

Urban iPhone Photography Summary Notes

Module 1: Cityscape

Introduction To Urban iPhone Photography

0:07 Before we get into all the techniques for capturing amazing photos in the city, let's take a step back and give a perspective to this course.

0:20 We want to create images that convey something - not just about the streets, architecture, and people of the city, but ideally something about you too.

0:40 The most important thing of all, the reason I do this in the first place, is to have fun. If we're genuinely having fun, if we're curious and passionate about what we do, that will get conveyed in our photos.

0:53 Let me show you what it looks like to just enjoy what you're doing, to fall in love with this craft.

1:31 So I didn't get very far at all. It's a beautifully sunny day. And this amazing steam vent really caught my eye. What's beautiful about this scene is that it's back-lit. When this steam is back-lit, we get this texture that we can't get in any other type of weather.

1:53 So I'm gonna wait for the right moment when someone is crossing the street. I'll take advantage of this extra layer that the steam offers in our composition. And see if we can create something really special.

2:49 If you find yourself in any urban environment, have fun, smile, and walk the streets with a sense of beauty and observation.

3:05 Let that direct every decision you make. And remain open to capture the moments you witness so you can freeze them in time forever.

3:16 Now, let's dive into this course and I'll show you every step of the way how we go about doing this.

Module 1: Cityscape

Introduction To Module 1

0:07 In this video, I am going to talk about how to capture cityscapes and create amazing photos that can really capture the scale and scope of an urban environment like New York City.

0:13 To create a really compelling photo of a cityscape, so many factors come into play, including timing, time of day, lighting and weather conditions, and the perspective from which we capture these images.

0:24 In this video, we will talk about all of these factors and how to approach them to create stunning cityscape photos.

0:42 To begin, we need to put ourselves in a position where we can capture more of the environment. The beauty of a cityscape image is that it gives us a sense of scale and a sense of destination from which the rest of our photography will play out.

1:04 So, let's dive into cityscapes, create some amazing photos in the process, and get started on our journey to capturing the perfect cityscape shot.

Module 1: Cityscape

Shooting Magical Golden Hour Cityscape Photos

0:18 I'm on the Brooklyn Bridge, and it's a perfect opportunity to talk about golden hour. This is a magical time of day, whether it's sunrise or sunset, to get photos that really stand out.

0:32 I'm here at sunrise, and the color of the golden light is amazing. The angle of light at golden hour also gives us really interesting light patterns.

0:54 A good reason to shoot at sunrise rather than sunset is because there's fewer people around.

1:06 Golden hour light is less harsh. We get soft, beautiful light and we don't have to worry about harsh, contrasty shadows.

1:27 Now, let's take some photos. I want to capture the entire skyline with the beautiful light on these buildings.

2:12 In this instance, a standard photo isn't going to work. So I'll switch to Pano mode.

2:21 I'll start rotating from the left, keeping the horizon steady. I'm going a bit slower than I typically do because it's still a little bit dark.

2:53 Okay, we got this amazing panoramic image that captures the entirety of the skyline and the bridge.

3:11 So I've walked a few yards up the bridge and it's a completely different scene. There are cables everywhere, and they're an important compositional element.

3:36 I want to fill my frame with the most interesting elements. If I shoot vertical, I can't get everything in the frame. So I'll switch to horizontal.

3:53 That's looking incredible, but only the top half of the frame is interesting. So I'll take the shot. Then I'll open the photo, tap Edit, tap the Crop icon, and drag from the bottom up.

4:36 Now I have an almost panoramic image that beautifully showcases the amazing skyline and the arch of the Brooklyn Bridge.

4:48 Now there's a hint of light starting to hit the top of the arches of the Brooklyn Bridge. So I'll go to my 3X view to fill the frame with the arches.

5:15 The light is moving across these arches, illuminating the top with a gorgeous golden glow. We only get this during golden hour. That's why we're here so early in the morning.

5:32 People are coming in and out of the frame, but it's not that bad. And I can adjust my frame to remove the garbage can. Now we have a beautiful shot.

5:48 I love the shadows being cast by the low angle light. And if we get closer, we might be able to fill the frame with that shadow play and get a really unique shot.

6:20 So I've walked a bit further. Now I'll pinch to zoom a bit more to remove the sky and focus on the shadows.

6:44 The symmetry, the low angle light, and the shadows all come together for a stunning photo.

6:55 Now I'm noticing how the cables are catching the light, and it's really interesting. I'll stand right in the middle to get a perfectly symmetrical composition.

7:44 In my 1X view, I'll tilt up a bit to give more visual weight to the cables and the patterns they create. I love that shot.

8:02 Now I'll switch to my 0.5X ultra wide lens. This makes the patterns really dramatic.

8:25 The light's starting to develop, so let's move to the other side of the bridge. Now I've got a completely different pattern of light.

8:41 So I'll take a photo at 1X, then switch to my 0.5X. I like the 0.5X as it captures the interesting patterns of the cables.

9:28 We just got some amazing photos at one of the most popular tourist attractions in New York City. And there's very few people here.

9:40 Amazing light, beautiful golden warm tones, and low angle light all add up to create incredible images. And that only happens at golden hour.

Module 1: Cityscape

Finding A Great Vantage Point To Get Amazing Skyline Photos

0:00 Let's talk about using a vantage point to take incredible skyline photos.

0:12 What's beautiful about this location is that it's not the Brooklyn Bridge. So there are fewer people here.

0:22 And by not being on the Brooklyn Bridge, we can get further away and use the Brooklyn Bridge as a framing element or a middle ground for our skyline composition.

0:34 The Brooklyn Bridge is pretty long, so it's very wide in the frame. But that compliments the skyline.

0:44 When I'm framing up a skyline like this, my go-to is a panoramic image. But first, I'll take a single shot. Then we can compare that with the panoramic image.

1:10 I'm at my 1X view, but this is too far away. I need to zoom in to compress the scene, so I'll switch to the 3X lens and take a photo.

1:32 When I see a scene like this, I'm thinking wide, I'm thinking panoramic. Let me show you what that looks like.

1:39 I'll tap Pano at the bottom of the screen. And let me show you the difference between doing the pano in 1X and 3X.

1:59 First, I'll show you what the 1X looks like. Even in Pano mode, the 1X is showing us way too much empty negative space, such as the sky and the water.

2:54 But look what happens when we switch to our 3X lens. It's so much better. The 3X compresses the scene and gives me exactly what I'm looking for.

3:17 Finally, I want to crop the pano a bit. I'll open the image and tap Edit, then tap the Crop icon. I'll rotate the image slightly, then drag the left of the frame to remove the unwanted parts of the photo. I think that makes for a really compelling image.

3:57 And by standing here with this vantage point, we get the entirety of the Brooklyn Bridge and the New York City skyline.

Module 1: Cityscape

Understanding Lens Compression And How It Affects Your Photos

0:09 In this video I'll talk about lens compression.

0:13 I'm in Central Park, New York City, the backyard for us New Yorkers. We'll start by shooting The Mall, one of my favorite locations here in Central Park. This is a great location to demonstrate the concept of compression.

0:38 I have a vase framed up and I'm on my 0.5x ultra-wide lens.

0:50 I have my grid in place and I'll use its bottom part to keep this vase centered as I change locations.

1:01 I'll take my first shot. Look at how far away these trees appear.

1:11 I'll pinch to zoom in to around 1.4x and I'll take another photo.

1:26 I'll walk back and I'll continue to pinch. I'll get lower and take this photo.

1:49 I'll keep on walking back. At around 10.6x, you'll no longer see the sky or the path in the foreground.

2:10 On the shot taken with the ultra-wide lens, the trees are smaller in comparison to the vase.

2:20 As I go through these images, you'll notice that these Elm trees in the background get larger and larger.

2:32 The next time you want to create impact in your images, think of the relationship between the foreground and the background.

2:41 If you're going to buy an apartment in New York City, you'll see all the photos are taken with a wide angle lens, because it stretches the scene.

2:52 If you want to compress the scene, you need to walk further away and use your telephoto lens.

3:01 Once you understand the concept of lens compression, you'll understand the concept of space between you and your subject, as well as the lens that you choose. The combination of these two things will completely transform your photography.

Module 1: Cityscape

Creative Trick For Unique Cityscape Images

- 0:11 In order to take an iconic location and make it our own, we need to walk around to find interesting things.
- 0:26 As I was walking up, I saw these beautiful arches. Anytime I see an archway, I think of framing.
- 0:48 We have a beautiful archway here, and if we move over a little bit, we can see the Brooklyn Bridge through this arch, that's exactly what we want.
- 1:11 The 1X isn't gonna work because my subject is too small, but at least it's a start.
- 1:32 I have the beautiful color of these trees in the foreground towards the middleground, and then the Brooklyn Bridge and One World Trade Center in the background.
- 1:57 Pay attention to the triangles in your corners. I'll move in a little bit to remove that distraction.
- 2:19 I'll go to 3X to make the Brooklyn Bridge more prominent in my frame.
- 2:34 I'll back up a little bit to get the Brooklyn Bridge and the Freedom Tower perfectly lined up, and take that photo.
- 3:04 I'll swipe up on the word Photo and I'll click on the three concentric circles icon to bring up my filters.
- 3:17 This scene is all about color, so I'll choose Vivid to get more vibrancy in the image.
- 3:46 Just get out, explore, get a little creative, walk around, and as long as you have the right mindset, you're going to walk away with beautiful images.

Module 1: Cityscape

How To Use Layers To Enrich Your Urban Photos

0:07 Layering is such an important concept in photography. But it's often overlooked.

0:15 We're at Grand Central Terminal in Midtown, and there are so many beautiful elements all around us.

0:29 What if we can stand in such a way and choose a focal length that aligns all those elements into one shot? That's what we're going to do.

0:38 I'm in my 3X view, and I'll pinch to zoom in a little bit more. Now I have my first compositional element and I'm going to take this photo of the Chrysler Building. Easy shot. It's very to the point.

0:53 Now I'll pinch out a little bit to reveal my second compositional element. I have a foreground and a background, and already we have a more dynamic image. We have contrast between dark and light, between foreground and background.

1:12 I'll just go to my 1X view to show you all of the layers in the scene - the sidewalk, the entrance of Grand Central Terminal, this gorgeous eagle sculpture, the sculpture above the Tiffany Clock, and the Chrysler Building.

1:33 I have all these compositional elements that line up, depending on where I stand. So I'll pinch to zoom a little bit. I don't need the ultra-wide angle or even the 1X. I need a little bit more.

1:47 When you're working with layers, you want to fill the frame with the most important elements, all three of these layers.

1:58 So we have a foreground, middle ground, and background. The sum is greater than the parts. That's what makes an image go from okay to something truly beautiful.

Module 1: Cityscape

Mastering Composition For Awesome Skyline Photos

0:11 A great composition technique for shooting skyline photos is something I call highs and lows. It's the idea of including something interesting at both the top and bottom of the frame.

0:40 So here we are in Squibb Park, and the colors of the trees are starting to pop. I want to use the color of the trees at the bottom of the frame, and then have the New York City skyline towering above.

1:08 I'll open my Camera app and point the camera at the scene. And this is exactly what I was hoping for.

1:17 Getting outside of the city gives us a great perspective of the skyline. And finding a higher viewpoint allows us to capture the colorful canopy of the trees. Then we can stack these compositional elements to get the best photo possible.

1:45 So we have this beautiful scene lined up, and the converging lines are pointing exactly where we want the viewer to look.

1:57 But the buildings aren't quite towering above the scene because my camera is at 1X. So I'll go to 2X and now the skyscrapers are towering above the trees.

2:20 The more I zoom in, the more it compresses the scene and the larger the buildings appear.

2:48 If I get too low, the foreground elements take up too much visual mass in the picture. If I get higher, I can use the rule of thirds grid to get the foreground in the bottom third, and the trees and skyline in the top two thirds.

3:11 I'll take this photo, keeping my composition symmetrical with the leading lines terminating in the bottom corners.

3:19 Now I'll switch to 3X to compress the scene even more, and now the buildings look absolutely huge. I'll take one more photo. And we have a beautiful image.

3:47 So you're starting to see what it takes to create a unique image. And a big part of this is to think outside the box and use objects in the scene as compositional elements that you can stack up in a unique way.

Module 3: Street Scenes

Beautiful Long Exposure Urban iPhone Photos

0:08 Whenever we see water, we think about motion.

0:29 As photographers, we think of what we can do with that motion to create an interesting photo.

0:41 In my foreground, I have this water and these piers. They will create an interesting contrast when I do a long exposure. The water is going to be smooth and those piers are going to stay sharp.

0:55 In my middle ground towards the background, I have the Brooklyn Bridge and the Manhattan Bridge.

1:01 I can utilize all of these elements if I use the Live mode.

1:24 I'll go beyond this railing to include the dramatic splashes of the waves. This breaks up the water by adding texture.

1:39 I'm shooting in black and white because this is a moody composition. There's not much color in the scene anyway as it's an overcast day. Black and white will help in simplifying the composition by removing the color.

2:08 You'll notice I still have the railing in my shot. When you use long exposure in Live mode, it's going to crop in a little. I'll just include a little bit of the railing, so it will be cropped out in the final result.

2:25 I'll make sure Live mode is activated, hold my breath, hold my iPhone carefully, and take that photo.

2:37 You'll notice I waited for those waves to crash first before I took that photo. That's going to create the texture that I'm looking for.

2:50 I'll click on that image on the bottom left, I'll tap Live on the top left and click on Long Exposure.

2:59 Here's our final image. You'll see that the railing instantly gets cropped out. There's a beautiful contrast between these pillars, and the smoothness of that water. The use of black and white simplifies the composition even more.

3:27 We're past the pylons completely and I have a cleaner shot of just the bridge. I like this composition a bit more because of its simplicity.

3:45 I'm closer to the Brooklyn Bridge and I see its two main columns together. I can fit them better in the frame, closer to the middle of this composition.

3:58 You'll notice that the left spire of the Brooklyn Bridge almost perfectly lines up with that left line of the rule of thirds.

4:05 If I put the columns in the middle, I get a static composition.

4:10 Moving the spire to the left allows the span of the bridge to move from left to right and top to bottom, all through the frame. I really like this composition.

4:18 I'm also lining up the edge of that water on the bottom horizontal line of the rule of thirds. If I move the horizon to the middle, it's a little bit static and there's too much water. If I go too high, it's way too much sky.

4:44 I'll make sure I'm in Live Mode and I'll brace myself using this railing. I'll hold my breath, line all these elements up, and take the photo.

5:04 I'll click on the photo, tap Live on the top left and choose Long Exposure. You'll see this whole scene become more serene as that water turns into a complete blur.

5:25 The contrast between the smooth water and the sharp bridge is what makes the shot dramatic.

Module 1: Cityscape

How To Shoot Stunning Skyline Photos At Sunset

- 0:11 Let's talk about sunset. It gives us the best light possible to capture scenes just like the one behind me.
- 0:30 There's no better light than at golden hour - either at sunrise and sunset.
- 0:35 So what's the difference between sunrise and sunset? Well, the direction of the light will change throughout the day.
- 0:52 There are apps that show the path of the sun, and where the sun will be at any point during the day.
- 0:59 But because we're shooting at sunset, the light is coming from the left-hand side of the frame and scraping across these buildings. Almost any scene will look great when side-lit.
- 1:25 These glass buildings will reflect whatever color is in the sky. That's another reason we want to shoot at sunset.
- 1:32 Right now, it looks a little flat as the clouds are blocking the sun. But all we need is one moment where the light pushes through the clouds. When that happens, it's the most amazing light you've ever seen.
- 1:59 Why did I choose this scene? These pylons make perfect foreground elements. Without them, the scene would look boring.
- 2:21 Where we stand makes a difference. If I stand over here, I have a line of light leading right to my main subject - the skyline.
- 2:30 If I come over here, I have a bit more symmetry. These pylons create perfect leading lines in the water.
- 3:06 I'll turn on RAW at the top right of the screen. This records all the information that the sensor's able to capture and gives me more flexibility when editing.
- 3:24 I have my 1X lens selected. But let me show you what 0.5X looks like.
- 3:35 0.5X is really cool because the ultra-wide angle creates drama. It stretches the scene, revealing more of the foreground and sky. So I'll take this photo and it looks amazing.
- 3:56 The downside of 0.5X is that the skyline looks a bit smaller. If I go back to 1X, the photo is more about the skyline and pylons, and less about the sky and foreground. So I'll take that photo too.

4:22 Now, let's go to 2X. This compresses the scene even more, resulting in less sky and we lose a bit of the context.

4:47 Next, let's switch to PANO. I'll rotate my phone from the left to right. I'll do it very slowly because we have less light at golden hour. The slower I go, the better quality the image will be.

5:28 So I got a variety of compositions by working the scene, and I recommend you do the same thing.

5:36 If you're in a beautiful location, take all the images you can. Experiment with different angles, perspectives, and lenses. Then you can choose your favorite images later.

Module 1: Cityscape

Capturing Long Exposure Cityscapes During Blue Hour

0:07 This lesson is about shooting skyline photos at blue hour.

0:18 Blue hour is when the sun goes below the horizon and the light becomes bluer. It starts to get darker as well, which is why I have a tripod set up.

0:26 With cityscapes at blue hour, we have this magical moment where the ambient light gets dark enough to meet the city lights that start turning on.

1:00 As it starts to get darker, the moon icon appears at the top left of the screen. That indicates that Night mode is on. Night mode turns on automatically. And it helps you take better photos in low light.

1:21 Having my camera on a tripod means I can shoot long exposure photos, which is perfect for this scene as we have moving water.

1:45 A long exposure will smooth out the water and give more visual interest to the pylons in the foreground.

2:08 I'm going to use Live Photos in the Camera app to capture a long exposure. To activate Live Photos, tap the icon on the top right that looks like a bullseye.

2:30 When I press the shutter, it captures a few seconds of video along with the still image.

2:37 When I open that image and tap Live at the top left, I can make it a long exposure. And when I do, look what happens to that water.

2:51 Another important tool for blue hour photography is a Bluetooth remote shutter. This lets you trigger the camera remotely, so you don't vibrate the camera when you press the shutter.

3:08 If you don't have a remote shutter, use the camera's self-timer. Swipe up on the word "Photo," drag left, and tap the self-timer icon. Select 3 or 10 seconds.

3:27 When you press the shutter, it will count down before taking the photo. So any motion caused by pressing the shutter won't be in the final image.

3:45 To connect the Bluetooth remote to my camera, I'll go to Settings, then Bluetooth. I'll hold down the button on the remote until it starts beeping, then I'll tap "Pair."

4:09 It's starting to get darker and Night mode is on. If we're on a tripod or stable surface, we can extend the time that the camera's shutter is open to collect more light in our photo.

4:33 So I'll swipe up and tap the moon icon. Then I'll drag the slider to the left until it says "Max."

5:12 I'll take the photo. Then I'll open the image, tap Live, and choose Long Exposure. And the image is completely transformed.

5:33 That's the kind of image that makes it worthwhile to carry a tripod. If you're capturing cityscapes, blue hour is one of the best times to do it. Focus on getting a composition that gives you some layers - a foreground, middle ground, and background.

5:51 And if there's water in the scene, try capturing a long exposure. You'll walk away with gorgeous photos that you're going to love.

Module 1: Cityscape

Secrets For Taking Awesome Light Trail Photos In The City

0:00 Let's talk about photographing light trails.

0:07 We're on 42nd Street in front of Grand Central Terminal. It's a beautiful, iconic location, and there's traffic everywhere. We're gonna use the traffic to create long exposure light trail photos.

0:28 So why are we shooting at blue hour? Two reasons.

0:32 One, the ambient light is a bit darker which allows us to get a naturally longer exposure.

0:41 Two, we still have enough light in the sky so we can match the ambient light with the lights that just turned on in the buildings. When we have that match, we get the best blue hour shots.

0:55 For long exposures, we need a tripod to stop everything looking blurry. We just want the moving traffic to be blurred while everything else is tack sharp.

1:27 In the native Camera app, I'm using the 0.5X lens to get everything in the frame.

1:57 I'm also using a Bluetooth remote to trigger the camera's shutter. This means I don't have to touch the phone to take a photo, so I won't get any blur from vibrating the phone.

2:09 To get a long exposure, I need to turn on Live Photos. So I'll tap the icon that looks like a bullseye at the top right of the screen.

2:20 When the cars are moving, I'll press the shutter. Then I'll open the image, tap on Live and choose Long Exposure.

2:42 It's pretty good, but I don't see those light trails. The cars are just blurred. So how can we create these light trails? I'm going to use the ProCam 8 app.

3:15 I'll tap the arrow at the bottom left of the app, select Slow Shutter, then choose Light Trail. I'll choose an exposure time of 8 seconds.

3:50 When the shutter is open for a long time, the photo might get overexposed. So I'll click on this M, and underexpose my image to ensure I capture the color in the light trails.

4:14 When the traffic is moving, I'll press the shutter. As cars pass through the frame, we get different colors and patterns of light.

4:42 I'll now rotate my phone to horizontal and move closer to get a different perspective.

5:30 I still have an 8 second exposure time. All I need to do is wait for the traffic to move and press the shutter. And look at that yellow taxi moving slowly through the scene. It adds amazing color to the photo.

6:02 The tricks and techniques in this course are exactly what you need to create stunning images and take your iPhone photography to the next level.

Module 1: Cityscape

Using Night Mode For Beautiful Blue Hour Skyline Photos

0:09 I'm going to show you how to take incredible blue hour skyline photos.

0:40 I'll use my 3X telephoto lens to capture the scale and scope of this New Jersey skyline and compress that with this crescent moon.

0:54 So I'll take my first shot using my Bluetooth remote. But the foreground is a little too busy. I'm not close enough. I want to fill the frame with the most interesting elements in this composition.

1:07 So I'll pinch to zoom until I fill the entire frame with the skyline. The moon is now more prominent too.

1:21 Now, I want to make sure I'm on a tripod because of the next step I'm going to do.

1:29 I'm going to swipe up on the word "Photo" and tap the moon icon. That's Night mode which allows you to capture better low light photos. Now I'll drag the Night mode slider to Max.

1:54 I'll take another photo. And now I'm maximizing the amount of light I'm able to capture. The shutter speed is much slower because it's taking a series of pictures and stacking them together to create the cleanest image possible.

2:10 This is a beautiful shot. The moon is perfectly aligned on the rule of thirds. I have the last few remaining minutes of blue hour, and that contrasts perfectly with the lights turning on and that skyline with the moon rising above it.

2:30 I'm prepared here with a tripod, a Bluetooth remote, and my Night mode maxed out. And that's all we need to take a beautiful blue hour skyline photo.

Module 1: Cityscape

Top Tips For Unbelievable Blue Hour Cityscapes

0:11 I'm going to show you how to capture an amazing cityscape skyline at blue hour.

0:19 A great photo demands great light. That's why we're here at sunset as it gets into blue hour.

0:27 At sunset, we don't get lights on the buildings. If we want to capture a city skyline as it gets darker, we want the lights on the buildings. I also want light trails from these cars.

0:48 I have my tripod because we're working in low light. We're waiting for that light to develop and we'll be ready when it does.

0:59 I'm going to use the ProCam 8 to capture long exposure light trails.

1:25 I'm using my 0.5X ultra-wide lens because I want to capture the entirety of the skyline and also those light trails at the bottom of the frame.

1:57 Tap the arrow at the bottom left, choose Slow Shutter, then Light Trail. I'll try a 4 second shutter speed to start with.

2:40 Now the lights are starting to turn on. This is the moment we've been waiting for. All I need to do is continuously press the shutter and the image comes to life. It's truly incredible.

3:08 I notice the sky is starting to get blown out. So I'll tap on the "M" to access manual settings, then go to "AE" which is auto exposure.

3:23 I'll drag the exposure to -2 and I'll fire away again. Now we're retaining all the detail in the sky, and that 8 second exposure is capturing all the light from these headlamps.

3:54 If I can get a frame that shows a bit more color in the light trails, that's what I'm looking for.

4:09 So that's all it really takes to get an amazing blue hour photograph in an urban environment.

4:16 Get here a little early. Make sure you have a tripod, even if it's one that fits in your pocket. And find a composition that really works.

4:41 This whole image is almost two images. The top half of the frame is a beautiful skyline and the bottom half has beautiful light trails from the traffic.

Module 1: Cityscape

Creating An Epic Hyperlapse Video On Your iPhone

0:07 What is a hyperlapse? And why would we shoot one? Well, it's like a time-lapse - where you shoot a scene over a period of time and the end result is a video that compresses time - but a hyperlapse is a time-lapse in motion.

0:27 So I'll open my Camera app and swipe to the right until I see Time-Lapse.

0:50 You want to keep the iPhone as steady as possible, even though you're walking. So tuck your elbows in and bend your knees as you walk to absorb some of the motion.

1:06 Find a focal point and have that framed up the entire time. My focal point is the arches of the Brooklyn Bridge. Now let's shoot a hyperlapse!

1:45 I got that first example handheld, but now I'll do the exact same thing using a gimbal to stabilize the footage. The DJI Osmo 5 gimbal is one of my favorite tools to carry around with me. It keeps my phone perfectly still.

2:13 I can still pan and tilt my phone, but if I press and hold, it keeps my phone still no matter which direction I move.

2:29 So I'm gonna shoot another hyperlapse. Again, I'll bend my knees and keep this stable.

3:08 Hyperlapses are a beautiful, interesting, and fun way to incorporate the element of time and motion into your photography.

3:18 You don't have to use a gimbal. But if you do, your footage will be more stable and you'll be even happier with the result.

Module 2: Architecture

Introduction To Module 2

0:12 I'm here in Washington Street, Brooklyn, one of the most photographed streets in New York City.

0:20 There are beautiful buildings behind me, but there's also a stunning structure, the Manhattan Bridge. And this is an appropriate place to talk about architectural photography.

0:32 Architectural photography isn't just about buildings, it's about structures too.

0:47 So, what is architecture? Architecture is a way that we can shape the environment based on the needs of humans. It goes beyond just the practicality of a structure for a specific purpose, and it gets elevated to a work of art.

1:33 So, in this module, you'll learn how to best capture architecture by working with symmetry, lines, patterns, geometry, and different materials.

1:44 Ultimately, what we'll do in this process is elevate our photos to the level of art as well.

Module 2: Architecture

3 Easy Ways To Capture Powerful Images Of Architecture

0:06 Let's talk about how to approach architectural photography in an urban environment.

0:17 I recommend starting with the context of the structure. From there, we'll get a bit closer. We'll focus on the medium shots, and then finally, the tight shots, the details.

0:45 Try to stand far enough away from the structure so you can see it in the context of the environment.

0:58 I'm starting with my 1X view, but I think I can improve the composition. These trees are blocking a big part of the architecture. So I'll walk around and I like this composition very much. So I'll take my first shot.

1:42 I like the color of these trees. We're here in the fall and I want to take advantage of that. That's part of the context, that's part of the environment. So I'll swipe up on the word "Photo," tap Filter and select Vivid. That adds a bit more vibrancy to the trees and that blue sky.

2:36 I'm shooting in RAW because we have these white clouds. RAW gives me an advantage in post to recover that information later.

2:46 Now, I'll take a horizontal photo. It's wider than I actually want the shot because I know when I correct the distortion caused by tilting the camera, I'll lose the left and right edges of the photo.

2:59 I love that shot. But we always want to take things further. I want to show more of the context, so I'll go to Pano mode. Then I'll pan all the way through the frame.

3:21 I'm gonna tap on Edit, then use the Crop tool to crop the bottom of the photo.

3:36 Let's keep moving and explore this architecture a bit more.

3:52 We got that establishing shot, but now I want to get a bit tighter and capture a medium shot. A medium shot is going to get a bit closer, but it'll still capture almost the entirety of the building. It doesn't have to be the whole thing, but we're not quite sure of the details yet.

4:18 So I'm a bit closer to the structure and I'm going to look straight up. I like this composition because it plays with the lines of the architecture.

4:44 There's a building on my left, but if I move a little bit to my right, I get a really clean composition.

5:03 I do want to incorporate a little bit more of the architecture. So I'll switch to my 0.5X ultra-wide angle. I like this composition slightly more because it accentuates the lines of the architecture.

5:28 I notice the Freedom Tower is just creeping into the frame, which is a bit of a distraction. But it's not a big deal because we can easily remove it using the TouchRetouch app.

5:46 I'll just open up the image in TouchRetouch and tap "Objects." Then I'll just draw over the object I want to remove. It's that easy.

6:30 So, we got our medium shot. Now let's get some detail shots of the Oculus. I'll switch to my 2X and instantly we have a pattern of these lines.

7:31 Now, let's spice it up a bit. I'll swipe up on the word "Photo," tap Filter, and select Mono to turn the image black and white. This focuses attention on all these lines, these patterns. This is such a beautiful image.

7:54 Now I'll just go a little bit of a Dutch angle. And look at the difference when I take that strong line on the left of the frame and push it into the corner.

8:09 I want to play with a few different creative compositions so that I have a variety of angles I can choose from later.

8:40 So when you want to capture powerful architectural photos, start wide where you can place the architectural element in the context of the environment. Then get closer, get a medium shot, maybe get a few creative angles. Then get closer and closer to completely remove the context of the environment and just focus on the beautiful architectural details of the structure.

Module 2: Architecture

Exploring Unique Angles For Fascinating Architecture Photos

0:08 Let's talk about the importance of shooting unique angles in architecture photography. Typically, we start with a wide angle shot and then work our way closer to get the detail shots. It's a great approach, but don't miss the opportunity to also get creative and capture some unique images.

0:30 Now, it helps to have a very unique structure that you want to photograph, but you can still get unique angles just by thinking outside the box, such as using reflections in glass or puddles.

0:59 I'm standing in front of the Oculus. I already captured the wide shots, tight shots, and detail shots. What can I do to get something different and creative?

1:14 As I turn around, I can get a really interesting, unique angle. And the way the light's hitting it is giving me a beautiful composition. We're getting outside of the typical shot and working the scene.

1:33 Right now, it's not as much about the Oculus as it is about a part of the Oculus. We're showing just an angle of the Oculus in a very unique way. We're going to use it to frame the other elements in the scene.

1:46 I'll switch to my 3X lens, tilt up a bit to get rid of that building in the foreground, and take the photo.

2:00 I'll pinch and zoom to remove more of the context. Now I'm working with just the very edge of the Oculus and also the reflections on the World Trade Center. Perfect!

2:16 But we're not going to stop there. To capture unique angles, we need to move around and work the scene.

2:28 I have reflective surfaces. It just rained so I have puddles to work with. I'm going to explore these opportunities and see what we can get.

2:45 I'm going to hold my phone against the glass of this building. I'll rotate my phone to get the lens as close as possible to the glass to get a perfect mirror reflection. I love this shot.

3:09 Using a reflective surface is a perfect example of trying to get a unique angle of an often photographed structure like the Oculus.

3:17 Now let's see if we can use one of those puddles as a reflective surface to get a really interesting and unique perspective of the Oculus.

3:44 I'll hold my phone upside down to get the lens as close as I can to that reflective surface.

3:53 People are entering the frame and I'm getting a duplicate image of the architecture and people on both the top and bottom of the frame. You only get this with a reflective surface such as this puddle.

4:05 I want to make the shot stand out by incorporating the human element. I'll wait for the right person to enter the frame. Because the scene is back lit, everyone will be a silhouette.

4:25 I'll use Burst mode to increase the odds of me capturing the exact moment where a person enters that negative space. Perfect!

4:42 Finding unique angles allows you to capture completely unique images. If you get outside your comfort zone and look for something a little bit different, you'll walk away with extraordinary photos.

Module 2: Architecture

Using Symmetry To Create Striking Architecture Photos

0:05 Let's talk about working with symmetry in architectural photography. I'm in downtown New York City, in the heart of the Oculus, and this entire structure screams symmetry.

0:24 Both sides of the structure are completely symmetrical. And where I'm standing, there's literally a line that bisects this entire structure.

0:36 So tip number one, when you're shooting symmetry, stand directly in the middle of the structure to maintain that symmetry.

0:48 I'll open my Camera app, and I'm shooting in color right now. But there's not much color in the scene. In fact, the only bit of color is a little distracting.

1:04 So when I'm working with symmetry, patterns, or design elements, I open up Filters and switch to black and white. Removing the color helps us focus more on design and symmetry.

1:27 So I'm standing in the middle of the structure, and I'll take this photo. It looks amazing, but let's see what else we can get.

1:43 By looking straight up, I can maintain that symmetry. When we point our iPhone up or down, we get these cross hairs which help us line up the symmetry and get everything perfectly straight.

2:04 Look what happens when I switch to my 1X, and I take this strong vertical line and rotate it diagonally. It gives us more energy and a more pleasing composition, taking symmetry to the next level.

2:31 Now I'm at the top of the staircase and this is such a beautiful perspective. I love this composition, but I'm going to switch to 0.5X to stretch out that space and create a more impactful photo.

3:09 Symmetry has such an impact when capturing architecture. If we make it the prominent compositional element, we'll walk away with more beautiful images.

Module 2: Architecture

Working with Different Elements To Capture Incredible Architecture Images

0:15 Here I am in front of The Shed, a famous and iconic location. It's the perfect place to talk about how we can work a scene and take different elements of our photography - whether that's composition, where we're standing, color, contrast, or patterns - and use them to create unique images of architecture.

0:50 Where I'm standing caught my eye because there's a lot of different layers and patterns that I can use to create a really unique shot.

1:05 I'm not just going to talk about architecture. I also want to talk about how light, color, and the human element all come together. Only in this moment where the light hits in this one scene are we going to get this really interesting photo.

1:22 I have this frame lined up. There's this pocket of light in the bottom right-hand corner, and as I was walking by I saw a human element.

1:33 We have so many different patterns to work with, and then we have this interesting color palette. There's contrast between the cool blue color of the building and the warm color of the light.

1:54 If we can get a human element in that little pocket of light, it'll add a sense of scale to the photo.

2:01 We're just waiting for the right moment where a person walks into the scene. And that's the photo we were waiting for.

2:12 From this angle, only at this time of day, and at this moment, all those elements come together and create a really interesting and unique photo. That's taking architectural photography to another level.

2:25 Let's keep working the scene and see what else we can come up with. I moved a little bit so I could focus on the detail and pattern of the structure.

3:10 I'll switch to my 3X lens. It's a little bit bright, so I'll tap on the brightest part and I'll underexpose one stop. Now it's keeping all the color and texture in the highlights but letting the shadows fall down a little bit.

3:52 I'll use the rule of thirds grid to align the most interesting part of the frame at the top left intersection. I also have my Vivid filter on. And I love that composition.

4:22 So, how to create amazing architectural images? It starts with standing in something truly beautiful. Then we use everything in our toolkit to capture that structure in a really beautiful way.

4:37 We use patterns, repetition, light contrast, color contrast. We fill the frame with the most interesting part of the building. These are just some of the ways we can capture stunning architectural images.

Module 2: Architecture

3 Composition Tips For Unique Photos In Famous Locations

- 0:10 How do you create unique images in famous locations? What can you do differently to make your shots stand out from everyone else's?
- 0:23 I'm going to show you how to use juxtaposition, framing, and perspective to create unique images in often photographed locations.
- 0:49 So I want to start by filling the frame with the subject - the Atlas. I like this composition, but we always want to take things a step further.
- 1:03 Behind the Atlas I see these giant arches. I think I can use these arches to frame the Atlas with St. Patrick's Cathedral behind. This is a completely unique angle of such an iconic location.
- 1:55 Now, let's take one more photo here. I'll switch to my 3X lens to get a completely different image. I didn't even move my feet for this shot.
- 02:47 So now we've moved to a different location, not even a block away. And a really good tip is to turn around. When I did, I saw St. Patrick's Cathedral framed inside this beautiful modern building.
- 3:00 Juxtaposition is a great compositional tool for urban photography, capturing the contrast between old and new architecture in a single image.
- 3:24 So I'm in my 3X view, but I'm not happy with this image. I need a bit more telephoto, so I'll pinch to zoom in until I remove that sky.
- 3:49 Now look at that contrast, that juxtaposition, between the old and new architecture.
- 3:55 That's all it takes. Go a block away from those iconic locations. Look around, look behind you, look up, look down. This is how we create unique and interesting photos in iconic, often photographed locations.

Module 2: Architecture

How To Use The “Lookup” Technique For Compelling Urban Photos

0:14 Let's talk about using lookups in our architectural and cityscape photography.

0:21 What makes this type of photography so special is the unique perspective we get when we look up at these buildings.

0:28 I'm in front of Delmonico's, a stunning building in Downtown New York. This is a perfect location to show you what a look up shot looks like.

0:48 I'll open my camera, but this isn't traditionally a look up shot. It's more of a portrait of this building.

0:57 Yes, we're looking up. But the true mark of a look up shot is if we incorporate the environment the building sits in.

1:05 So I'll switch to my 0.5X lens and this whole photo gets transformed. It brings all these other buildings into the frame. It's almost like they're pointing toward the top of the frame.

1:38 I'm gonna move back a bit to get more of this building in the frame.

1:55 I want to make sure I'm right in the middle so I get this symmetry.

2:04 That's what we're looking for, that's a look up shot. It gives you a really unique perspective on skyscrapers, especially if you use a wide or ultra wide angle to stretch the scene.

2:16 We're showing people something that they don't normally see. And that takes our photos from ordinary to extraordinary.

Module 2: Architecture

How To Use Geometry For Jaw-Dropping Architecture Photos

0:05 Geometry has such a strong impact in photography. An urban environment is the perfect scenario to use geometry in your photos.

0:18 When I talk about geometry, I'm typically referring to these strong lines. Any structure that has diagonal lines, or anything other than perfectly horizontal or vertical lines, really stands out.

0:34 The diagonal lines of this building really caught my eye because they stand out against the other buildings that have vertical lines. If you want to take more interesting photos, stand in front of more interesting things.

1:02 I'm shooting in black and white to emphasize the graphical nature of the subject.

1:27 I'll switch to my 0.5X lens, and this is an amazing lookup shot.

1:53 Now I'll go back to my 1X and work with these lines. I'll shoot at an angle to make the most of the dynamic angles of the building.

2:13 I've worked the scene as much as I can from this perspective. But now I want to capture this building in the context of its environment. So I'll cross the street and see what we can come up with.

2:30 So, now we're across the street and it's an entirely different image. We're contrasting the strong diagonal lines of this building with the horizontal lines of the building behind. That looks so cool.

3:03 I'm paying careful attention to the geometry. This is about triangles and strong diagonal lines. So I'm being careful to keep those diagonal lines diagonal.

3:18 With geometry, patterns and lines, play and get creative. Figure out where you need to stand to get a unique angle and then work the scene.

3:35 Shoot in black and white, choose different focal lengths, and then just play and see what you can create.

Module 2: Architecture

Adding A Human Element For More Impactful Architecture Images

0:05 Let's talk about incorporating the human element into your architectural photos.

0:10 This is such a powerful concept because everyone knows how big a human being is. But if we take an architectural element, we don't really know how big it is.

0:20 Including a person in your architecture photos helps us understand the scale of the structure. The larger the structure, the more impactful this is.

0:34 I'm in front of The Oculus. It's starting to become blue hour, which means the lights from the interior are turning on. Why is that important?

0:42 Well, the best way to introduce the human form is to showcase the form itself. We don't need to see detail in the face or the texture of clothing. The backlighting allows us to create a silhouette, resulting in a cleaner and more impactful image

1:10 So we have our shot lined up, and we have that one person standing in the frame which gives a better understanding of the size and the scale of the structure.

1:25 Now we have to be patient and wait for the frame to clear to get a really beautiful shot.

1:37 If I walk closer, I reduce the field of view in my lens. That means fewer people in my frame and less opportunity for random people to walk through the frame.

1:50 This is clearing up now, so I'll grab that photo. Just that one moment when no one else is walking into the frame and that one human element makes all the difference for your architectural photography.

Module 2: Architecture

How To Plan For Perfect Architecture Photos

0:06 Let's talk about how to plan our architectural photographs. The more we plan, the better our photographs will be.

0:39 We can't plan a photo until we know what we want to shoot. So how do we find good locations? I often come across images on the internet that catch my eye. If we find an image on the internet, or in a magazine or an ad, how do we find where that location is so that we can plan a shoot there ourselves?

1:19 First, take a picture of it. If you're on your phone, you can take a screen capture. Then you can use the Google app to search for images. Let me show you how this works.

1:42 I found an interesting location in New York City that I wanted to photograph. I found it online so I took a screenshot of it. Now I'll open the Google app, tap the camera icon, and select the screen capture that I took.

2:10 Google tells me what the structure is. And if I swipe up, it shows me some other reference photos.

2:35 Now I have the name of that location, I'll open Apple Maps and type in the location. I'll pin this location so I can find it again.

2:56 Now I'll swipe up, tap "More," then select "Add To Guides." I'll tap "New Guide" and then type "NYC." This is going to serve as my guide for New York City for all the images that I found that I want to go back and capture myself. So I'll tap "Create" and when I find other locations I can add them to this guide as well.

3:28 Next, I want to find out more about the location and the architect. It's nice to get a deeper understanding about the background of the structure.

3:50 Apple Maps gives us more information about the building as well as more photos of the location. If I see a picture I like, I'll take a screenshot so that I have various perspectives that I might want to capture when I'm actually on location.

4:36 So, we have our images, we have our context and our history, we have the name of the structure, and we know exactly where it is.

4:43 Now we're almost ready to take the photo, but we're missing one key element which is light. The power of light can make or break a photograph, and the direction of light is so critical in the planning process as well.

4:59 So how do we find out where the sun is going to be before we even get on location? I use an app called Sun Surveyor.

5:09 In this app, you can find any location and see the exact path of the sun today or any day in the future.

7:16 The Sun Surveyor app even has a Street View option which shows you what the structure actually looks like, along with the path of the sun overlaid over the image.

7:50 Now I'll go back to Apple Maps and show you what it takes to find different perspectives. Simply find the location you saved, tap on 3D, then tap the Map icon and select Satellite. Now use two fingers to swipe up or down. You can pan around and see the building with incredible detail from every angle.

8:46 The last thing I want to do in Apple Maps is tap the Binoculars icon. Now I can see the map and also the street view. I can drag on the map exactly where I want to be standing, and the street view will show me what the view looks like on the ground from every angle before I'm even there.

9:22 The more time we invest in planning for these locations, planning for the types of images we want to create, the better the final results will be.

9:31 I suggest getting there a little early so you have time to scout the location. If the light develops, you'll be there before that light happens and you'll be waiting for it when it does.

9:45 All of these things come together to really create a beautiful photograph. And that happens before we even arrive on location.

Module 2: Architecture

How To Use Negative Space In Your Architecture Photos

- 0:10 Negative space is an important concept in architectural photography. Leaving empty space in your composition gives the building you're photographing a bit of room to breathe.
- 0:27 Often, our instinct is to fill the frame with the building. And that's not always a bad thing. But when we approach it in a slightly different way, we can use the sky, especially on a clear day like today, as negative space.
- 0:48 If we shoot in black and white, we can make that sky black, giving a slightly different feel to the final image. Let me show you what I mean.
- 1:08 When we're using negative space, we want to leave at least a third, if not more, of the frame empty.
- 1:21 This clear blue sky means there's no competition here for detail. Our focus still remains on the building.
- 1:42 If I fill the frame with the building here, there's too much foreground at the bottom of the frame that's not interesting. By tilting up, the negative space gives a bit of breathing room at the top of the image.
- 1:57 Negative space isn't just an important compositional tool. Often, we use our images on social media where we might want to include text. Having some negative space in the image allows you to include text in a clean area of the image.
- 2:23 Now, let's try a different angle. I'll zoom in to my 3X telephoto lens, and this is a beautiful example of negative space.
- 2:37 I don't always have to fill my frame with the entire structure. Using that black sky as negative space gives a bit more prominence to the building and the beauty of the architecture.

Module 2: Architecture

The Art Of Capturing Patterns In Architectural Photography

0:09 Patterns are such an important element in architectural photography. When we shoot buildings, there are naturally occurring patterns and repetition of lines everywhere in the architecture. We can take advantage of those lines and repetition to create an amazing photo.

0:40 Let's focus on the details. But before I do, I'll switch to black and white mode. Removing the color focuses attention on the architecture's geometry and lines.

0:55 I typically underexpose my image. Look at the difference that makes to show the patterns of the light mixing with all these geometric lines of the architecture.

1:33 I'll go to my 3x, and by zooming in, I remove the context and focus just on these lines and patterns.

1:44 I'm rotating my phone until I get these patterns almost converging at the top left of my screen. I love this composition.

2:05 Another interesting thing we're going to look for is a pattern interrupted. We have this repetition of pattern, but I'm always looking for a break in the pattern - something a little bit different, maybe one open window in a sea of closed windows.

2:40 Here we have just one window that has a lamp on. When you're shooting patterns, get that repetition first. Then try and find a composition where something breaks that repetition.

2:57 I'm going to swipe up on the word "Photo" and go to Filters. I'll turn off the black and white filter by selecting "Original." I want to shoot in color because we have a contrast of light between that warm lamp and the coolness of the rest of that building.

3:21 I don't want to center the lamp in the composition. So I'll use the rule of thirds grid to line it up on the left of the frame.

3:39 To simplify it even more, I can zoom in and the pattern goes all the way from the bottom left to the top right.

3:52 Patterns and patterns interrupted. Both offer a really interesting and unique way to capture the power of architecture, but not in the most obvious way.

4:03 Don't miss the opportunity to look for that little detail. Just look everywhere, patterns are all around us.

Module 2: Architecture

Simple Lighting Trick For Dramatic Urban Images

- 0:10 In this video I want to talk about how to use pockets of light to isolate the buildings here in New York City and create dramatic photos on a cloudy day.
- 0:30 Most of the time when I'm shooting light, the Black and White mode helps me visualize the scene.
- 0:43 I darkened the image quite a bit. If we adjust the exposure back to default, the scene starts to look flat because the iPhone is trying to balance the contrast. I don't want that.
- 1:04 I want to have pockets of light and everything else to fall into shadow. I'll use an exposure of around 1-2 to darken the image.
- 1:14 Now we'll just wait for the clouds to roll in and out. All I need is that one little pocket of light to come back out.
- 1:32 The light on the bottom right-hand side is starting to get brighter. That's exactly what we're looking for. It puts a spotlight exactly where we want people to look and that's exactly the drama I'm trying to get in a scene like this.
- 1:55 The photo is not quite my vision yet. I'll bring this into Lightroom to correct the distortion. I'll also add some contrast to create more mystery and drama in the final photo.
- 2:14 I'll click the Share icon and select Lightroom. I'll scroll to the right and click on Geometry. If I simply click Upright, it's going to try and correct the distortion. This works most of the time, but it didn't for this photo.
- 2:31 When we're working with architecture, it's important that these buildings remain perfectly vertical, unless we want to intentionally distort the photo.
- 2:41 In this case, I prefer those buildings to stay vertical. I'll click Auto and choose Vertical. Now, the buildings are vertical.
- 2:52 I expected it to cut off the corners of the image. This is why I recommend shooting a bit wider.
- 3:11 All we need to do now is to scroll to the left and click on Crop. I'll drag those sides and now I have a perspective-corrected architectural photo.
- 3:26 To take it one step further, I'll click on where it says Effects and I'll add more Clarity and Dehaze.

3:38 I'll also drag the Vignette slider down a little. What that does is keep our eye drawn to the middle of the picture and adds more drama and mystery in the process.

3:47 I'll click that Share icon on the top and I'll export this back to my Camera Roll.

3:58 That's all it took to create a stunning photo. Use the exposure tool to your advantage because it helps us see things differently.

4:06 If you want to make something look special, don't light all of it. Point a spotlight on one area and instantly, you'll get mystery and drama.

Module 2: Architecture

Secrets For Magical Blue Hour Architecture Photos

0:06 Let's talk about getting incredible blue hour architectural photos. I'm at The High Line, and I have the beautiful Standard hotel in front of me.

0:16 This is the perfect time to take this photo. As it gets darker, we still have a bit of color in the sky and the lights have started to turn on. You only have a few minutes when the blue ambient light of the sky matches the light of the hotel. And we can get an amazing photo.

0:40 I have my camera at 1X, but it's not wide enough. If I switch to my 0.5X ultra-wide lens, we get the city skyline in the background and the beautiful hotel prominent in the frame. We also have this beautiful leading line of the pathway literally pointing at the hotel.

1:07 The orange in the windows and the blue in the sky is what makes this shot so beautiful.

1:26 Now let me show you the difference between taking a photo with Night mode on and Night mode off. I'll swipe up on the word "Photo" and tap the moon icon to go to Night mode. I'll turn it off and take a photo.

1:57 Now, if I drag the Night Mode slider to Max, it maximizes the amount of light I can capture. So I'll take this photo and I love the color in this shot. We only get this at blue hour.

2:17 To maximize that color, I'll swipe up on the word "Photo" and go to Filters. I'll tap on Vivid which makes the colors pop a bit more.

2:32 I'm gonna take one more photo. To get the most stable shot, I'll hold my breath, tuck in my elbows and get a wide stance.

2:53 That's all you need for an amazing blue hour architectural shot. Be at the right place at the right time. Perfect lighting, beautiful subject matter. All of that leads to an incredible architectural photograph.

Module 2: Architecture

Working The Scene For Incredible Interior Architecture Photos

0:00 Let's talk about indoor architecture photography.

0:14 We're at Fulton Street station, which is one of the most incredible subway stations I've been in. The architecture is stunning. The color, the light, the patterns, the geometry.

0:36 The most important thing when shooting indoor architecture is to consider how you convey a sense of being there.

0:44 I want to show how tall this elevator shaft is, and how grand and beautiful this space is.

0:52 To do that, I need to switch to my 0.5X lens. And look what happens to this space when I do. We get all these colors, shapes, and layers in our photo. So I'll take this photo, and I love it.

1:13 But I want to include more of the scene in my photo. I can step back a bit, but I still can't get the entire scene in my frame.

1:59 So I'm gonna switch to Pano mode and rotate my phone. I'll switch back to 0.5X. Then I'll start right at the top of the scene and pan down. I can pause until I find a moment where people aren't walking into my frame, and then keep panning down.

2:33 This pano image has a sense of scale. It has a sense of grandeur and shows how large this environment truly is.

2:45 Pano mode allows you to expand the field of view beyond what your ultra wide angle lens can do, to convey that sense of space and scale.

2:56 Now let's work the scene some more. Let's work with these textures, geometric patterns, and lines.

3:04 I'll switch to my 2X, and point up to this patterned ceiling. Just by rotating left or right, I get a very different pattern. Depending on which way I rotate, I can make the lines diagonal or vertical.

3:40 Finally, I want to focus on the details. So I'll switch to my 3X and play with the converging lines and incredible geometric pattern.

4:01 What's so cool about this location, and a lot of interiors, is that there's so much to play with. The beauty of it is all around us.

4:10 You can use all of your perspectives, all of your focal lengths. Use your feet, walk around, use everything you possibly can to capture what it feels like to be in that space.

Module 2: Architecture

The Power Of Using Timelapse In Architectural Photography

0:04 Let's talk about the power of time-lapses in architectural photography. Time-lapses are such a powerful photographic technique, and an urban environment is a perfect opportunity to use them.

0:21 The real magic of a time-lapse is that we're capturing the element of time itself. It makes you wonder what the scene would look like over a long enough period of time to see time itself move throughout the frame. It's a really powerful concept.

0:46 I'm at the World Trade Center, and it's a beautiful scene with the iconic Freedom Tower in front of me.

0:55 The reason we'd consider using a time-lapse is if we want to capture something occurring over a period of time. The Freedom Tower has a very reflective surface, and we can show the concept of time by capturing the moving clouds in the reflection.

1:27 So the clouds just started to part. I'm seeing blue skies and puffy white clouds. This is the perfect opportunity to start my time-lapse.

1:36 I have my tripod set up. In my Camera app, I'll swipe over to time-lapse.

1:47 The 1X view is a bit too wide. It's too busy. There are trees in the frame, and if I include them in the time-lapse they're going to be moving which will be a distraction. So I'll go to my 2X and now we have a really clean composition.

2:08 I'll tilt up a bit more to give some prominence to the sky. I'll use the rule of thirds to align the top of the building on the top grid line.

2:20 We have our composition set up. I don't have to worry about focus or exposure. So I'll just tap that red button and wait.

2:38 So, how long do I need to record the time-lapse for? The answer will vary depending on how fast those clouds are moving? But as a general rule, I say record for about 10 minutes.

3:09 After 10 minutes, stop your shot. And take a look at that final result. How cool is this time-lapse video?

3:26 Look at how that changed the way we capture architecture. Typically, when we shoot architecture, we capture a single image, a static moment in time. But when we

think outside the box and use the magic of time itself, we walk away with something completely unique.

Module 3: Street Scenes

Introduction To Module 3

0:05 Street scenes photography is different from street photography.

0:11 In street scenes, we focus on the details of the streets, not the people.

0:30 In street photography, the focus is more on interaction between the people on the streets.

0:36 In this module, we'll focus more on the streets themselves. We're going to pay attention to the details of the streets.

0:44 We'll be creating abstracts.

0:46 We'll play with the concept of time and its power to freeze motion, and also blur it to introduce chaos and energy into the scene.

0:56 We'll focus on lighting, patterns of light, pockets of light, and how that completely changes the mood and atmosphere of our photography.

1:05 We'll also play with composition. We'll try to simplify all the chaos that's in the streets of New York City.

1:24 We'll talk about color, why some colors work and why others don't.

1:33 We'll talk about why we would use color and when to switch over to black and white.

Module 3: Street Scenes

How To Use Colors To Create For More Impactful Photos

0:10 Let's talk about using color as a compositional element in your photo - and how every color has its own voice.

0:26 I was walking down the street and saw these colorful chairs. I'll use these blue, yellow, and red chairs to demonstrate color contrast and the impact that these colors have.

0:42 We have a green background. Green is on the cooler side of the color wheel, as is this blue chair. So here, we don't have a lot of color contrast.

1:00 When I take a photo, you'll notice the blue chair doesn't stand out that much against the green background.

1:04 Now let's choose the yellow chair. Yellow is a warmer color, so it's gonna create more contrast. When I take a photo, it stands out against the green.

1:18 So if you want your subject to stand out, consider using contrasting colors. If your subject is warm, put it against a cool background.

1:31 Now let's look at the red chair. This gives us maximum contrast against the green and it makes a big difference in the final image.

1:45 Let's put all of these chairs together in front of the green background. I'm gonna pinch to zoom a bit to fill the frame with nothing but color.

2:18 That's exactly what I was looking for. We filled the frame with nothing but color as the subject matter.

2:23 When you're taking photos, ask yourself whether the color helps the conversation. Or does it detract from it?

2:33 If you're in a colorful, vibrant city, consider using color as the focal point. You'll walk away with some incredibly vibrant, energetic photos.

Module 3: Street Scenes

Tips For Stunning Puddle Reflection Street Photos

- 0:09 We're in downtown Soho right after it's rained, and we have puddles all over the street. So it's the perfect opportunity to use reflections to create unique cityscape images.
- 0:30 First, I'll take a photo of this street. It's not bad, but it's a shot that anyone can get. We want to take it to another level.
- 0:39 So I'm gonna take the same scene that I just photographed, but frame it up inside this puddle to create a completely unique image.
- 0:52 I'm gonna get down low to fit the entire scene inside this puddle.
- 1:04 The colors are muted, and they're not helping me here. So I'll swipe up and go to Filters, then choose Mono.
- 1:29 Without color as a compositional element, I can focus on the architectural elements, textures, lines, and details.
- 1:44 I've framed up my shot, but I don't like the sidewalk in the frame. So I'll get a bit lower and this is a completely different shot.
- 2:02 I'm pretty happy with this shot - it's unique and interesting. But we always want to take things to another level.
- 2:11 So here's the trick. I'll invert my phone to get the lens much closer to the reflective surface. Now I'm filling the entire frame with just that reflection.
- 2:49 Typically, we don't want the horizon in the middle of the frame. But when we're shooting reflections, a central horizon will create a perfectly symmetrical composition.
- 3:14 We have our frame set up, but we're missing a human element.
- 3:25 I see someone coming. So, right before they enter the frame, I'll drag the shutter to activate Burst Mode so I can capture the exact moment I'm looking for.
- 3:50 Now I'll open the Photos app and tap "Select." Now I can find the perfect photo and I think this is it. His gait is exactly where I want. He's framed inside that puddle exactly where I want. So I'll tap the circle and tap "Done."
- 4:32 That's how we get the perfect shot on a busy street. On a rainy day, puddles allow us to use reflections and framing to get completely unique city images.

Module 3: Street Scenes

Using Lightroom Mobile To Edit Like A Pro

0:12 I want to talk about seeing through your edit to accomplish your final goal. This might be one of the most important concepts to grasp. I want to show you how to get that image you had in your mind onto your camera.

0:45 I'm in the Arcade, better known as the Terrace, which is a really famous location in New York City. In my mind, I'm thinking I want this beautiful scene where I capture these gorgeous Minton tiles that are world famous.

1:00 I want to capture the lighting, the serenity, the grandiosity of this location. And I want to do it without people, which is often hard to do in New York. But let's get started.

1:13 I'll open my Camera app, but the frame right now isn't what I had in mind. In my vision, I wanted to see these three arches but not the sky. I also want to see these beautiful tiles as they're an important architectural element.

1:39 This isn't going to work. So if I go to my 0.5X lens, I get all three arches and the tiles. But I'm also getting the sky which is a distraction. I want the focus to be on the architecture.

2:00 So I'll back up a bit and rotate my phone horizontally. Now I'm filling more of the frame with what I want to capture. So I'll take that photo.

2:27 Now, in my mind, I saw something different than what I see on the screen. So I'll tap on Edit, then use the Crop tool to remove that boring negative space.

2:48 In my vision, I had this beautiful warm glow across the entire image. But right now, I don't have that. So I'll open my image in Lightroom Mobile to do the final edits.

3:31 I usually start by tapping the Auto button. Now I can warm this up by going to Color and dragging the temperature up.

3:52 I also want to make the image slightly brighter. I'll tap on Effects, and slide the Dehaze down a bit. I'll also slide the Clarity down. Now we have this ethereal glow.

4:09 Finally, I'll tap on Masking, tap the plus icon, and choose Radial Gradient. This allows me to apply a bit more brightness to just a part of the image.

4:26 Now I'll drag from the middle up. Then go to Light and make it brighter. And go to Color and drag the Temperature slider to make it warmer.

4:43 If I go back to Light and make it a bit brighter, it minimizes the impact of the people on the stairs. When I was taking the photo, I saw through the edit, and knew I'd be able to remove those people just by making the background brighter.

4:59 Now I'll go to Effects and drag the clarity down a bit more. Check out the difference between the before and after images!

5:10 Seeing through your edit to accomplish the vision you had in mind is the most important thing you can do to take your photography to the next level.

Module 3: Street Scenes

Finding A Unique Perspective For More Interesting Street Photography

0:13 In this video, we're going to talk about the concept of fishing and finding unique perspectives to capture people walking through the frame.

0:28 I'm on top of The High Line, one of my favorite parks in New York City. I saw this amazing staircase where I have the opportunity to shoot from above.

0:50 It's still this pre-dawn, blue hour time of day. The lights are still on and it gives me some kind of studio lighting.

1:01 I have a perfect lamp that's pointing straight down on these stairs. I have a gorgeous composition and I have a unique perspective. All these things lined up are going to create a really interesting image.

1:15 I'll open my Camera app and switch to my 2x lens. I'll extend my arms over the railing and I'll look down.

1:32 I'll look for some shadows. It will be interesting for someone to be on the stairs because that light is going to cast a shadow. It's going to add one more layer to this composition.

1:47 We'll simply wait for the right person to enter the frame.

2:21 I'll capture a burst shot as this person enters the frame. This is who we're looking for. I like that pop of color from the shirt.

2:32 This location is the perfect place to demonstrate the concept of fishing. Finding a unique perspective gives you a different take on a beautiful scene like this.

2:50 We saw a few people enter the frame, but what we're really looking for is that one subject matter that stands out more than the others. When it arrives, we want to be ready for it.

3:04 That's what fishing is all about, waiting for the right person. That patience will pay off.

Module 3: Street Scenes

Spotting Opportunities To Capture Unique Urban Photos

- 0:03 I wanna show you how to find and recognize beautiful details that are all around us on the streets, and how to capture them at their best.
- 0:16 I'm on Wall Street, a famous location here in New York City, and I noticed a Wall Street sign.
- 0:23 The sign by itself could be a little interesting, but that's not enough for me. We always want to get something different, something more.
- 0:31 So we could use other elements in the scene. Here at this Wall Street sign, we have steam. There's our extra layer.
- 0:54 So I'm in 3x view as I wanna fill the frame with the subject and compress it against the background with all those textures of the buildings.
- 1:31 I'll keep firing away as the steam blows. I'm using Burst mode so I can choose later the exact moment I want for the final photo.
- 1:48 Now I'll switch to horizontal and do the same thing. I'll pinch to zoom a bit to fill the frame with the sign. Then I'll keep firing away.
- 2:12 We recognize the moment first and that's the most important thing. We walk the streets with our eyes and mind open.
- 2:20 Then we used Burst mode, perspective, and lens choices. We waited for the right moment where all these elements combined. And when they did, we were here to get that photo. And I'm really happy with the results.

Module 3: Street Scenes

How To Blur The Background In Your Urban iPhone Photos

0:08 We're on Wall Street, and this is a perfect opportunity to talk to you about depth of field and focal point. These two go hand-in-hand. We use a shallow depth of field because it creates a focal point in the image. We're telling people where to look.

0:28 In Portrait mode, we can't use the ultra-wide angle lens. This next scene I'll show you is one that needs it.

0:45 In this shot, I want to get that extremely large field of view and make use of a shallow depth of field. There's a beautiful sculpture here, right in front of the New York Stock Exchange.

1:16 I'm using black and white because it's still a little bit of an overcast day. The color isn't helping us here.

1:26 I'm going to take this photo. It looks pretty good but I do think we can do a little bit better. I'll get down a little and now we have an interesting focal point.

1:38 I'll use my 0.5x lens to take advantage of the scale of this entire scene.

1:47 I think it's going to work out if I'm closer to my subject. I'll use this sculpture as a powerful foreground compositional element.

2:13 What a cool shot that is. It's so dynamic and interesting, but I think editing will make this image shine.

2:28 I'll click that share icon on the bottom left, and select Lightroom.

2:35 Now that we have this image launched inside of Lightroom, I'll click on Effects and I'll drag the Vignette slider to the left. This darkens the edge of the frame.

2:50 That is so powerful in drawing the eye towards our subject, which is the whole point of this edit. The eye will go to whatever's the brightest part of the frame.

3:00 I'll drag the Midpoint slider to the left so we're focusing the eye towards the head of the sculpture.

3:08 I'll click on Light and drag the Contrast slider to the right. I'll also drag the Whites slider to the right. This gives the image more punch and pop.

3:22 I'll add a little Clarity to this image. This adds midtone contrast, which I refer to as grit. I'll also add a little Dehaze.

3:38 You'll notice that the image is not perfectly vertical or horizontal. I'll click on Geometry, go to where it says Upright and click Auto. Now we have a perfect horizontal line.

4:04 There's now white areas on the sides and that happens when we correct the distortion. I'll click Constrain Crop to fix this.

4:14 It did a good job of removing those white areas, but the crop is a little too high. I'll swipe up to access Y Offset and I'll drag the slider until I see the bottom part of this sculpture.

4:30 I'll tap and hold the image to see the before and release my finger to see the after.

4:38 To export this image back to our Camera Roll, I'll click on the share icon on the top right and choose Export to Camera Roll.

4:50 For the next step I'm going to bring you into a third-party app called Focos. This is a magical app that will allow me to make that background out of focus.

5:09 Now we have our Focos app open, it defaults to our Camera Roll. I'll click on the very top image to launch the most recent photo we saved from Lightroom Mobile.

5:21 Here we have the photo launched inside of Focos. Now all I need to do is simply tap where I want it to focus.

5:43 I want to keep the focus on that sculpture, so I'm going to tap on it to make sure that it's the focal point. The rest of the image automatically gets thrown out of focus.

5:55 I'll drag the slider at the bottom to the left or right to adjust the focus. I'll choose F/2.2 because that gives me a nice shallow depth of field while leaving enough detail to recognize the context of where we are.

6:16 I'll click that share icon on the top right and I'll click Save Copy to save it to my Camera Roll.

6:28 I'll open up that image in my Camera Roll, click on the Edit option on the top right and click the magic wand. I always do that as the last finishing step when I'm editing my photos.

6:44 With the iPhone, everything is in focus and oftentimes that's an advantage to us because we don't have to worry about missing focus. However, don't underestimate the power of using a shallow depth of field to draw the eye of the viewer to your focal point.

7:04 Knowing and understanding the tools available to you can help you get the shot that you envision, and that's exactly what we did here.

Module 3: Street Scenes

How To Enhance Your Urban Photos With Long Shadows

00:05 I want to talk about working with harsh light in street photography.

00:14 I'm at Hudson Yards in late fall. The long shadows create more mystery and drama. I see a beautiful beam of light and long shadows on my subject.

00:40 Long shadows are when the shadow is longer than the subject is tall. It creates drama in our photos. These stanchions show us the shadows are long enough. But we need to adjust our settings to see them clearly.

01:12 I swipe up on "photo" and click on "noir" to see the shadows more clearly. But the iPhone picks up all the tones in the scene. I swipe up on "photo" again and underexpose to see the rays of light and long shadows.

02:00 This is what we're looking for. I use burst mode to capture the perfect moment. The simpler the shot, the better.

02:43 Patience pays off. The sun's position in late fall creates long shadows. Standing in the right position and using burst mode result in incredible photos.

Module 3: Street Scenes

How To Add Motion Blur For More Dynamic Shots

0:01 We're at Times Square to talk about how to capture the energy and chaos in this kind of urban environment.

0:16 Sometimes a still image isn't the best way to convey the same feeling of being here.

0:26 We could use a slower shutter speed and pan to create motion blur, but it doesn't work 90% of the time. We'll try a different approach that works every single time.

We'll get a tack sharp image and then after, we'll add energy, chaos, or motion blur.

1:09 I'll wait for a red light and I'll get a few photos of a parked yellow taxi. This way I get a tack sharp image.

1:38 I think that's all we need, but while I'm here, I'll grab a few other images. I'll switch over to a horizontal view and I'll grab a few more.

2:14 I shot the image from the wheels up. If I shot it from the side and included the wheels in that photo, the edits won't look realistic.

2:38 I'll open the Motion Blur app to add that motion blur. As soon as it's launched, it's going to bring us into our Camera Roll. From here, we can choose which image to use. I'll pick the image I like.

2:55 The image is a little bit more vertical than we need. I'm going to crop a little bit off the bottom and a little bit off the top. It's almost a square image at this point. I'll click Done.

3:12 Now we need to separate the yellow taxi from the background through masking. Simply draw a line around the taxi and hit Cut.

3:32 If the mask isn't perfect, click on Background and draw a line in the area that did not get masked the first time. Hit Cut again and it will mask those in.

3:52 We'll go ahead and click Next. It's going to ask if we want to continue with the current masking. We'll say yes, and instantly we get a cooler effect.

4:04 If yours defaults to Motion, click on Zoom. Motion will give you that blur from left to right along the horizon. Zoom will make it look like the motion is coming right at you. That's the look we're going for here.

4:25 We're going to drag that slider to adjust the speed. We don't want to drag it too much because it's not going to look very realistic. We're going to use something around 10-20%.

4:39 While we're here, I like to point out the Reversed option. What that will do is reverse the mask and give us motion on the taxi, or your subject.

4:52 All we need to do now is to save it back to our Camera Roll. I'll click on that share icon on the top right and click Save Image.

5:04 Motion Blur is the single best way to capture speed. It will go a long way in conveying the energy and chaos that I'm in right now.

Module 3: Street Scenes

Shooting Before Dawn To Capture Unique Street Scenes

0:13 Right now I'm shooting in the pre-dawn hours - what we still consider night.

0:23 Whatever city you're in, consider getting up early to watch the city come alive.

You'll get unique opportunities to capture photos that otherwise wouldn't be possible.

0:40 Street vendors are such a big part of the character of New York City. But if we try to shoot this in the middle of the day, or even at sunset, blue hour, or night, there's gonna be so many people around.

0:59 I'm envisioning a photo of just a lone street vendor. And before anyone else gets into the shot, now is the time to do it.

1:11 I have this beautiful scene here. The sky's starting to pick up a little color. But there's nobody in the scene and barely any cars. It's a clean and simple composition.

1:25 We get the lights in the buildings and we have the street lamps on. Our subject, this street cart, is emitting light and color.

1:39 The icing on the cake is that we get our person framed right inside of this. It's perfect.

1:47 I'm shooting in RAW. I'm shooting into the light which creates a high-dynamic range scene. Shooting a RAW file gives me the best opportunity to retain all that light information so I can edit it further later.

2:04 I'll swipe up on the word "Photo" and tap the white moon icon, then drag the slider to the left. This maximizes the amount of light that I'm able to capture in the scene.

2:16 Now I'm gonna take a photo. It's actually a very simple shot, but what a beautiful opportunity to get an incredible New York City photo during the pre-dawn hours.

2:34 We have the light from this cart, the light from the streets, the light from the buildings, and we even get a little bit of light in the sky. All that coming together makes for the perfect opportunity to take a photo like this.

Module 3: Street Scenes

The Power Of Text In Urban Photography

0:04 Let's talk about the power of text. In our everyday lives we encounter so much text: street signs, road signs, text on people's clothing, etc.

0:22 Now, text can be a distraction, but it can also be a real advantage.

0:29 I'm walking in front of Chelsea Market, a famous location in New York City, and I come across a sign that says "Market."

0:39 My 1x view shows you how busy this scene is. There's a lot going on, but when we have texts that work, we wanna take advantage of it.

0:50 I'll clean up the composition by switching to 2x. That's better, but we still have other texts like a sign in the bottom corner, and we have all these cars going by. Way too busy.

1:03 If I switch to 3x, I can simplify the frame and give more prominence to my subject matter - the text itself.

1:21 We have a beautiful background, and all these lines create a graphical element in the composition.

1:42 The human mind can't help but read text. We're trained for it. And if we simplify the composition, we walk away with a very effective photo.

1:59 Text is often overlooked as subject matter. But don't miss the opportunity to find those signs and an interesting composition. The element of text will give you a bit more context about the location you're photographing.

Module 3: Street Scenes

Using Window Reflections To Create Fascinating Urban Images

0:11 Let's talk about reflections and how to use them to create juxtaposition, depth, and dimension in your pictures. You can even use reflections to create a storyline or narrative.

0:25 I'm in Soho, which is one of my favorite locations to shoot street photography, fashion, and especially reflections in windows.

0:34 Reflections make our street photography richer by layering up the composition.

0:49 Something stood out when I walked by this scene. We have this beautiful, well-dressed man, and across the street we have this 1950s style graffiti. A storyline is starting to develop in my mind.

1:13 The power of reflections is that we can take multiple things that aren't even close to each other and stack or layer them in an image. This creates depth and dimension, but also more layering to the storyline or narrative.

1:29 Let's frame up this scene. I don't like the 1X lens because it's not filling the frame with my subject.

1:38 If I switch to 2X, I'm starting to fill the frame. You can see the two characters here and they can play off each other. That's the power of reflections.

1:47 Color isn't really helping in this scene. So I'll swipe up on the word "Photo," tap the Filters icon and select Noir. This gives me a dramatic, contrasty black and white image.

2:04 These filters are temporary. We can turn them off or change them later. But it helps me pre-visualize the scene. And it's starting to get really interesting.

2:14 So I'll grab this photo. And I like it. But there's not a lot of contrast between the mannequin's face and her body.

2:28 If I get higher and stack them closer together, I can put that white face in front of something dark, creating more contrast. And that's a beautiful shot.

2:48 Let's see if we can work the scene a bit more by going to my 3x.

2:58 Now I'm getting rid of that water tower which cleans up the composition and creates more impactful layering of my foreground and background.

3:16 I'm gonna underexpose my photo a bit to preserve the highlights and darken the shadows. I'll swipe up on the word "Photo" and tap the plus and minus. When I drag this down I give more prominence to the mannequin head.

4:10 Seriously consider using reflections in your street photography. You can take something mundane and make it surreal or other worldly.

4:20 Play with the juxtaposition. Try to find that contrast and a narrative. When you're adding layer after layer, try to line them up in a way that adds something more to the image so that the final result is greater than the sum of its parts.

Module 3: Street Scenes

Using Artificial Light For Awesome Urban Night Photos

- 0:04 I'm gonna show you how to use the ambient light here on the streets once the sun goes down.
- 0:12 Something happens when it gets dark in the city. It comes alive. When the sunlight goes away, we have all this amazing light at our fingertips.
- 0:25 So my first tip for night photography is to find your light source, find something interesting that's well lit. Then we'll use that as a foundation for our photo.
- 0:41 I'll open my Camera app in 1X view. The 1X lens captures more light than the other iPhone lenses.
- 0:52 I'll frame this up symmetrically. I'll keep my elbows tucked in to avoid introducing too much motion in the photo.
- 1:03 We got our first shot, but I wanna get something a little bit different. So I'll switch to my 0.5X for a more dramatic and interesting photo.
- 1:16 When I switch to my 0.5X, the image gets a lot darker. So I'll turn on Night mode by swiping up on the word "Photo" and tapping the moon icon. Then I'll drag it all the way to the right and you'll notice the scene get a little bit brighter.
- 1:34 I wanna get a nice firm stance, so I'll tuck my elbows in and hold my breath. And that's all we need to do to get nice clean photos at night.
- 2:05 As you can see, I'm not the only one out on the street. It would do the scene injustice if I just took a photo with no one in it. So when the next person walks through this frame or out of the bar, I'll take another photo. Perfect!

Module 3: Street Scenes

Seeing Differently With Abstract Photography

- 0:04 We're gonna cover something that's a bit hard to grasp at first and that's working with abstracts.
- 0:17 This is one of the most beautiful concepts you can dive into if you take the time to think outside the box.
- 0:33 When we walk down the street, it's easy to get caught up in the literal. We see big buildings, so we wanna photograph a building.
- 0:51 What if we took this and threw it out? Everything we think we know, the sky is supposed to be up, the floor is supposed to be down, throw it all out and start from nothing.
- 1:05 No tool makes this easier than the iPhone. All you have to do is point it at your subject, then tilt and turn to find a more interesting composition.
- 1:33 First, I'll take a typical shot, something that we'd be more inclined to do when we first go to take a photo.
- 1:44 It's not a bad shot. But what happens if we rotate? I'm not randomly rotating - I'm matching the edge of my frame to the lines of the building.
- 1:59 I'm taking those horizontal lines on the building and rotating them 90 degrees so they become vertical lines.
- 2:14 Take a look at that shot. Completely different from what anyone else would get if they were standing here.
- 2:26 Get in the habit of seeing everything as if it was the first time you've seen it. It could be your kitchen table, your breakfast, a biker, a cab, a jacket, these beautiful buildings.
- 2:54 Take that approach and you'll walk away with way more interesting photos than you could ever believe.

Module 4: Street Photography

How To Use The "Fishing" Technique For Stunning Street Photos

0:00 In this video, we're gonna talk about fishing in our street photography.

0:13 First, we need to find a good background to use as the foundation of our image.

Look for something that has a narrative to it. It could be something funny, something serious, even something political.

0:26 It's not necessarily about the background itself, but there should be something about the background that when we put a subject in front of it, the scene takes on a life of its own.

0:38 We wanna stand where people can enter the frame and don't notice us. So we wanna be a little bit far away. Maybe use our telephoto lens to compress the scene.

0:48 Then we have to be patient and wait for people to enter the scene. Now let's hit the streets and see what we find.

1:07 For me, the perfect background is something that invites a character to walk into that frame. It creates a better shot with them in it.

1:20 I'm gonna lock focus and exposure in the background. So if cars enter the frame or someone walks a bit closer or further away, it won't affect the auto focus or exposure.

1:35 I'll drag the shutter button to activate burst mode so I get lots of pictures.

1:49 There's a guy with a bike coming. I have focus and exposure locked. Burst mode is activated, and I'm gonna keep shooting before he enters the frame and afterwards as well.

2:10 So let's open that photo and tap Select. Then I'll drag across the bottom until I get the subject exactly where I want. And that's the shot. His heel is down, his toe is up. That's exactly the gesture I'm looking for.

2:29 We have the timing, we have the gesture, we have the background. That's fishing.

2:33 Now I see someone really interesting. She has a lot of color, and that's what I'm looking for. So I'm gonna hit burst mode. And I'm really happy with that shot.

3:15 Whatever environment you find yourself in, consider using the fishing technique. Find that background. Work the scene. Be patient. Wait for the right person to enter the frame. Try and capture the perfect gesture.

3:26 Wait for all those things to come together. And when they do, you'll walk away with a stunning photo.

Module 4: Street Photography

Secrets For Stunning Silhouette Street Photos At Night

0:10 In this video, we'll still talk about fishing but in a very different way.

0:15 We're in Times Square, the heart of New York City. It's raining, which means we have great reflections.

0:25 What I love about this scene is this backlit billboard of the American flag. It's going to give me a fully illuminated background and if I get the right person to walk into my frame, they're going to be a silhouette.

1:16 The flag is brighter than everything else so I'll click my exposure icon on the top left and I'm going to use -1.0.

1:32 Now if I get lower, I'll start getting silhouettes. I'm getting an interesting photo but I don't want to stop there.

1:40 We have an opportunity to get something even more interesting because it's raining. I'll invert my camera and find a reflection pool.

1:57 As I get lower, I'm starting to get some interesting reflections. I'm pushing the iPhone right on the floor to get the right frame.

2:23 We'll wait and when the right moment comes, I'll use my Burst mode to make sure I get the photo I want.

2:49 I noticed people coming in from all depths in the scene. I'll tap and hold on that American flag to lock my focus and exposure. This will make it easier for me to nail the shot when the right person enters the frame.

3:16 We finally got someone to walk right in the frame. That's the shot I was looking for.

3:30 I'll stand up and get one more shot. A horizontal view will work well here because I get to fill the frame with the flag. I'll wait for someone to fill the foreground as a silhouette to get a great street photograph.

4:00 Since I'm now standing, I'm no longer locked into one position. If someone's not in the right spot, I can move to put them in the right spot.

4:10 I'll align the flag in my frame and use 2X to compress the scene. Now I'll just wait for the right person to enter the frame, or do my best to find the right person.

4:35 Throughout the entirety of this shoot, there's been three guys right in front of the flag. I'll introduce myself and see if we can use them as a potential subject.

5:34 We got the perfect location to demonstrate the concept of fishing. Waiting for the scene to develop was well worth the effort.

Module 4: Street Photography

Using Reflections For Unique iPhone Street Photos

0:10 I wanna talk about “fishing” and also the idea of using sub-framing, which is the concept of finding an element in the frame and using that element to frame another.

0:26 Behind me is a beautiful antique shop and there are so many objects to work with. But there's a really cool mirror in the distance that caught my eye.

0:47 I'm gonna switch to my 2X lens. Now the mirror's becoming more prominent. But if I switch to 3X, I make that mirror even more prominent.

1:03 Now I just wait for someone to enter the frame and take the photo. And we get a really cool shot with a foreground element that's reflecting both ways. We're looking in one direction, but we're also capturing in the other direction.

1:29 I don't think that color actually helps here. So, I'll swipe up on the word “Photo,” drag to the left, and choose a black and white filter.

1:53 I want to pay close attention to the background. If I move left, the background isn't as interesting. If I move right, I get more layers in the shot. So, I'm gonna stand here and wait.

2:42 We got some really interesting photos. But I wanna try something a bit different too. I want to get on the other side and shoot with a wider angle.

2:53 If I get closer with a wider angle, I can fill more of the frame with that mirror. I'll also get a slightly larger field of view allowing me to get more of the subject and the surroundings.

3:24 So there you have it. Fishing at its finest. I found a really interesting scene. The mirror worked so well because it gave two dimensions. And it offered me a non-aggressive approach to capturing people in my frame.

3:42 Also, using that mirror as a sub-frame was an added bonus. Perfect position, perfect composition, and with a little bit of patience, perfect timing as well.

Module 4: Street Photography

Level Up Your Street Photography Using Long Exposure

- 0:11 - As a photographer, my goal is to capture beauty everywhere, and that's what this video is about.
- 0:25 - I find beauty in this shed behind me, with its distinctive color and potential for a unique photo.
- 0:37 - To create an interesting composition, I'll introduce the concept of time by using a longer exposure, capturing the essence of people in the street environment.
- 1:06 - I'll use Lightroom Mobile to control shutter speed, which allows for creative control.
- 1:24 - My camera is set up on a tripod, and I'm using a Bluetooth remote to trigger the camera while staying dry.
- 1:47 - I open Lightroom Mobile, switch from automatic to professional mode, and focus on controlling the shutter speed.
- 2:35 - I demonstrate different shutter speeds, starting with 1/30 of a second, to show the effect of motion blur in the photos.
- 3:51 - After taking the photos, I review the results to see the differences in motion blur and how it adds an artistic element to the composition.
- 4:14 - At 1/30 of a second, there's subtle motion blur, and as the shutter speed increases, the motion blur becomes more prominent, creating a more ethereal and artistic effect.
- 4:41 - The key takeaway is to consider playing with the element of time and using your surroundings to create beautiful, inspiring images from just about anything.

Module 4: Street Photography

Using Pockets Of Light For Dramatic iPhone Street Photos

- 0:06 I wanna talk about pockets of light. Wherever there are gaps in buildings, you get this beautiful harsh contrast between where the sun hits and where it doesn't. We get these pools or pockets of light.
- 0:22 They're beautiful by themselves, but if we wait for someone to enter that pocket of light, we get a really dramatic result.
- 0:32 I've switched to black and white. When we remove color from a scene, we're left with the tones, the shadows, the highlights. We're left with this graphic element to the scene.
- 0:47 I'll darken my exposure to turn the shadows black. Then all we're left with is whatever falls inside this pocket of light.
- 1:04 I chose this spot because we have these columns of this building. You can see the difference between me being in light and in shadow. It's quite dramatic.
- 1:14 People who are in the light don't see what's in the shadows. So I can almost hide in plain sight in the shadows and get that nice clean composition.
- 1:24 This pocket of light is gonna cast long shadows. So I'll get down low to capture more of that shadow.
- 1:36 Getting low also allows me to put the subject against the light and make them even more of a silhouette.
- 1:43 Now all we have to do is wait for the right person.
- 2:30 Perfect. That photo is exactly what we were waiting for.
- 2:36 You wanna use burst mode to capture the person as they move from shadow into light and into shadow again. Depending where they are in the scene, the result will be very different.
- 3:00 With this type of image in an urban environment on a sunny day, it helps to shoot during late afternoon, right before sunset when the sun is lower in the sky.
- 3:09 We get this beautiful, dramatic, but also a very clean, simple composition.

Module 4: Street Photography

What Is "Hunting" In Street Photography?

0:05 Let's talk about the concept of hunting in street photography. This is the type of photography where we walk down the street and capture unguarded moments.

0:29 It takes a bit of practice. And a lot of people tend to shy away from it at first. Be casual, be confident, get out there and practice, practice, practice.

0:43 Know that you're not doing anything wrong. If you do get caught, what's the worst that will happen? If they ask what you're doing, tell them you're taking amazing pictures of beautiful people on the street, and you found them really interesting. Ask if they'd like to see the photo you just took of them.

1:05 The key to hunting is to remain discreet. Notice that I'm not wearing vibrant colors. I'm trying not to be noticed. I walk around with a headphone in one ear as it makes people feel like I'm not there to take their photo. I also like to listen to music.

1:35 I use Burst mode which allows me to hold the shutter button down and take as many pictures as I need. This increases the odds of capturing the exact moment I need.

1:50 You can also use the volume up button to activate burst mode. You might need to turn this on in your settings.

2:11 We're just looking for that one photo. Don't overthink it. Put the work in. Be patient. Be kind to yourself. If you're not getting it after the first 5 or 10 minutes, allow for the scene to develop. Enjoy the process.

2:38 So let's take all these tips and techniques and put them into action on the streets of New York City.

3:51 This is the power of hunting. It's a challenging but really rewarding way of capturing street photography.

3:59 When you get that shot that would never have been created unless you were there at that one moment. And you have the confidence and awareness to be right there ready to capture that moment forever.

Module 4: Street Photography

Top Tips For iPhone Street Photography At Night

0:10 Let's talk about street photography as it starts to get darker.

0:16 New York City, just like most urban environments, comes alive as the sun goes down. There's a different kind of energy going on.

0:33 It's beautiful, but it's also challenging because we don't have plenty of light.

0:44 As the light gets lower, your subjects will start to blur. This happens because the iPhone needs to collect enough light to capture a frame.

0:55 To address that, use the 1x wide-angle lens because this collects the most amount of light.

1:06 Take advantage of any light source available to you.

1:33 Don't forget the most important factor, which is to just go out and have fun.

3:03 Street photography at night is such a fun opportunity to capture an entirely different atmosphere when the city comes alive.

Module 4: Street Photography

2 Different Ways To Capture Amazing Subway Street Photos

0:05 I wanna talk about hunting in the New York City Subway. There's a whole world underneath New York City and it's ripe for photographic opportunities.

0:16 The beautiful thing about shooting the Subway is we can do it any time of day and at any time of year.

0:22 I'm gonna use two apps to capture these images. The first is the native Camera app because I wanna use burst mode to increase the chances of capturing the perfect moment.

0:40 The second app is Lightroom Mobile which lets me use any shutter speed I want. That allows me to introduce blur into part of the image.

0:58 I'm gonna put headphones in my ear. This allows me to hear the shutter of the camera, so I know I'm taking a picture, even if I don't see it.

1:19 I'm just gonna be capturing photos wherever I see them. So let's go hit the Subway.

2:30 So what a crazy experience that was. Let me show you a few of these images because I think they're really special.

2:43 In the first photo, we have this man reading a book just as the Subway passes. So you have this motion in the background, and you see him absolutely still, being in the moment, reading his book.

3:00 Now, how do we capture this? I used a slow shutter speed in the Lightroom Mobile app. It doesn't have to be that slow - we're talking about fractions of a second. But having creative control over the shutter speed allows me to shoot with more intention and control how much motion blur I have in the scene.

3:24 This next one tells a bit of a story. All I see in this image is narrative. I used a slow shutter speed in Lightroom Mobile to blur the train, creating a sense of energy and motion.

3:44 And we're left wondering what's happening. Who is she? Where is she going? If we wanna create memorable images that have impact, we want to raise more questions than answers.

4:01 In the next image, I saw this woman and I knew it was gonna make a great photo. I framed her between these columns which adds a little bit of mystery. I just love this image.

4:33 If there's a Subway, get underneath the streets. That's where the characters come out. That's where the narratives start to play.

4:43 See if you can find the storylines and characters. Pay attention to the light, the compositions, and capture that decisive unguarded moment. If you do, you're gonna walk away with something truly incredible.

Module 4: Street Photography

Shooting Against The Sun For Unique Street Images

- 0:05 In this video, I'll be sharing my insights on how to work with harsh light and use it to our advantage in capturing stunning street portraiture. I particularly enjoy working with harsh light in scenes like this because it gives us a high level of contrast and produces dramatic, long shadows.
- 0:32 The direction of the light plays a significant role in the final outcome. When I'm facing south and walking downtown, I shoot into the light to capture specific qualities, such as the rim glow or angel glow on my subjects. This technique also allows me to work with the shadows that fall in front of my subject and create a more dramatic image.
- 1:42 Mastering the art of recognizing and positioning yourself in good light is essential. The shot I took on Fifth Avenue is an excellent example of how understanding light can create a powerful image. It encapsulates the spirit of Midtown, featuring the Empire State Building, shooting into the sun, and highlighting the beautiful rim light on my subject.
- 2:00 To capture more of the city environment in my photos, I use an ultra-wide-angle lens, which provides a larger field of view. Additionally, I employ burst mode, which significantly increases the odds of not only getting a photo of the subject but capturing the perfect shot of them.
- 2:16 Including extra characters that cast long, dramatic shadows in the scene adds an intriguing layer to the composition.
- 2:22 This is my favorite photo. It had an incredible flare and a third character who creates a drastic long shadow. Furthermore, the subject's jacket flare and the framing of her head within a building create strong diagonal lines that contribute to the image's visual impact.
- 2:52 When photographing, it's crucial to consider various factors such as the angle, timing, light position, and the characters involved. When all these elements come together harmoniously, we can create truly amazing and captivating photos.

Module 4: Street Photography

Using Leading Lines For Eye-Catching Street Photos

0:07 Let's talk about the power of leading lines in street photography.

0:12 I'm in Central Park. It's an amazing environment with architecture, nature, and plenty of people. All of those things are gonna combine for an amazing street image.

0:27 I'm right in front of the Playmates Arch, and there are these stripes that go all the way down the arch. It's really interesting how they converge and create leading lines.

0:39 All the elements here are competing for your attention. If we can have those elements pointing to where we want people to look, we'll create a really impactful photo.

0:53 So I have my camera open, and honestly, it's not that impressive right now. But if I walk through this scene, I'll show you what it looks like if I get closer. I'll grab this photo. And I think it's really cool.

1:23 I'm still at my 1X, but if I go to my 0.5X ultra wide angle, it's going to exaggerate these converging or leading lines. And it creates a really interesting pattern.

1:41 I like this scene as it showcases the power of leading lines, but I need them to be leading somewhere, pointing to something. And my focal point is all the way over there.

1:57 If I go to the other side and get closer to her, she'll be prominent in my foreground. And I can have these amazing leading lines converge onto my subject.

2:55 What was missing in the first scene was a strong focal point. When I moved to the other side of the bridge, I had a strong focal point. And those leading lines were literally pointing to where I wanted the viewer to look. You can't argue with the impact that creates.

Module 4: Street Photography

How To Approach Strangers On The Street For Incredible Staged Portraits

0:00 Let's talk about staged street portraiture. When we talk about street photography, we often think of candid moments. And those are beautiful. But don't miss the opportunity to also take photos where you engage with a subject.

0:27 There's something beautiful about slowing down, stopping, introducing yourself to someone, and asking to capture their portrait.

0:37 When we do that, we get amazing photos that we'd never get if we just captured a candid moment.

0:46 We can introduce ourselves, get to know them a bit, pose them where we want, and together create something truly special.

1:21 All we're doing is walking around the city, looking for characters, looking for the right subject and the right background.

1:53 I like the style and attitude of this guy. So I'm gonna introduce myself and ask if I can take a photo.

2:09 Edi agreed to pose for me, so I'm gonna take a few photos of him. I don't know if I like the background, so I'll back up a bit and switch to my 2X lens. Now I have this great brick wall in the background.

2:33 I'll get a bit closer to my subject. I don't think he minds at all. Maybe not have him looking at the camera for a couple shots. And then take a few shots in Portrait mode.

2:58 Those photos are awesome. But let's move on and see what else we can find.

3:13 I just took a cool photo of a woman wearing a vibrant outfit, so I'll introduce myself and ask if I can take a few more photos.

3:30 Ranny agreed, so I'll ask her to stand in front of this colorful background. This looks beautiful.

3:56 I'm gonna use Portrait Mode. There's a distraction in the background, so I'll ask her to move over a bit to clean up the composition.

4:23 I'll take a few photos, then get a bit closer to capture her amazing gaze. Perfect.

5:23 Now I've just passed another really cool character, so I'll stop and ask if I can take his photo. This guy goes by the name of King David and he's wearing a hat with a gold crown.

5:32 He's happy for me to take some photos, so let's walk down the street and find a good background. This green wall will make a great background.

5:43 When I'm doing street portraits, I don't like to pose people too much. I just want them to relax and be themselves. I wanna capture his laughs and smiles.

6:31 After taking a few shots in Portrait mode, I'll switch to Photo mode and get a bit closer to capture some dramatic shots.

7:07 We got some great shots with different poses. I love it.

7:26 So that's street portraiture. Look at the characters that we met and the portraits we were able to capture.

7:33 But the most beautiful thing for me is the experience itself. Making a connection with people, getting involved, and engaging with my subjects is such a beautiful thing.

7:58 It's such a missed opportunity if you don't step out of your comfort zone to get beautiful street portraits.

Module 4: Street Photography

How To Capture Humor In Your iPhone Street Portraits

0:00 Let's talk about capturing amazing street portraits in an urban environment.

0:04 I'm in New York City and there's a cast of characters here. We wanna capture them in a really powerful way - sometimes comedic, sometimes serious, sometimes candid, sometimes even staged.

0:18 First, let's talk about Portrait mode. This iPhone camera setting allows us to take really good portraits with a shallow depth of field.

0:38 Now, if you can incorporate a little humor into your photography it will tug at the heart more than almost anything else.

0:49 Speaking of humor, I stopped here because I saw this guy with two little dogs and they're wearing sunglasses. I asked him if I can take a photo and he agreed.

1:08 When we photograph animals, we wanna get on their eye level or even shoot up at them. It makes them look a bit larger than life.

1:19 I'll take a few photos in Portrait mode. Then I'll switch over to Photo mode. It might look even more comical if I get in really close. Yeah, that's what I'm looking for.

2:06 So, that's all it takes. It's just a very simple thing, and it's a beautiful opportunity to get a photo that's humorous and different from everyday photos. And it's a beautiful opportunity to just sit down and get to know somebody.

Module 4: Street Photography

Mastering The Art Of iPhone Street Portraits

- 0:10 Let's talk about portraiture and how to work with groups and individuals. This is an important element in street photography that I strongly recommend you try.
- 0:33 I see this interesting couple, who's by far the coolest-looking people in this market.
- 0:43 They already saw me so it's no longer going to be candid. Sometimes it's hard to be discreet, but it's a good opportunity for me to get to know people.
- 0:53 I'll introduce myself, compliment their looks, and see if I can get their portraits.
- 1:10 I'll switch over to Portrait mode. This will make the background out of focus so the attention is on my subjects, Hakeem and Gloria.
- 1:17 I'll have them move over to the front so I don't have too many distractions in my frame. I'll also ask them to move close together.
- 1:29 I'll try to loosen up the subjects by making them laugh. This makes all the difference in the world.
- 1:48 I'll swipe up on the word Photo and put on a black and white filter. That's going to look cool.
- 2:02 I'll ask Hakeem to bring his glasses down a little. I love this shot.
- 2:19 Now that we got the group shot, don't miss the opportunity to split them apart and see if we can work with them individually. This gives us the opportunity to get to know them better and focus on their individual personalities.
- 2:34 Let's start with Hakeem and then we'll work our way over to Gloria.
- 2:54 I'll keep this in black and white because it works. It just screams "street" right now.
- 3:04 I'll direct Hakeem by saying how I like where his hands were before.
- 3:14 I want to make sure I frame Hakeem not so much in the sky. When you're shooting portraits, it makes people look larger than life if you're at the waist level.
- 3:32 I'll do a tighter shot of Hakeem's head. That looks cool.
- 3:43 Now we're going to work with Gloria. She's a natural model and I wish everyone I met on the street was as confident and comfortable as she is.
- 3:59 I'll now ask Gloria to smile. That's what I'm looking for right there.
- 4:08 I'll direct Gloria for this next shot. I'll ask her to bend her left shoulder towards me and to stick her chin up.
- 4:26 I'm going to do one more shot in Portrait mode.

4:29 I'll ask Gloria to look right past me and look up. She looks incredible from this slightly lower angle.

4:35 I'm standing in such a way where I don't get that much reflection in her glasses.

The angle is a bit crooked, but it gives more energy to the scene.

5:00 Street portraiture makes all the difference in urban photography.

5:09 Don't miss the opportunity to work with groups. They're typically more comfortable because they're sharing that experience with each other.

5:22 After that, ask them politely if you can work with just one or two of them at a time.

5:30 If you do that, you'll walk away with street photos that say more about the street, more about portraiture and more about an urban environment, than simply walking right by that opportunity.

Module 4: Street Photography

Cliff Goes Crazy Capturing The New York City Halloween Parade

00:15 To take more interesting photos, stand in front of interesting things and attend fascinating events. For example, I'm here at the New York City Halloween Parade in the West Village, which is an incredibly captivating event.

00:43 I'll use Burst mode to capture photos as I walk in front of and away from people in the parade. This mode helps me get the shot before they notice me.

1:29 My goal is to capture a diverse range of scenes, perspectives, and focal ranges to fully convey the experience of the New York City Halloween Parade.

2:47 So, after capturing the chaos of New York City on Halloween, we've got a variety of images—close, personal, intimate, and candid moments—that together depict the New York City Halloween Parade experience.

Module 4: Street Photography

How To Be Discreet When Capturing iPhone Photos Of Strangers

0:04 I'm gonna talk a bit more about hunting for photos on the streets.

0:19 The real magic about capturing the streets and hunting for photographs is to simply observe. Appreciate life as it happens on the streets, where that one person is, in that one place, in that one moment, and capture that forever. There's something sacred about that.

0:55 Let me show you a cool technique. You can use the volume up button on your iPhone to take photos. And when you hold it down, you activate Burst mode.

1:07 This works on two levels. One, no one knows you're taking photos.

1:11 Two, by holding my phone down lower, I'm looking up at my subject. I'm taking this boring street and I'm making it more interesting by introducing the buildings when we look up.

1:33 Look at this photo I just captured. This is what I mean by the unguarded moment. No one knew I was taking a picture at all.

2:32 So, our journey here in New York City has come to an end. And what a wild adventure this has been. From the streets of New York, to the architecture, to the characters that we met along the way. These are moments I'll never forget.

2:48 But now it's your time. This is your journey. You're gonna take what you've learned here and create your own moments.

2:57 So, good luck on whatever adventure you embark on. I can't wait to see what you create. Please share with me, and I'll be looking for those photos.

Bonus: How to Plan and Execute a Photoshoot With a Friend

How To Plan The Perfect Photo Shoot With A Friend In An Urban Environment

00:05 In this video, I'm sharing my insights on planning and organizing a creative photo shoot with a friend in an urban environment, where it can be challenging to capture the perfect shots.

00:23 I emphasize the importance of having a vision in mind and creating the desired image through careful planning instead of relying on spontaneous street moments.

00:47 The first step to plan a creative shoot is to have a mood board that conveys your vision. For my specific shoot, I wanted a gritty, colorful New York City atmosphere. I searched on Google for locations with that mood and feel, ultimately deciding on Bushwick as the perfect spot.

01:20 Next, I needed a subject for the shoot. Being a native New Yorker, I had many friends to work with and chose my friend Kai as the model.

01:34 Deciding on the wardrobe is a crucial aspect of the shoot. To create a variety of images and provide examples in the process, I asked Kai to bring two distinct outfits: a cooler blue outfit (a jean jacket for the gritty street vibe) and a red-toned outfit that would stand out and pop in the photos.

01:52 That's how we prepare for a shoot. But, before we get started, let me introduce you to my friend Kai here. So, let's get started. Let's get our first shot set up here and let's show you how this whole thing works.

Bonus: How to Plan and Execute a Photoshoot With a Friend

Awesome Tips To Bring Your Street Portraits To The Next Level

- 00:00 In this video, I discuss how to create awesome portraits, by choosing the right background and lighting conditions. We're in gritty Bushwick, which offers a perfect street vibe, and our location is in shadow, providing soft lighting for our model.
- 00:14 It's important to make the subject stand out from the background. We can do it by using Portrait mode and adjusting the model's position so they face the sun, providing more light on their face.
- 01:01 We should also discuss focal length. I want to show you the impact of switching from a 0.5x lens to a 3x lens. The 3x lens compresses the scene and brings the background way closer while the 0.5x gives us way too much space in the frame to work with and alters the shape of the model's face. I recommend avoiding this lens for portraits to prevent distortion.
- 01:50 So, now that the theory is out of the way, let's have some fun and capture some photos. I demonstrate getting low in order to give the model a sense of dominance and power in the frame.
- 03:00 Check out how I'm getting low to make the model appear more powerful and dominant in the frame. Here's a tip: if you want your subject to feel powerful, get down to at least waist level or lower, and shoot across and slightly up at them. Makes a huge difference!
- 03:33 The secret sauce to capturing stunning images? Have a good time! Keep the energy up, smile, and enjoy the process. If you're having fun, so will your subject, and the photos will be fantastic.

Bonus: How to Plan and Execute a Photoshoot With a Friend

Taking advantage of Pockets Of Light In Street Portraiture

- 00:11 I was walking down the street and noticed an amazing pocket of light. We only have a few minutes to work with this because it's just before the sun sets.
- 00:19 The light streams through strange and weird places in urban environments. Right now, it's streaming through the train tracks above me, creating this amazing golden light.
- 00:30 I put my friend Kai in a spot where I can take advantage of the light. I underexpose the scene because when I don't, it's too blown out without rich contrast.
- 00:45 Underexposing by a stop or a bit more creates a dramatic effect, as you can see. I move closer to her and work the scene a little bit, which creates even more drama.
- 01:06 When we underexpose an image with the iPhone, it keeps the highlights and only underexposes the shadows. This creates a really dramatic result, as you can see.
- 01:29 I switch to my 2x lens and fill the frame with her. She looks perfect with the amazing light on her. I shoot down a little bit to create a powerful composition.
- 01:42 The results are incredible. I get down low and shoot up on her, making her look even more powerful.
- 01:53 The light is almost gone, but we were there in that one moment. That's what photography is all about. There's excitement, energy, and timeliness to it.
- 02:03 We have to be in the right place at the right time to capture amazing photos like this. We were prepared and ready to create an amazing photograph when that light hit.
- 02:12 She jumped into the scene, and we knew exactly what to do. We put it in the 1X mode and got it in the right spot. I was careful about the framing and got in low, all the things that we showed you throughout this little series.
- 02:24 We were able to create an amazing photograph when that light hit.

Bonus: How to Plan and Execute a Photoshoot With a Friend

How to Shoot Contextual Portraits on Location at Blue Hour

- 00:00 In this video, I'm going to show you how to work with a model and create stunning photos in an urban environment at sunset.
- 00:16 Let's capture the last remaining light of the day from this elevated position with a beautiful view of the sky.
- 00:25 Kai is already set up over here, so let's start with a shot of her looking at me. This looks incredible.
- 00:34 I'll switch to my 2x lens for a cleaner composition. The shot is a bit underexposed, so let me adjust the exposure.
- 00:52 I ask Kai to face a different way and stick her chin out a little bit. I'll switch to my 3x lens and underexpose for a dramatic effect.
- 01:03 Kai is looking out of the frame, which feels a bit off. Let me step back a bit and put her to the right of the frame. I'll make sure the strong black line at the top of the frame comes in from the top left corner for a better composition.
- 01:26 Let's switch to the other side of this post for a shot with the train tracks leading into the horizon. Kai is perfectly lined up on the right-hand side of the frame for a beautiful composition.
- 01:53 This is a beautiful shot and I'm really happy with these results.
- 02:08 I ask Kai to stand on the last platform, at the edge of the yellow line. This is a really cool shot right here.
- 02:18 She's looking into the frame. I'm just introducing a foreground on the left-hand side that eliminates any distractions on that side of the frame.
- 02:40 I ask Kai to look in a different direction and stick her chin out a bit more. We're introducing layers into the composition, using the last light of the sunset before it gets too dark. I want to capture the beautiful skyline behind Kai, so I brought her a bit closer to me.
- 03:15 I need to compress the scene using my 3x. We're using this lighting, that could be considered gross and turning into a beautiful shot with a beautiful composition.
- 03:44 Creating amazing portraits on location in an urban environment requires passion and creativity. Work with the environment, the lighting, and everything in your surroundings to have fun and enjoy the process.
- 03:54 Your photos will reflect your enthusiasm. Street portraiture in New York City is all about capturing the essence of an urban environment. This photo is a perfect example of that.
- 04:03 That's what I'm talking about. Street portraiture, New York City, urban environment. That's what this is all about.