

*The Etobicoke Camera Club*  
*2011/2012 Season Workshop:*  
Street Photography  
Monday, November 7, 2011

*Kevin White*



# ***Contents***

1. What is “street photography”.
  2. Thumbnails of famous street photographers
  3. Tips for overcoming shyness:
  4. Invisibility:
  5. Technical Approaches:
  6. Legal considerations
  7. Potential Events & Locations for “street photography” in Toronto.
- Appendix I – Sample Model Release.

# *What is Street Photography?*

1. A type of documentary photography that features subjects in candid situations within public places such as streets, parks, beaches, malls, political conventions, and other settings. (Wikipedia).
2. It's not posed or rehearsed.
3. Capturing the decisive moment - Henri Cartier-Bresson .
4. Classic practitioners of street photography include:
  - Henri Cartier-Bresson,
  - Robert Frank,
  - Robert Doisneau
  - Brassai,
  - Philip-Lorca diCorcia,
  - Bruce Gilden,
  - Alfred Eisenstaedt,
  - Helen Levitt,
  - W. Eugene Smith,
  - William Eggleston,
  - Willy Ronis and
  - Garry Winogrand.



# Henri Cartier-Bresson

“There is nothing in this world that does not have a decisive moment”.

"Photography is not like painting. There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative. Oop! The Moment! Once you miss it, it is gone forever." (Washington Post – Aug. 2004)

The Decisive Moment was the English title of Cartier-Bresson's first book of photographs.

Used Leica 35 mm rangefinder with 50 mm lens and fast ISO film.

(Wikipedia).



# Robert Frank



Swiss-American photographer notable in the '50s for his bleak pictorial book "The Americans".

He crossed the U.S. on road trips taking 28,000 shots, of which 83 were selected for the book.

Known for his use of unusual focus, low lighting and cropping that deviated from accepted photographic techniques.

"Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected."

<http://blog.ricecracker.net/tag/robert-frank/> and Wikipedia.



Robert Frank's list of subjects to photograph:  
"a town at night, a parking lot, a supermarket, a highway, the man who owns three cars, the man who owns none, the farmer and his children, a new house and a warped clapboard house, the dictation of taste, the dream of grandeur.... the faces of leaders, and the faces of followers..."

The Ongoing Moment – Geoff Dyer.

# Robert Doisneau

“Robert Doisneau was one of France's most popular and prolific reportage photographers. He was known for his modest, playful, and ironic images of amusing juxtapositions, mingling social classes, and eccentrics in contemporary Paris streets and cafes.

Doisneau has written: "The marvels of daily life are exciting; no movie director can arrange the unexpected that you find in the street."

Wikipedia

Doisneau's primarily documented life in the suburbs of Paris in the 1950s. The shots were produced with Rolleiflex and Leica cameras.

Actually his most famous shot (top right) was taken in 1950 using actor/models Françoise Bournet and Jacques Cartaud.

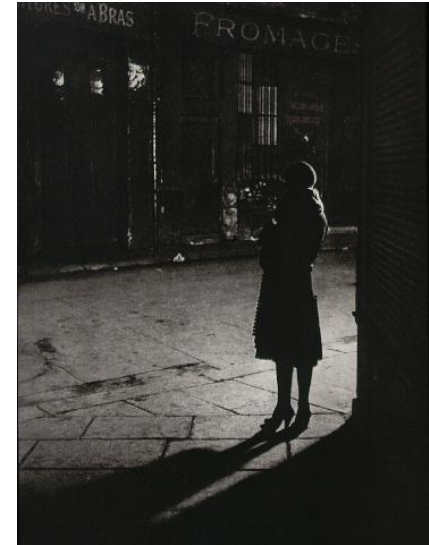


# Brassai

Hungarian photographer – celebrated for his pictures of Paris, especially at night.

Unlike many of his contemporaries (such as Lartigue and Doisneau) who were portraying the fashionable and romantic sides of Paris, Brassai was enraptured by the seedy underworld that could only be seen after hours. It was in the bistros, cafes and bars that Brassai discovered his most fascinating subjects. And it was in their backrooms and back alleys where Brassai captures prostitutes, nightclub entertainers, transvestites and their patrons in all stages of revelry.

<http://bestamericanart.blogspot.com/2010/11/brassai-gyula-halasz->



# *Philip-Lorca diCorcia*

On the pavement diCorcia placed hidden lights, which lit up passers-by in a special way.

Also used some posed shots.

“His photos elevate the accidental poses, the unintended movements and insignificant facial expressions of the passers-by into a certain meaning.”

<http://www.noorderlicht.com/eng/fest99/wonder/corcia/>





# Bruce Gilden

Magnum Photos photographer Bruce Gilden just walks up to people in New York at close range with a powerful strobe.



Gilden has claimed to have never suffered an aggressive response, he said "the older I get, the closer I get," showing that experience is often the key to overcoming shyness.



# Sam Javanrouh *(Daily Dose of Photography web site)*

“I shot this while he was passing the street. In a situation like this there is no way to ask if it's OK to take his photo. You lose the moment and it won't look real anymore anyway. Later when I posted the image his father sent me an email saying he liked the photo.”



“I didn't know I had a good shot until weeks later when I was going through the shots. When I took this I was almost certain that I didn't even have a sharp photo. I won't be selling this image for stock use. And if she ever contacts me and tells me she's unhappy about it I'll take it off the site. **Street photography is all about the fractions of a second. You have to take the shot when you think you have it (to be precise, you take the shot just before the moment.)**”



“Obviously he saw me taking the photo and didn't say anything. I still can't tell if he's pissed or proud!”

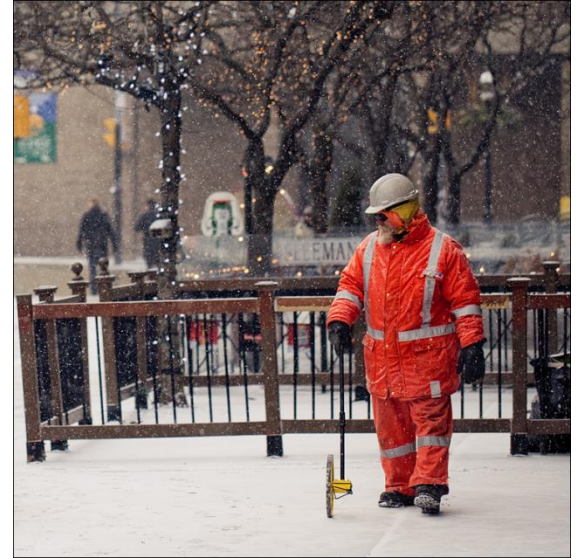


# Sam Javanrouh

Sam Javanrouh on street photography:

“.... To conclude, every photographer is different and so is every subject. If you're shooting people on the street hoping you will some day sell the images to stock sites, you need to carry copies of model release forms all the time and ask people to sign them.

Getty is interested in some of my images but I can't sell them because I don't have release forms and no access to subjects. But if you are a street/document photographer, by law you're free to shoot in public places (depending on where you live)... It really depends on your own comfort level.”



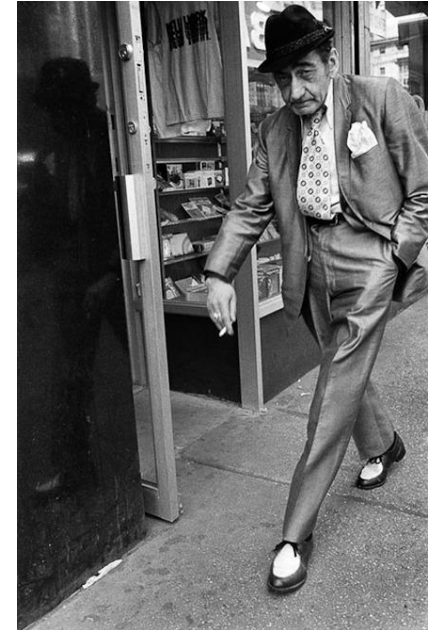
Article courtesy of Robbie Robinson

“I have friends who are excellent documentary photographers but have lost gear and been injured (beer bottles thrown at them, cameras kicked,...)

I don't shoot people often, and if I feel people are uncomfortable in front of my camera I respect that and don't take the shot. But what I learned is you have to shoot first and think later. Or in the case of people, you may want to shoot first and ask later, hoping that it's not too late.”

# ***Famous Street Photography Quotes***

1. **“If your photos aren’t good enough, then you’re not close enough” – Robert Capa**
  - However, use your own judgement as to when it’s appropriate to get closer.
2. **“Since I’m inarticulate, I express myself with images.”- Helen Levitt**
  - Street photography is all about telling stories
  - It’s a way of expressing yourself through your art.
3. **“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place... I’ve found it has little to do with the things you see and everything to do with the way you see them.” – Elliott Erwitt**
  - Great photo-opportunities are right in your backyard, regardless of where you live.
4. **“It is more important to click with people than to click the shutter.”- Alfred Eisenstaedt**
  - Try smiling at your subjects and interact with them – especially if you want to get them to sign a model release.
5. **“I love the people I photograph. I mean, they’re my friends. I’ve never met most of them or I don’t know them at all, yet through my images I live with them.” – Bruce Gilden**



<http://erickimphotography.com/blog/2011/09/10-famous-street-photography-quotes-you-must-know/>

# ***Shots of Downtown Toronto***



# ***Tips for overcoming shyness:***

1. Try to be stealthy and using long lenses (200 to 300 mm on cropped sensor camera)
2. Leap into the "deep end of the pool" – use a normal or wide-angle lens and get out there.
  - Can use an extreme wide angle lens (10 to 20 mm) and appear to be pointing the camera somewhere other than at the subject, but this means your aren't directly involved with the action.
- 3 Stand at one spot on the street and wait for the proper subject to appear.
  - TTC stops, store fronts, etc. where ever people congregate.
  - This was done by Philip-Lorca diCorcia, who actually has set up elaborate flash rigs on street corners where people were likely to walk by.
4. Direct Method
  - Magnum Photos photographer Bruce Gilden just walks up to people in New York at close range with a powerful strobe
5. Just pay the man.
  - Take pictures of street musicians, panhandlers (make a contribution and ask if it's ok to take a picture.)

# *Invisibility:*

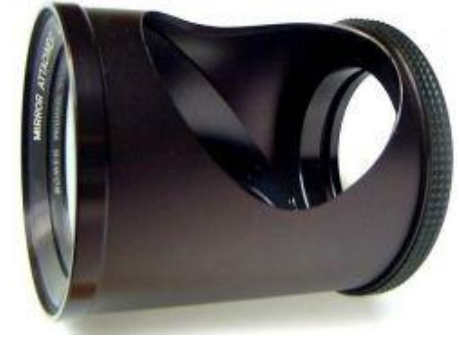
1. **Hide The Camera** - Keep the subject(s) from being aware that he or she is being photographed.
  - Legend has it that Henri Cartier-Bresson would wrap a large handkerchief around his camera and pretend to be blowing his nose while he took the picture, or would wrap the camera's body in black tape.
  - Pre-focus and shoot from waist or sit camera on table and shoot (better yet, with remote).
  - Walker Evans would prefocus the camera, hide it in his coat and run a shutter release cable down the sleeve.
2. **Subtle cameras:**
  - Waist-level finders in cameras (eg. Nikon 5000, Canon 60D and Sony SLRs with swivel LCD screens).
  - Use a “point & shoot” camera instead of bulky SLR. Less likely to be noticed or taken “seriously”.
  - Use a camera with a quiet shutter (eg. Leica rangefinder.)
3. **Use a long lens.**
  - However, street photographs made from a distance with a long lens, are considered flat and uninteresting.
  - You miss the reaction to the photographer – no presence "in" the scene.



# *Invisibility (Cont'd):*

## 4. Trick Lenses

- Some photographers, such as Helen Levitt, have also used trick lenses which shoot to the side, rather than directly in front of the camera.
- Leica and other manufacturers have long made such mirror attachments.
- Paul Strand glued a “fake lens” onto the side of his box camera to deceive onlookers.



## 5. Blend in with the crowd.

- Dressing like a foreign correspondent, wearing a Tilley hat, photographer's vest and over-the-shoulder camera bag generally will guarantee that everyone is aware of you.
- Observe the ways of the crowd and try to dress and behave in an inconspicuous manner, according to the circumstances.



# ***Technical Approaches:***

## 1. Pre-focusing

- For shooting from the hip, or if you think your lens may “hunt” in low light, then you can try pre-focusing.
- Even auto focusing cameras may not be focusing on the right subject if you’re shooting from the hip.
- If the photographer will be approximately 10 feet away from most of his subjects, he/she may wish to pre-focus at that distance, thus avoiding fiddling with the focus ring at the decisive moment.

## 2. Aperture and depth of field

- The aperture a street photographer chooses to use, will have some impact on the depth of field and hence, the pre-focus setting.
- A medium aperture, in the range of f/4 to f/8, will generally be preferred for fast shooting in daylight.
- The extended depth of field f/8 to f22, will render the subjects in focus even if he's moving or the photographer cannot exercise careful focusing.
- For static subjects, the use of large apertures, f/2.8 or wider, can help separate the subject from the background through shallow depth of field.

# ***Technical Approaches (Cont'd):***

## 3. ISO sensitivity

- Can use higher ISO during daylight to provide a greater depth of field via apertures of  $f5.6$  and upwards. This helps overcome focusing errors (especially if you're shooting from the hip and may not be aimed directly at your subject).
- Or, using a set focal distance (scale focusing) via lower ISO and moderate aperture can be used to capture subjects within a set distance from the camera.

## 4. Lens speed

- If you're shooting in the subway, Union Station, etc., a fast lens (eg. "nifty fifty" with a  $f 1.8$  or better) is really nice to have.

## 5. Shutter speed

- Some images can be enhanced by good use of slow shutter speeds to show motion.
- To freeze action, use a minimum shutter speed of at least  $1/125$ th of a second (variable according to the focal length used), and to use a  $1/(\text{focal length})$  second exposure to negate camera shake.

# Hyperfocal Depth of Field Table:

Sony A380, A350, A330, A300, A230, A200, A100      Focal Length: 50 mm

Dist. (feet)	f/1.4		f/2		f/2.8		f/4		f/5.6		f/8		f/11		f/16		f/22		f/32	
	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far	Near	Far
1	1' 0"	1' 0"	1' 0"	1' 0"	0' 11.9"	1' 0.1"	0' 11.9"	1' 0.1"	0' 11.9"	1' 0.1"	0' 11.8"	1' 0.2"	0' 11.7"	1' 0.3"	0' 11.6"	1' 0.4"	0' 11.5"	1' 0.6"	0' 11.3"	1' 0.8"
2	1' 11.8"	2' 0.2"	1' 11.8"	2' 0.2"	1' 11.7"	2' 0.3"	1' 11.6"	2' 0.4"	1' 11.4"	2' 0.6"	1' 11.2"	2' 0.9"	1' 10.8"	2' 1.3"	1' 10.4"	2' 1.9"	1' 9.8"	2' 2.7"	1' 9"	2' 4"
3	2' 11.7"	3' 0.4"	2' 11.5"	3' 0.5"	2' 11.3"	3' 0.7"	2' 11"	3' 1"	2' 10.6"	3' 1.5"	2' 10.1"	3' 2.1"	2' 9.4"	3' 3.1"	2' 8.4"	3' 4.5"	2' 7.1"	3' 6.7"	2' 5.5"	3' 10.2"
4	3' 11.4"	4' 0.6"	3' 11.1"	4' 0.9"	3' 10.8"	4' 1.3"	3' 10.3"	4' 1.9"	3' 9.6"	4' 2.7"	3' 8.7"	4' 3.9"	3' 7.4"	4' 5.7"	3' 5.8"	4' 8.4"	3' 3.6"	5' 0.9"	3' 0.9"	5' 8.5"
5	4' 11"	5' 1"	4' 10.6"	5' 1.4"	4' 10.1"	5' 2.1"	4' 9.3"	5' 3"	4' 8.2"	5' 4.3"	4' 6.8"	5' 6.2"	4' 4.9"	5' 9.2"	4' 2.5"	6' 2"	3' 11.4"	6' 9.8"	3' 7.6"	8' 0.4"
6	5' 10.6"	6' 1.5"	5' 10"	6' 2.1"	5' 9.2"	6' 3"	5' 8.1"	6' 4.3"	5' 6.6"	6' 6.3"	5' 4.6"	6' 9.2"	5' 2"	7' 1.8"	4' 10.6"	7' 9.2"	4' 6.5"	8' 10.2"	4' 1.5"	11' 0"
7	6' 10.1"	7' 2"	6' 9.3"	7' 2.9"	6' 8.2"	7' 4.2"	6' 6.7"	7' 6"	6' 4.8"	7' 8.7"	6' 2.1"	8' 0.9"	5' 10.7"	8' 7.5"	5' 6.3"	9' 6.6"	5' 1"	11' 3"	4' 6.8"	15' 0"
8	7' 9.5"	8' 2.7"	7' 8.5"	8' 3.8"	7' 7.1"	8' 5.5"	7' 5.2"	8' 7.9"	7' 2.6"	8' 11.6"	6' 11.3"	9' 5.3"	6' 6.9"	10' 3"	6' 1.5"	11' 6"	5' 7"	14' 1"	4' 11.6"	20' 7"
9	8' 8.8"	9' 3.4"	8' 7.5"	9' 4.9"	8' 5.8"	9' 7"	8' 3.4"	9' 10.2"	8' 0.3"	10' 3"	7' 8.1"	10' 11"	7' 2.8"	11' 11"	6' 8.3"	13' 9"	6' 0.6"	17' 7"	5' 3.9"	29' 0"
10	9' 8.1"	10' 4"	9' 6.5"	10' 6"	9' 4.4"	10' 9"	9' 1.5"	11' 1"	8' 9.7"	11' 7"	8' 4.7"	12' 5"	7' 10.4"	13' 9"	7' 2.7"	16' 3"	6' 5.8"	21' 10"	5' 7.9"	43' 0"
12	11' 6"	12' 6"	11' 4"	12' 9"	11' 1"	13' 1"	10' 9"	13' 7"	10' 4"	14' 4"	9' 9"	15' 7"	9' 0.6"	17' 10"	8' 2.5"	22' 4"	7' 3.1"	34' 7"	6' 2.9"	157'
14	13' 4"	14' 8"	13' 1"	15' 0"	12' 9"	15' 6"	12' 4"	16' 2"	11' 9"	17' 4"	11' 0"	19' 2"	10' 2"	22' 8"	9' 1.1"	30' 5"	7' 11.3"	59'	6' 8.8"	∞
16	15' 2"	16' 11"	14' 10"	17' 4"	14' 5"	18' 0"	13' 10"	18' 11"	13' 2"	20' 6"	12' 3"	23' 2"	11' 2"	28' 5"	9' 10.7"	41' 10"	8' 6.5"	127'	7' 1.9"	∞
18	17' 0"	19' 2"	16' 7"	19' 9"	16' 0"	20' 6"	15' 4"	21' 10"	14' 5"	23' 11"	13' 4"	27' 7"	12' 1"	35' 5"	10' 7"	59'	9' 0.9"	1132'	7' 6.3"	∞
20	18' 9"	21' 6"	18' 3"	22' 2"	17' 7"	23' 2"	16' 9"	24' 10"	15' 8"	27' 6"	14' 5"	32' 8"	12' 11"	44' 2"	11' 3"	88'	9' 6.6"	∞	7' 10.2"	∞
30	27' 2"	33' 5"	26' 2"	35' 1"	24' 11"	37' 9"	23' 3"	42' 4"	21' 3"	51'	19' 0"	72'	16' 6"	170'	13' 10"	∞	11' 4"	∞	9' 0.2"	∞
40	35' 2"	46' 4"	33' 6"	49' 8"	31' 5"	55'	28' 10"	65'	25' 10"	89'	22' 6"	179'	19' 1"	∞	15' 8"	∞	12' 6"	∞	9' 8.8"	∞
50	42' 8"	60'	40' 3"	66'	37' 3"	76'	33' 8"	97'	29' 8"	160'	25' 4"	1796'	21' 1"	∞	17' 0"	∞	13' 4"	∞	10' 3"	∞
75	60'	101'	55'	118'	49' 6"	155'	43' 4"	278'	36' 11"	∞	30' 6"	∞	24' 6"	∞	19' 2"	∞	14' 8"	∞	11' 0"	∞
100	74'	153'	67'	195'	59'	321'	51'	3811'	42' 1"	∞	33' 11"	∞	26' 8"	∞	20' 5"	∞	15' 4"	∞	11' 5"	∞
∞	290'	∞	205'	∞	145'	∞	103'	∞	73'	∞	51'	∞	36' 5"	∞	25' 10"	∞	18' 4"	∞	13' 0"	∞
Hyperfo cal Distanc e	290'		205'		145'		103'		73'		51'		36' 5"		25' 10"		18' 4"		13' 0"	

Circle of confusion: 0.02mm

# ***Exercise:***

- Change lens to manual and prefocus to a certain distance.
- Shoot from the hip.
- Increase ISO and experiment with different f-stops and preset distances.
- Change lenses and repeat to see which lens you prefer.

# *Summary:*

- Be prepared:
  - Camera preset, powered on and lens cap off.
- Snapshot style
  - Be ready to take pictures immediately, without lengthy composition.
  - Try to anticipate the action.
- Use a smile when dealing with people:
  - A friendly manner and a smile often does the trick.
  - People with something they are proud to display are more likely to respond to the direct approach.
- Be “unseen”
  - Stand in the shadows (doorways, in shade)
  - Shoot from a car window
  - Sit down, don’t stand up.
  - Shoot from the hip, pre-focus.
  - Use a wide angle lens and don’t aim at directly at the subject.
- Don’t be afraid to get close to subjects that aren’t self-conscious.
- Volume counts – be prepared to take LOTS of pictures.

Source: Photographing The Drama of Daily Life. Kodak Library of Creative Photography.

# ***Legal considerations:***

Disclaimer - I'm not a lawyer, but I saw a good summary on the following website:

<http://ambientlight.ca/laws.php>

In short:

- When you are on private property, what you are allowed to do or photograph may be limited by the owner of the property, or their agent (eg. a security guard.) The definition of private property includes shopping malls, industrial sites, gardens, fields, etc.
- Photography of Buildings and Public Art: It is not against copyright law to take a photo of any architectural work, for example, a building, or a permanent piece of public art.
- You cannot take photos of people who are in circumstances where they believe that they have a reasonable expectation of privacy, for example, a bathroom, their own home, at an ATM.
- Under the Security of Information Act, you cannot do anything to interfere with a large number of Canadian's lives, impair or threaten the Canadian Forces, national security or intelligence. This includes passing any photos or information that are (or could be considered) national secrets to foreign countries.
- Nobody can threaten to destroy your camera, lenses, film, memory cards, other property, nor can they threaten you with physical harm. Nobody can actually destroy your property, forcibly delete photos, or harm you. If anyone does harm you or damage your property, you can sue them under civil law to recoup the damages.

# ***Legal considerations (Cont'd):***

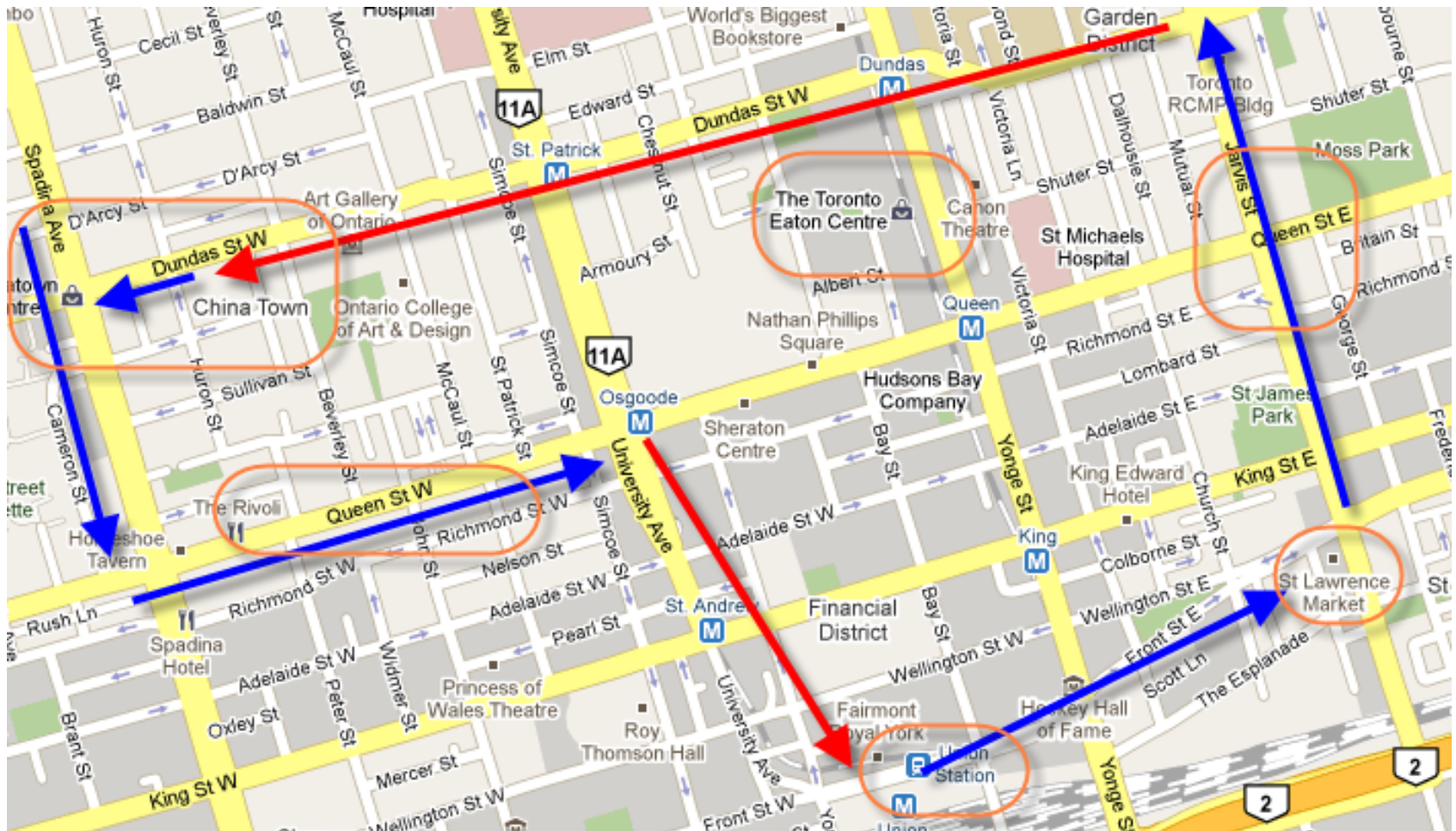
- According to the Youth Criminal Justice Act, previously known as the Young Offenders Act, anything that would identify a child, such as a photograph of them, is forbidden to be published **for any youth who is convicted or charged with an offence under this act.**
- There are no laws about photographing children, however, use common sense when shooting pictures in locales where children are present.
- The industry standard for commercial photography dictates that any identifiable person in a photograph that is sold or published should sign a model release. A location release should also be signed by the owner of any identifiable locations that are pictured.
- Toronto has a Toronto Transit Commission (TTC) Bylaw that restricts photography for **commercial** use, without authorization. This mentions nothing of non-commercial photography for private or artistic purposes. However, a metro transit system can interfere with a large number of Canadian's lives, so the Security of Information Act applies.
- Unless you have a permit from the City of Toronto, you can not use City of Toronto property, parks, or highways for the purpose of **commercial** photography.

# ***Street photography in Toronto:***

1. St. Lawrence Market
  - Jarvis and Front early on Saturday mornings.
2. The Toronto Beaches and boardwalk.
3. Toronto Island and ferry (summer).
4. Chinatown
  - Spadina and Dundas, from Queen to College & east/west of Spadina
  - Stores open at 11 AM on Saturdays.
5. TTC (subways, streetcars).
6. Union Station (GO & VIA).
7. Toronto Zoo.
8. Canadian National Exhibition.
9. Queen St. West
10. Bloor & University
11. Yorkville
12. Nuit Blanche
13. Bloor West Village
14. The Kingsway
15. Mimico
16. Port Credit (summertime).
17. Harbourfront.
18. Mississauga Midweek Cycling Club
  - Tuesday night races April to August on Tahoe Blvd.
19. Distillery District
20. Cabbagetown
21. Outdoor Music Festivals
22. Eaton Centre
23. Doors Open – Toronto  
<http://www.toronto.ca/doorsopen/>
24. Other suggestions?



# Day Trip for Downtown Toronto



# ***Preparation & Practice:***

1. Just get out there and do it.
2. Be ready to go several times (practice makes perfect).
3. Pick a destination from my list or make up your own.
4. Practice shooting from the hip before you go.
5. If you're going to be shooting indoors, check out lens field of view coverage, ISO settings at home before you go.
6. If you're shooting outdoors in the cold – dress warm and bring a spare battery.
7. Post-processing – try both colour and black & white exposures.

# References:

1. [http://www.in-public.com/information/what\\_is](http://www.in-public.com/information/what_is)
2. [http://fc01.deviantart.net/fs11/f/2006/227/e/2/street\\_photography\\_for\\_the\\_purist.pdf](http://fc01.deviantart.net/fs11/f/2006/227/e/2/street_photography_for_the_purist.pdf)  
Summary of photographers views on street photography.
3. [http://en.wikipedia.org/wiki/Street\\_photography](http://en.wikipedia.org/wiki/Street_photography)
4. <http://wvs.topleftpixel.com/>  
Daily Dose of Photography – Toronto site
5. <http://ambientlight.ca/laws.php>  
Canadian criminal code and photography
6. <http://www.blogger.com/street-photography-lost-art-or-new-crime>
7. <http://www.noorderlicht.com/eng/fest99/wonder/corcia/>
8. <http://blog.epicedits.com/2009/04/29/11-tips-for-candid-street-photography/>
9. Photographing The Drama of Daily Life. Kodak Library of Creative Photography Time-Life, New York, 1984.
10. <http://www.dofmaster.com/dofable.html> (Depth of field tables).
11. Dyer, Geoff: The Ongoing Moment. CPD Wales, London, 2005.
12. <http://bestamericanart.blogspot.com/2010/11/brassai-gyula-halasz-1899-1984.html>
13. <http://blog.ricecracker.net/tag/robert-frank/>
14. <http://erickimphotography.com/blog/2011/09/10-famous-street-photography-quotes-you-must-know/>

# Appendix 1 – Model Release:

## Model Release

- In consideration of my engagement as a model, upon the terms herewith stated, I hereby give to \_\_\_\_\_ [photographer] his/her heirs, legal representatives and assigns, those for whom the photographer is acting, and those acting with his/her authority and permission:
  - a) the unrestricted right and permission to copyright and use, re-use, publish, and republish photographic portraits or pictures of me or in which I may be included intact or in part, composite or distorted in character or form, without restriction as to changes or transformations in conjunction with my own or a fictitious name, or reproduction hereof in color or otherwise, made through any and all media now or hereafter known for illustration, art, promotion, advertising, trade, or any other purpose whatsoever.
  - b) I also permit the use of any printed material in connection therewith.
  - c) I hereby relinquish any right that I may have to examine or approve the completed product or products or the advertising copy or printed matter that may be used in conjunction therewith or the use to which it may be applied.
  - d) I hereby release, discharge and agree to save harmless [photographer], his/her heirs, legal representatives or assigns, and all persons functioning under his/her permission or authority, or those for whom he/she is functioning, from any liability by virtue of any blurring, distortion, alteration, optical illusion, or use in composite form whether intentional or otherwise, that may occur or be produced in the taking of said picture or in any subsequent processing thereof, as well as any publication thereof, including without limitation any claims for libel or invasion of privacy.
  - e) I hereby affirm that I am over the age of majority and have the right to contract in my own name. I have read the above authorization, release and agreement, prior to its execution; I fully understand the contents thereof. This agreement shall be binding upon me and my heirs, legal representatives and assigns.
- Print Name: \_\_\_\_\_ Signed: \_\_\_\_\_
- Dated: \_\_\_\_\_
- Address: \_\_\_\_\_ City: \_\_\_\_\_ Prov. / Postal Code : \_\_\_\_\_
- Phone: \_\_\_\_\_ Email: \_\_\_\_\_