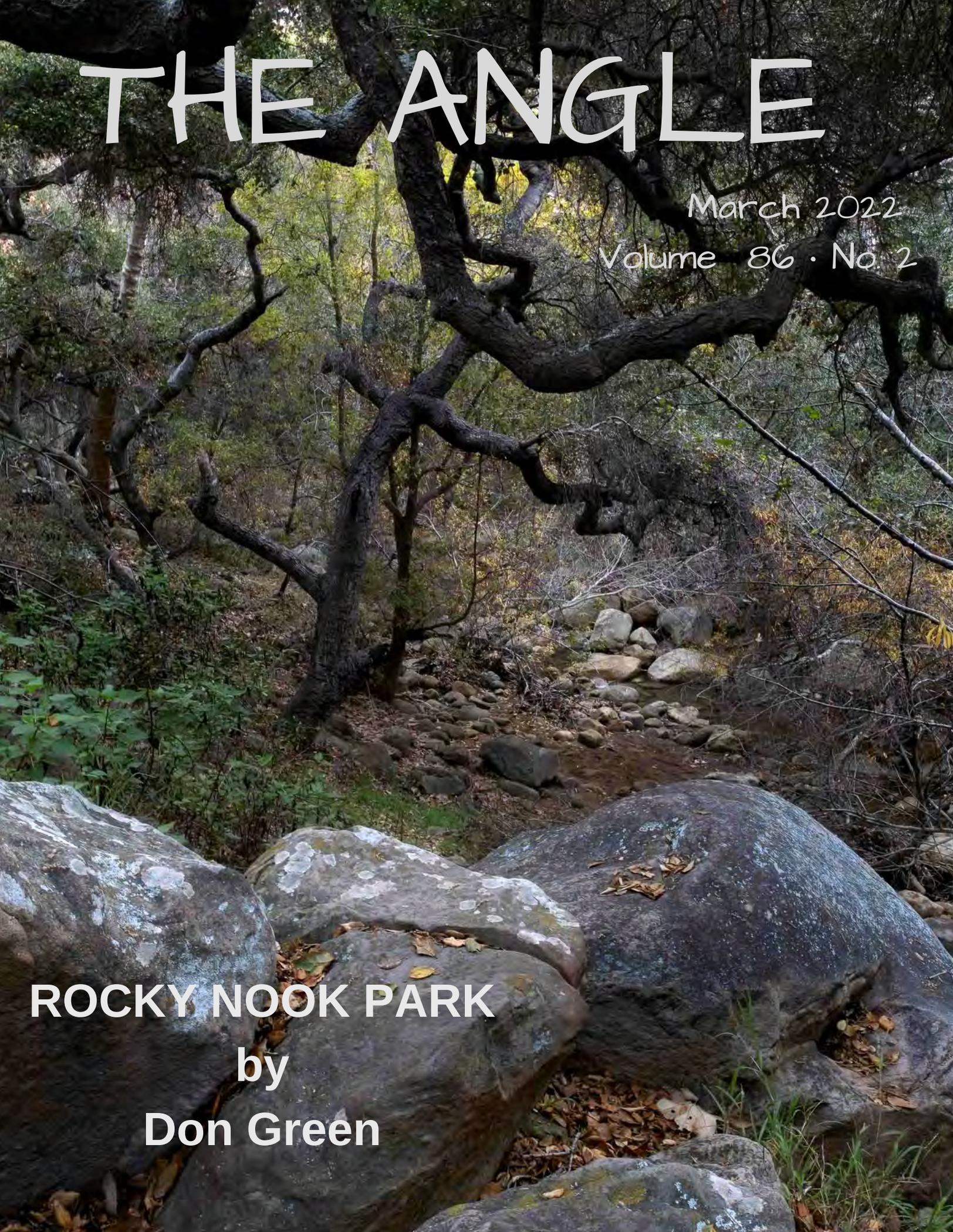


# THE ANGLE



March 2022  
Volume 86 · No. 2

**ROCKY NOOK PARK**  
by  
**Don Green**



*Newsletter of the Channel City Camera Club*  
*Founded 1939 • Santa Barbara, CA*

*A Member Club of the Photographic Society of America*  
*[www.psa-photo.org](http://www.psa-photo.org)*

Founded in 1939, The Club meets publicly from February through November (no meetings in December, January, or August). An awards presentation occurs annually in January. Exhibitions are held on the first Tuesday, Programs occur on 3rd Tuesdays, and Education, Training, or Non-competitive Sharing occurs on 4th Tuesdays. Check "Upcoming Events" for details. Annual membership dues are \$50.00. Meetings are free to members and guests and we are always happy to see new faces. Only club members may enter works into juried exhibitions, attend field trips, join special interest groups, receive mentoring/non-juried critiques, or participate in gallery shows.

**Before COVID-19 restrictions we met at Farrand Hall, Santa Barbara Museum of Natural History. All current meetings are held virtually through Zoom.**

Meetings open at 6:50 p.m. and formal programs begin at 7:00 p.m. We welcome guests interested in becoming members. If you would like to visit one of our Zoom meetings, please contact: [membership@cccameraclub.com](mailto:membership@cccameraclub.com)

## ***USEFUL LINKS***

[Channel City Camera Club Website](#)

[CCCC Photo Website on Flickr](#)

[CCCC Facebook Group Page](#)

[The Angle Archives Website](#)



*Click icon for link*

**Email Exhibition Images :** [c4exhibitions@gmail.com](mailto:c4exhibitions@gmail.com)

**Email Angle Editor at :** [angle@cccameraclub.com](mailto:angle@cccameraclub.com)

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# Upcoming Events

## Upcoming Meetings and Deadlines

**2022 Club Dues are Payable Now**  
**[Click Here to Pay Online with PayPal](#)**

**Juried Exhibition Night - March 1, 2022**  
***Tuesday, March 1, @ 7:00 p.m. (Meeting opens at 6:50 p.m.)***

**Program Night - March 15, 2022**  
**Presentation by Doug Ellis:**  
***"Fierce Grace – How Two Years of Covid has Focused my Portrait  
Photography Business***  
***Tuesday, March 15, @ 7:00 p.m. (Meeting opens at 6:50 p.m.)***

**Deadline for April Exhibition Submissions:**

***Friday March 25, 2022 @ 11:59 p.m.***

***NOTE: The NATURE for April may (but are not required to) include  
submissions using the new "Expanded Nature" rules (see page 7).***

**4th Tuesday - March 22, 2022**  
**Creative Assignments**  
***Submission deadline by noon March 22***  
***Tuesday, March 22, @ 7:00 p.m. (Meeting opens at 6:50 p.m.)***  
***More Details on Pages 20-21***

***MARCH 29 is a 5th TUESDAY - No Club Meeting***

# Membership Report and more...



As of this morning, we have 66 paying members for 2022. That's down by 11 from our high point last year. We've had some new and renewing members - warm welcomes to: Martha Helkey, Greg Smith, and Charlie Stolar. Clearly, our current members are our best resource for getting new members! Thanks for continuing to refer your friends to the club!

If you are among our 2021 members who have not yet renewed, we hope you'll do so soon. Non-renewing members will be placed on "inactive" status and will not receive member communications or benefits after March 31.

**New Online Member Roster:** One of the new benefits for the club members is access to our online member directory. If you've paid your dues for 2022, you should have received a link to view the directory (which will always be the most up to date list available). If you've paid and don't have the link yet, let me know and I'll get one to you asap!

## ... and more:

1. Please take a look at the article on page 20 with details about our new 4th Tuesday programming. It's a great opportunity to interact with (and learn about) our club members. It's also a great way to share your photography in a less stressful setting. Thanks to Zoltan Puskas for hosting this new activity.
2. March has five Tuesdays this year. That means there's no meeting on March 29.
3. It would be great if more members would submit prints for Exhibition Night. They don't even count as one of your three monthly submissions!
4. Don't miss this month's Member News (page 34-35). Good stuff here!

"I want my images to achieve two things in this regard - to be an elegy to a world that is tragically vanishing, to make people see what beauty is disappearing. Also, to try and show that animals are sentient creatures equally as worthy of life as humans." - Nick Brandt



Interestingly enough I happened upon a photographer's work by picking up two of his coffee table photo books about African wildlife at a yard sale. The photographer is Nick Brandt and looking through his books I recognized photos I was sure I had seen before in Kenya. Reading further I see these books were purchased at the Big Life Foundation and he is the co-founder with a Kenyan conservationist Richard Bonham and another fellow entrepreneur. Eighty-eight percent of the sales of his books—and there are many—has several goes directly to the Foundation.

When I saw Richard's name then I remembered I had seen Nick's wildlife portraits at the lodge Richard owns in a concession area of the Chyulu Hills of Kenya when I was there 4 years ago. Richard and I and another friend had hung out in our 20s on the island of Lamu, Kenya, at his family plantation in Nairobi, and their Mombasa area beach house. He had his own Cessna and would fly us around for the price of petrol just so he could get his hours to become a commercial pilot. While at his O'Donyo Lodge I was mesmerized by the photographic artwork of the various species of wildlife and how stunning it was. I was not aware of his books at that time.

Nick Brandt's photos are all black and white medium format film still to this day. Very old school. I just purchased my third book "Inherit The Dust" which is very conceptually interesting.

In 2015 he went back to areas of Kenya where wildlife used to roam freely to see what had transpired. He took many of his older photos of his wildlife portraiture and placed them on gigantic panels and placed them amongst the new background. Not of grassy plains, forests of Acacia trees, bathing mudholes but a changed habitat of cement overpasses, active construction yards, railroad crossings, tenements, and garbage dumps. This was a three-month-long endeavor culminating in a book I would say the size of a tea tabletop. The background panoramas he painstakingly stitched together the old fashion way (not digitally) and the giant wildlife portrait panels had to be erected by manpower. The shoot had to happen before the weather changed to blow it all down. Seeing the photo collection, you would instantly assume the animal portraits had been photoshopped until you reach the end of the book where he displays the proof of the ongoing daily photoshoot set-ups. His book "The Empty World" includes composites, and the photos can be seen online at his website with a description of how this was all achieved and processed. His recent book, done in 2020 in Kenya and Tanzania, "The Day May Break" deals with climate change, orphaned/rescued animals, sanctuaries, and the people that are affected as well. The most heart-wrenching photo I think is in one of the books I have, "Across The Ravaged Land," showing 22 rangers in a line all holding two elephant tusks straight up. They were poached but the tusks were recovered in the Amboseli area in 2011 alone.

And what a message he portrays to the world! I did make a nice donation to the Big Life Foundation since my purchases of his photographic art did not benefit them in any way and I had a big tinge of guilt. The Foundation, which started in 2010, trains the local tribesmen to become rangers to protect the animals from poachers and can arrest them. It is the first of its kind patrolling two countries cross-border,

Kenya, and Tanzania, without boundaries, just as the animals know no difference. They are protecting some two million acres with more than 300 rangers, 14 patrol vehicles, tracker dogs (a first of its kind weapon against poaching), night vision equipment, and aerial monitoring. As a result, there is a dramatic reduction in poaching of all wildlife in the Amboseli, Tsavo, Kilimanjaro ecosystems of East Africa. They also work with the tribal communities bordering the wildlife areas when there is a conflict between the animals and humans to not hunt and shoot them down as they will be reimbursed for their loss and the rogue wildlife is convinced to move away. The importance of teaching the locals about conservation is a part of their mission.

While doing more research, Google pops up with the 10 richest net-worth photographers in the world. I was curious and of course, tapped in. Nick Brandt is on the list! His net worth is estimated to be \$100,000 to 1 million. Now isn't that a kick in the pants? A world-renowned working photographer for over 20 years. More names were at that mark as well. Anne Leibowitz topped it all at \$460 million. I wonder if his camera gear is part of his net worth?

Take the time to have a look at the websites presented below. His techniques are extremely interesting and his photos astounding as well as chilling.

Nick Brandt who lives in the mountains of California will be having a gallery showing:

May 7 - October 2, 2022

THE MUSEUM OF PHOTOGRAPHIC ARTS, SAN DIEGO

THIS EMPTY WORLD

[www.nickbrandt.com](http://www.nickbrandt.com)

[www.biglife.org](http://www.biglife.org)

*Linda A Kavanagh....editor*

## Exhibition Night New File Naming Protocol



We'd like you to use a new file-naming protocol for exhibition submissions:

### **CAT Title by Firstname Lastname**

Note that underscores [ \_ ] dashes [ - ] and %% symbols are not allowed unless they are an explicit part of the title. Here's an example:

### **NAT Fall Colors in Antarctica by Ernie Shakleton**

The 3-letter (ALL CAPS) category abbreviations are simply the first three letters of the category: CRE, NAT, OPE, PEO

Please use this new file naming protocol right away. From this point forward, submissions with incorrect file names will be returned for correction.

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## Special Assignments

- **PEOPLE (May 3):** Portraits with a door or window as a frame.
  - **OPEN (July 5):** In-camera double (or multiple) exposure.
  - **NATURE (September 6):** Fill the frame.
  - **CREATIVE/CONCEPTUAL EDIT (October 4):** Abstract
- 

## **NEW: Expanded Nature Option**

**See the details on the next page!**

You may submit Nature images with the new extended rules (see next page) for Exhibitions in **April**, **June**, and **November**. This is optional. You may submit "Traditional Nature" images any month.

## NEW: Expanded Nature Option

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At three Exhibition Nights this year, the traditional Nature Category will be expanded to include some subjects and techniques not previously allowed. In **April**, **June**, and **November** of 2022, you can choose to submit Nature images that go beyond our current Nature Rules. You can also choose to continue to submit images that meet the traditional requirements. This is not a new category.

Here's what you can do differently with your Nature submissions in April, June, and November:

- The Expanded Nature option allows for the depiction of the intersection of nature and humans.
- Images may depict subjects that have adapted to an environment modified by humans, where these human elements are an integral part of the nature story; or where the human elements are in situations depicting natural forces, like hurricanes or tidal waves; and..., well, it's up to you.
- Solid black and solid white backgrounds and studio shots are allowed in Expanded Nature
- Humans as non-essential subjects and/or human-made elements that contribute to the storytelling nature of the image are allowed
- The removal of minor, distracting elements or defects (dust spots) are also allowed.

Note that all Nature images submitted in **April**, **June**, and **November** will be scored as Nature submissions and no changes to end-of-the-year recognition is being made... just a few opportunities to expand what you present as "Nature."

## EXHIBITION NIGHT: Judges

Stuart Wilson

**Tuesday March 1, 2022 VIRTUAL at 7:00 p.m.**

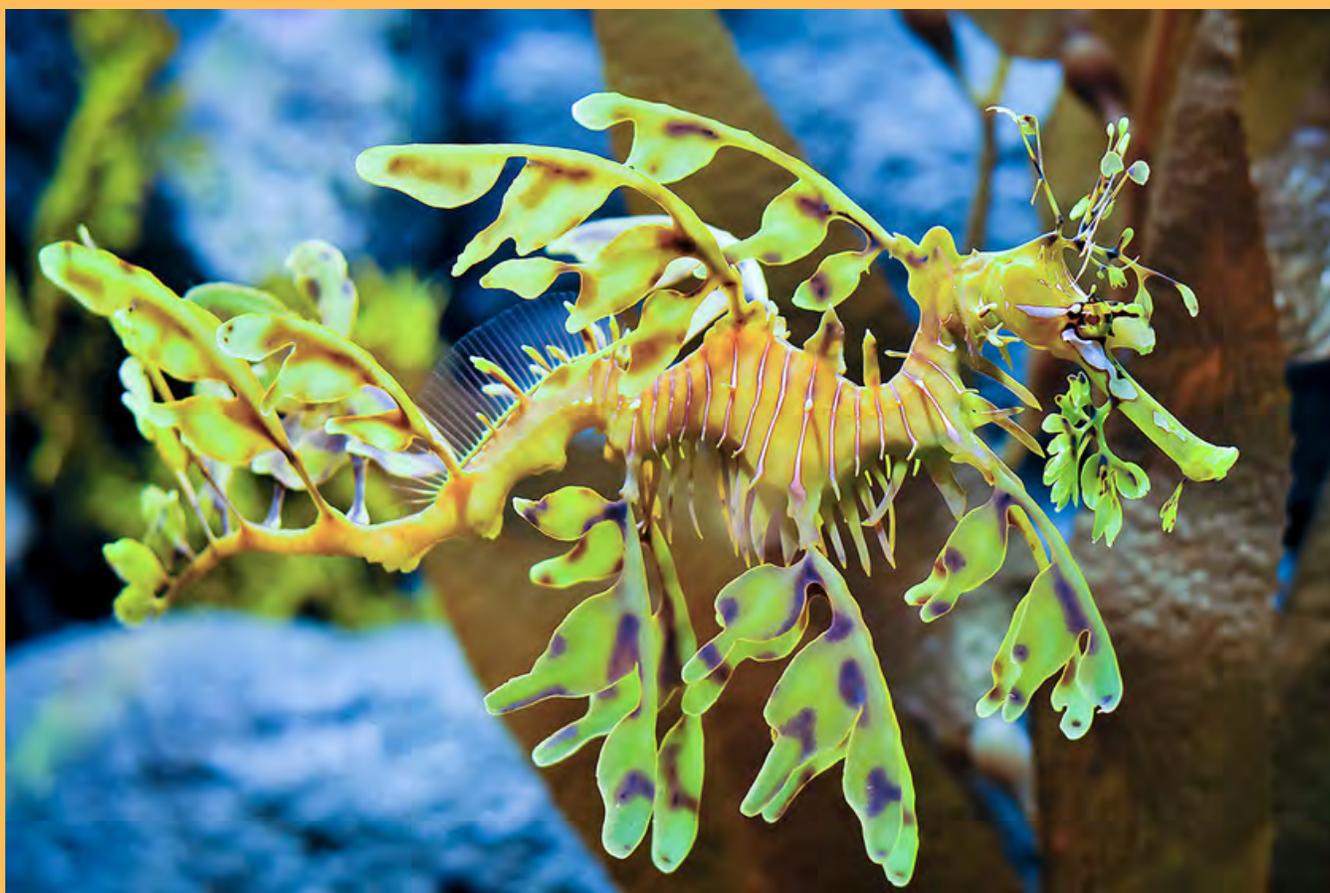
Judges: David Palermo, Amber Paresa and  
Ron Williams (Club Judge)



**David Palermo** - David's interest in photography started in the 8th grade when he saw the magic of his first black and white photograph appear in a tray in the darkroom. He then became absorbed in Ansel Adams' work. In order to purchase his first camera, David sold two autographed Ansel Adams books. His main passion is creating landscape photographs in black and white. To support his fine-art landscape photography David also photographs homes, people, museums, retail, as well as resorts and aircraft.

**Amber Paresa** - When the course schedule prevented her from enrolling in auto shop, Amber picked up a 35mm point and shoot and enrolled in the high school photography class. Her performance photography path began with Pink Floyd at the Palace of Versailles in 1988. Her work has appeared in numerous publications and exhibits from New York to Los Angeles including a showcase in the Who Shot Rock and Roll exhibit at the Annenberg Space for Photography. Amber is a 1993 graduate of Brooks Institute of Photography resides in Santa Barbara.

**Ron Williams** - began serious photography in 1957 using 4x5 film as his college's newspaper/yearbook photo editor. He then shot 35mm slides until 1999 when he migrated from analog to digital. He particularly enjoys shooting nature, landscapes and nightscapes. He is a member of the Channel City Camera Club and the Santa Barbara Art Association, having been honored by awards from both groups. He has exhibited his photographs in a number of local venues and has won recognition in photographic competitions including the 2019 Trails Council Gaviota Coast contest and the AAA Westways 2020 contest. Fifteen of his prints are part of the permanent collection at Cottage Hospital and dozens are to be found on display in the homes of private collectors. Ron specializes in multi-frame panoramas with prints up to eight feet wide.



*photo by Ron Williams*

# PRINTS

## *Exhibition Highlights - February*



*"GOT MY EYES ON YOU" by Ron Williams*



*"ZINFANDEL DUSK" by Bill Banning*

CREATIVE / CONCEPTUAL  
*Exhibition Highlights - February*



*"BUMPER CROP" by Pat Birdsell*



*"PREDICTED HANGOVER" by Carrie Topliffe*



*"VAN GOGH" by Ellen Clark*



*"IN THE ENCHANTED FOREST" by Ken Pfeiffer*

NATURE  
*Exhibition Highlights - February*



*'SPARRING PARTNERS" by Ron Abeles*



*"WINTER HUNT" by Scott Vahay*



*"KATYDID" by Bob Rottenberg*



*"WHERE'S MY MAMMA" by Bill Hallier*

OPEN

*Exhibition Highlights - February*



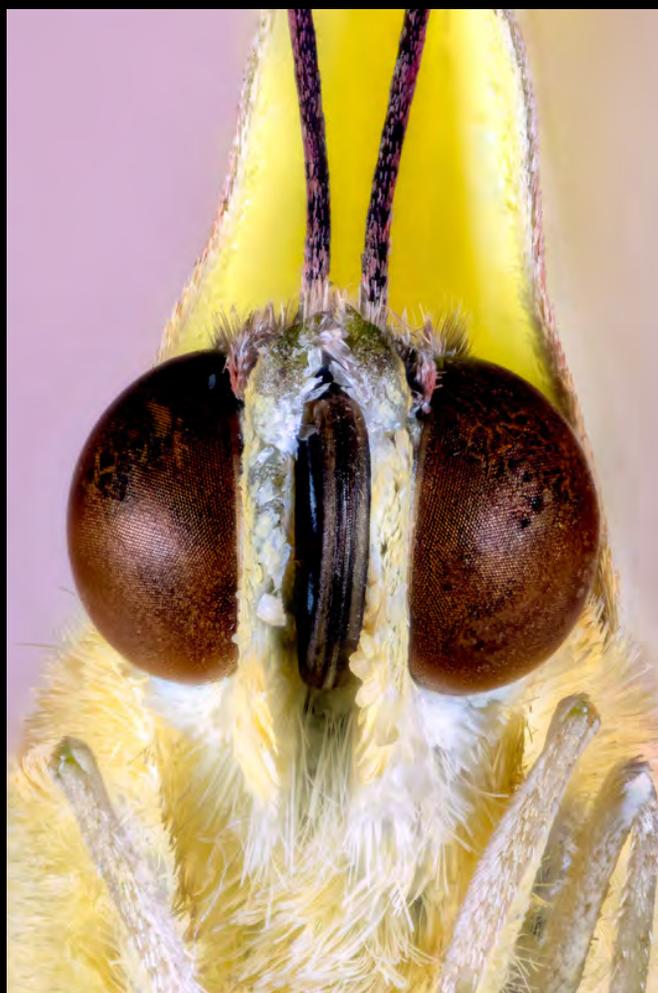
*"EIGHT FEET ABOVE THE GROUND" by Bill Banning*



*"PRINCE OF AFRICA" by Chris Seaton*



*"SPRAWLING EUCALYPTUS" by George Welik*



*"SAY CHEESE" by Stuart Wilson*

# PEOPLE

## Exhibition Highlights - February



*"FOGGY BEACH" by Zoltan Puskas*



*"INCREDIBLE SMALLNESS OF MAN" by Bob Wagener*



*"IN THE SUNSHINE" by James Folsom*



*"SKATE BREAK" by Stephen Sherrill*

March 15, 2022 Virtual at 7:00pm

**PROGRAM SPEAKER: Doug Ellis**  
**"Fierce Grace: How Two Years of Covid has Focused my Portrait Photography Business"**



Doug Ellis has been a full-time professional photographer in Santa Barbara since 2014, specializing in branding and headshots and portraits for individuals, groups and families. His work is informed by his career background in marketing communications and has been published in numerous publications, including Spirituality & Health, Travel + Leisure, National Geographic, Success and Yoga Journal.

His style is often lighthearted and playful, described as "sunlit bon vivant cashmere with a twist". The twist is his passion for finding fun and playful ways to evoke our divinity and walk away with something to show for it. His work can be seen at: [dougellis.com](http://dougellis.com), [dougellisphoto.com](http://dougellisphoto.com), and [@dougellisphoto](https://www.instagram.com/dougellisphoto) (Instagram)



*I am committed to helping evolved beings fully express their brand essence. To seeing peace amidst chaos, the extra in the ordinary and love in all beings.*

*-Doug Ellis*

# 4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

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**Tuesday, March 22, 2022 7:00pm VIRTUAL  
CREATIVE ASSIGNMENTS**

**ORGANIZER-HOST: Club Member, Zoltan Puskas**

**EMAIL SUBMISSIONS: zpuskas@gmail.com**

This program will offer three assignments per month (tentative schedule) to inspire you and challenge you to take your photography to the next level.

The basic guidelines:

1. All CCCC members will be notified of the Creative Assignments via the Angle. Each month will feature 3 predetermined photo assignments.
2. Images may be newly created or from your photo albums
3. Each member/attendee may pick one to three assignments and interpret them as they see fits the category.
4. Assignments are due the day of the meeting which is typically the 4th Tuesday of each meeting month (we will not meet January, August, and December)
5. Prepare to share your screen and discuss your interpretation of the assignment.
  - a. discuss why you created this image
  - b. Images may be post-processed using CCCC allowed techniques that we typically use in each of our monthly image categories: NAT, CRE, etc.
6. We'll have a discussion/critique about each submitted image
7. Images may be used in our CCCC Exhibitions
8. ...and most importantly....HAVE FUN!

**See some sample assignments on the next page!**

## **Completed: FEBRUARY 2022, 4th Tuesday Assignments**

Share your leading lines (...that are NOT train tracks)

Share your drive (transportation, anything that drives you).

Share your past (things from your past, things in the rearview mirror)

**Review:** *What a fantastic program. It culminated by clever Pat Birdsell who took all 3 assignments and combined them into one image! We had 7 members with presentations and it was all very casual and nonthreatening. We saw Zoltan as a kid with one leg missing (photo glitch) and Bill Banning sporting a Harley at the school he "principaled"! Definitely some good instruction on black and white. Judith Barat fooled us with her image of succulents which we figured she had photoshopped the center in but she did not. Used a technique of brushing. Thanks, Zoltan for monitoring....*

## **MARCH 22, 2022, 4th Tuesday Assignments**

Share your joy (anything that makes you happy, food, people, places)

Share your flair (anything that shows off your style)

Share your control (steering wheels, yokes, levers, buttons, knobs, remotes)

## **APRIL 26, 2022, 4th Tuesday Assignments**

Share your darkness (purposely dark, yet properly exposed images)

Share your numbers (house numbers, sign numbers, etc.)

Share your roll (anything round, roll of film, actual rolls)

**MEMBERS:** *Let us all participate. You are not being judged (unlike the images submitted for Exhibition Night). We'll have discussion and a fantastic opportunity to give and receive critiques and compliments or to ask a how-to? and verbally participate. It's intended for learning, improving, and becoming more comfortable with participation if you're shy about it. Learn how to think about an image not just look at it. Can't let photographs always tell the whole story can we?*

CCCC is not planning organized field trips at this time but here I have found interesting items if you are out and about:

## Santa Barbara International Orchid Show

March 11 - 13, 2022

Virtual Event



It is a hothouse of orchid displays just ready for our camera captures but unfortunately it will only be a virtual event again this year. This is the 77th year of this prestigious exhibition. If you are interested go to their website and sign up for the virtual event <https://sborchidshow.com/>



# SPECIAL INTEREST GROUPS - SIG

**BIRD / WILDLIFE & LANDSCAPE SIG**

**DON GREEN**

## **FEBRUARY BACKYARD WIDE ANGLE BIRD BLAST**

*continued from January edition....*

As you can see the set-up for wide-angle bird photography works. You need to plan ahead though as it did take four days for the birds to get familiar with the setup and have the camera really close. A real wide-angle lens, (in my case a 12mm lens for APSC format) helps to enhance perspective and you have to get it close. Multiple birds help and I have one image that has some nice depth to it with a bird coming over the top of the lens and heading for another sitting on the branch. Remember to cover the camera and lens as I notice the birds will land on the lens shade as well as on the edge of it with their tail feathers sticking in. Small birds are okay but just hope a woodpecker doesn't come in. You may be asking why I am doing this now instead of waiting for February. Well...I wanted to prove the technique works and as mentioned earlier it takes a while for the birds to get used to the idea. I now have birds coming to a tabletop setup with a log that has seeds embedded in it to get the birds onto the log itself. I need to keep the squirrel at bay though. That's the next camera position and I hope to draw in some other birds other than the goldfinches. Although I must say those birds put on a show at the feeder giving plenty of opportunities. I also need to find another branch to alternate with the one already in position to give variety to the images. I made well over 2000 images the other day and culled it down to a dozen or so and from that maybe two or three will make the cut. Nothing's guaranteed with birds so you have to shoot a lot and do hard edit.

[Click to view](#)

[Bird / Wildlife & Landscape SIG and all CCCC Photo Albums](#)



# Other SIG News & Resources

## STREET PHOTOGRAPHY SIG

DAVID AUSTON & CHRIS SEATON

### Street Photography Resources

There haven't been any formal Street Photography SIG events recently, but there are loads of exceptional resources out there for anyone interested in this genre of photography.

Here are a few to explore and consider:

**Digital Photography School Blog:** [Abstract Street Photography](#)

**Book:** [The Americans](#) by Robert Frank

**Book:** [The Street Photographer's Manual](#) by David Gibson

**Book:** [Masters of Street Photography](#) by Rob Yarham

**Book:** [How I Make Photographs](#) by Joel Meyerowitz

**Website:** [Complete Guide to Street Photography for Beginners](#)

**Website:** [Street Photography "Refocus Your Attention"](#)

**YouTube:** [Street Photography Videos](#) by Frederik Trovatten

**Website:** [Eric Kim - "Start Here"](#)



photo by Inge Morath



photo by Helen Levitt



Circus Budapest 1920  
photo by Andre Kertesz

## ***STORYTELLERS SIG***

***Judith Barat***

This is a small group of members who meet monthly. It's loosely structured around discussion and sharing of all types of photography with a focus on creative expression and story-telling. Interested in learning more? Contact Judith Barat at <baratjudith@gmail.com>

## ***NIGHT PHOTOGRAPHY SIG***

***Ron Williams***

After a successful nighttime outing to shoot the Milky Way, this group is inactive. It may reappear in the night skies above Santa Barbara if there is sufficient interest. If you're interested in this genre of photography, you can contact Ron Williams at [laladera77@gmail.com](mailto:laladera77@gmail.com)



*photo by Ron Williams*

## ***NEW SIGs ENCOURAGED***

***Your Name Here***

If you'd like to see a new SIG and would be interested in hosting it. Let us know. Start with an email to <president@cccameraclub.com>

## IMAGE EVALUATION

STUART WILSON

The Club will continue its successful evaluation program in 2022. Its objective is to help members improve their photographic skills. Club members may submit one photo per month via email for critique and helpful suggestions by some of our more advanced members. Members may use this service to help them refine their entries in the monthly exhibitions. Your photo will be sent to our reviewers anonymously and their comments will be emailed to you a few days later. Simply email your photo, resized to no more than 1400 pixels on the long side to:



Stuart Wilson <[stuartwilson@gmail.com](mailto:stuartwilson@gmail.com)>

***[Careful... there are 2 t's in stuartwilson]***

with a subject heading of "Image Evaluation Program"  
call 805-962-0365.

## PSA NEWS

Walter Naumann

The Photographic Society of America Website

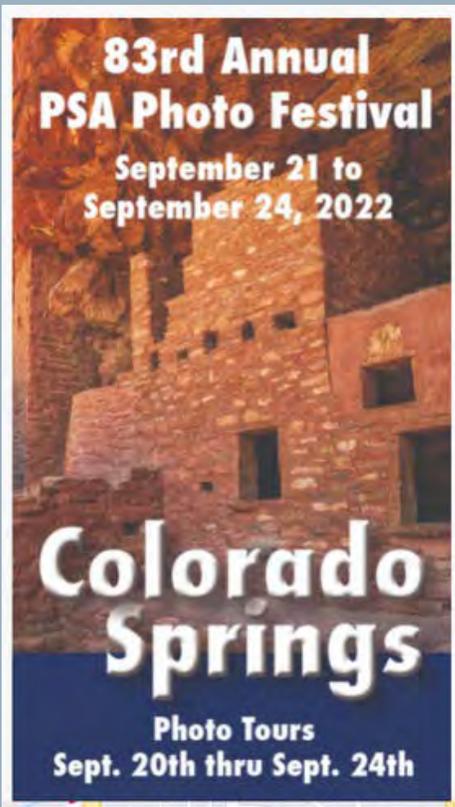
[www.psa-photo.org](http://www.psa-photo.org)

**SAVE THE DATE!**

**83rd Annual PSA Photo Festival**

**Colorado Springs, Colorado**

**SEPTEMBER 21 - 24, 2022**



## PRINT SHOWS

## Vacant Position

### TENTATIVE PRINT SHOWS:

**CANCELLED: Goleta Library - March 2022**

**Faulkner Library - July 2023**



*Look and think before opening the shutter.  
The heart and mind are the true lens of the  
camera. - Yousuf Karsh*

## CAMERA HELP

The following members have volunteered to provide "camera help." You are welcome to contact them if you need help.

### Canon Cameras:

- Stephen Sherrill: [sfsherrill@earthlink.net](mailto:sfsherrill@earthlink.net)
- Sally Berry: [sandpiperberry@gmail.com](mailto:sandpiperberry@gmail.com) Canon EOS R & R5 Mirrorless

### Nikon Cameras:

- Stuart Wilson: [stuarttwilson@gmail.com](mailto:stuarttwilson@gmail.com)
- Ron Williams: 805-448-4995 especially the D800 and D7000 series

### Fujifilm Cameras:

- David Auston: [dauston@cox.net](mailto:dauston@cox.net)

### Sony Cameras:

- Pat Birdsell: [pbnana4@gmail.com](mailto:pbnana4@gmail.com) 805-231-2207

If you would like to volunteer as a camera expert, please email:  
[president@cccameraclub.com](mailto:president@cccameraclub.com).

## TECH TALK: *from Adobe. Contributors: Adam Long, Anthony Pidgeon, Derek Boyd*

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Embrace this form of candid storytelling and take to the streets to start capturing snapshots of everyday life.

Street photography is a form of storytelling that communicates the experience of everyday life and the vision of the artist via photos shot out in the world. Like photojournalism, nothing is staged, posed, or planned, and it doesn't rely on models or studio lights. "A lot of street photography is responding to life. It's when you see an interaction or a person in a certain space, and you want to record that," explains photographer and professor Adam Long.

Since so much of the lighting, content, and opportunity in street photography is dependent on chance, street photography can be a challenging genre of photography. But those challenges ensure that street photos are always one of a kind. "It's all about learning to define and refine what you see in an interesting way," photographer Anthony Pidgeon explains. It aims to document and examine life, as it happens. For beginners, it's a wonderful way to hone your technical skills and develop your unique artistic perspective.

### **Mastering the decisive moment.**

The famous street photographer Henri Cartier-Bresson coined the term "decisive moment." This refers to photographing a moment or event that is spontaneous, where the image tells the story for itself. As a street photographer, you don't control your environment, but you do control your camera. You decide the exact moment to snap that photo. The perfect decisive moment is where street photography becomes storytelling.

Composition and framing are what take a simple snapshot to the next level. “Sometimes you want to tell a story that’s actually happening in front of you. And then other times you see subjects and you want to create a story with that picture. Both are equally valid, and both are street photography,” says photographer Derek Boyd. To create the best images, experiment with how you frame a photo, the angle you shoot from, and the light you capture. This all serves to tell a story, and it’s up to you as the artist to decide what that story is.

## **Understand Your Camera Settings**

Choosing the correct lens is the cornerstone of street photography. Combined with appropriate camera settings, you’ll be able to snap fantastic urban shots. The **50mm lens**, also known as **the Nifty Fifty**, is the gold standard for street photography. The trusty 50mm provides a good focal length without distorting the photo. A **lens that is shorter or longer** than 50mm opens new possibilities for street photography. They both have their uses but also introduce some challenges. A shorter lens requires you to get close to your subject, which makes for intimate photos but can get awkward — especially if you’re photographing strangers. Lenses that are shorter than 35mm will also distort the photo, creating the famous “fisheye” effect. A **longer lens** allows you to keep your distance, but in narrow streets, you may run out of space. If you can’t get close to your subject, though, a long lens is just what you need.

Your choice of camera settings will depend on the time of day, the weather, and the scene, among other things.

- **Use a quick shutter speed to create a freeze-frame of the scene.**
- **Set your aperture size to medium to focus on your subject but leave the background recognizable.**
- **Start at a low ISO setting and push it higher if your photos come out shaky.**

## **Pack Light, Stay Agile and Unobtrusive**

Take only the gear you need when shooting in the street. If you're carrying extra lenses and tripods, you're much more noticeable, and it will impact the photos you take. If you're looking to capture snapshots of life as it happens, you don't want to be distracting to the people around you. Packing light helps you keep your images candid. As is the case with landscape photography, if you're walking for miles with your camera, carrying extra gear gets tiring. Pack only what you need, like an extra storage card for your camera.

## **Discover What Inspires You**

Street photography is all about immersing yourself in a location, whether that's a famous landmark or the lazy cadence of a mundane small town. "If there's something I want to capture, I scout the location beforehand. How does this look on a cloudy day? How does it look on a sunny day? What about at night versus in the morning?" says Pidgeon. Finding locations and settings that inspire you will help you take more interesting photographs.

Consider getting out of your comfort zone and tackling some street portraits too. Instead of just doing a "smash and grab photo, I like to talk to people and see what they're up to that day. Then I might make a portrait of them," says Long. When you're out doing street photography, you can always capture candid photos of people out in the world from a distance, but don't be afraid to break that barrier and attempt some quick and simple outdoor portraits.

## **Edit**

While a lot of street photography is done in black and white, pioneers like Joel Meyerowitz pushed the use of color photography. But, when shooting in the street, you have no control over the setting. If there are bright signs or distracting lights that you can't avoid, don't be afraid to

shoot in color, and then convert your images into black and white. Changing the format of your photos in post-production can help you focus your viewer and highlight the story your image is telling. How you edit an image can complete your narrative or fine-tune a photo's message.

### **Recognize The Rules of the Street.**

“There’s a reasonable expectation that when you’re out in public, you’ll get photographed. Whether it’s by the camera on top of the street sign or at the ATM,” says Long. Taking photos of people and things in public places is completely legal, but “I think it’s really important to be respectful of people’s space. Because even though — technically — you can do it, not everybody wants their photo taken,” says Pidgeon. Street photography is all about capturing life, but make sure you do it in a respectful way. When you’re on private property, that’s another matter. If you’re shooting on private land or in someone’s yard, the rules are different. That’s when you need to ask permission before taking photos.

### **Get Inspired By Studying Other Photographers**

Street photography may be new to you, but you’ve likely seen it before. Think of *Humans of New York*, for example. This collection of portraits and interviews exemplifies the storytelling nature of street photography. You’d probably also recognize the work of Walker Evans. He was a photojournalist tasked with documenting the reality of the Great Depression, and his work is included in countless American history textbooks and photography books. If you’re looking for more inspiration, check out some of the following artists:

**Fan Ho’s** historic street photography of Hong Kong in the 1950s and 1960s freezes time, and shows us what life was like for everyday people at that specific time in that specific place.

**Steve Simon's** street photos organizes the chaos of urban landscapes within a single frame and captures an insightful moment that communicates a taste of reality.

**Dimpy Bhalotia** left behind a career in fashion and now passionately pursues street photography. She uses black and white to focus her lens on spontaneous scenes and transform them into fine art.

**Terence Pang** explores the vivid colors of Chinese New Year celebrations in his range of street photos. By capturing images at a distinct time of year, he's able to approach the decisive moment from a new perspective.

Street photography is a great way for artists to explore a new type of photography and storytelling. Capturing a snapshot of the world as it is can convey truth and reality. With these tips, you can explore this style of candid photography, and tell stories with your photos. Plus, it doesn't have to take a lot of time. If you keep your camera with you when you're out and about, you'll always be ready to capture those decisive moments.

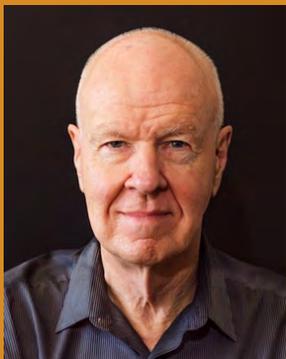
*“A street photographer wanders and responds spontaneously to what he or she finds, rather than consciously searching for specific things, letting the world—and one's unconscious—lead one where it will. This initial approach or attitude makes street photography different from more directed photojournalism, in which there is a conscious effort to find a ‘story’—and also makes street photography different from more conceptual photography, in which there is often a preconceived agenda.”*

*— Alex Webb, street photographer*

## MEMBER NEWS

### CCCC Member, David Auston, published in Lenswork Magazine

Those of us who subscribe to LensWork, a terrific resource for inspiration and education, were thrilled to see club member, David Auston, featured in the most recent issue (December 2021). LensWork Magazine is a bimonthly photography publication about photographs (rather than cameras!) including articles, interviews, and portfolios that are all about images and the creative process. The premise of LensWork is that photography is more than mere craft. Photography is, or can be, a way of life. Two selections from David's image suite, *Guardians of Tranquility* are shown below.



David Auston

See the full image suite and more of David's photography on his [website](#).



Learn more about LensWork magazine and LensWork Online [here](#).

## MEMBER NEWS

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**from Linda Kavanagh:** Does everybody know about NOOZHAWK? It has the "freshest news" of the Santa Barbara and nearby communities available 24/7 and delivered to you in digital format. They also invite the general public to deliver news and photos along with their professional journalists. They promise you accessibility, credibility and reliability while delivering you fair and comprehensive reporting on the community we all respect and appreciate.

### **PHOTO OF THE DAY for Noozhawk**

Send your locally taken photo to [news@noozhawk.com](mailto:news@noozhawk.com) with the name of the photographer and a short description of the picture's who, what, when and where. You may include aperture, lens, exposure data, etc. for your photography viewers to admire. To ensure the best viewing quality, please submit photos that are 1080 pixels wide. Do not embed photos in Word documents.

Noozhawk may post submitted photos on our social media sites, including Facebook, Instagram, Pinterest, Tumblr and Twitter.

Photographers will be credited for their work on these platforms.

**Perhaps if as a club we make a consistent effort of submitting a "photo of the day" and after your name add : Member of Channel City Camera Club, Santa Barbara.** It might just bring some recognition to the existence of our club and attract new members!

**from the Editor:** Call out for the monthly feature of the Angle "Pack Your Suitcase - A Member's Journal." Let me know if you would like to choose a month and you write a short blog about your experiences and photographs you captured anywhere in the world. Any length will work otherwise you get me and my escapades.... [angle@cccameraclub.com](mailto:angle@cccameraclub.com)

Pack your suitcase for your trip through the lens and a member's journal . . . Photos from my summer vacation  
TUSCANY HILL TOWNS - by Linda Kavanagh

Played house in a villa in the center of Tuscany for a week.

Cignella Villas offered us a 3 bedroom villa. A pool was on property for seasonal use. Villa outside area was complimented by 360 degree views from the resort of forest and farmland and rolling hills of vineyard. It was a renovated hog farm stable over 200 years old. No sign of any pigs unless the guests were exceptionally lousy housekeepers. We did have two foxes that came to visit and relax about our patio furniture. I believe between the maids and ourselves we treated them like pet dogs as far as treats went. The closest civilization was the hilltop village of Montalcino. Visions of rolling hills, endless colored leafed vineyards in October after harvest and the joy of finely crafted vino paired with an excellent pasta dinner. Feeling heavy yet?

Trying to experience as many hilltop towns and decide which is the best of all, was a difficult chore. Climbing from the carparks at the bottom of the hills to the ancient villages atop you shed those pasta pounds. We tried to visit at least two each day. Most of the villages were walled-in. Strolling by ancient walls and fortresses you walk through the narrow-cobbled streets and imagine the people and what was once there. Butcher shops, cheese shops, wine shops and pasta shops amid dining venues and now classy apparel boutiques. Each village unique and extremely photogenic.

We had time to not only explore the tourist sites but managed to get off the beaten track quite a few times while exploring the villages. That gave us exceptional photo captures of daily living. Lace curtains waving out the windows, flower-potted balconies, dogs peeking out at the strangers whistling at them.

Oddly enough not many of the residents hung out on their balconies looking at the world go by. It could be that it was cooler or maybe they got very tired of the masses of tourists that visited before the pandemic filling the narrow alleyways. Some of the hill towns have out put on a extreme level of tourism and talks have started about permitting entrance. Unfortunately, this is a conversation many countries are having about their overbooked communities.



*Renovated pig stable at Cignella Villas*



## AREZZO

On our drive from the Cinque de Terre we stopped in at AREZZO. Noted for its Etruscan heritage and stunning frescos by Pierro della Francisco. The Piazza Grande bordered by the famous loggia which house artisan stalls and cafes is home to the popular Antique market held the first weekend of every month. Oscar winner, Roberto Benigni is seen in the movie "Life is beautiful" pedaling a bicycle through this piazza and he was born here as well.

Noted frescoes are found at the Church of San Francisco. Architecture of the Santa Maria della Pieve Church is very Romanesque and houses a bust of a young Donato that amply displays Arezzo's goldsmithing of silver, gold and precious stones.



## CORTONA

This is the town "Under the Tuscan Sun", a memoir and movie written about the village that put it on the map. Nearby the center you can also drive by Villa Bramasole, built in 1503, which is the abandoned estate renovated by the American writer Frances Mayes. Cortona is a stunning medieval walled village overlooking the UNESCO landscape Valdichiana with wonderful views of the prominent Church of Santa Maria Nuova you pass by on the road up to Cortona. It is daunting

to look from the foothill to the summit from the car park areas to enter the walled village. Then come around a corner and voila! There is an outdoor escalator system. What a relief!

Etruscan architectural character is medieval with steep winding streets at an elevation of 2000 feet.



## MONTALCINO

The intact 13th century Il Castello di Montalcino graces the hilltop with its pentagonal plan of towers at five angles. Views below of endless vineyards famed for the Brunello red wine, one of Italy's finest, aging for 5 years before it is ready. Tasting rooms abound. Ancient oak, olive trees, and cypress stands dot the landscape. A Jazz and Wine Festival is held within the fortress walls each July. There is a museum of glass making telling the history and exhibiting a collection of glass from Egyptian and Roman times to the age of the grand Venetian glass artists.



## SAN GIMIGNANO

13TH-century walls fortify this hilltop village with 14 towers which were used as "safe houses" where owners could refuge during an attack. Originally the village had 72 towers in the 14th century. The towers were a symbol of power. Small doors on the upper levels resisted armored men as too big to make it through. Climb up for a spectacular view in the Torre Grossa, the tallest tower. In 1990 the entire historical center was declared a UNESCO HERITAGE site. The town prospered until the Black Death of the 1300's when many inhabitants were lost. Visit the Duomo di San Gimignano adorned by frescoes including the ceiling which to this day has needed no restoration having been constructed and decorated from the 1300s.



## SIENA

Another historical town declared a UNESCO HERITAGE site is larger than many of the other hilltop towns. Fortified walls encircle the historic center. Its Piazza del Campo at the center with narrow streets radiated outwards offering an abundance of photographic captures through the narrow lanes. The Campo is towered over by its Torre Del Mangia, 500 steps to the top for a stupendous view of Siena, and its Civic Palace built at the end of the 1200s. The Civic Museum hosting some of the greatest of Sieneese paintings has entrance here as well. This piazza hosts two 4 day events in July and August in the year where the whole town participates, "The Palio".

The Campo is turned into a horseracing circuit and the different neighborhoods or 17 "Contrades" that exist today compete each with their own emblems and colors. It is advised to obtain tickets for bleacher sitting or even apartment balcony viewing far ahead of your visit. The Duomo Santa Maria, Cathedral, Crypt, and Library are filled with beautiful frescoes and artwork by the famed artists Donatello and Michelangelo. Extensive use of white and a dark green (almost a black) marble is used in the interior. Included in this piazza is Italy's oldest private museum the Museo dell'Opera.



*Duomo Santa Maria  
Piazza del Campo*





## PIENZA

The charming tiny village of Pienza is located in the beautiful valley called Val de O'rcia stretching between Siena and Grosseto and is a renowned UNESCO protected landscape. It is one village you can drive up to and have a very small incline to march up to the center. What I noticed the most wandering through is that every shop had a unique design and pride about their outer and inner displays. Their famed Pecorina of Pienza cheese combined with their pici (homemade pasta) is fantastic. Outstanding views of the valley lend themselves to optimal photography. Picture postcard perfect!



## MONTEPULCIANO

As you stroll through the entrance gates it seems you are transported to a medieval time through the various shops of handmade bed linens, high-quality leather, cheese shops, cafes, and tasting cellars, many below the city streets sustain a luxurious experience. You can vision times of old very easily embraced by the architecture. The region is known for its *Vino Nobile*, the wine of kings, nobility, and religious leaders in Italy, and by law is only allowed to be produced in Montepulciano. Contucci Winery is over 1000 years old. The Torre di Pulcinella is a clock tower topped by the very intriguing comedic figure of Pulcinella. The Corso that you stroll has historical palazzi (homes) with local family crests carved into their facades. The historical well with two lions holding the Medici family crest is to be admired in the Piazza Grande. Artists create incredible items from local olive wood.



The purpose of the Camera Club's Mentorship Program is to help both incoming and current members improve their photographic skills, learn to use software and hardware, participate in print and digital image exhibitions, and in general to become more fully integrated into the many diverse activities of the Club. To accomplish this goal, several more experienced active members of the Club have volunteered to be mentors, offering advice in the following areas:

- Choosing and using camera equipment and lenses that match your photography interests.
- Digital post-processing: Lightroom & Photoshop & other software programs
- The digital darkroom: choosing a computer, monitor & storage system • Some basic principles of composition
- Basic principles of lighting • Black & white photography • Preparing and submitting an image for the Club exhibitions • Printing your own prints and/or using a print service
- Other assistance as needed, just ask.

Mentors, their areas of expertise, and a brief bio will be found in the Club's Current Annual Guide. Contact information for each mentor is also listed below.

Incoming and current members (mentees) who wish to seek advice on one or more of the foregoing areas should directly contact the appropriate mentor listed. If you need help selecting a mentor or have questions or concerns about being a mentor or mentee or how the Program works, please contact David Auston, who coordinates the program ([dauston@cox.net](mailto:dauston@cox.net); cell: 805.570.0206).

## List of Mentors & Contact Information:

**David Auston** ([dauston@cox.net](mailto:dauston@cox.net); cell: 805.570.0206).

**Bill Banning** ([wb@williambanning.com](mailto:wb@williambanning.com); cell: 858.229.9250). Editing software, MacOS operating system, Zoom support.

**Judith Barat** ([baratjudith@gmail.com](mailto:baratjudith@gmail.com); 612.360.4977). Mentoring beginning photographers. She uses a Canon 5D Mark IV.

**Chris Seaton** ([seatopwr@gmail.com](mailto:seatopwr@gmail.com); 805.403.9839). Assist members to get images ready for competition.

**Stephen Sherrill** ([sfsherrill@earthlink.net](mailto:sfsherrill@earthlink.net); 805.682.4876). General photographic and art mentoring.

**Bob Wagener** ([bob.wagener@gmail.com](mailto:bob.wagener@gmail.com); cell: 805.452.0800). Bob is available to help with all things film: choosing your format, locating and testing a solid camera, restoration and minor repairs, shooting with film, even scanning your images into digital files for post-processing.

**Ron Williams** ([laladera77@gmail.com](mailto:laladera77@gmail.com); 805.687.4910). Can assist with submitting prints to Club Exhibitions and Nikon cameras.



**THE MENTORS**

# Classified Corner

**Got G.A.S. (Gear Acquisition Syndrome)?**

**Seek relief here!**

Way before we knew about COVID-19, photographers were afflicted with GAS, or Gear Acquisition Syndrome. It's still around, too, and there's no vaccine. But now, there's a new page in the Angle where those who may be suffering from it can meet up with those who are trying to recover. Let us know if you have gear you're selling, or if there's a particular item you're looking for. It's a win-win situation!

**FREE STUFF!!!**

**"Like new" studio light from Stuart Wilson**

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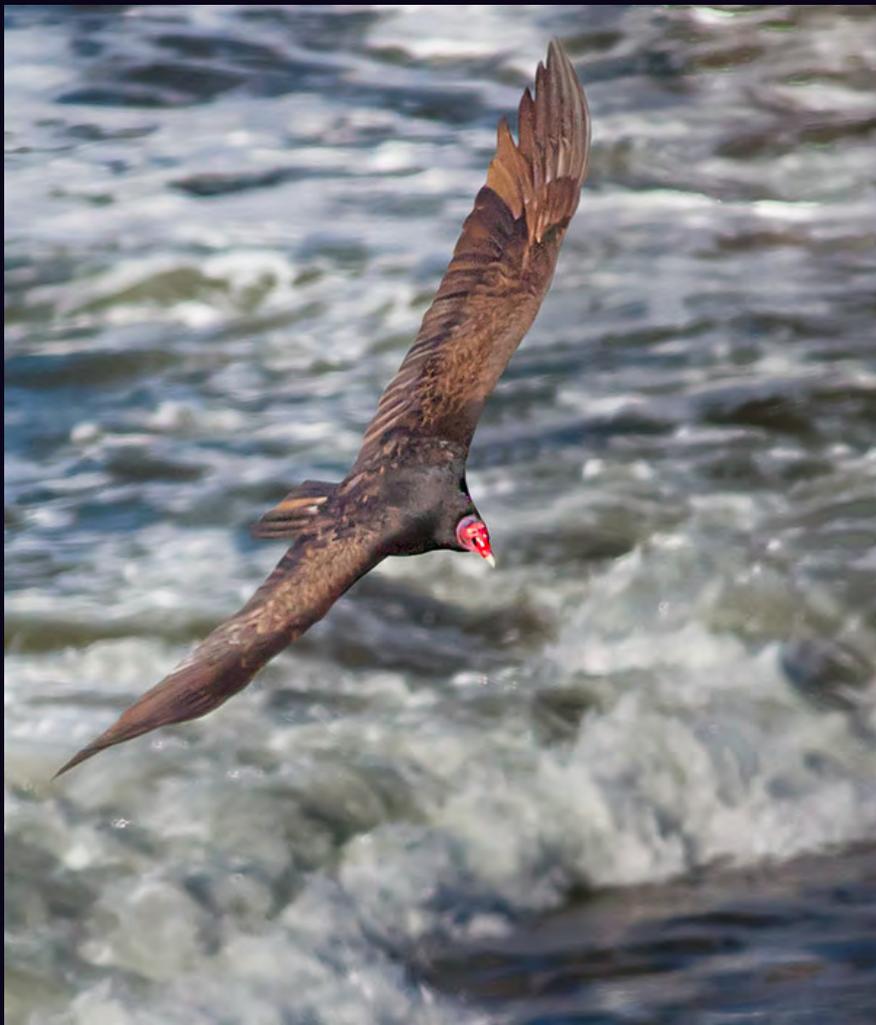


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**Contact: Stuart Wilson <stuartwilson@gmail.com>**

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"TURKEY VULTURE" by Walter Naumann



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