

NIGHT PHOTOGRAPHY WORKSHOP

Etienne PERRONE

Tokyo · Osaka · Kyoto

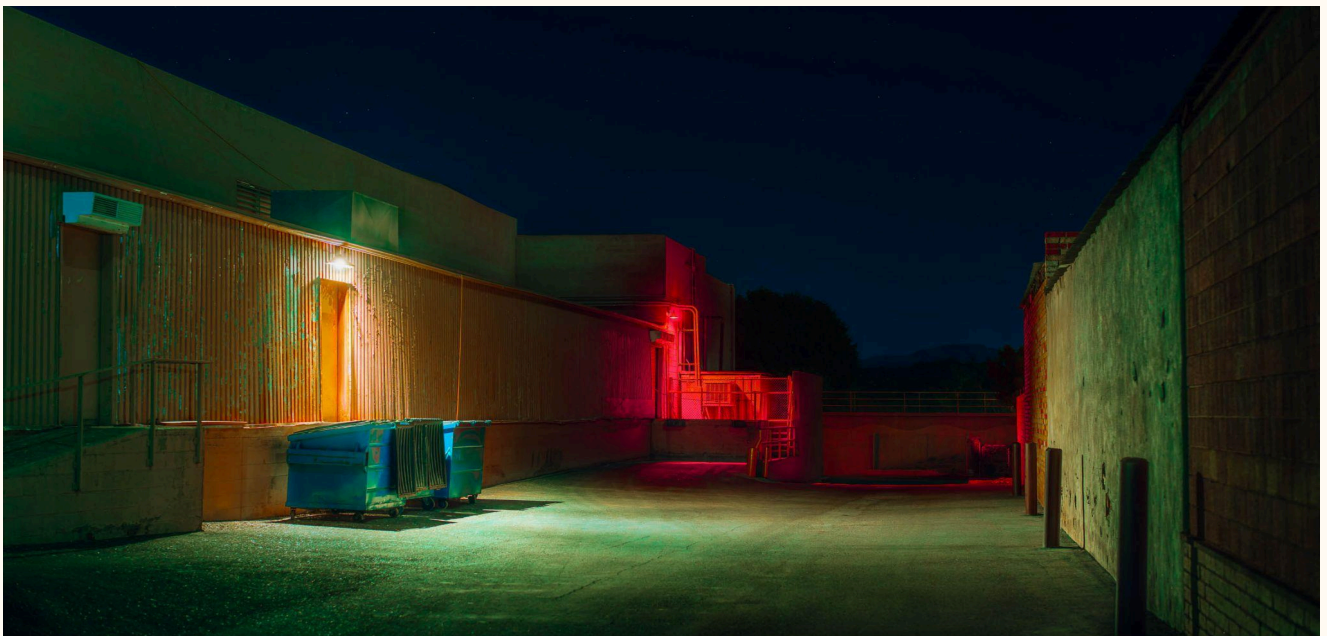
Detailed Technical Programme

Introduction

This workshop is designed as a **full experience of nocturnal Japan**, as much as a photography training programme. It is not only about learning tools: it is also about experiencing the Japanese night differently — more slowly, more intensely, more attentively. That sensory, immersive and experiential dimension is essential, and it is [developed in detail on the website](#).

This document deliberately focuses on the technical content of the workshop: the subjects covered, the methods taught, the tools used, and the pedagogical logic behind the training.

Over eight days, participants alternate between **afternoon classroom sessions**, **field work in the evening and at night**, and **review / development of the images produced during the workshop**. The programme has been designed to transmit not only concrete techniques, but also a complete working method, from capture to final image.



1. What the workshop enables you to learn

The workshop allows participants to work in depth on **urban night shooting**, **technical choices in low light**, **off-camera flash**, **coloured gels**, the use of **continuous light**, the trade-offs between **technical quality**, **mobility**, **spontaneity** and **control**, **colour management**, **RAW post-production**, as well as **editing**, **selection**, and **the construction of a short, coherent series**.

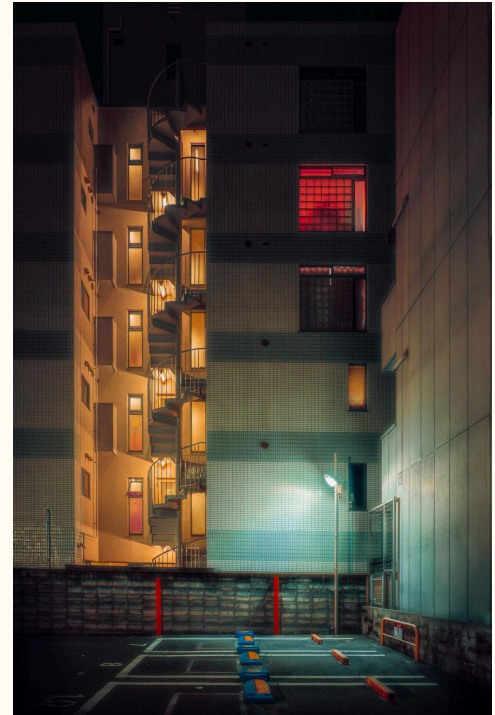
Participants leave with a clearer understanding of night photography, technical tools they can immediately reuse, a clearer working method, and a more considered final selection of the images produced during the workshop.

2. Teaching format

The workshop is built around an alternation between **structured classroom teaching**, **practical application in the field**, and **collective and individual image reviews**.

The overall rhythm is simple: **free mornings** to recover; **afternoons in the classroom** for technical teaching, demonstrations, debriefing, editing and development; **evenings and nights in the field** for shooting, real-life demonstrations and individual guidance.

This structure makes it possible to teach concepts just before or just after they are put into practice, which makes the learning process far more concrete.



3. The technical philosophy of the workshop

Night photography is an art of choice

There is no perfect photograph in any absolute sense. Every image is the result of trade-offs between several parameters that cannot all be optimised at once: maximum technical quality; mobility; execution speed; depth of field; ISO sensitivity; sharpness; room for the unexpected; control of light; shooting comfort; weight of the equipment.

The workshop teaches participants to understand these trade-offs and to use them consciously. Working with a **tripod**, **low ISO**, **long exposure** often produces a cleaner image, but one that is slower to make; working **handheld**, **at higher ISO**, **with flash held in the hand** allows you to move faster and introduce more unpredictability, but with other compromises. Stopping down to **f/11 or f/14** at night forces a longer exposure even at higher ISO. Using artificial light can elevate a scene, but it can also make it too demonstrative if badly controlled.

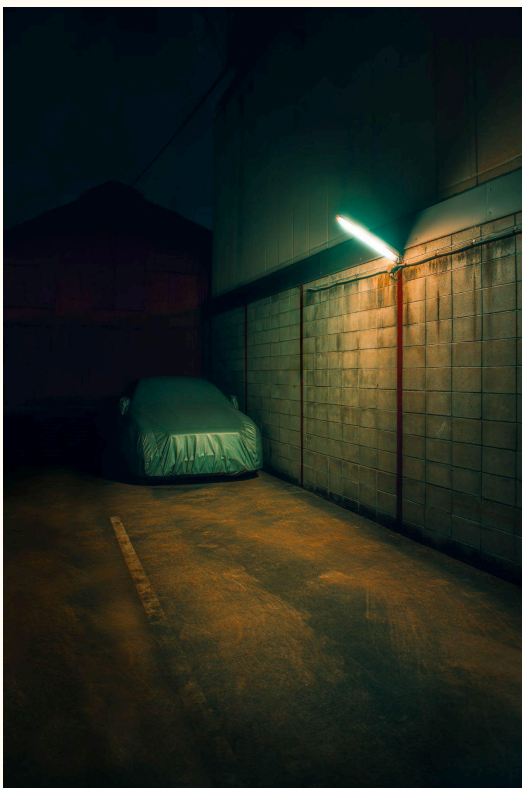
The goal is for each participant to understand what a technique gives them, what it costs them, and how to choose according to intention.

4. Detailed technical modules

Module 1 — Night exposure and low light

This module covers the fundamentals as applied to night work: **ISO, aperture, shutter speed, the interaction between the three, and the difference between theory and real use in the field.**

Manual mode is approached as a core tool: why it often becomes essential at night; in which situations automatic or semi-automatic modes fail; how to set a stable exposure despite the violent variations of light found in the night city.



Reading light: metering from highlights rather than misleading averages; reading the histogram; the difference between JPEG preview and the real potential of the RAW file; understanding blocked shadows, blown highlights, and what can or cannot be recovered.

Practical cases addressed: **ISO 100 + tripod + long exposure / ISO 3200–6400 + handheld / depth of field at night / static and moving subjects / rain / signs / traffic / passers-by.**

Goal: to allow participants to stop being at the mercy of darkness and instead understand how to choose exposure according to the image they want.

Module 2 — Tripod, handheld, mobility, control

This module explores several shooting strategies.

The **tripod**: stability, precision, more deliberate composition, lower ISO, cleaner files — but also weight, slowness, visibility, fatigue, loss of spontaneity.

Handheld shooting: mobility, speed, improvisation, lightness, a higher number of images — but higher ISO, risk of camera shake, and more fragile files.

Stabilisation: the real limits of stabilised cameras; when 1/30 second is possible; when compromise is necessary; when the tripod becomes genuinely essential.

Compared working approaches: a “maximal” setup (**camera + tripod + flash(es) + stand(s)**); a “light” setup (**compact camera or lightweight mirrorless body + one flash**); and an intermediate setup.

Goal: to help each participant understand which method suits them best — and how to change method according to the scene, fatigue, location or mood.

Module 3 — Off-camera flash

Flash is one of the central axes of the workshop.

Fundamentals: the principle of off-camera flash; radio triggers; manual power; distance and its real effect on the image.

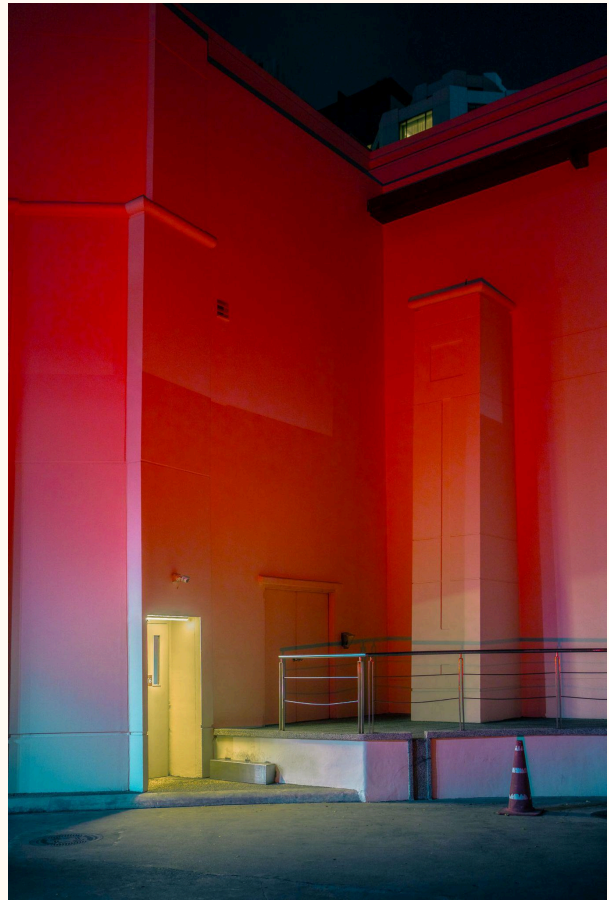
Flash on a stand / flash held in the hand: control and repeatability; spontaneity and chance; stability of light; intentional or unintentional variation.

One flash / two flashes: when one flash is enough; when two sources add something; when the scene is being unnecessarily overloaded.

Advanced settings: **sync speed / HSS / the real power cost of HSS / first curtain / second curtain / drag the shutter / the relationship between exposure duration and the visible impact of flash.**

Hardness / softness of light: bare flash; bounce; simple modifiers; the role of distance; the role of the apparent size of the source.

Goal: to make participants capable of using flash not as a flashy gimmick, but as a genuine tool for constructing the image.



Module 4 — Continuous light

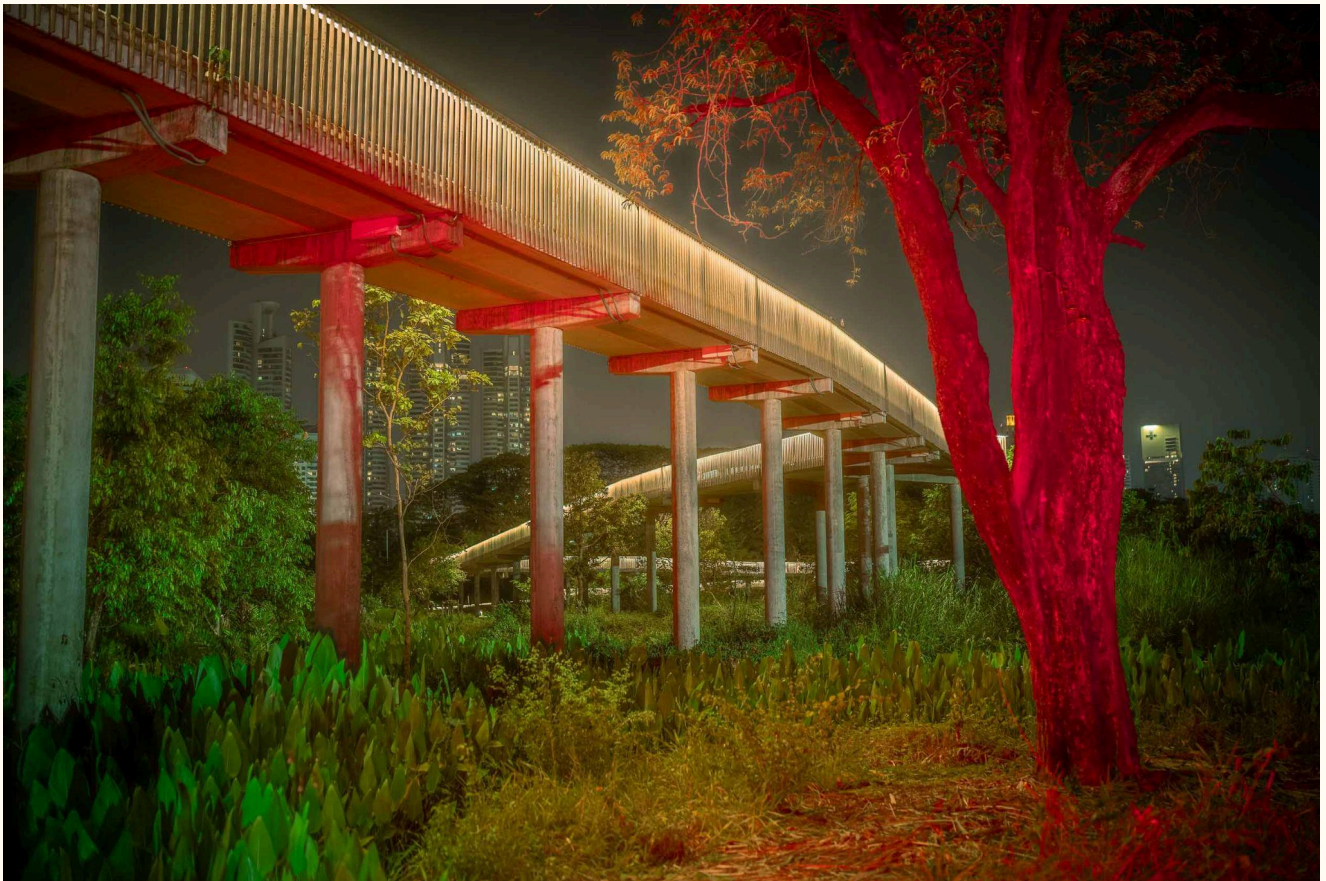
Continuous light is approached as a complement to flash.

Use cases: **static subjects / long exposure / slow work / mixing with ambient light / moving between still photography and video.**

Flash / continuous light comparison: what each tool allows; what each tool does not allow; setup speed; readability of the light; rendering in the shadows; degree of control.

Simple possible equipment: **LED panels / portable lamps / powerful flashlights / budget-friendly solutions for beginners.**

Goal: to show that continuous light is not a lesser tool, but another way of constructing the night image.



Module 5 — Colour, white balance, gels

This is one of the most important modules of the workshop.

White balance at night: mixed colour temperatures; sodium vapour, neon, LED, shop windows, signs, domestic lighting; why there is not always a single “correct” white balance; the difference between neutralising a cast and embracing it.

Working in RAW: why it is almost essential at night; latitude for correction; its limits nonetheless.

Coloured gels: reading the colours already present in the scene; which gel works on which background; warm / cool contrasts; complementary relationships and chromatic tensions; subject / background separation; colour contamination; possible excesses.

Goal: to allow participants to understand how colour is really constructed in the night image, both at the moment of capture and in post-production.

Module 6 — Post-production

Post-production is an essential part of the workshop and runs throughout the week.

Recommended workflow: **import / initial edit / noise reduction with DxO PureRAW / transfer into Lightroom Classic / global development / local adjustments / export.**

File development: exposure; highlights / shadows; whites / blacks; curves; overall density; contrast; softness versus hardness.

Colour: white balance; HSL; saturation / vibrance; balance of colour casts; chromatic coherence; interpretive treatment versus a more faithful one.

Local adjustments: partial recovery; management of crushed shadows; treatment of specular highlights; visual hierarchy; guiding the eye.

Cleaning the image: removal of unwanted elements; discussion about the boundary between correction, interpretation and rewriting; the difference between artistic practice and reportage practice.

Tools covered: **DxO PureRAW / Lightroom Classic / optionally Photoshop for certain specific cases, but not as a central axis of the workshop.**

Goal: to give participants a realistic, solid, reusable workflow, and show them how to bring a night image to its right final form.

Module 7 — Equipment

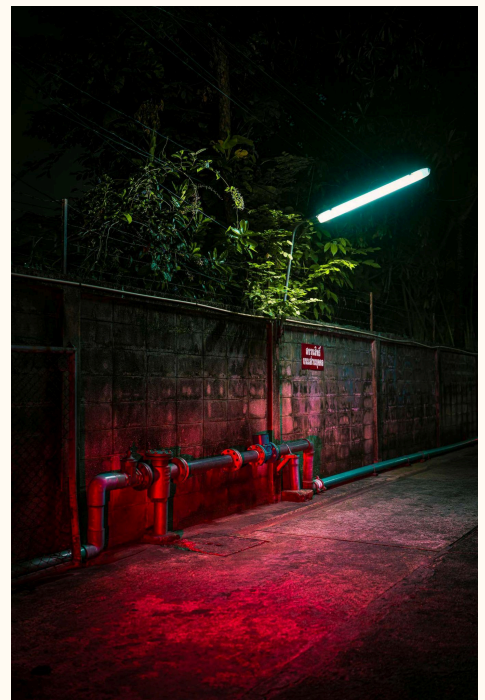
This module is not about listing an ideal gear setup, but about understanding the logic of a kit.

Bodies: full frame / APS-C / high-end compact; large camera body versus discreet small camera; comparison between a working mirrorless body and a lightweight compact.

Lenses: heavy, versatile zoom; lightweight prime lens; impact on mobility; impact on the way of photographing; physical impact over a night of walking.

Kit logic: what is worth carrying; what is not worth the extra weight; the difference between reassuring equipment and useful equipment.

Goal: to show that the right equipment is not necessarily the most expensive or the most complete, but the one that genuinely allows you to make the images you want to make.



Module 8 — Editing, selection and building a series

This module is crucial.

Editing: first pass; elimination; technically weak images; interesting images that are ultimately left out; strong images worth working on.

Selecting: identifying the truly strong images; avoiding duplicates; getting out of the emotional memory of the moment of shooting; looking at the images as visual objects.

Building coherence: palette; atmosphere; direction of light; rhythm; repetition; useful contrasts; breathing spaces.

Thinking in prints: the logic of the wall; what print reveals; what the screen forgives; stricter selection.

Goal: to move participants from the stage of “I have a lot of nice pictures” to the stage of “I have a body of work that holds together”.

5. Typical pedagogical flow



Before the workshop

Participants receive a preparation PDF guide, a recommended equipment list, practical advice for preparing technically, and a collective preparation video call.

Travel option: for participants who wish, an **option through a partner travel agency** may be offered in order to make organising the trip easier.

During the workshop

The general rhythm is as follows: **free mornings / technical sessions and image reviews in the afternoon / photo outings in the evening and at night / meal breaks built into the schedule / informal moments of exchange in carefully chosen small places.**

After the workshop

Participants leave with a coherent final selection, a working method, and a better understanding of their own technical and aesthetic choices.

6. Small public closing exhibition

The workshop ends with a **small public closing exhibition** in Kyoto. Each participant presents a printed selection of the images made during the week. This moment is intentionally simple and intimate, but it matters: seeing your images on a wall, off-screen, in front of real viewers, is an integral part of the training.

7. Who is it for?

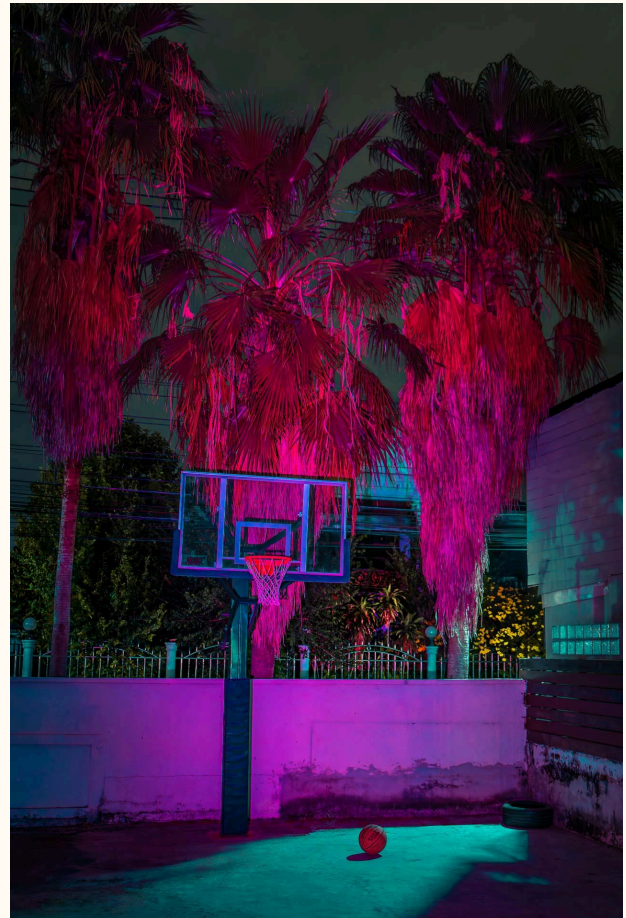
This workshop is open to motivated amateurs, more experienced photographers, people curious about night photography, and those who want to work seriously on light, colour and post-production.

The workshop is not reserved for a technical elite. It does, however, require curiosity, commitment, a real desire to practise, and a taste for walking, attention and the night.

An **optional Day Zero** is offered for those who want to strengthen their foundations before the main workshop begins.

8. Expected outcome

By the end of the workshop, participants leave with a much clearer understanding of night photography, technical tools they can immediately reuse, a more structured approach to artificial light, a solid post-production workflow, a coherent final image selection, and a method they can apply later in their own city or in other contexts.



Structure of the stay — indicative schedule

The workshop begins in **Tokyo** and ends in **Kyoto**.

Next edition: April 2027, exact dates on request. The overall rhythm remains the same throughout the stay: mornings are generally free, supervised sessions take place in the afternoon, and outings happen in the evening and at night.

Day Zero — the day before Day 1 (optional)

Early arrival for participants who wish to take the preparatory module before the official start of the workshop.

Days 1 to 4 — Tokyo

The workshop begins in Tokyo, where the group stays for **four nights**. This is the first major sequence of the stay.

Day 5 — transfer Tokyo → Osaka

Travel day to Osaka, with check-in on site and then a return to the workshop rhythm.

Day 6 — Osaka

Full day in Osaka. The group stays **two nights in total** in the city.

Day 7 — transfer Osaka → Kyoto

Departure for Kyoto, check-in on site, then continuation of the workshop in the final city of the stay.

Day 8 — Kyoto

Final day of the workshop in Kyoto, ending on site with the **small public closing exhibition**.

In brief

Optional Day Zero: the day before Day 1

Tokyo: Days 1 to 4 — 4 nights

Osaka: Days 5 and 6 — 2 nights

Kyoto: Days 7 and 8 — 2 nights

The workshop begins in Tokyo and ends in Kyoto.

Questions / contact

If you have any questions about the workshop, its level, the recommended equipment, logistics or booking, feel free to contact me directly.

Email: etienne.perrone@gmail.com

Contact form: <https://www.etienneperrone.com/contact>

Workshop page: <https://www.etienneperrone.com/workshop>

Book: <https://www.etienneperrone.com/workshop#book>

I can reply directly, or arrange a short exchange with you if you would like to check that the workshop is the right fit for you.