



# The Art of (Judging) Street Photography

*All the technique in the world doesn't compensate for the inability to notice.*

*Elliott Erwitt*

Johann van der Walt Hon FPSSA FPSSA LPSSA AV FRPS Hon CPA

## My Street Photography Quest

- ◊ Street photography is a popular genre (yet again)
- ◊ I was confronted with judging street photography and did not know much about the genre
- ◊ The definition could lead to misinterpretation
- ◊ Little thought is given to the basics of photography
  - ◊ Composition
  - ◊ Exposure
- ◊ In my "research" I found that modern street photography is very different from those of the masters, yet they get quoted very often

Most south Africans know me for my landscape photography. Landscape photography is my passion and I have invest much time in promoting it amongst my peers.

In 2013 I was invited to judge an international salon, and for the first time I was confronted with street photography as a genre of photography. Since then, I have judged several international salons, and street (and travel) photography played an important part of all of them.

The problem was that I did not know much about the genre, and as a photography judge, that is a dangerous situation! My first observations was that very little was given to the basics of photography such as composition and correct exposure.

## My Street Photography Quest

- ◊ Street photography is a popular genre (yet again)
- ◊ I was confronted with judging street photography and did not know much about the genre
- ◊ The definition could lead to misinterpretation
- ◊ Little thought is given to the basics of photography
  - ◊ Composition
  - ◊ Exposure
- ◊ In my “research” I found that modern street photography is very different from those of the masters, yet they get quoted very often

I found that many people quote the “great masters”, yet, when I look at the great masters’ photographs, it is apparent that much more thought was given to the composition and other photographic techniques.

## Setting the Scene

- ◇ By the turn 1900s' century, Paris's open spaces and street cafés were very popular
- ◇ These street scenes were very often documented by Impressionism artists.



Auguste Renoir - Bal du moulin de la Galette - 1876

*Before we jump into Street photography, I think it is important to look a bit at the history and how it all started.*

*By the turn of the 1900's Paris's open spaces and street café's were very popular and these street scenes were very often documented by Impressionist artists.*



## Setting the Scene

- ❖ The birth of street photography could be linked with the arrival of more portable photographic equipment (especially the Leica I in 1925)
- ❖ Observing and documenting everyday life in the streets of Paris was thus also made possible in photography.
- ❖ Andre Kertez, for one, bought his first Leica in 1927.



Andre Kertész - Le Dôme Café, Montparnasse, Paris -1928

With the arrival of more portable photographic equipment (such as the Leica I in 1925), the observing and documenting of everyday life in the streets of Paris was also made possible in photography.

Andre Kertesz, for one, bought his first Leica in 1927.

## Setting the Scene

- ◊ We all aspire to Henri Cartier-Bresson's photographic style
- ◊ One of his famous quotes are "*Whatever we have done, Kertész did first*".
- ◊ International Center of Photography describes Kertész' s photography as "*Kertész combined a photojournalistic interest in movement and gesture with a formalist concern for abstract shapes; hence his work has historical significance in all areas of post war photography*".



André Kertész - Bucharest, 1914

We all aspire to Henri Cartier-Bresson's photographic style, but one of his famous quotes are "*Whatever we have done, Kertész did first*".

Lisa Hostetler of the *International Center of Photography* sums Kertész's photography up as "*Kertész combined a photojournalistic interest in movement and gesture with a formalist concern for abstract shapes; hence his work has historical significance in all areas of post war photography*".

# André Kertész



Egredere Non Omnis, 1928



Bosckay Ter, Budapest, 1914



Les Pont Des Arts

Here are a few photos of Andre Kertesz

# André Kertész



André Kertész Paris 1931

## Defining Street Photography

- ◆ Pinning down a finite definition of street photography is very difficult.
- ◆ Most definitions are based on the following phrase:
  - ◆ *Street photography records un-posed scenes in public places. The primary subject is people and /or symbols of people, at rest or in motion, alone or with others, going about their everyday activities.*
- ◆ *PSSA's definition add that it is a sub-genre of photojournalism.*



This style of photography was also the inspiration of the definition of street photography, but pinning down a finite definition of street photography is very difficult.

Most definitions are based on the following phrase:

*Street photography records un-posed scenes in public places. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities.*

PSSA's definition add that it is a sub-genre of photojournalism which, by implication, prohibits any photo manipulation.

## Defining Street Photography

- ◊ *I like Larry E. Fink's version of the definition.*
  - ◊ *It is a branch of realistic fine-art photography that—traditionally—records un-posed scenes in public places (streets, parks, restaurants, stores, museums, libraries, airports; train, bus, and subway stations, etc.)*
- ◊ He then stated that it is
  - ◊ Not Portraiture
  - ◊ Not Documentary Photography
  - ◊ Not Photojournalism

I really resonate with Larry E. Fink's explanation of street photography:

*It is a branch of **realistic fine-art photography** that—traditionally—records un-posed scenes in public places (streets, parks, restaurants, stores, museums, libraries, airports; trains, busses, and subway stations, etc.)*

He then stated that -

It is not Portraiture,  
Nor is it Documentary Photography,  
or Photojournalism



## Defining Street Photography

- ◆ Not Portraiture

- ◆ The primary subject is people, at rest or in motion, alone or with others, going about the every-day activities of life (walking, sitting, standing, waiting, reading, eating, talking, listening, laughing, daydreaming, greeting, parting, working, playing, shopping, etc.).
- ◆ But it is not portrait photography. The identity of the people in the picture is less important than their value as composition elements or representations of archetypal figures: fathers, mothers, children, lovers, tradesmen, etc.

Let see why he says it is not Portraiture photography

The primary subject is people, at rest or in motion, alone or with others, going about the every-day activities of life (walking, sitting, standing, waiting, reading, eating, talking, listening, laughing, daydreaming, greeting, parting, working, playing, shopping, etc.). But it is not portrait photography because the identity of the people in the picture is less important than their value as composition elements or representations of archetypal (aa·kuh·tai·pl) figures: fathers, mothers, children, lovers, tradesmen, etc.

Pronunciation: archetypal = aa·kuh·tai·pl

## Defining Street Photography

- ◆ Not Documentary Photography
  - ◆ The primary emphasis is on capturing a fleeting composition, a temporary, unrepeatable arrangement of lines, forms, textures, and tones—within a rigid frame.
  - ◆ While such photographs often document clothing styles or automobile design, these details are subordinate to the artistic elements; whereas, in strict documentary photography, content is more important than artistry.

*And while street photographs can serve to document clothing styles or automobile design, these details are subordinate to the artistic elements;*

*in strict documentary photography, content trumps art.*

*The street photographer strives to capture a fleeting composition—a brief, interesting, sometimes-meaningful, arrangement of lines, shapes, and tones—within a rigid frame.”*





## Defining Street Photography

- ◊ Not Photojournalism
  - ◊ Nor is it pure photojournalism (news photography) because there's nothing "news-worthy" happening in these pictures, rather the endless repetition of daily activities.
  - ◊ On the other hand, street photography at times appears in news publications for its "human interest" value.

*And unlike strict photojournalism, there is no news here, rather, the commonplace.*

*Also, unlike travel photography, that aims to entice the viewer to visit a certain place or to fondly remember it,*

*In street photography, location is relatively unimportant, though busy cities with interesting architecture are commonly seen in street photography.*

## Defining Street Photography

His final comment is:

Regardless of approach, *composition and timing* remain the primary challenges of street photography.



His final comment is:

Regardless of approach, ***composition and timing*** remain the primary challenges of street photography

# Street Photography Classification

- ◆ Fink suggests that we return to the masters to learn how to approach street photography.
- ◆ He put them into 2 broad categories;
  - ◆ “First Generation” Street Photographers
    - ◆ Andre Kertész; Robert Doisneau; Henri Cartier-Bresson; Willy Ronis; Edouard Boubat; Vivian Maier; Helen Levitt
  - ◆ “Second Generation” Street Photographers
    - ◆ William Klein; Robert Frank; Gary Winograd; Lee Friedlander



Robert Doisneau



Henri Cartier-Bresson



Robert Frank



Gary Winograd

Fink suggests that we return to the masters to learn how to approach street photography.

He put them into 2 broad categories;

“First Generation” Street Photographers

Andre Kertész; Robert Doisneau[[rober dwano](#)]; Henri Cartier-Bresson; Willy Ronis; Edouard Boubat; Vivian Maier; Helen Levitt

“Second Generation” Street Photographers

William Klein; Robert Frank; Gary Winograd; Lee Friedlander

# Street Photography Classification

- ◇ “First Generation” Street Photographers
  - ◇ Cool distance from subjects [“invisible” photographer]
  - ◇ Undeniable empathy with subjects
  - ◇ Classical sense of composition
  - ◇ Implied narrative
  - ◇ Anecdotal detail



Robert Doisneau



Henri Cartier-Bresson



Helen Levitt



Vivian Maier

“First Generation” Street Photographers are known for:  
Cool distance from subjects [“invisible” photographer]  
Undeniable empathy with subjects  
Classical sense of composition  
Implied narrative  
Attention to detail

I associate more with this style of photography

# Street Photography Classification

- ◇ “Second Generation” Street Photographers
  - ◇ Closer to subject; wide-angle lens; “in-your-face” presence (especially William Klein)
  - ◇ Imbalanced, chaotic composition
  - ◇ Tilted framing (blind shooting—especially Gary Winograd)
  - ◇ Cluttered, multi-layered, sometimes obstructed views (especially Lee Friedlander)
  - ◇ Darker themes; less empathy; more satire



Lee Friedlander



Gary Winograd



Robert Frank



William Klein

“Second Generation” Street Photographers are known for:

Closer to subject; wide-angle lens; “in-your-face” presence (especially William Klein)

Imbalanced, chaotic composition

Tilted framing (blind shooting—especially Gary Winograd)

Cluttered, multi-layered, sometimes obstructed views (especially Lee Friedlander)

Darker themes; less empathy; more satire



## Sam Abell – National Geographic Photographer

- ◆ His father told him photography:
  - ◆ *Take a low angle - . Low angle, more impact*
  - ◆ *Look for strong graphics*
  - ◆ *Look for the S-curve or powerful diagonals*
  - ◆ *Keep the sun to your back.*
  - ◆ *Remember, bad weather makes good pictures*
- ◆ Of this photo he says (that he took of his father when he was only 15):
  - ◆ *When I look at this picture, I don't look at the train or the icicles, I don't think about the weather. I only look at that little space at the back of my father. It separates my father from the building. And allows that line to be almost an s-curve. Elegant and influence giving to the mood of this photograph.*
- ◆ In a photograph, there are three things to consider;
  - ◆ *Setting,*
  - ◆ *the expression*
  - ◆ *and the gesture*



*Sam Abell's photography also falls into the style of the "First Generation" photographers.*

*This is what he said about the photo on the right.*

*"It's a photograph of my father watching a train depart from the station in Painesville Ohio, I am using my dad's camera. I was only 15 years old at that stage. He, as I said, spoke to me gently about photography... Many of the things he told me (about photography) is in this photograph. Sammy, take a low angle. Low angle, more impact. Look for strong graphics. Look for the S-curve or powerful diagonals. Keep the sun to your back. Remember, bad weather makes good pictures. ... When I look at this picture, I don't look at the train or the icicles, I don't think about the weather. I only look at that little space at the back of my father. It separates my father from the building. And allows that line to be almost an s-curve. Elegant and influence-giving to the mood of this photograph. As strong in it's power as his hat and his gesture. And that's another thing he taught me. **Sammy, in a photograph, there are three things to consider; Setting, the expression and the gesture.***

## Street Photography - Summary

- ◆ The competition world defines street photography as a sub-genre of photojournalism, but I hope you will agree with Larry E Fink (and myself) that the artistic efforts in creating street photographs is of more importance than in the other sub-genres of photojournalism.
- ◆ Follow Sam Abell's father's advice:
  - ◆ *"Sammy, in a photograph, there are three things to consider; Setting, the expression and the gesture."*
- ◆ and make Henri Cartier-Bresson's advice our motto in street photography:
  - ◆ *"Your eye must see a composition of an expression that life itself offers you, and you must know with intuition when to click the camera".*

The competition world defines street photography as a sub-genre of photojournalism, but I hope you will agree with Larry E Fink (and myself) that the artistic efforts in creating street photographs is of more importance than in the other sub-genres of photojournalism.

Follow Sam Abell's father's advice:

*"Sammy, in a photograph, there are three things to consider; Setting, the expression and the gesture."*

and make Henri Cartier-Bresson's advice our motto in street photography:

*"Your eye must see a composition of an expression that life itself offers you, and you must know with intuition when to click the camera".*



*I showed you the definition of street photography as:*

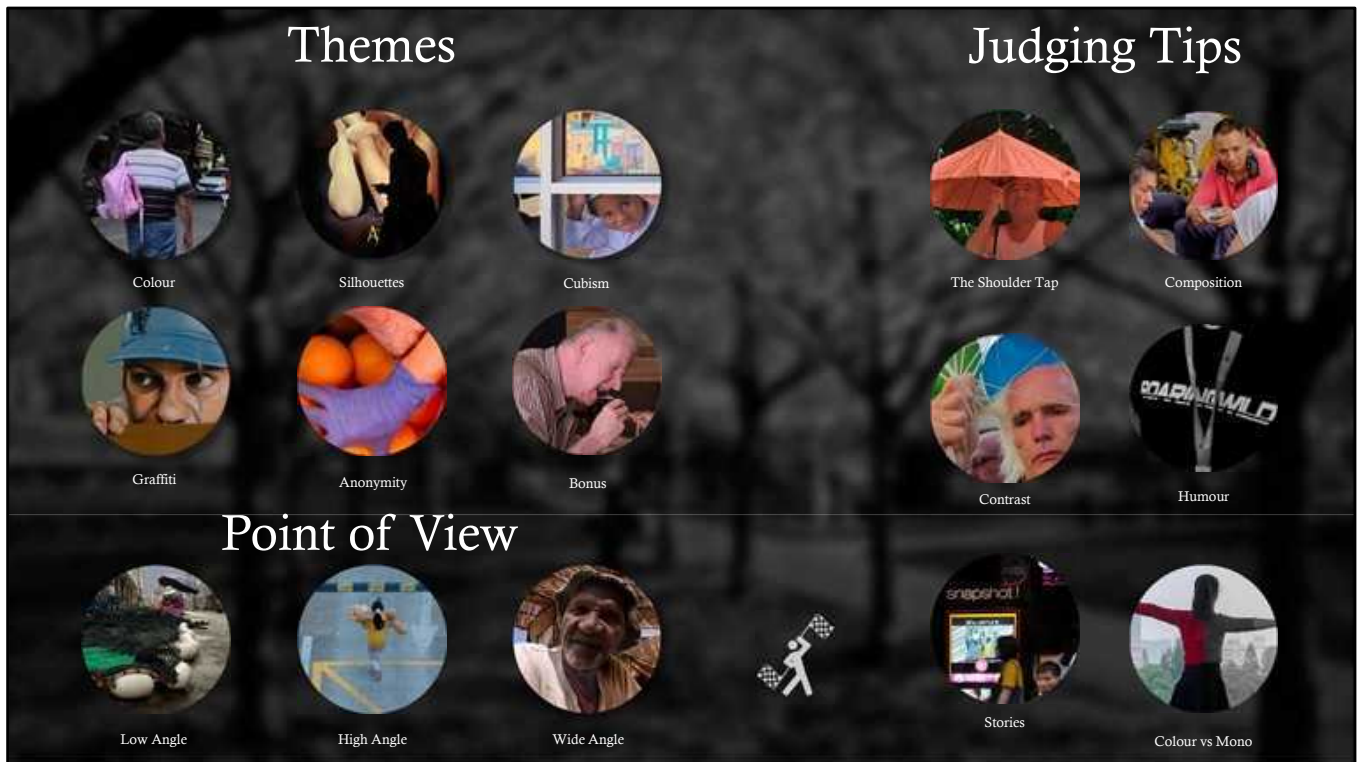
*It is a branch of realistic fine-art photography that—traditionally—records un-posed scenes in public places (streets, parks, restaurants, stores, museums, libraries, airports; train, bus, and subway stations, etc.)*

When I used this photo the first time in a Street Photography talk, the audience was of the opinion that this photo does not belong to this genre.

Their reason: It is not an unposed scene.

But I disagree, from my point of view as a photographer, I am photographing daily life. They are so involved in setting their own scene, that they do not know that I already set my scene. It represents a typical recreational activity during spring time.

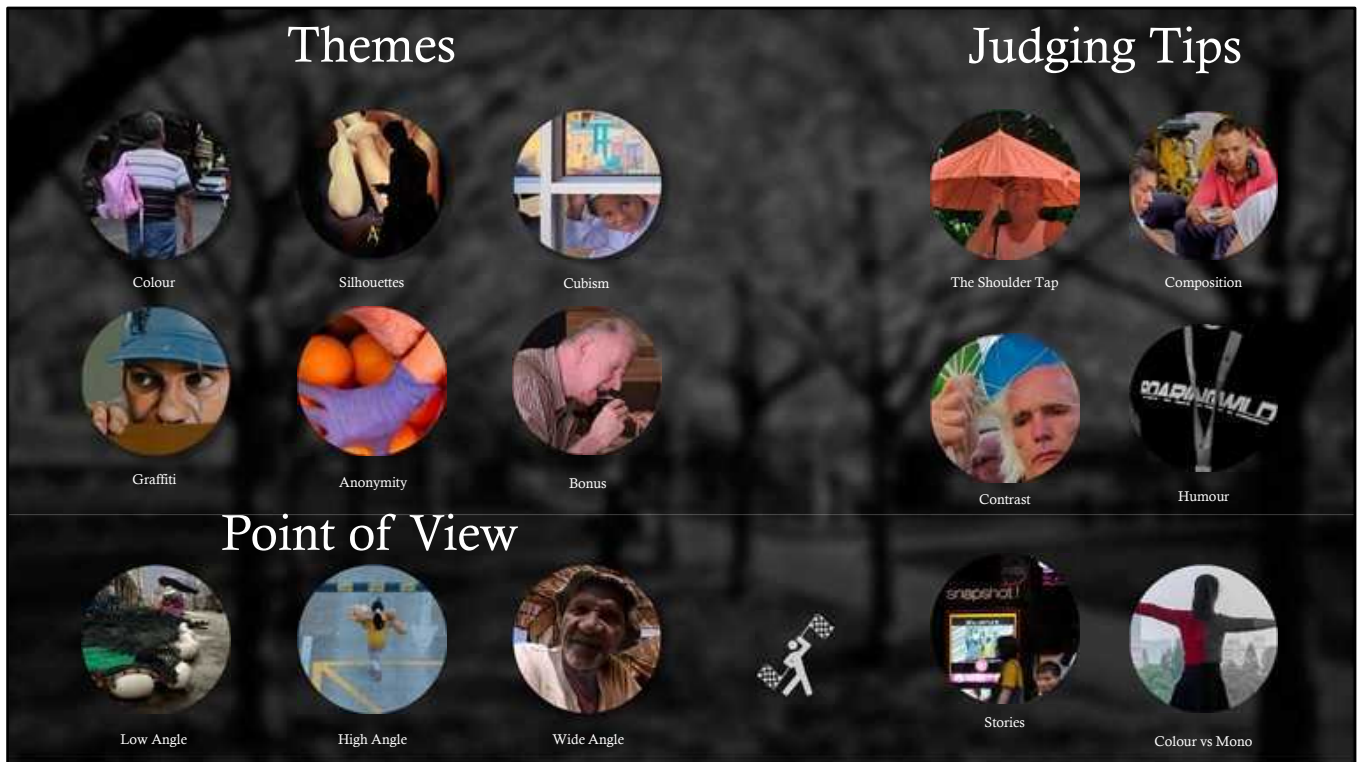




In my research on the definition of street photography, it became apparent to me that street photography cannot be a point-anywhere-and-shoot act, but rather a very conscious observation of our environment in which we want to make a photograph.

Sam Abel's lecture on his life in photography made it very obvious that the setting, composition, expressions and gesture must all come together before we press the shutter button.

As with most things in life, this does not happen on its own nor does it happen overnight. It is a process with its foundations based on knowledge and is improved by exercise. To help me improve my street photography, I devised a set of themes to help me be more alert of setting, composition, expression and gesture. --→



It is important to know that I usually do not go out to photograph a specific topic, but having these themes help me to recognise the potential of a setting which may result in me lingering a little longer before moving on.

Also, this set of themes are always in flux. I add themes and put some themes on the back burner as I notice the trends in daily life.

Lets explore these themes - colour

- ◆ Colours have strong associations for us:
  - ◆ **Blues** and greens are calming; they are organic colours with natural and earthy associations
  - ◆ **Reds** excite us visually; they have strong associations with blood, love and passion
  - ◆ **Yellows** and **oranges** are warming.
  
- ◆ Remember, colour is powerful;
  - ◆ If an element does not add to the image, it detracts from the image, and no element does so more than colour.

Colours have strong associations for us:

Blues and greens are calming; they are organic colours with natural and earthy associations

Reds excite us visually; they have strong associations with blood, love and passion

Yellows and oranges are warming.

Remember, colour is powerful;

If an element does not add to the image, it detracts from the image, and no element does so more than colour.

Theme: Colour



A splash of orange

I believe that street photography also reflects one's personality. I for one, is a loner. I am at my best when walking alone.

When I see a potential scene, I start to fantasise about the possible end results. I fully get into "the zone" and will not let go before I am happy with what I have captured.

A great example is this photo "A splash of orange", that I captured while on an outing with Sandton Photographic Society in Maboneng, Johannesburg. We were walking in a group and basically did street portraiture – to the point that we were even carrying a reflector with us. This was very uninspiring for me as it does not fit my personality, but I felt socially obliged to keep with the group. That was until I noticed the man with his orange shoes across the street. I started to fantasise about how his shoes, in the correct setting, will fit perfectly in my colour theme and decided to break away from the group to follow him. I followed him for about 5 minutes when he stopped to buy some fruit. How lucky can one get!



Theme: Colour



Pink Lady

Count the number of pink objects surrounding this lady.

1. The towel above her head.
2. The lettering on the tricycle – which seems to be hand painted.
3. The scooter – even the numberplate is either light red or dark pink.
4. And then, the pink wool she uses to crochet

Theme: Colour



Yellow and orange are triggers for me.

When I saw these three yellow cones, and especially their reflection on the wet road, the scene was set – I just had to wait for the actors.

About 10 minutes later I noticed this lady with the yellow umbrella approaching – perfect! But then I noticed a man to her right walking at a faster pace. He was starting to block my view of her. Luckily, at the last minute, just before she reached those cones, she became visible again, so I snapped the photo – unfortunately not a perfect composition.

Theme: Colour



In most small villages in China the houses are very close to the road, so walking in these villages, one often get a glimpse of what is going on inside their houses.

In this scene, even the lady's slippers are yellow – A perfect trigger for my yellow colour theme.

Theme: Colour



The Takeout Delivery Guy

Yellow is an amazing vibrant colour, especially on a rainy day. This delivery company is my favourite because of their choice for yellow for their corporate colours.



Theme: Colour



So is this bicycle renting service.

Did you notice how the yellow is repeated through the depth of this photo. From the bike with the yellow bag in front, through the yellow road signs up to the yellow road barriers in the background.

Theme: Colour



On Patrol

By having a yellow theme, I am more alert to seeing a photo opportunity. This is a typical quick response photo once I noticed the security guard's yellow rain boots so close to the yellow markings on the road.

Theme: Colour



This is a perfect example of me setting the scene. I noticed the delivery bags (btw, they are white) lit by a yellow street light. This is my type of scene! So I wait for people to walk into the scene. And then this lady in the wheelchair approaching my scene. Her companion's white rain coat also rendered yellow under that light. I had ample time to wait for them to enter the perfect spot. And at the right time, she looked towards the building, making her face visible below the umbrella.

By the way, did you also noticed that all my yellow theme photos were taken in the rain? Remember Sam Abell's father's advice: bad weather creates good photographs!

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next theme silhouettes

Theme: Silhouettes

- ❖ Silhouettes creates a certain mood – mostly intrigue
- ❖ High contrast areas in the composition draws attention.
- ❖ Silhouettes of people also makes them anonymous.

**Silhouette** as a composition strategy is known to create a specific mood - mostly that of **intrigue**. I am of the opinion that silhouettes may also be used to draw attention to certain elements in the scene. If the silhouette is that of a person or persons, it will also help to make them anonymous elements in the scene which can be helpful if a person asking you why you are taking a photo – just show them the result and they will most of the time be happy.



Theme: Silhouettes



Photographing the workers at the harbour offloading muscles was very difficult. There was no place to stand to get photos of them correctly lit by the low hanging sun. The only point of view was with the sun behind them, and by the time I managed to get detail in their faces, the sky was totally blown out. I decided to resort to a silhouette photo – and it worked. It makes them anonymous and it is also not totally clear what they are offloading, leaving it open to the viewer complete the story.

When doing street photography one must have quick reactions and also have a good knowledge of one's camera settings. I find the easiest and quickest way to get the light right for a silhouette photo is to quickly change the light meter setting to spot meter and then meter on the brightest area in the scene. This will automatically render all other elements darker and dark elements as silhouettes. The added benefit of this technique is that you most likely will get a much higher shutter speed than what would have been necessary to expose correctly for the overall scene. If your camera (like my Fujifilm camera) has the option to save setting banks, then create a specific setting bank for silhouette photographs.

Theme: Silhouettes



Another trigger for recognising a potential silhouette scene, is a covered walkway. People inside the covered area will be much darker than the outside background, making it easy to render them as silhouettes.

Theme: Silhouettes



A World City

Night scenes are also easy silhouette targets. Find a spot that is shielded from street or building lights and meter for the background that has direct light on it. Then just wait for people to walking into the shielded zone.



Theme: Silhouettes



The Commuters

This is an infrared photo, but the technique is the same. I metered for the building behind the bus stop which automatically render the people under the cover of the bus stop as silhouettes.

Theme: Silhouettes



A Winter Morning

The rising sun through the mist on this bridge, renders the approaching runners and the other photographer as anonymous silhouette subjects.

Theme: Silhouettes



In the photo "*I'm out of here*" I have waited a long time for a passerby to walk towards me and then managed to get my timing right to photograph him without his head in order to mimic the headless mannequins in the shop window. My idea was to create a scene that looks like as if one of the mannequins walked out of the display.

Theme: Silhouettes



The gesture of the man's hands in "Dressed to Kill" mimics that of a drawn pistol. In reality, it is just a bored husband browsing on his phone while waiting outside a shop for his wife who is busy spending his hard-earned money... Wait, maybe he is dressed to kill...

Theme: Silhouettes



At the Train Station

This is a good example of intrigue created by the silhouetted figure walking seemingly fast towards the train station. The clock's arms at Ten to One emphasize the haste of his walk.

By the way, this is one of my older street photos taken in 2010 when I have not yet heard of the term "Street Photography"



Theme: Silhouettes



Smoke brake

This is the driver of a water taxi at an island called Dong Shan Dao near Quanzhou. As we were disembarking the little boat, I notice the taxi driver light a cigarette. I noticed that the sun is low enough to put it partially behind my subject and thus creating a Sunstar. I quickly changed my aperture to F16 and bend down to get the sun star near his face. It all happened in a few seconds. He did not even notice that I first stopped to take a photo.

Theme: Silhouettes



In "The Transaction", I used silhouette to change this ordinary conversation in a restaurant into something that let one's imagination run wild... Is this a meeting between two members of the mafia? Is the boss giving instructions to his henchmen? Is this an encounter between two drug lords?

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next theme- cubism

Theme: Cubism

- ❖ In its most simplistic form, it may consist of compartments or cubes, each with its own portion of a bigger scene.
- ❖ In its real form, it is a style of art which aims to show all of the possible viewpoints of a person or an object all at once.
- ❖ As an artform, it is more abstract by nature.
- ❖ The problem with cubism in photography is that, by its nature, it will normally be a manipulated photo, thus not qualifying for street photography.
- ❖ But it is possible to find natural scenes that may fit the definition of cubism.

Cubism is a style of art which aims to show all of the possible viewpoints of a person or an object all at once. It is called Cubism because the items represented in the artworks look like they are made out of cubes and other geometrical shapes. Cubism was first started by Pablo Picasso and Georges Braque.

Although cubism - the art form - is more abstract by nature, in photography one normally looks for normal scenes where the view is broken up into compartments and each compartment forms part of the whole story or in some cases tells its own story.

The problem with cubism in photography is that by its nature it will normally be a manipulated photo, thus not qualifying for street photography. But, by keeping an eye open for scenes like these, it is possible to use cubism also as a technique in street photography.

Theme: Cubism



In Love



Theme: Cubism



Snippets of Conversation

Restaurant windows make for great settings for this theme.

Theme: Cubism



The Neighbours

I am glad they are not my neighbours!

Theme: Cubism



The is a shield at a bank ATM. I saw the reflections in the one way glass and just as I was about to take the photo, this little boy bend down and looked at me. He obviously could see out while I could not see what is going on inside – the whole purpose of these shields.

Theme: Cubism



The Passers-by

And then I found tiled reflections – perfect for creating a more genuine cubism photograph. Look how the distortion of the panels render different views of the same people. In my experience, the larger the panels, the more the distortion.

This is a sidewalk with ceiling mirrors – I flipped the photo vertically.



Theme: Cubism



The Road Crossing

ceiling mirrors



Theme: Cubism



Waiting

ceiling mirrors

Theme: Cubism



In The Mall

ceiling mirrors

Theme: Cubism



A Rainy Day

Window Reflections are also perfect cubism creators.

Theme: Cubism



The Check point

Window Reflections



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next theme - graffiti



Theme: Graffiti

- ◆ Graffiti may create a great setting
- ◆ In judging competitions, I often see photos where the graffiti wall and the subject has no relation
- ◆ In fact, in most cases the subject spoils the beautiful graffiti
- ◆ This is my approach:
  - ◆ Take some time to study the graffiti
  - ◆ Think of ways to use it in a photo:
    - ◆ Can you photograph somebody to mimic the graffiti?
    - ◆ Or can you use the message in the graffiti to draw attention to the people?
- ◆ Then wait for the right people to complete the setting
- ◆ Even if it means you will not get any other photo that day

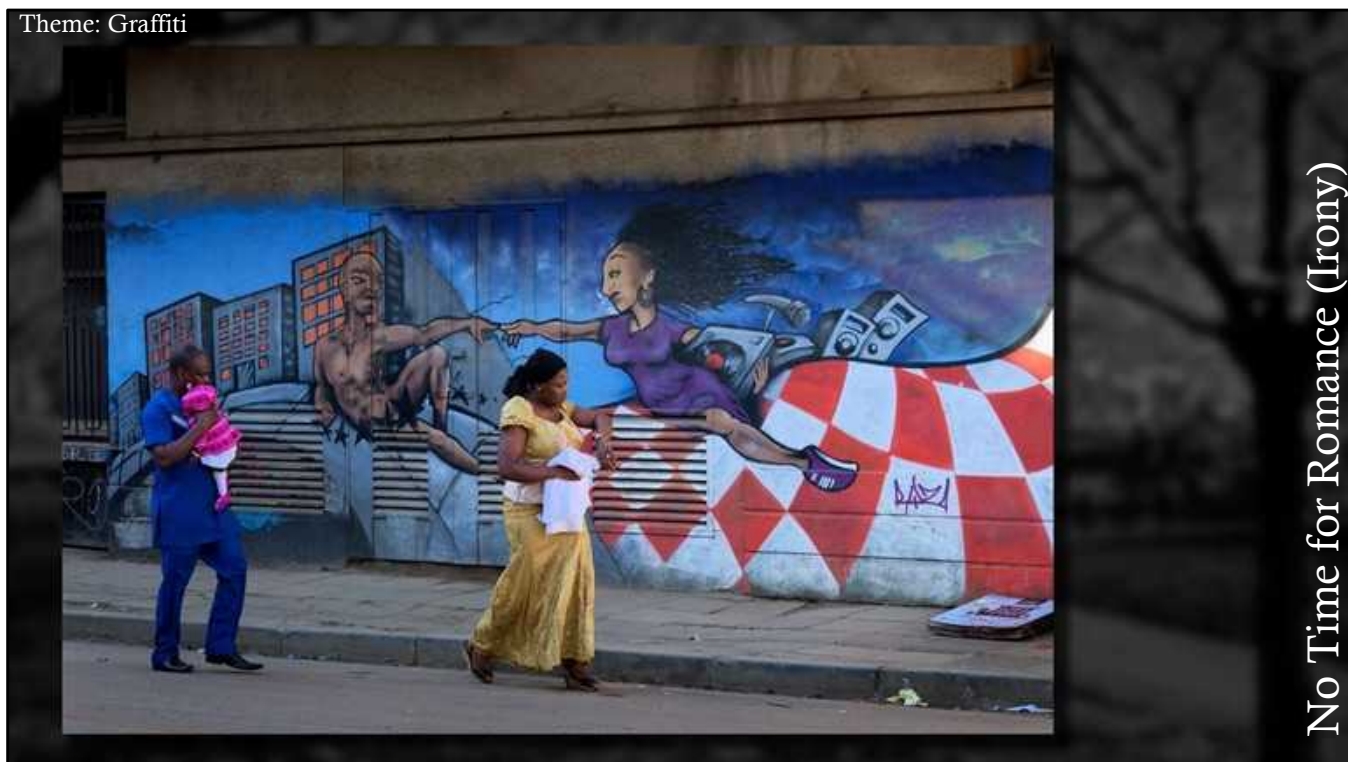
As I am a regular judge on photographic competitions I very often see photos with graffiti walls in it, and although most of these photos are well exposed and in focus, I very seldom see these graffiti walls used for setting the scene for a true street photo. Often these photos are only about the graffiti and it is almost as if the inclusion of people in the photo was not planned at all - they almost spoil the great graffiti.

When photographing such a place, take some time to study the graffiti, then think of ways to use it in creating a photo and then wait for people to complete your scene - even if it means that you do not photograph any other scene during your visit.

A well thought out photo is worth the time it takes for all elements to come together.

Remember what Henri Cartier-Bresson's said: *"Your eye must see a composition of an expression that life itself offers you, and you must know with intuition when to click the camera"*.

Theme: Graffiti



I called this photo "No Time for Romance". The graffiti wall is a parody of the well-known Michelangelo fresco painting "[The Creation of Adam](#)" but in this case, the spark is between a man and a woman and the woman is the stronger figure.

I saw this graffiti during an outing with the Vereeniging Photographic Society on a Sunday morning. There is a community church lower down the street so on a Sunday morning many people pass through this specific spot on their way to the church. When I saw this graffiti I immediately knew that I must use it in some way with a man and a woman in the photo. I positioned myself on the opposite side of the street and then wait for the people to pass in front of the wall.

For me, this specific photo captured some irony. The fact that the woman is walking in front of her husband checking the time while he is dragging behind with the child is showing a typical real-life situation - the spark is gone, no romance at this moment...

Theme: Graffiti



The F- Word (Humour)

The F-word - The writing on the wall seems to be reading the thoughts of "Tiger Lady"...

Theme: Graffiti



I find it sometimes very difficult to add meaning to these graffiti walls. Over the years I have photographed many of these walls but shared only a handful - if so much.

This specific graffiti (called "Holy Smoke") was one of those very powerful ones that I really wanted to share. It rained the previous night so the reflection in the water was a big attraction. This pillar is at a very busy corner resulting in a constant flow of people, but none of them added value to the graffiti - in fact, adding people actually took the emphasis away from the graffiti. After taking several photos, I decided to try motion blur to add intrigue to the scene. I know many of you will say that it is unnatural to take a tripod on a street photography photo shoot, but I do it from time-to-time. With my camera set up on the tripod, I just had to wait for the correct character to walk into my frame. The second person did it - he was wearing a black hoody. Blurring the figure as well as the fact that you cannot see his face makes this an anonymous figure which adds to the composition yet keep your attention on the graffiti.



Theme: Graffiti



As luck would have it, one day, on my way to work, we got diverted because of an accident. And there, on the next street corner was this amazing graffiti. I could not stop because it was peak traffic time. I returned during my lunch break, but I wait my whole lunch break without anybody walking by. The place was totally deserted that time of day. For the next 3 days, I spent my lunch times at that corner and, eventually, on day 3 this lady walk past. I was ready to click the camera! A few months later, I drove by again just to find that the wall was painted over.



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Theme - Anonymity

Theme: Anonymity

- ❖ Concentrate on details without identifying the people
- ❖ Great ice breaker
- ❖ Less intimidating – you don't point the camera in their faces

Buyer and Seller

Anonymity let you concentrate on specific details without identifying (exposed) the people getting photograph.

I very often use this technique as an icebreaker. I take a photograph and then show it to the person or people on the back of my camera. They are usually surprised to see the composition I managed to create. They are also most of the time ignoring you because you do not point the camera in the faces. This helps you to build up confidence in photographing strangers close up.

Theme: Anonymity



Buyer and Seller

During club judging I have heard judges talk about a busy background. It is important to know the difference between a background that is undermining the visual hierarchy of the scene, and a background that is help setting the scene. This is a good example where this busy background actually underpin the transaction happening between the buyer and seller.

Theme: Anonymity (Money Changing Hands)



Let the Show Begin



Abracadabra

### **“Money Changing Hands”**

Here is a great example of a made-up story!

In 2019 we went to Hong Kong for a little weekend break. My wife arrange it to treat me for my birthday. We stayed right across from the Langham Place Shopping Centre in Mong Kok, Kowloon.

We arrived at about lunch time and enjoyed a 3-hour long lunch with friends from Hong Kong, after which they took us on a walk through the streets. I was not really prepared for the number of people on the streets on a weekend as all my previous visits were taking place during weekdays.

Theme: Anonymity (Money Changing Hands)



Let the Show Begin



Abracadabra

Mong Kok is well known for its street markets, and people come actually here from all over Hong Kong to buy their fresh fruit and vegetables (and many other things, including clothes).

I realised that it will be very difficult to get any good street photos in such a crowded space, but it was, in any case, a good outing with friends.

Not too far into the first alleyway, I saw this orange seller (*Let the magic begins*). He had a black t-shirt on and was wearing white latex gloves. For me, he looked like a magician busy performing his magic to the crowd. I went in close, took a photo and directly moved on (he had quite a big stature!). The stall right next to him was also selling oranges. But the man saw what I was doing and when I approach him, he pulled a towel in front of his face (*Abracadabra*). His gesture also reminded me of a magic show. It was perfect!



Theme: Anonymity (Money Changing Hands)



Let the Show Begin



Abracadabra

I knew that the rest of the day I will only take closeup photos of hands - I created my own small street photography challenge. It is interesting to see how hands can tell their own story. The hand gestures of the buyer and the seller plays a role in the final price. In many cases, I noticed that neither the buyer nor the seller actually speaks a word, the whole transaction is done based on their hand gestures.

Theme: Anonymity (Money Changing Hands)



Buyer and Seller



Seller and Buyer

Buyer and seller – seller and buyer

Theme: Anonymity (Money Changing Hands)



Buyer



Buyer

Buyer

Theme: Anonymity (Money Changing Hands)



Buyer



Seller

Buyer - seller



Theme: Anonymity (Money Changing Hands)



Zhao Cai Mao

Zhao-Cai-Mao - Lucky Fortune Cat

Some of the hand gestures reminded me of Zhao-Cai-Mao, the Japanese symbol of good fortune. This symbol is nowadays also a very popular symbol in the Chinese culture, and I did not have to walk far before I noticed one doing his magic to bring luck to the owner of one of the clothing stalls.



Theme: Anonymity (Intimate Moments)



Normally it is frowned upon photographing people or animals from behind. And, although there are good reasons for not doing it, sometimes it can actually bring across a specific message.

A few years ago (2019) I went to Dongmen Old Street on Valentine's day and deliberately photograph the people from behind – in this case, specifically intimate couples – and by getting up really close – I manage to concentrate on the gesture without showing their identity.

Side note – I used my Fujifilm X100F with a 35mm full frame equivalent field of view. So, imagine how close I was to the couple top right. I obviously had to show them the photo afterwards to break the ice... On a technical side note, the Fujifilm film simulations are amazing. These are done with the Across Black and White film simulation with no retouching (yes I actually used the jpg rather than the Raw files from time to time)

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Theme – Low Angle

Theme: Low Angle



- ◊ Going low places your subject in a prominent position in your frame, normally larger than in real life
- ◊ Because it is an unusual point of view, it creates some uniqueness in your photograph
- ◊ People or objects may look more surreal as they get distorted - especially if you are also using a wide or ultra wide focal length lens

Lets talk about Low Angle

Going low places your subject in a prominent position in your frame, normally larger than in real life

Because it is an unusual point of view, it creates some uniqueness in your photograph

People or objects may look more surreal as they get distorted - especially if you are also using a wide or ultra wide focal length lens

Theme: Low Angle



Look the menace expression of this little baby – it doesn't look as if the father has a good grip on him!

Theme: Low Angle



Waiting for the Lion Dance

In the photo, “Waiting for the Lion Dance”, the festive mood of the setting is emphasised by making the lion’s head the main focus point. The low angle and ultra-wide focal length lens, also helps to make the head appear larger than in real life, taking up about one third of the frame. The lion’s head also split the people in the photo into two distinctive groups; the onlookers on the left and the costumed lion operators on the right.



Theme: Low Angle



Don't Drink and Drive

One of Gary Player's famous quotes is: "The harder I practice, the luckier I get". In street photography terms we can transpose it to "the more you go out to photograph, the luckier you get". The photo "Don't drink and drive", is a great example of this; I belong to a photography group that concentrate on street photography. We go out very often, most of the time on very short notice. But this helps keeping the creative juices pumping! On one such occasion, I suggested we go to Dongmen. It is a very popular evening hangout place, which translates to many photo opportunities. (it is also within walking distance from where I live, so I go there very often, making it a familiar spot to me). On our way back home, we passed by this man sleeping on the bench. We were approaching him from his feet's side. I went low and photograph him, and we walked on. As we walked past him, I noticed that he is smartly dressed, definitely not a homeless person. This intrigued me, and then I noticed the empty wine bottle next to him. This setting was just too classic. On top of that, I noticed the traffic cop (on the top left of the frame) waiting on his motorbike. I wondered if he was planning to wait until this man wakes up. Or did the man decided to go lie down when he noticed the cop, and then fell asleep?

Theme: Low Angle



## The Pink Tai Chi Ladies

By going low and using the tree roots to frame the one lady, I put the emphasis on the importance of nature, and so creating a tranquil scene.

Theme: Low Angle



Off Season Repairs

By focusing up close on the fishing nets and the floats, the activity of the people is made very clear. The diminishing white dotted line also helps to create depth in the photo. Note the lady on the right below the umbrella - it is the same lady in my close-up photo in the wide-angle theme we will still discuss.

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Theme – High angle

Theme: High Angle

- ◇ Creates distance between the viewer and the scene
- ◇ The viewer becomes an observer
- ◇ Usually used by including more of the surroundings

A high angle creates distance between the viewer and the scene  
The viewer becomes an observer distanced from the scene  
It is usually used by including more of the surroundings

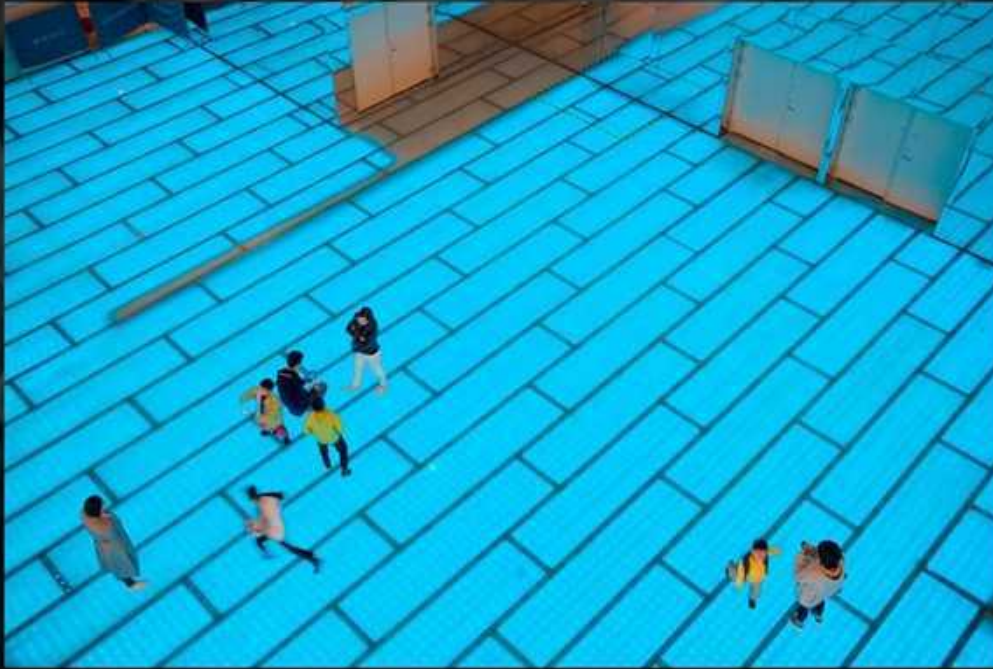


Theme: High Angle



The Exquisite Team

Theme: High Angle



The RGB Floor

In one of the malls in Shenzhen, there is a floor fully covered in LCD RGB panels, and the colour changes regularly. Its is a great place for parents with their children to play

Theme: High Angle



Express Delivery

In one of the Shenzhen neighbourhoods is this red/pink acrylic sidewalk. (as a side note, many of the side walks in Shenzhen are converted to acrylic running tracks to make it more comfortable for runners, but most of them are blue).

I was crossing the street using a walking bridge when I noticed the beautiful red sidewalk enveloped by the green shrubs. I saw a delivery guy flashing by on his blue electric scooter. One of the major delivery services' corporate colours are blue and red. Remembering the colour harmony theory, I knew that blue and red creates contrast often resulting in a visually striking photo.

I did not have to wait long before a second delivery guy flashes by.

Theme: High Angle



The Case of the Fleeting Teddy

## The Case of the Fleeting Teddy

During Lockdown in 2020, my street photography was limited to couch photography – we have a nice view from our living room to the street across from our 9<sup>th</sup> floor apartment. This photo and the following three were taken with a 400mm lens.



Theme: High Angle



Start of the shift

Start of the shift



Theme: High Angle



Crossing the street

Crossing the street

Theme: High Angle



Hang on there

Hang on there

We often forget that our Street photography definition includes the phrase  
“symbols of people”

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Theme - wide angle

Theme: Wide Angle

- ❖ Not wide, but rather ultra wide
- ❖ Most people are unaware that they are included in your frame
- ❖ Must get ultra close to exaggerate the main subject
- ❖ Large depth of field
- ❖ Background becomes less important – diminishing effect

On my trip to Morocco, I was very frustrated by the total aversion of the local people towards photographers. As soon as you point a camera in their direction, they yell "No Photo", and in most cases also cover their faces with their hands.

Now I know that in many countries the people have a religious reason for not want to be photographed, and on this trip, I especially avoid taking photos of women without permission, but I did get the idea that their strong dislike is more about the fact that the tourists irritate them. I was part of the Global Photographers Union annual congress and we went on several organized outings where we were allowed to photograph the locals - including women. They were obviously getting paid to be our models on these outings. But, when travelling, I like to do real street photography, and on this trip I was getting nowhere with that.

Theme: Wide Angle



The Wise Man

So, I revert to use my fisheye lens, and even if I point the camera to the ground, I still get the sky in the photo.



Theme: Wide Angle



The Bean Seller and his Son

Theme: Wide Angle



At the Market

Theme: Wide Angle



The Visitor



Theme: Wide Angle



The Okra Seller

Theme: Wide Angle



Mending the Net

On our photography tour to the Xiapu district in China, we were, one morning, walking in a small fishermen's village. Some of the locals were busy mending the fishing nets in the street.

This is photo-paradise for street photographers!

I tried to photograph one of the ladies from close up, but she stopped working and turned her back to me. Luckily, I already took one zoomed photo. In my best, very limited Chinese, I told her to look at the photo on the back of my camera.

She liked what she saw and continue with her work, ignoring me. I had a 10-24mm lens (APC-format) on the camera, and by zooming out, I could fully include her in my frame. I went low and wait for her to lift her head before snapping my actual photo (*Mending the net*).



Theme: Wide Angle



Mending the Net

Here is an insert of the first photo that I showed her on the back of my camera.

Theme: Wide Angle



Mending the Net

Theme: Wide Angle



The little Puppeteer

At the annual flower fair in Shenzhen, I was taking a rest outside when these little girls starting to play with their newly acquired puppet – right in front of me – not more than 1 meter away from me. I quickly changed lenses to the ultra-wide 9mm and lowered the camera between my legs. They were so fixated on the manoeuvres of their puppet, that I could take several photos –adjusting the settings to get the best possible photo.

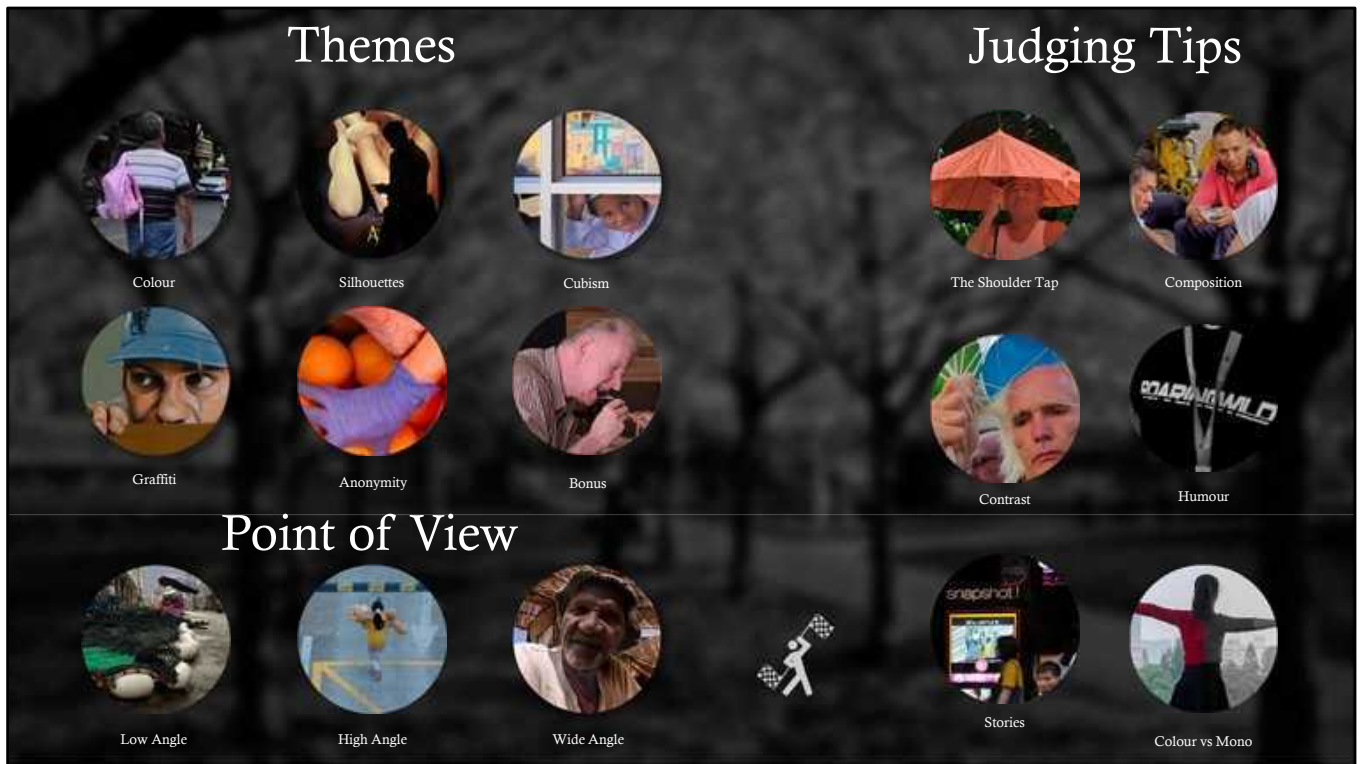
Theme: Wide Angle



The Poultry Butcher

On one of our photo tours we visited Hong Cun on a Saturday morning. This village hosts a farmer's market in the square every Saturday. Even after visiting many wet markets in China, this poultry farmer's stall still invoked that foreign, alien feeling in me. I felt the urge to exaggerate it visually to reflect my feelings.

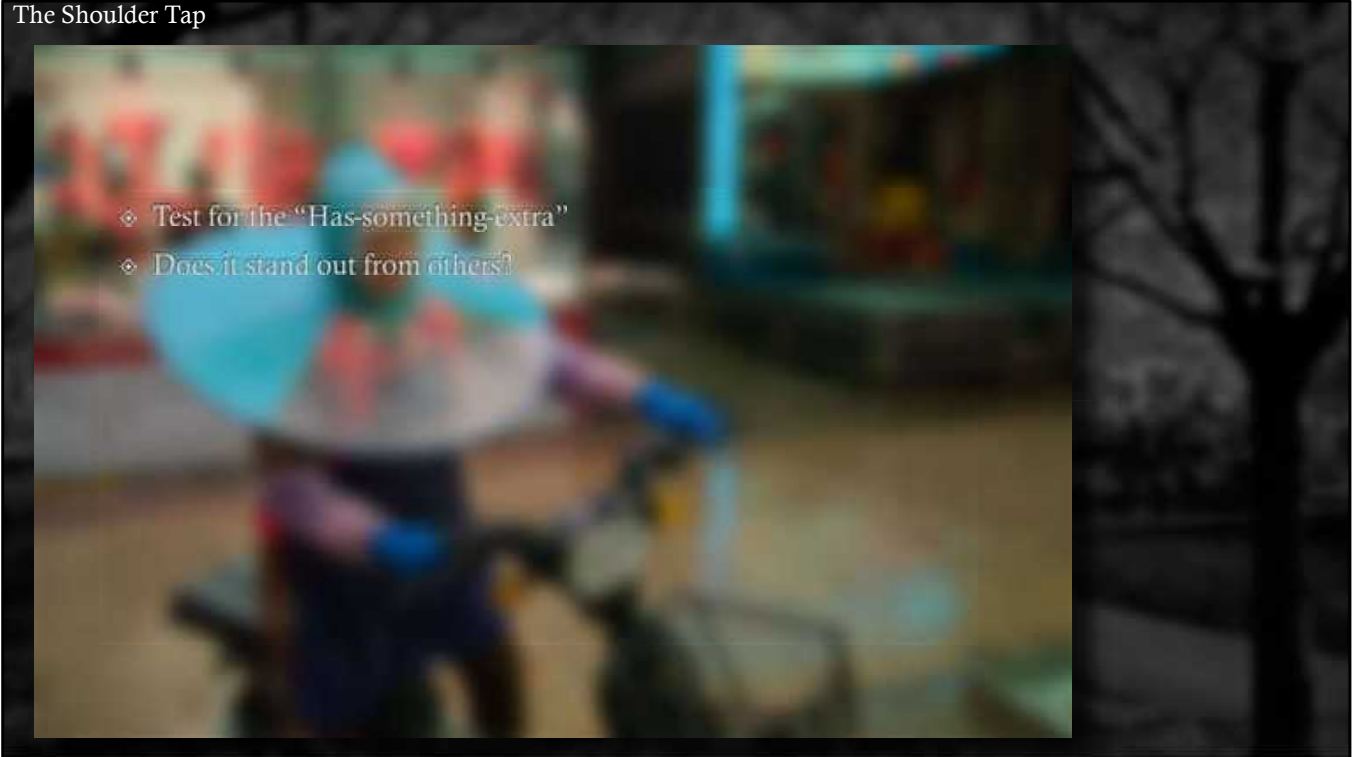




Next theme – Judging Tips – The Shoulder Tap



## The Shoulder Tap



The Shoulder tap is a great test to determine if a street photo has that “something else” – that extra that make it stand out from the others.

Imagine you and a friend is walking in the street. You see something. You tap your friend on his shoulder and say, Hey, look at that! Will he respond with “Wow, I have not seen that before”? If not, the scene most likely does not have that extra that makes it special.

The Shoulder Tap



Does this photo create such a reaction? I think so, her rain umbrella? is quite extraordinary.

The Shoulder Tap



Here is an ordinary scene – well, in China it is an ordinary scene.

Does this photo create such a reaction?

The Shoulder Tap



What about this one?

This is a similar scene, but the fact that he used his one hand to hold the umbrella as a shield against the sun, let it stand out from the others.

The Shoulder Tap



Do the shoulder tap...

This is a nice scene – look how the graffiti's finger points to the people.

Does it have that extra? Maybe – but the fact that they are just walking away is not that interesting. In my opinion, it may or may not get an acceptance, but it definitely does not have that juice to lift it to a COM or higher level.



Theme: Graffiti



What about this one?

Here the gesture of the lady creates anticipation which may take this photo to that next level.

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Tip - Composition

## Composition

- ❖ You know the normal composition rules, so lets rather look at Sam Abell's father's advice:
- ❖ For a successful photo, look for:
  - ❖ Setting
  - ❖ Expression
  - ❖ Gesture

Direction Indicators (Your Move)

I am not going to talk about the “normal” composition elements, but rather about the compositional elements that help us understand the photo.

Remember, Sam Abell's father told him

Setting,  
the expression  
and the gesture are the important factors for a successful photo.

Composition



Direction Indicators (Your Move)

In this busy scene, it is easy to identify the main subject – the man with his back towards us. All the onlookers are looking at him. Their gesture of anticipation tell us that his next move is an important one. We easily follow their eyes, and the background become less important.

Composition



Direction Indicators (The Reluctant Lover)

This is a busy scene, but there are three direction indicators that keep us looking at the situation. The most important one is the lady on the right looking in their direction, without her, the couple would have been lost in this sea of pedestrians. The second direction indicator is the man's girlfriend with her "ready to kiss" gesture. Look also at their arms which is pointing from bottom right to top left towards him.

What do you think about the background. I think it is a very important part of this scene, as he would not be reluctant if they were in a silent corner – his reluctance is most likely a direct result of the busy setting.



Composition



Complementary Curves (Balloon Seller)

Remember Sam Abell's mention of the s-curve. Look at this balloon seller's stance – a perfect s-curve. But it is emphasized by the curves of the sidewalk and fountain on the left.

Composition



Subject Isolation (Going Home)

To explain the importance of subject isolation could take us deep into a rabbit hole of Gestalt theory, and if you have not studied it yet, I suggest you take some time to read up on the subject. Here is a very short version:

In Gestalt theory, the figure-ground relationship refers to the visual perception of a subject (figure) distinctly separated from its surrounding environment (ground), creating a sense of depth and focus.. This dynamic guides the viewer's eye, enhances clarity, and adds impact by preventing visual confusion, making the subject the undeniable focal point of the image.

Composition



Dynamic Triangle (The Tea House Host)

The triangle created by the tea pourer's hands and face create a dynamic that draws your attention.

## Composition



Framing (Sharing a Joke)

I have already uses sub framing in several previous photos, and this one is another great example of the impact it can create. Although you observe the whole scene, the two tree trunks put the emphasis back at the couple sitting on the bench. The same photo taken 10 steps to the left, excluding the trees as a frame, with be just another boring couple in the park.



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories

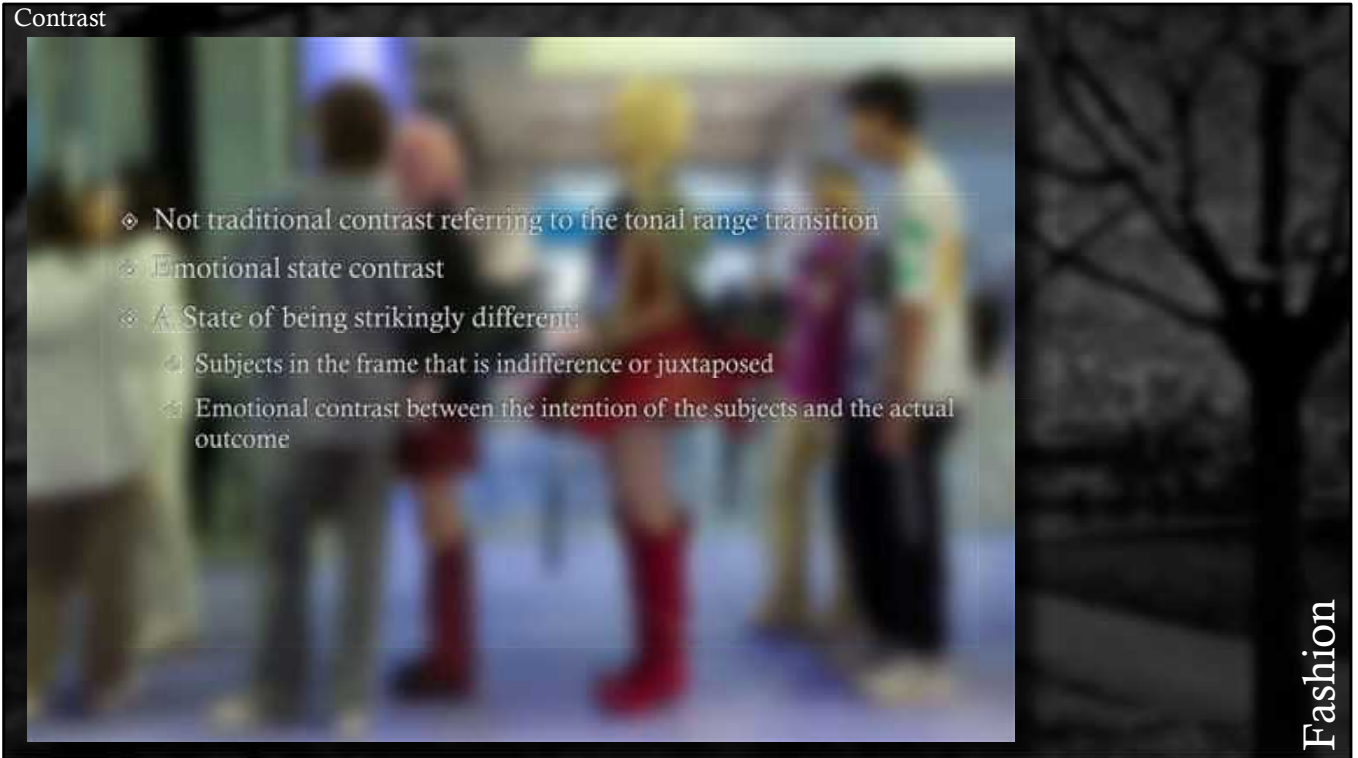


Colour vs Mono

Next Tip - Contrast



## Contrast



We are all very aware of the important role contrast plays in photography. But here I am actually not referring to the contrast between black and white, or the contrast between colours.

I am referring to a state of being strikingly different, such as subjects in the same frame that is in difference, or the emotional contrast between the intention of the subjects and the actual outcome.

Contrast



Fashion

Fashion lends itself very well to be used in creating contrast in a scene. (They are actually queuing to go to an anime fashion show and these two ladies came dressed for the occasion!)

What about the busy background? Go back to your composition rules. In this scene the ladies are a “dominant object” and no matter how long you look at the scene, your eyes are drawn to the indifference. They create the necessary contrast!

Contrast



High and Low

And the same for this one!

Contrast



I Wish...

Here the circumstances are the contrast, and the expression of the lady show us without a doubt that she is very well aware that her situation is in contrast with that of the young man playing on his cellphone

Contrast



Selling Joy

We associate balloon sellers with words such as carnival, party, happiness and joy. None of the associations is present in this balloon seller's gesture and facial expression.



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Tip - Humour

- ◆ Funny situations could create the “Tap-on-the-shoulder” photo
- ◆ Examples:
  - ◆ Scene is the opposite of a slogan
  - ◆ People acting surprised
  - ◆ No photos that humiliate people!

Funny situations (I am not talking about situations that will humiliate the people in the scene) could help lift a normal scene into that “Shoulder Tap” scene. Look out for slogans where the situation (participants in the scene) is the opposite of the message in the slogan. Also, situations where the people you photograph is reacting surprised.

Humour



So What?

Funny situations (I am not talking about situations that will humiliate the people in the scene) could help lift a normal scene into that “Shoulder Tap” scene. Look out for slogans where the situation (participants in the scene) is the opposite of the message in the slogan. Also, situations where the people you photograph is reacting surprised.

Humour



RedBull gives you Wings

This could be an ordinary daily gathering of the retirees of the village, but by including the RedBull umbrella a funny contrast is created.



Humour



Get in Shape

One of the topics that really draw my attention is the pep talk culture of China. Almost all workdays start and end with a pep talk. This create coherence and also ensure that workers is always fully informed and motivated. This is definitely something the west can learn from China.

Show the next – zoomed in



Humour



Get in Shape

In this photo, the inspector isolate one of the security guards for his large belly. Yes, in China, no topic is taboo. The gesture of the trainer is as if he is feeling his pregnant wife's tummy for movement of their baby. Most of the other guards also find it funny. (By the way, if you could read Chinese, you will see that this is in front of a Dealer of South African Diamonds)

Humour



Get in Shape

Humour



This is a typical quick reaction street photo once I saw the words “Roaring Wild” on the exhibitor’s t-shirt. This is a typical “problem child” photo.

How do we judge a photo like this?

First of all, look at the composition elements. Not those strict rules that most judges like to quote. Here, for instance, the dominant object is very “in your face”. Its well exposed and in focus. In fact, the extra shallow depth of field is making the dominant object even more so. Is the background busy – yes, maybe, but my eyes go always back to the dominant object. Is the head cut off? Yes, but the lama and the text is more prominent. So, this will be very subjective. The judges that “get the message” will score it high, but the judge that does not, will most likely score it just on the artistic elements and therefore it will not be successful. Tip: If you see text in a scene, always try to find out if that was deliberate.

## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next tip - stories

- ◊ Confronted with a busy, cluttered scene?
- ◊ Ask yourself:
  - ◊ Was this intentional?
  - ◊ Do they add to the story?

## Stories

Sometimes we get confronted with a photo with many elements. It is important to then examine the photo to determine if all the elements are necessary to tell a story, or are they just there to distract from the main subjects.





Tip: If you are new to photographing people going about their normal activities, then festivals and public holidays are a great way to overcome that barrier. People are normally in a good (party mood) and very willing to be photograph. The only issue is that you will find it hard to leave! This was a 16 December walk at Zoo Lake in Johannesburg.



What about this one?

By photographing the dancers in the square when all their hands are in the air, I managed to add a religious connotation to the act. This lifts the empty wheel chair in the front from a distraction to the main subject.

Stories



Snapshot

This is a very busy scene, but the main “players” create an interesting story, and if you let your eyes wander through the scene, you will find the “announcement” that this is a Snapshot of daily live.



In this scene the main subject is slap bang in the middle, and also not full length. And is the lady with the pink dress distracting?

This old man is taking out some money to give to the cripple busker in the background. The gesture of the old man overrides the artistic shortcomings.



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next Tip – colour or mono



- ❖ Because there are no colour, it needs extra care to be successful
- ❖ Does the photographer understand the differences?
- ❖ Here are a few things to look out for:
  - ❖ How is the contrast handled?
  - ❖ What role are shapes, textures and patterns playing?
  - ❖ Is the placement of the elements in the frame successful?

In the digital era, we normally photograph in colour, so a monochrome photo is a deliberate effort. The frequency of a monochrome street photography category in a competition is definitely higher than for other categories. Often the result is a conversion of a successful colour photo to monochrome, just for the sake of participating in the competition. According to PSSA rules, this is acceptable as long as you use the same name for the photo and that you only use the photo (colour or monochrome) three times.

But this also place an extra burden on the judges, as they get confronted with photos which was not photographed with monochrome in mind. It is therefore important to judge the monochrome photo on its own merit, and to understand when a photo is successful as a monochrome photo.

Colour vs. Black & White



In the digital era, we normally photograph in colour, so a monochrome photo is a deliberate effort. The frequency of a monochrome street photography category in a competition is definitely higher than for other categories. Often the result is a conversion of a successful colour photo to monochrome, just for the sake of participating in the competition. According to PSSA rules, this is acceptable as long as you use the same name for the photo and that you only use the photo (colour or monochrome) three times.

But this also place an extra burden on the judges, as they get confronted with photos which was not photographed with monochrome in mind. It is therefore important to judge the monochrome photo on its own merit, and to understand when a photo is successful as a monochrome photo.

Colour vs. Black & White



What about this one? Because it was photographed from a low angle, the dancers are higher than the horizon and create good separation and contrast with the background. This could work. In fact, it is most likely more effective than the colour version because of the poor lighting condition.

Colour vs. Black & White



What about this one?

Colour vs. Black & White



Here the higher point of view let the dancers blend in with the background and create the effect of a low tonality photo which is in contrast the to vibrance of their dance stance. In my opinion this is definitely not successful.



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Next click on Finish or go to bonus photos

Theme: Single Photos



Share the Love

When I took the photo, it was based on instinct, but when I afterwards reviewed the photo to decide whether I will keep it, I noticed the elements making up the photo. The Title of the photo is "Share the love" which is based on the pin-up board where you can pin a gift voucher for a friend to share the love for coffee.

The sign on the back wall is two hands embracing the map of Africa. The main focal point of the photo is two hands sharing the love of the intimate moment.

Look how the lamp on the left forms a diagonal line through the old man's head to end at the little boy's concentration expression.

This quickly became one of my favourite street photographs. (Side note, I was giving a talk on street photography to a photo club in South Africa, when a lady in the audience put up her hand after I explained my love for this photo. I asked her what she wanted to say, and she replied, "The man in the photo is my father-in-law".

Theme: Single Photos



The Pep Talk

These workers learn how to keep a correct stance and how to always talk with a smile on your face. But look at the stance and facial expression of the man. My guess is he is not going to make this a life career

Theme: Single Photos



My Assistant

On my first trip to China we stopped in a small “ancient” village for some photos and to visit a famous pottery artist. It was raining so most of the tour group went to a restaurant to have something to drink. I decided to explore in the rain as it adds that extra element to lift any photo from the sea of photos we see everyday.

This little girl was following me but trying to be hide the fact that was following me. Every time I gave her a glimpse, she was looking way. Except this time...



Theme: Single Photos



Excitement of the Day

We, the visiting foreign photographers was most likely the most excitement they have experienced in at least a year, if not longer.



Theme: Messages



The Poet's Admirer

This poet writes his poem with water, so the poem is only visible for a fleeting moment. It is a hobby practiced by several retired Chinese people. I only managed to photograph three of them as of yet – and one was not in focus. This will hopefully become one of my future series which will lift the series to a more documentary style.

Theme: Messages



The Fading Message

Theme: Single Photos



A Long Day

A Long Day

Theme: Single Photos



A Long Day

A Long Day – far away

Theme: Facial Expressions



You Said What!?

Facial Expressions



## Themes



Colour



Silhouettes



Cubism



Graffiti



Anonymity



Bonus

## Judging Tips



The Shoulder Tap



Composition



Contrast



Humour

## Point of View



Low Angle



High Angle



Wide Angle



Stories



Colour vs Mono

Final Notes Next

# The Art of Street Photography

## ◆ Final Notes

- ◆ Don't Hurry
- ◆ Be Observant
- ◆ Remember your Composition
- ◆ Do some Border Patrol
- ◆ Connect with People
- ◆ Enjoy

## ◆ Literature

- ◆ As Judge, its important to know as much as possible about Street photography (or any category you are about to judge), so read as much as you can. Some of the books that helped me so far are:
  - ◆ *Bystander* by Colin Westerbeck and Joel Meyerowitz
  - ◆ *The life of a photograph* by Sam Abell
  - ◆ *Think like a Street Photographer* by Matt Stuart
  - ◆ *Fine art Street Photography* by Rupert Vandervell
  - ◆ *The Photographer's Eye* by Michael Freeman
  - ◆ *The Photographer's Mind* by Michael Freeman

*When people ask me what equipment I use – I tell them my eyes  
- Anonymous*

## Final Notes

Don't Hurry  
Be Observant  
Remember your Composition  
Do some Border Patrol  
Connect with People  
Enjoy

Next Slide →

# The Art of Street Photography

## ◆ Final Notes

- ◆ Don't Hurry
- ◆ Be Observant
- ◆ Remember your Composition
- ◆ Do some Border Patrol
- ◆ Connect with People
- ◆ Enjoy

## ◆ Literature

- ◆ As Judge, its important to know as much as possible about Street photography (or any category you are about to judge), so read as much as you can. Some of the books that helped me so far are:
  - ◆ **Bystander** by Colin Westerbeck and Joel Meyerowitz
  - ◆ **The life of a photograph** by Sam Abell
  - ◆ **Think like a Street Photographer** by Matt Stuart
  - ◆ **Fine art Street Photography** by Rupert Vandervell
  - ◆ **The Photographer's Eye** by Michael Freeman
  - ◆ **The Photographer's Mind** by Michael Freeman

*When people ask me what equipment I use – I tell them my eyes  
- Anonymous*

Literature - As Judge, its important to know as much as possible about Street photography (or any category you are about to judge), so read as much as you can. Some of the books that helped me so far are:

**Bystander** by Colin Westerbeck and Joel Meyerowitz  
**The life of a photograph** by Sam Abell  
**Think like a Street Photographer** by Matt Stuart  
**Fine art Street Photography** by Rupert Vandervell  
**The Photographer's Eye** by Michael Freeman  
**The Photographer's Mind** by Michael Freeman

*When people ask me what equipment I use – I tell them my eyes- Anonymous*