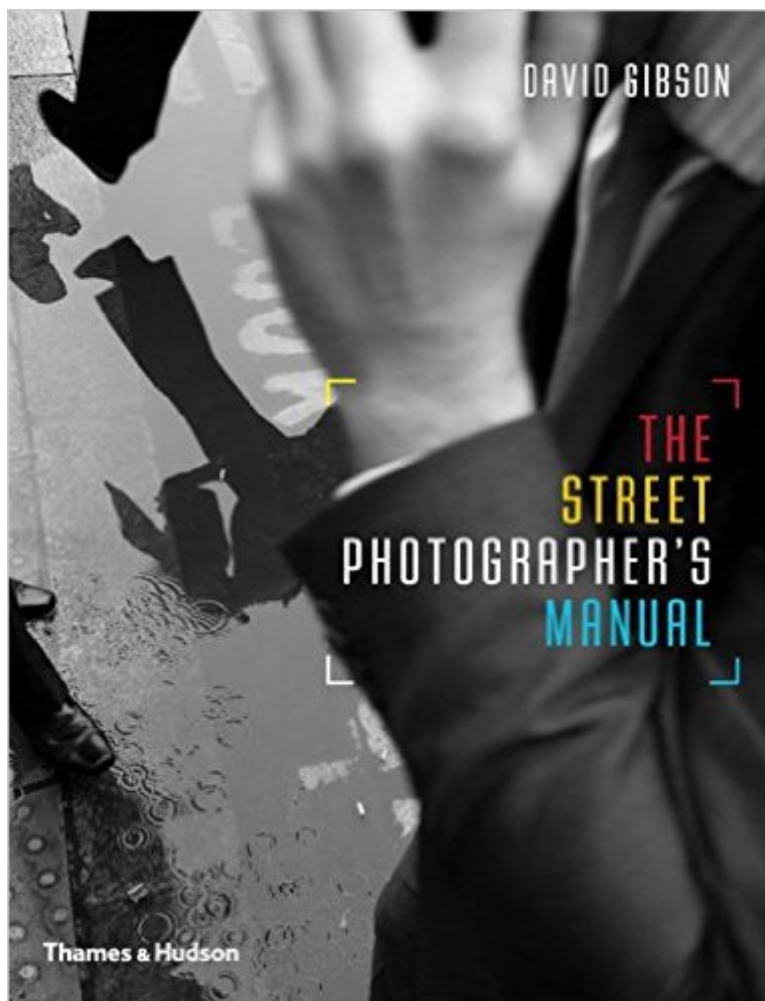


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# The Street Photographer's Manual



## Synopsis

A medium reliant on unexpected moments is now catapulted into the future with smart phones, digital technology, and specialty equipment Street photography has been around since the very first cameras were invented, producing some of the most poignant images of our time. Today, a wave of new technology has given this photographic genre a new lease of life, from phone cameras to specialist lenses to digital zooms. The Street Photography Manual leads the reader through a series of fully illustrated tutorials, including how to shoot a face in a crowd and how to train your eye to observe and capture the unexpected. Readers will be inspired by some of the best street photographers in the world, and then go forth and create their own memorable images. 250+ illustrations

## Book Information

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## Customer Reviews

David Gibson's manual is a solid resource for beginners who want to take the next step from admiring street photos to creating their own. The book is clear and concise and full of helpful tips and examples. It may irk some readers (and grizzled veterans) because it mostly eschews technical prescriptions. Gibson admits early that he is not interested in f-stops, ISO or shutter speed and that he often simply sets his camera to "P." It may also irk some readers because it essentially shrugs when addressing the question of mobile phones, as opposed to delineating the advantages (especially in terms of manual control and image quality) of a regular digital camera. Most newcomers and many accomplished photographers, however, will find a lot worth studying here. For

me, the biggest shortcoming of Gibson's book is the "school" of street photography, for lack of a better term, he appears to favor: joke pictures, or visual trickery. Two women, photographed sitting next to each other, are made to look like one. A long shadow falls across the face of a police officer standing in a corner, giving him a "mustache." A bent-over old man walks past the windows of a shop, apparently closing, covered with the words "Last few days." To be clear, Gibson describes a wider range of street photos and profiles many different photographers, but this is his book and the visual pun seems to be where his heart lies. The problem is that these can be the most difficult pictures to capture in the real world, but they tend to be the most forgettable -- you get the "punchline" and you move right on, as opposed to lingering and studying the way you would a picture by, say, Alex Webb.

I am interested in photography in general and am intrigued in street photography as a new direction to explore. I will admit to ignorance of name and style (beyond Henri Cartier-Bresson, of course). So, I approached this book with excitement. What differentiates "good" street photography? How does Cartier-Bresson manage to be in place, with camera at the ready, during those "decisive moments"? I have trouble looking people in the eye! How could I hope to be a street photographer? (Photographers hold cameras to their faces for a reason, right?) This book is as chaotic as a street photograph. Hit and miss. Gibson clearly wants to spread the word and he makes some good points. But what is this book? It is not a manual, the topics he addresses are too random for that. It is not a critique. The author does not have a firm idea of where street photography fits in the larger body of photographic work. (He spends pages idly trying to define what street photography \_is\_.) There is no progression or development from beginning to end. It is not a "course". The "projects" are not well explained. Why is there an exercise on "looking down"? What is there about "down" that I am supposed to attend to? At the end of it, I have seen some examples of great photographs, but I am no closer to being a better street photographer myself. Here is what I learned:-- I should spend as much money on books as on equipment-- Focus sometimes matters, but sometimes does not.-- Street photography is whatever works. This book is not useless. I have now encountered Fan Ho's work, for instance, and I will definitely follow up to find out more. But I can't recommend it (the book).

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