cut of this camera encourages me to take advantage of its features. The differences can be many between a camera and another, to the point that you can use a different technique or settings. Not only the camera. I think of when I use the flash: my approach changes.

Our mood

I love to repeat often, if you are angry do not take pictures. Street Photography is like going fishing. If you are not comfortable not attract positivity. This ends up affecting your body language. And an improper body language, limit your luck as a photographer.

A confrontation

Sometimes may depend on a previous confrontation to narrow your peace of mind in the street.

But confrontations are part of the "risks" of a street photographer. It is better that there are no, but we can not always think to avoid them. So do not let this discourage you or disturb your approach.

In conclusion

A modification of our approach should not be viewed necessarily as a bad thing. Sometimes it helps us to increase our knowledge and experience. To accept a change in our approach to the street it is useful to increase our range of action as street photographers and develop our creativity.

My 10 tips

1. Always carry your camera with you

I always carry a camera with me. A great street picture you can find anywhere, then we always have a camera with us. The technology comes to us with cameras more compact and transportable. No matter that it's a mirrorless, an old 35mm or an iPhone. It will be obvious to say but the best camera is the one that uses more.

2. Be ready with your camera

The instances don't repeat themselves in street photography. Be ready to shoot is a commandment in our genre. So our camera settings should be ready in a few seconds to capture every situation: zone focus, hyperfocal, program can be effective solutions. If our camera is slow to start we can consider to keep it turned on: mandatory in this case at least one spare battery. Also a wrist strap is an ideal solution to be ready to shoot.

3. Use a inconspicuous camera bag

It is a matter of personal safety, but also not to draw attention to us. I have chosen Think Tank Photo and in particular the series Retrospective. I think is the perfect choice for street photographers.

4. Choose a real interesting subject

Sometimes we can see great compositions but the subjects are not so strong. For example it is not enough, in my opinion, a photo in a arcade with light and shade without subjects interesting.

We must strive to find characters or special postures, really interesting situations.

5. Wide angle prime lens

Street Photography is not a safari. So forget those zoom lenses. We must be in the scene and a telephoto lens does not allow it. And then you will look even more conspicuous in public holding a huge zoom lens.

If you still have doubts, ask yourself why all the great reportage photographers were using or use normal or wide angle lenses.

6. Get close

"If your photographs aren't good enough, you're not close enough." Robert Capa
Using a wide-angle prime lens (as mentioned in the before point), you will be forced to get close to your subjects. Street Photography is mental, emotional and physical involvement of the photographer.

We can not think of doing good street photography if we remain distant.

7. Think positive!

As said Blake Andrews in the interview published in this blog: If you walk around thinking you're not going to see anything, it'll become a self fulfilling prophecy. You won't see anything. But if you walk around with the expectation that a photo can be anywhere, that one will pop up around the next corner, you will see things. The environment is exactly the same in both cases. It's the mental outlook that matters. Every single time I go out shooting I see the potential for at least one world-class photo. They are always out there. But being in the right mental state to capture them is sometimes difficult, especially because street photography can involve long periods where not much happens. So developing that faith and keeping it with you at all times is important. The world will provide if you trust it to.

And don't forget to smile! With a smile, people usually respond with a smile!

8. Interesting situations, more than one single shot!

When the situation and the subject are interesting when you can make more shots. Maybe changing the position and viewpoint.

9. Keen observer of the street life

To be a street photographer is to be extremely attentive to the frenetic activity in public spaces. The situations change sharply even in the same place. While walking down the street you will come across a variety of events, acts, postures, gestures, scenes, expressions, subjects, etc.

There is a multitude of possibilities in the street for the photographer but we must be alert. Remember that photography is above all to observe.

Street Photography is capturing the activities happening by the roadside, street concerts, traffic signals, billboards, hoardings, fences, trees, birds, cats, dogs, similarities and associations, the vertiginous heels of a woman, a man smoking a cigar while waiting for the tram. To quote Bruce Gilden if it smells of the street is street photography.

10. Be respectful

The first question we must ask is:

Would I have problems taking pictures in the same situation a person dear to me, my mom or my wife for example?

Respect of the subject should be the basis of our pictures. If you really want to represent some physical defect, worry that the subject is not recognizable. And remember that only if we photograph with respect will do good photos.

The search of the Unicorn: the surreal element in street photography



Many readers said they were attracted by life shots. I respect but do not share this idea. When I'm on the street i am more attracted by a special moment. And it is the pursuit of surreal one of the things that fascinates me most in street photography.

I think the surreal element and its research is part of the DNA of the genre. In the street there are elements of the surreal, is the history of the genre that tells us. Henri Cartier-Bresson grew up in the home of the surrealists: as a young man was a guest of a pair of artists.

The same Bresson liked to refer to himself as a surrealist rather than a photojournalist. Some say that the perception of the surreal is only in our minds and probably is realistic. Moreover, even geography can change our perception. What seems bizarre and surreal in one place may not at all in another.

I quote a passage from the biography of the French master:

During his studies at the study Lhote, Cartier-Bresson began socializing with the Surrealists at the Café Cyrano, in the Place Blanche. He meet a variety of protagonists of the movement, and he is particularly interested in the surrealist movement for the relationship that develops between the subconscious and immediacy of work, maturing artistically in this stormy cultural and political environment. He knows concepts and theories of Surrealism, but can not find ways to express them in his paintings in a personal way. It 's very frustrated with the first works that produces and destroys most of his early work.

The research of the surreal element is present in the work of many masters. Personally there are many kinds of street photography to which I refer, and my research is never limited. I love to experiment and do not limit myself. I can have my preferences but certainly not for this I have to stop to look at different views, even far away from my usual.

For me the end the street photography I like is just that well done. I have always been attracted by a photographic snapshot. I want to clarify this thought. Snapshot is usually used by those who make photography with a negative connotation, also i do.

But what I mean is that there are photographers that I really envy because they are able to bring the snapshot to a photographic level. The first names that come to mind are Jesse Marlow, James Dodd, Jack Simon, some [in public](#) photographers.

Being able to do this with more complex compositions, but at the same time apparently inaccurate, not perfect is far from simple: it is a real challenge. and goes against the get closer approach. The Anglo-Saxon street photography is closer to this kind of aesthetic.

The search of the bizarre, the element that makes the mouth open in a ooooooh, is extremely important for our photographic research.

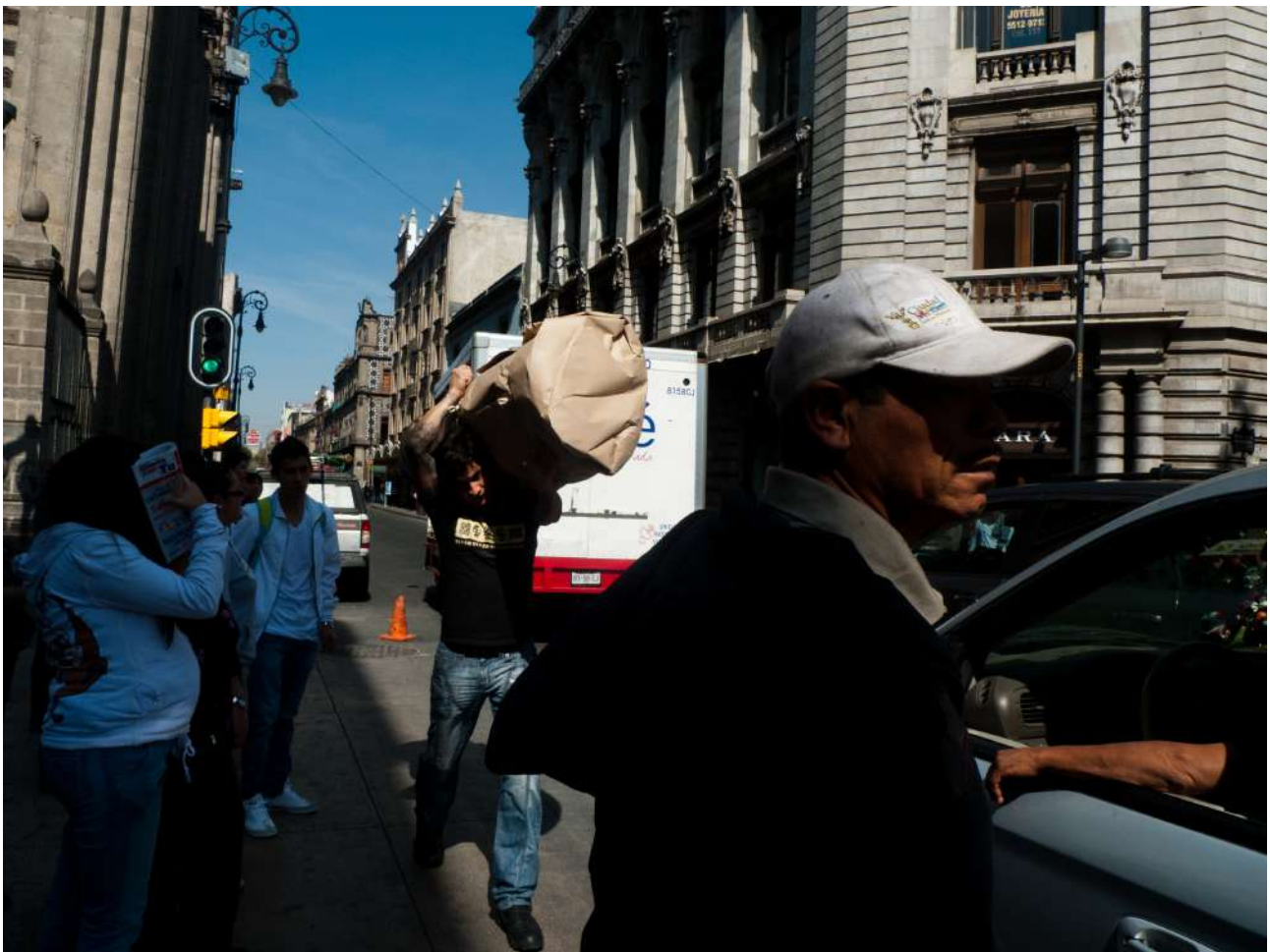
Street Photography is documenting through an alternative eye, to show what you do not expect, surprising the observer, escaping from the cliché, chasing the Unicorn.

10 zen ways to improve your street photography.

Photography is communication: you must communicate through your photographs if you want to be a real photographer. Communication is the first thing in photography but sometimes we see images that do not tell us anything. This is because the photographer is conditioned by the memory of that image.

Siddhartha Gautama did not need any introduction. Considered in the Buddhist tradition as "the awakened one" or "enlightened one", his words and his teachings have transcended the millenniums and are still alive and extraordinarily strong still today.

I do not think of being sacrilegious if I try to bring with this post Zen teachings to apply to street photography. There are also reflections on my activities specifically not only in the profession as a photographer but also as a teacher with the workshops.



1. A Beginner mind

“In the mind of the expert, there are very few possibilities, in the mind of a beginner there are an infinite number of possibilities.”

It is hard to maintain a beginners mind. but we must try to obtain this. All our knowledge is our technical and cultural heritage are part of us and affect our photographic eye. But sometimes it is helpful to empty our minds and our conditionings. If you finally deflate your head and start to take in new ideas and a fresh perspective you will start to notice how your expertise got in your way of taking better street photographs.

2. Patience

"A jug fills up drop by drop"

It's a sign of our times: we are constantly under pressure. It does not matter whether we are professional photographers or amateurs. We hurry to get results. We must start to living the moment. It's hard, as your minds are constantly preoccupied. Clear your mind before you go on a shoot and try to limit your goals. Your street photography will improve. Every change, every goal and every little success is not achieved from day to day. It takes commitment, dedication, perseverance and patience.

3. The mind is everything

"What we are is the result of what we think"

The "right" thoughts are what create our existence. Your thoughts determine your actions, your actions determine the course of your life. Positive thinking will contribute positive energy when we do street photography.

4. Share with everyone

"The less you try to impress your listeners with your knowledge, the more they respect you for your expertise."

This is something that I apply to my workshops as well as to my articles. Your knowledge should not be exhibited but shared through the simplicity to reach as many people as possible. When you speak to them in their language about what they care about and eliminate your own specialized vocabulary, you elevate yourself from subject matter expert to strategic advisor.

5. Silence

"Silence your mind"

Sometimes is necessary silence your mind in the streets. Cities are noisy but I mean more a visual and mental noise. Sometimes there are too things that demanding your immediate attention: the result is to lose all the interesting moments. Try to silence all the noises and enjoy just being without doing. We often do not see the decisive moment that is in front of us and we often miss the most unique and compelling compositions.

6. Inner Serenity

"Work from the outside in."

Your inner state shapes your body language: When you're sad, you droop, when you're happy, you expand. But the process also works in reverse. Your posture, gestures, and facial expressions create neuro-chemical and hormonal messages that influence how you feel. So here's some old-fashioned advice. Stand up straight, weight on both feet. Keep your chin up. Chest out, Open up and smile. Those actions make you look and feel good.

7. Speak in pictures

"The collective unconscious speaks in pictures"

Do not forget that you're a photographer, and express yourself, especially with photography. A picture is valid if it is claimed by itself. Without titles or explanations.

8. Trust

"Why we need trust and why we do not trust"

Believe in your own eye, and the things that attract your attention. It is normal to look at the work of others, study it and get the good things but then we must believe in ourselves and show what we like and attracts our attention.

9. Acceptance

"Act out of mindfulness and not out of fear or other short fused reactions."

Enjoy every moment and learn to accept yourself and your feelings but also those of others. We must not let ourselves be conditioned on the street by a negative reaction to our photographing. And we must not let ourselves be influenced by some critics received about our photography.

10. Learning, constant

"When you get to the top of the mountain, keep climbing."

In photography as in all the arts we can never say that we have nothing more to learn. I learn from everyone: for example, consider my workshops an opportunity for growth, is an interchange between me and my students. If we are always open and receptive to the teachings we get from everyone.

The L.A. Chronicles

At the end of this ebook i wanna share with an extract of my diary about my experience in Los Angeles, in October 2011. This articles was published on The Leica Camera Blog.

This article is an extract for the Leica Camera Blog from the diary written in Los Angeles. I was the only Italian in this international competition dedicated to street photography. And this is a milestone in my photographic career. It is a fine showcase international and already the fact of being here, among the 32 photographers selected after a tough selection, is a great satisfaction. The images in the Think Tank Gallery were up through the end of October. There will be a printed magazine along with a digital pdf version of this fantastic show.

Day One in the Fashion District

Today, the first day of competition. Yesterday evening around 10 pm, we received the map. The secret location is no longer secret. There are four streets that surround the Think Tank Gallery in the heart of Fashion District in Downtown.

I have an appointment with Eric Kim at 10 am at the Union Station metro stop. From there we will reach with the Fashion District.

I admit to being excited and a little nervous. I don't know Los Angeles, only through the TV series that accompanied my childhood in the '80s.

Eric Kim is really a nice person that I have come to know through the internet. Boasting an incredible technique, Bruce Gilden style, flash in one hand and camera in the other. A little Gilden, a little two cute dogs aka Charlie Kirk with such psychology, enchants people who want more pictures.

It's nice and incredible to have met so many talented photographers in the same area. We talked, made pictures together and ate at a nice restaurant a real rich and abundant meal. Not only really talented photographers, but especially exquisite people. On this first day also an an invitation to dinner (Susan Catherine Weber), a ride and a present (Eric Kim) and wonderful hours spent taking pictures in the Fashion District: people, with a few exceptions, react wonderfully. Good vibrations!!!

In the evening, I went to Hollywood and now it's like I've always imagined. In fact, I'm quickly realizing that the United States is really what we see; has always been to the movies, readings, documentaries.

I am excited about this first day and tomorrow, Venice Beach! May the spirit of Garry Winogrand help me!

A Day in Venice Beach

Venice Beach: how many times I have dreamed in my life? For the '80s and '90s TV series.

In the morning I still remember the pizza and Guinness that we ate the night before in Hollywood.

The first stop of the day, however, is the Paul Getty Museum, where we admired the works of Walker Evans. We are at the dawn of street photography, straight photography specifically.

The work from Cuba is impressive. Some works are part of me now, so are the times that I admired, studied, envied and eventually assimilated.

The museum is incredible and we can also admire the works of Alberto Korda, the photographer of the Cuban Revolution.

Venice Beach really confirms what I expected: a mythical place where artists, exhibitionists, freakers, rappers chasing fame, skaters and pretty girls come together in a kaleidoscope of incredible human beings.

I shoot everything. I admit I struggled a bit; it's so great and there are so many diverse people that I feel dazed. It is not easy, at any moment, without knowing the place to take so many different situations, but in the end I believe that I have managed to do something good.

Something else happened that I did not expect; I was interviewed in a documentary! I found myself speaking in front of a camera and then they filmed me at work!

Day Two in the Fashion District

Susan is punctual. The day begins with a light drizzle that makes us worry a little.

The light is very bad at times, but the clouds are not so bad for me. I generally work with flash.

At this time of morning the shopkeepers start their day and this is easier for us than the weekend. It's just me and Susan and we're doing good work. Fewer people, better conditions, more time to think and really look at the street situations.

You shoot, you stop to talk to people, many of whom were intrigued by our wandering and photographing. There are good vibes in the air and the feeling is that we are doing some good photos.

On the way, we meet one of the photographers selected for this event. We chat and we share ideas.

I speak some English, but mostly in Spanish. And there are plenty people excited to hear that I'm Italian.

The people are lovely and it is natural to stop and talk.

Then there are always exceptions. One man gets angry at Susan and he tries to rip the camera out of her hand, asserting that we cannot take pictures because it's a private place.

The rude man doesn't listen our reasons; he begins to mutter that we are only shooting black people and Latinos. Susan explains that we photograph the varied humanity without distinction of race or social class and that I am Latin. She also offers an apology if he was somehow offended.

He shouts that this is Downtown LA. Susan replies, asking, "Is Downtown LA not the United States?" She pulls out an IPA document on the rights of photographers in the street, but the guy doesn't want to see it.

Susan walks away, clearly annoyed. I try to talk him, showing him picture I took of a girl, white. Nothing to do. I give him a card of the October 13 show at the Think Tank Gallery. I want to emphasize that at no time had I feared something. I was very quiet, partly because I didn't know that Susan had risked her camera. I don't want scare anyone. We must always be on guard because danger can come in every moment. I believe that common sense and a some psychology can help, although this is not insurance that nothing will happen.

Humanity is diverse. As evidence of this, after five minutes of speaking amiably with a man, a native of Michoacan, he complimented me on my pronunciation of Spanish. I'm really happy with this second day at the Fashion District.

Day Three in the Fashion District

Anyone who knows me, knows of my obsession with the number seven. It is definitely my lucky number and once again this is not denied.

I've got the one! Yes, I can finally say it. I have the photo that I will use to launch the other two.

It was a perfect day in so many ways. I met up with Eric Kim at Union Station from where we drove to the Fashion District and, in particular, the location selected for the competition. Eric begins shooting and we run into the first problem of the day because the girl didn't like the photographic attention by my friend. We continue with the confusion between privacy and the right image. In fact, the privacy in a public place doesn't exist.

The day evolves big time and soon I capture the photo of the day. Satisfied with what was, the work becomes much easier and stress free. The result is that I continued to take good pictures throughout the afternoon.

So many of the photographers were present today. There were eight of us walking together for a while. It's great to share ideas with so many photographers. This is a competition between us, but there is no rivalry. There is so much friendship in the air. I'm glad to reconnect with some people I already know and meet new people as well.

We have lunch at a Vietnamese restaurant, which was a new experience for me, but it's very good! We leave and continue shooting. By now I've gotten to know some sellers on block: the Mexican man, a woman I met because I had photographed her daughter, a boy who studied music in Distrito Federal.

Most people are happy to be photographed. We know humanity in a varied, colorful kaleidoscope of races, cultures and personalities. The afternoon passed quickly. Some of our group departed to perhaps be seen again on the evening of October 13, the day of the show. And now our group dwindled down to three. We decided to shoot on Broadway. We had dinner at Bar Kitchen, a really cool local spot, and continue to talk about street photography until it's time to go home. Eric drops me off at home in South Pasadena. I say goodbye to Eric and now I must start working on the pictures. I'm tired, but very satisfied with the day.

Day of the Show

So here I am to write the day after the event. Let me start by saying that it was a perfect show from many points of view.

The exhibition at Think Tank Gallery is part of the Downtown Art Walk, a traditional cultural event that attracts many people in the Downtown LA area.

I arrived at 8:00 pm after having dinner with my cousin and her husband, Luis, in a German restaurant. I find to the entrance to greet Alex JD and finally I am here!

The impact is incredible. Many people have arrived already including Rinzi Ruiz, Eric Kim and Susan. I ran to see my pictures. They look amazing framed and displayed in a gallery. I meet some other friends: Neema Sadeghi, Jacob Patterson, Ludmilla Morais and Derriel. We share ideas and impressions. We are excited to be part of such a great event. I think this experience will be one of the most beautiful I ever have at a professional level.

I am happy to talk about my photos as well as go to see the photos of other friends. One of the more than hundred photos will be chosen as the best in show and the author will take home a Leica V-Lux 30. Hard, very hard, but as I have said to my friend Rinzi Ruiz tonight we have already won them all. The rest is relative.

It's interesting to note that every photographer has had a different look and a completely different approach from one another. There are photos more focused on urban issues, which are essentially reportage photographs, some pure street.

The best of the show is Jordan Dunn, who won Leica's "Best in Show" award and the VLUX-30 for his photo Bus Stop Peeker.



My Proposal

I think it merits a separate chapter in this book. Now, finally, my photos are public and are no longer bound to keep the mystery that was my proposal.

In all three pictures, I used the same concept and same the precise point for shooting, the windows of Starbucks, in a sort of false double exposure using the reflection of the glass. The concept shows the indoor and outdoor, with the main subject inside, with my presence because Friedlander is still very important for me.

There is the urban context, there is the story of the subjects represented, life moments and elements and purely urban street that fit into full compositions.



In Conclusion

This was a very important professional experience for me. I finally met my virtual friends like Eric Kim and Susan Catherine Weber. I also met other great photographers and great persons as Mehdi and Rinzi. Los Angeles gave me a lot both in terms of the professional and on the human level.

I go back to Mexico City with renewed enthusiasm and new ideas and incentives. I will create a photography school and I will focus primarily on street photography workshops. Having attended an event sponsored by Leica is very important for the curriculum.

My photographic career is at an important turning point and for that I thank the three weeks spent in Los Angeles.



This ebook ends here, with the Californian experience that has given new impetus to my career. My blog in 35mm...is an important part of this new phase.

I really hope that you appreciate this book. It is my way of thanking all those who have followed me in recent months: my students, my fans, my contacts...

This ebook is for you. The appointment is on my blog in 35mm... and all my web channels.

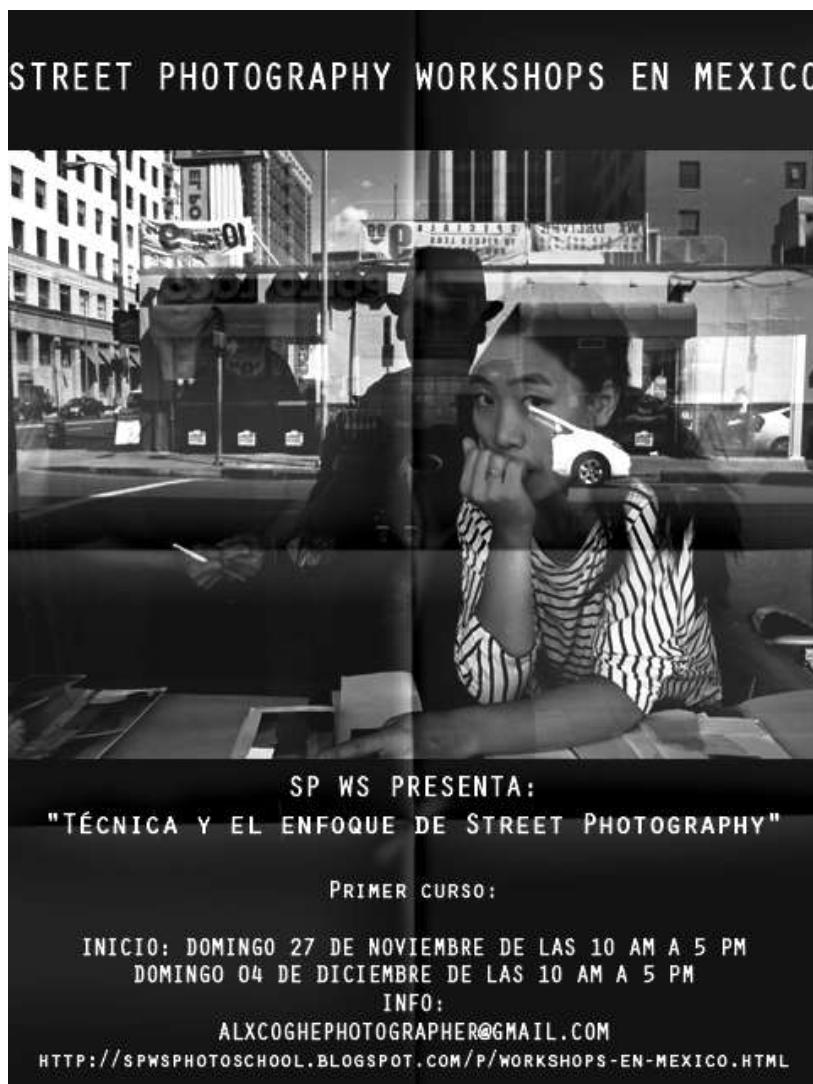
So keep in touch. Good Light, mates.

Alex



Knowledge is not enough, we must apply it. The will is not enough, we must act.

愛 Bruce Lee 愛



Alex Coghe is currently giving street photography workshops in Italian through skype and for the mexicans in Distrito Federal in downtown of the city.

The 2012 project will be the opening of a street photography school that will be also a showroom for artists.

Through skype the street photography workshops can be also in spanish language. Alex Coghe is also available for private online/offline street photography lessons. Private 1:1 street photography workshops are the ideal solution to acquire and improve the skills on this kind of photography.

For more info visit our site: [SP WS School of Street Photography](http://SPWSchoolofStreetPhotography)

If you can smell the street by looking at the photo, it's a street photograph. Bruce Gilden



Photojournalist currently based on Mexico City. Born in Rome (Italy) in 1975, essentially a Street Photographer.

He was introduced to photography in the analog era, but things got serious in the digital age. Now he applies the philosophy and approach of analog to his digital shots.

His style is marked by raw street photography images with the obsession of the decisive moment, but always with a documentary eye.

In Mexico is involved with a large personal project called "Mexicans" tended to describe the Mexican man in daily life.

Strong advocate of sharing photographic knowledge he has published several books on photographic technique and culture and he's giving street photography workshops.

Currently correspondent from Mexico for Prisma News, a national information periodic.

Many articles were published for important national daily newspapers, Il Giornale, La

Stampa and also for The Leica Camera Blog. He works on assignment for The Telegraph.

He is also photoeditor for two photography magazines: Hyde Park Photography and LSP, Life as a street photographer. He is also proud to be creator and administrator of two street photography communities on internet.

In 2011 he is one of the involved photographers to the international street photography show You Are Here, in Los Angeles, California, event sponsored by Leica. An experience that allowed him to develop his skills and refine its approach to the street.

Check out my blog: in35mm.blogspot.com/

Alex Coghe on The Leica Camera Blog

Available for freelance.

Check out my street photography school:

STREET PHOTOGRAPHY WORKSHOPS.

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STREET PHOTOGRAPHY

an ebook by alex coghe