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## Tips for Street Photography

By Bri, AKA Cameraslinger

I've done a lot of street photography over the years and wanted to share some tips I learned along the way. Street photography can be anything from people to buildings, as long as you're out in public and didn't direct any shots. *All street photography is candid, but not all candid photography is street photography.*

So you decide to grab your camera and head out to see what you can see and shoot it! What piece of gear comes to mind as most important, other than the camera itself?

If you thought anything besides **'shoes'**, let me realign your priorities. The most important thing you can bring with you is a good pair of walking shoes. You can have all the best gear and all the best lighting, but if your feet start hurting you're going to be distracted from your shots, make mistakes, and probably go home earlier than you wanted to.

**Buy good shoes.** You'll never regret it.

The next thing you're going to want to think about is what you're wearing. Dress for the weather, and dress down. Jeans and t-shirt will go unnoticed and you won't worry as much about climbing over or under things and getting all the lying on the ground angles if you're wearing something you don't mind getting dirty.

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Kneepads aren't a bad option to add if you know you want a lot of low angles.

### One more thing about apparel – **Do Not Wear Headphones!**

Even if you're just doing one bud on a low level, you're still reducing your situational awareness. You're out in a city, carrying a camera, and being distracted by a pretty bird or the top of a building, or whatever you're shooting. You are already a tempting target for thieves, don't make it easier for them. Keep your eyes and ears open, and never set your camera bag down anywhere.

Which is a good time to start talking about gear.

Let's start with your camera bag. Sure, you could just bring your camera out, but what happens if it rains? Or you stop for lunch? Or you need to hop on public transportation for a half hour to get to your ideal location? You're going to want something to tuck your camera in to keep it out of sight, protect it from the elements, and overall have a less stressful day juggling things.

The kind of bag you get is very important as well. I've stared at camera bags for about 6 months before finally deciding on the one I wanted. They all have perks and drawbacks. Just don't use the bag your camera came in that has branding all over it. That's just an advertisement on how much you're carrying. I use my "Nikon" camera bag to carry craft supplies instead.

- Messenger Bags: The most common thing I see people use is a messenger bag to carry their gear. They're small and you can discreetly pull things in and out of them without announcing to the world your wares. I like them for their versatility, but I have a hard time carrying one for hours without my back starting to hurt, awkward to position when I'm testing out new angles.

- Backpacks: I like backpacks. They stay centered on my back and distribute the weight I'm carrying more evenly than messenger bags. However, not all backpacks are best for street photography - many of them open in one big panel, showing off everything you have on you. Look for one that can access the camera without exposing the rest of the contents with

- Waist Packs / Utility Belts: If you are traveling light a waist pack or utility belt might be the perfect option for you to carry smaller accessories.

Whatever bag you get, make sure you can access as much of it as possible without ever removing it from your body. The more you have to take off your bag, the higher chance of it wandering off from you. I absolutely will not do anything that requires me to stop touching my bag, for even a second. Whether it's on my back, the strap wrapped around my leg, or in my hands, I always keep a firm point of contact that would make it difficult to snatch.

Once you pick out the bag that works for you, let's pack it with gear. Specifically as little gear as possible. Try to shoot with only one lens for the whole day so you don't have to worry about switching out expensive glass on the street. Limiting yourself to one lens will also help force you to get more practice in less than ideal situations. 35mm is the most popular focal length for street photography, so I bought a prime lens and it's the only one I bring.

Keep a notebook and pen on you, but leave the Book Club book at home. Things like ND or UV filters may be needed, but those are small and practically weightless. A tripod, should you need it, will probably be your most cumbersome piece of gear to haul around. Consider a monopod or just leave it all at home. Always pack extra microfiber cloths and business cards if you have them!

The rest of what you might need is up to what you're doing. Rain covers/Poncho, colored filters or a prism for creative ideas, snacks for a long day, etc. All these little details are individual to you, but I want

you to actually think about whether you will really use it or if you can leave it at home. The lighter your bag, the happier your feet at the end of the day.

Now that you're properly dressed and figured out your gear, **tell someone where you're going**. Especially if you're doing 'Urban Exploration' and poking around abandoned places. There's nothing worse than getting into a jam when no one is expecting you.

Once you get out there the most important thing you'll need is **patience**. With street photography you can sit in one place and wait for something interesting to happen in front of you, but you might have to wait a while for it. Some days you get a bunch of amazing shots. Some days you're not really into anything you took. Keep at it and you'll start to figure out what works and what doesn't.

The last tip I can offer is **keep looking up**. You never know what you're missing right above your head until you tilt your neck back and look.

# BE PREPARED

By Ed Martin

Now this isn't about skunks, as the accompanying image may imply, it's really about being prepared.

I went about my daily morning routine feeding my backyard friends. I was told to also set out a bowl of cat food as the local feral cats had been sunning themselves on the patio. I did so and walked back into the house to get ready to go shopping. I think maybe 10 minutes had gone by before I was ready and standing by the back door awaiting my spouse.

I looked out the window as I was waiting and there on the patio, head in the cat bowl, was the black and white critter I had seen a few days ago walking along the back fence, the one I had started chasing until I came to my senses as the tail was going up. The skunk was eating the cat food! I yelled to Barb to hurry up the stairs and see this. As she did, I ran for my camera bag and grabbed my

camera hurried back and took 5 shots before the skunk saw us and bounded away.

Later, after shopping, I uploaded the files to the computer and realized that I should have spent a few seconds switching the 15-85mm zoom to the 70-300 or 17-300mm zoom that was sitting right next to the camera. Cropping provided an "environmental shot". I was bummed. If only...

This morning, on my way for a walk, I was driving up Kirchoff Road, (Five lanes including a turn lane in the middle.) and saw two trucks in the turn lane. One had just arrived while the other, a much larger snowplow dump truck, must have been there a while. The driver of the smaller pickup truck was already out and walking toward the larger truck carrying a 50 gallon garbage can he had removed from the bed. The other driver, a disgusted look on his face, was beside his truck leaning against a push broom, and there between the two trucks was the body of a deceased skunk. Yep. Road kill. But not flattened, still fluffy, but dead.

I drove on, laughing and thinking that would have been a great picture, Broom, garbage can, skunk, truck background,



# Mort's Take

By Mort Lerman

When, Why and How.....Photography started for me when I was 12 yrs old. My first camera was a Kodak Duoflex. Using it was exciting and fun. The photo bug seized me. The only things that have changed over the years are the cameras, not the fun. So how did I teach myself photography? I was young at the time and WWII was on. The pictures I saw in the magazines (*Life* and *Look*) were exciting, pathetic, gory, and real and captured at the "Decisive Moment". Most of the photos were from the war showing civilians and soldiers, injured, live or dead. When I turned 16, I told my parents I wanted to become a newspaper photographer. Being not pleased with my choice, they said it wasn't going to happen. It didn't. But my passion for photography never changed.

Early on, I studied the photos of Brassai, Kertesz and Stieglitz. Then later on photos from the 50's to current time (Eisenstaedt, David Capa, David Duncan, Larry Burrows, Dorothea Lange, Diane Arbus, Gordon Parks, W. Eugene Smith, Robt. Frank, Garry Winogrand and Henri Carier-Bresson). They all were photographers who photographed people living their life or doing their work. Some of their photos fascinated me, other did not. That is probably the reason many of my photos are of people. Sometimes my images are appreciated, and other times not. That is OK, because I photograph for me, only.

Having recently returned from India, my camera was always busy looking for interesting images. Using my crop sensor, I removed the neckstrap and attached a wrist strap to keep the camera off the concrete.

My back focus button was always pressed in, the autofocus was set so the camera would always be in focus even if there was motion. Manual mode was used with autoISO. In bright light, f8.0 was used along with a shutter speed of 1/300<sup>th</sup>. When light was dark, the shutter speed went down to 1/60<sup>th</sup> or less. The AutoISO was often at 8,000, 12,800 and 16,000. Noise was not a problem for me, since I know how to remove most of it without loss of detail. If there is some noise, it doesn't bother me, only the image counts. There is a saying, "If you notice the noise, then the image isn't very interesting".

I have some really decent lenses, "L lenses". But I found them to be too heavy and large to carry around.

I bought a couple of "kit" lenses, because they are light weight, small and sharp enough for me.

At some future meeting, I will show the images from India. You can judge whether I was successful or not. But like I said earlier, I shoot for myself.

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## UP-COMING EXHIBITS FOR 2020

MONTH	LOCATION	THEME
MARCH	ARLINGTON HEIGHTS LIBRARY	WATER, OR ANYTHING THAT INCLUDES WATER
APRIL	MOUNT PROSPECT LIBRARY	SPRING SCENES
MAY	PALATINE LIBRARY	ARCHITECTURE
JUNE, JULY, AUGUST	SUMMER BREAK	—
SEPTEMBER	SCHAUMBURG LIBRARY	FALL COLORS
OCTOBER	OPEN	—
NOVEMBER	PROSPECT HEIGHTS LIBRARY	MOUNTAIN SCENES
DECEMBER	OPEN	—

## PLANNED PROGRAMS FOR 2020

MEETING DATE	TOPIC
MARCH 18, 2020	SHOWING AND SHARING CREATIVE DIGITAL PHOTOS
APRIL 1, 2020	COMPETITION NIGHT
APRIL 15, 2020	PHOTOS OF INDIA - MORT LERMAN
MAY 5, 2020	TECHNICAL SMALL GROUP STATION NIGHT
MAY 20, 2020	2020 PARK CHALLENGE AND CLUB AWARDS, PLUS THE PEOPLE'S CHOICE
SEPTEMBER 16, 2020	PHOTOGRAPHIC SCAVENGER HUNT

# 2-05-2020 ACC Competition Results

## **Small Monochrome**

Paula Matzek, "Cultural Center Dome" AW-24, Small Monochrome Print of the Month  
Mort Lerman, "Winter Tree" AW-23  
Barrie Burr, "Scardy Cat" HM-23  
Mike Garber, "Cape Cod Light" HM-23

## **Large Monochrome**

Jan VanLiejhorst, "Purity" AW-25, Large Monochrome Print of the Month  
Patrick Grady, "Schwabacher Landing" AW-25  
Partick Grady, "Palette Spring" HM-24  
Steve Seburn, "Tree on Beach" HM-24

## **Small Color**

Larry Brady, "Canterbury Cathedral" AW-23, Small color Print of the Month  
Larry Brady, "Dublin Door" AW-22  
Herb DeBarba, "Ginger Snap" AW-22  
Nancy Hassman, "Above the Clouds" AW-24  
Paula Matzek, "Impala at the Pond" AW-24  
Larry Arends, "Logan Pass View" HM-23  
Bill Heider, "Monument" HM-22  
Mort Lerman, "All Smiles" HM-22  
Jan VanLiejhorst, "Chairman & Friend" HM-22

## **Large Color**

Larry Arends, "Red Panda" AW-25 Large Color Print of the Month  
Larry Arends, "Tunnel View-Yosemite" AW-24  
Mike Garber, "Barred Owl" HM-23  
Kathy Grady, "Grand Prismatic Spring" HM-23  
Paula Matzek, "Brilliant Blossoms" HM-24  
Bert Schmitt, "Orchid Beauty" HM-23

## **Monochrome DPI**

Janis Williams, "The Approach" AW-24, Best of Show  
Larry Brady, "HaPenny Bridge" HM-23

## **Color DPI**

Patty Colabuono, "Just Stopping By" AW-24, Best of Show  
Ken Olsen, "Angry Bird" AW-24  
Larry Arends, "I Spy with My Little Eye" HM-24  
Ken Olsen, "Anderson Gardens" HM-23

## Small Monochrome Prints



Paula Matzek, "Cultural Center Dome" AW-24,  
Small Monochrome Print of the Month



Barrie Burr, "Scardy Cat" HM-23



Mike Garber, "Cape Cod Light" HM-23

## Large Monochrome Prints



Jan VanLiejenhorst, "Purity" AW-25,  
Large Monochrome Print of the Month



Patrick Grady, "Schwabacher Landing" AW-25



Partick Grady, 'Palette Spring' HM-24



Steve Seburn, "Tree on Beach" HM-24

### Small Color Prints



Larry Brady, "Canterbury Cathedral" AW-23,  
Small color Print of the Month



Larry Brady, "Dublin Door" AW-22



Herb DeBarba, "Ginger Snap" AW-22



Paula Matzek, "Impala at the Pond" AW-24



Mort Lerman, "All Smiles" HM-22

### Large Color Prints



Larry Arends, "Red Panda" AW-25 Large Color Print of the Month



Larry Arends, "Tunnel View-Yosemite" AW-24



Mike Garber, "Barred Owl" HM-23



Kathy Grady, "Grand Prismatic Spring" HM-2



Paula Matzek, "Brilliant Blossoms" HM-24



Bert Schmitt, "Orchid Beauty" HM-23

### Monochrome DPI



Janis Williams, "The Approach" AW-24,  
Best of Show



Larry Brady, "HaPenny Bridge" HM-23

## Color DPI



Patty Colabuono, "Just Stopping By" AW-24,  
Best of Show



Ken Olsen, "Angry Bird" AW-24



Larry Arends, "I Spy with My Little Eye" HM-24



Ken Olsen, "Anderson Gardens" HM-23

## OFFICERS AND COMMITTEE CHAIRS

<b>Judy King &amp; Mort Lerman</b>	<b>Co-Presidents</b>	<a href="mailto:president@arlingtoncameraclub.org">president@arlingtoncameraclub.org</a>
<b>Bill Heider &amp; Larry Arends</b>	<b>V.P. Programs &amp; Workshops</b>	<a href="mailto:vpprograms@arlingtoncameraclub.org">vpprograms@arlingtoncameraclub.org</a>
<b>Janis Williams &amp; Carol Arnolde</b>	<b>V.P. Competition</b>	<a href="mailto:vpcompetition@arlingtoncameraclub.org">vpcompetition@arlingtoncameraclub.org</a>
<b>Judie Reynolds</b>	<b>Treasurer</b>	<a href="mailto:treasurer@arlingtoncameraclub.org">treasurer@arlingtoncameraclub.org</a>
<b>Becki Hagberg-Cohen &amp; Ken Olsen</b>	<b>DPI ACC</b>	<a href="mailto:dpi@arlingtoncameraclub.org">dpi@arlingtoncameraclub.org</a>
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<b>Bob Reynolds</b>	<b>Communications (Smug- Mug, Mail Chimp)</b>	
<b>Jim Nordin</b>	<b>Setup &amp; Take Down</b>	<a href="mailto:PFH704@aol.com">PFH704@aol.com</a>
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<b>Susan Paasch</b>	<b>Hospitality</b>	

**ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.**



*Chicago  
Area  
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