

Ken Volpe

Pocono Photo Club

June 2020

He's Back! Ken Volpe to Speak at June Meeting

Did you know that...

- Margaret Bourke-White, the first American female war photojournalist
- Eddie Adams, world renowned photographer of the Vietnam War era
- And Jerry Uelsmann, photographic forerunner of the photomontage and surrealistic composite images

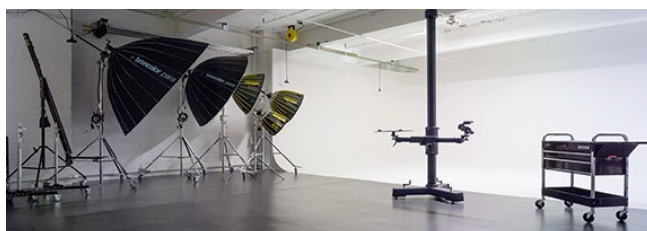
... were all born in June?

Well, now you do!

One of our favorite presenters, Ken Volpe, will return to PPC in June to speak about his latest endeavors with videos. The presentation entitled "DSLR and Mirrorless Camera Videos" will include general discussion on the ingredients of a good video, lighting, wide, medium and close framing, cinematography, camera motion and production tools as well as the process of producing and editing

videos. There will also be some specific discussion on primary focus and a "show and tell" segment relating to the tools and methods used to produce a video with a handheld DSLR or Mirrorless camera. The gear and settings needed to achieve a good video will also be featured. A question and answer period will close out the evening. This Zoom presentation will be presented

direct from Ken's Wabbit.Works studio in Bethlehem, Pa. so plan to sign on early so you don't miss a thing! An email with the Zoom link for our June 16, 2020 meeting will be sent out a few days prior to the meeting so watch your email for details and the log in time (6:45 pm).

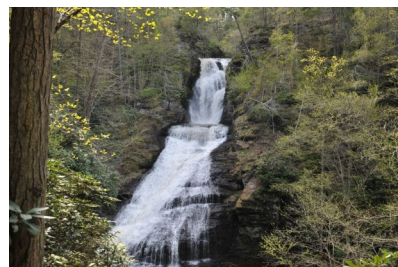


Photos
Courtesy
Ken
Volpe

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Photos by
Ken Winham (left)
and
Sam Prynda (right)



Pocono Photo

May's Virtual Shoot Out ~ The Junk Drawer



*Creativity
is
intelligence
having
fun.
Anonymous*



Photos by-

Top L/R- Bob Hare, Richard Nelson

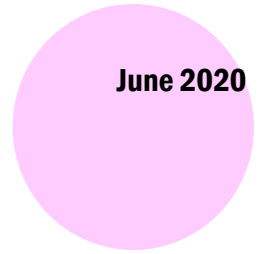
2nd row- Lori Hunny, Neil Bushell

3rd row- Ann LeFevre

Bottom- Eric Goins

Seven creative
photographers
proved that one
man's trash can be a photographic
treasure
at this month's Shoot Out.

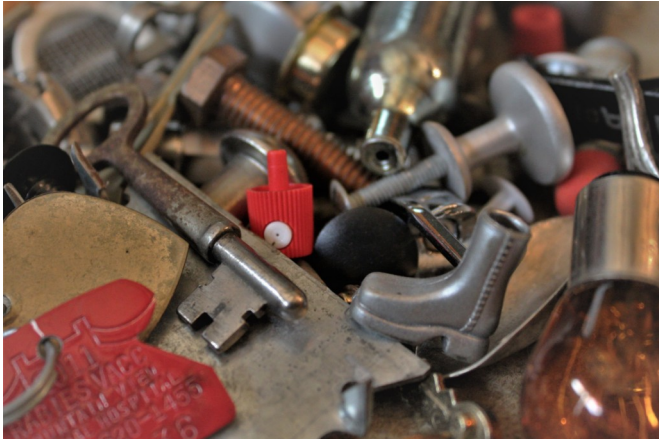




June 2020



Captured Moments by Lori Hunn 2020 ©



*The picture
that you took
with your
camera is the
imagination
you want to
create with
reality.*

*Scott
Lorenzo*

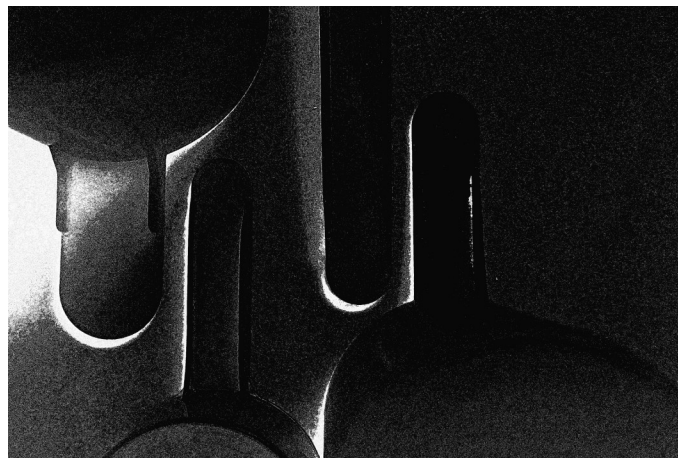
Photos by-

Top L/R- Eric Goins,
Lori Hunny

2nd row- Neil Boushell

3rd row- Ann LeFevre

Bottom- John Anzivino



Flat Lay Photography is a photo composition technique used to bring out the contrasts and cohesion in a collection of everyday objects which enables you to display a variety of items in a unique and compelling format. Simply put, “flat lay” is a style of photography that takes a birds-eye-view approach to composing images. It’s a popular technique used across social media platforms – most often Instagram and Pinterest – and it’s a fantastic way to display products, memorabilia, trinkets and concepts. One of the best things about flat lay photos is that they can be created by just about anyone. All you need is a camera (even a cell phone will do), some decent lighting, and an editing program that allows you to make simple and basic adjustments. The following list with tips for creating great flat lay photos was compiled by John Hughes on Elegant Themes.com.

1: Choose your format. The purpose of your photographs – that is, whether they’ll be featured on Instagram post, shared with your photo club or on display in a gallery will largely dictate the format you use. So consider how the photo will be displayed *before* setting up and shooting. For example, if you need the finished product to be of a certain size or shape, consider setting those requirements up in advance on your phone or camera. This will not only make editing a breeze, it will also preserve the quality of your work since crops and adjustments won’t be as necessary.



2: Choose a theme. Themes don’t need to be overtly obvious, but it helps to have *some* level of connection between the items in your image. For example your focus might be a cup of coffee but the items surrounding it might be only connected to it by color such as a book, bookmark and a scarf instead of coffee beans, a cookie and a spoon.

3: Learn basic composition. Composition is all about balance. Follow simple rules of composition such as the Rule of Thirds to help guide you in the placement of your objects. The most important elements of your image should fall within the intersections created by the Rule of Thirds divisions.

4: Employ a focal point. A clear focal point draws the eye, making it an essential component to flat lay photos and one that requires careful consideration. Choose a central object that is the star of your theme. Then place complementary items around the focal point to draw attention to that object. This technique is useful for tying a piece together. Instead of placing items randomly, a focus gives you a starting point to work with and enables you to experiment with a variety of placements and surroundings.

5: Make natural lighting a priority. Lighting can make or break a photograph, and natural lighting in particular can provide just the touch your image needs to really pop. While there are a variety of lighting tools that offer a natural feel to your photographs, sunlight often provides the most authentic look. Sunlight coming from a particular direction will give a soft glow to any object and natural shadows add an extra element of design to your image giving it further depth.



6: Use colors deliberately. Careful use of the color wheel can yield stunning results especially when you are working with the color wheel in mind. For a more dramatic photo, contrasting colors (colors that are opposite one another on the color wheel) will stand out; colors within the same range will be more soothing. Earth tones will give a flat lay photo a sense of solidity; pastels are more ethereal and primary colors are upbeat and positive.

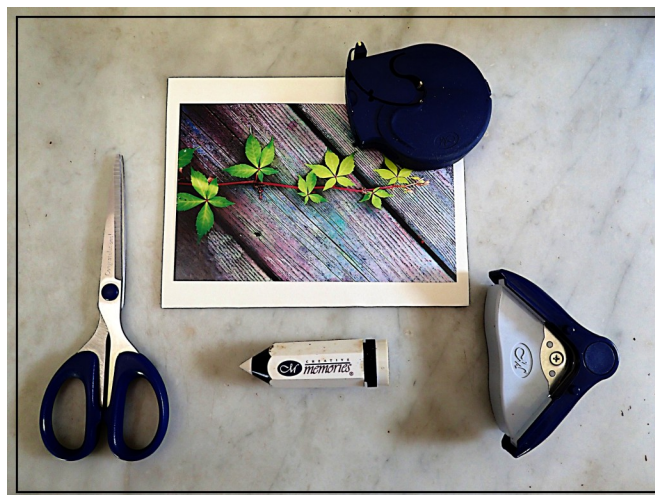


7: Use clean backgrounds. While the use of complex backgrounds can be effective, clean, simple backgrounds offer the most options for composition and layout. When you use a clean background, the items in your photograph can really jump off the page. “Clean” does not necessarily mean perfect. Some natural imperfections can actually add to the story of your flat lay. The important thing is to use a background that doesn’t draw too much attention away from the items being displayed. Avoid clutter, patterns, or background colors that are too bright – all of these can wash out the image and leave it looking chaotic.

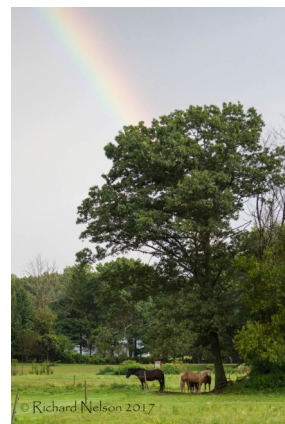
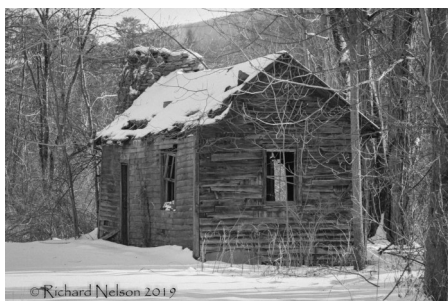
8: Shoot from a bird’s eye view. This perspective is the benchmark of a flat lay photo. Since flat lay photography depends on a flat vantage point, following the best techniques for birds-eye-view shots is vital. For best results, flat lay photos should be taken from high above the objects, not directly on top of them. This will help you better frame your images while they’re being taken, and give you a variety of orientation options during the editing stage. Use a stool or chair to achieve the proper height, and experiment with different distances during your photography sessions. Some items can even be assembled on the floor and captured from a standing position.

9: Make smart use of space. Some images benefit greatly from an ‘unbalanced’ composition. They make use of ‘negative’ or empty space – a technique that is used for a variety of photography styles. In flat lay imagery, smart use of empty space can put the spotlight on important items. The goal here is to create an uncluttered image. Working the balance of positive and negative space helps draw attention to your focal point. You might decide to keep an open area around your focal point, or you may decide to put it around the edges of your image to create a buffer zone. A good rule of thumb though is that in flat lay photography, less is more.

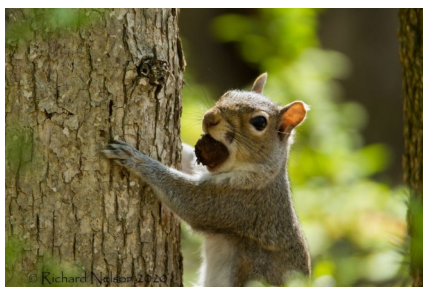
10. Edit to perfection. The truth is that a lot of the magic involved in the creation of flat lay photos takes place *after* they’ve been shot. Careful editing is key if you want images that are compelling and eye-catching. The main elements to focus on during editing are color, saturation, and light. After all, you don’t want to alter the image beyond recognition. Editing should enhance your image so careful use of your sliders can alter the brightness, sharpness, and contrast, and even add in highlights and other natural touches that will build on what you’ve accomplished by following the previous 9 steps. It may take a bit of work, but the best flat lay images take time to perfect.



Photographer of the Month ~ Rick Nelson



Photos by Rick Nelson



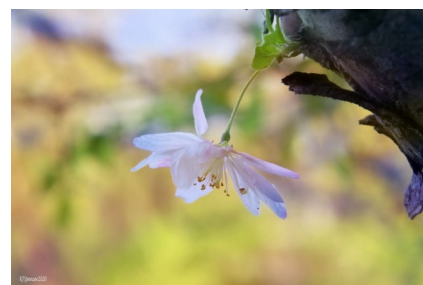
Our photographer of the month for June is Rick Nelson. Rick began taking photos in the 1970's during High School when he took a Graphic Arts class. His interest in photography continued after purchasing a camera while in the Army. Rick says, "Like many of us my interest really grew as we entered the digital age". As you can see from his pictures Rick has a talent for capturing the beauty of our world, especially wildlife and landscapes, his favorite genres. His gear includes a Canon 7d body, and with an assortment of lenses: 18-55mm, 28-135mm, 75-300mm and 150-600mm. "I enjoy the club Shoot-outs and scavenger hunts," Rick writes, "And I will forever be working to improve my wildlife photos". Thank you for sharing your work with us this month Rick and we wish you the best in all your photographic endeavors!

Member of the Month ~ Nancy Spencer

If you've been checking out the inspirational photos posted by our members on our website then you'll be familiar with Nancy's pictures. Her eye for a beautiful landscape or the amazing detail of a flower can't be missed. Nancy has been an active member participating in numerous Shoot Outs and was featured as our Photographer of the Month during 2019. Thanks Nancy for supporting the club and sharing your talent with us!



Photos by Nancy Spencer

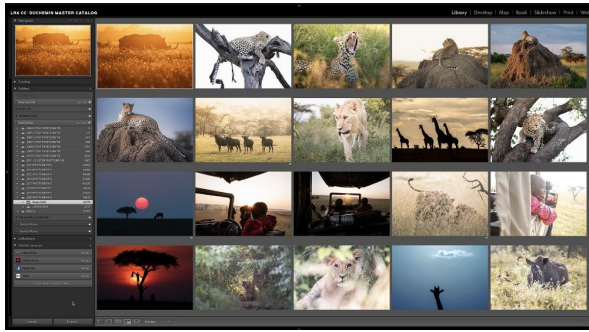


Next Virtual Shoot Out ~ June 13, 2020

This month's virtual Shoot Out draws its inspiration from the floral world. Whether they're natural, silk or decorative, flowers bring beauty into our lives. They can be a visual breath of fresh air during a lock down. What kind of flowers will inspire a photo from you?

You can take your floral shots at any time during the day on June 13th- the time and type of flower is determined by you. You can also choose to process your shots or leave them as is- that's the beauty of a virtual shoot out- there's no limitations to your creativity!

Once you've captured your shots and are satisfied with the way they look, email 1-3 of your images to Ann for next month's newsletter and virtual meeting. Olivetreeann@mail.com



Sharpen Your Editing Skills

I came home from my last trip with almost 20,000 photographs, which is, by any standard, a whole lot of photographs. I edited them down to about 30. That's 19,970 images that didn't make the cut. If I looked at every one of those photographs for only 3 seconds, it would take me 1,000 minutes, or almost 16 hours, to do the edit. By editing I don't mean post-production, but the often painful process of deciding which images make the cut and which do not.

So how do we make this less overwhelming? (Editor's note: For some of us even culling through 50 pictures can seem like a daunting task! So these tips work for any number of photos that you're dealing with- especially those archived shots you say to yourself "I'll get to them someday!"). DuChemin offers 4 tips to help with the editing process. They are as follows:

Don't Settle: Your edit will differ depending on your needs. Are you freeing up space? Cataloging images for easier access? Meeting the needs of a client? DuChemin first scans his images to see what catches his eye. "Maybe it's color. Maybe an interesting composition, but it's got to grab me. I'm not looking for every single image that is average or just a little better, but the ones that make me feel something." The first scan runs the risk of you missing something but DuChemin suggests doing this more than once- actually three times- with a gap of time in between so that you are looking at your photos each time with fresh eyes. Next,

Edit With Vision: DuChemin writes, "I find it helpful to know what I'm choosing images for. I like to shoot around a theme because I like the constraint. It not only helps me make more focused work, but it also makes the edit easier. If I know I'm looking for images that work well in monochrome, it helps me pick the strongest images. If editing is a question of choosing the "best" image in a series, then it helps to be able to answer this question: best at what?" Have a vision of what you're trying to catalogue and save. Having a vision will enable you to make strong editing choices.

Pick a Number: You may not start out with 20,000 images like duChemin does, but your 50 to 100 shots may seem just as large. DuChemin suggests setting a numerical goal you want to cull your images to. Maybe out of that 100 you want to keep 20. Maybe less but choose a reasonable number to keep. DuChemin says, "I like increments of 12. I have no idea why, but no matter what, it's best to keep the number small. It forces me to be ruthless with my edit. It forces me to choose only the best. I don't always delete everything that doesn't make "the 12", but the search for those 12 helps me to see my images more honestly, rather than convincing myself that 300 of them are fantastic." Another question that helps to cull your images is:

Is it Print-worthy? If you're indecisive about whether or not you'd actually print the photo you're looking at, then that's a good indication that it's not the strongest image. You may need a little time to truly assess the value of the shot, but being a little tough on yourself by whether or not you'd invest dollars and cents into a picture is just another avenue of clearing out images that will just take up space on your hard drive. "I don't necessarily toss it from the edit; I just make sure I'm clear on why I included it in the first place" duChemin says.

While editing will help you delete photos that aren't worthy of a second glance, there may be some photos that your uncertainty may lead you to place them in a photographic "holding tank". DuChemin writes, "When you edit you're not deleting your un-chosen images. With the first edit you are looking for the 12 that jump out at you today. The ones that make you smile or accomplish the thing for which you made them. The others are still there and will be waiting when you come back to look at them again in a week or a month, or maybe a year."

He concludes: As with any creative endeavor, constraints help. Look for a small number of images that grab you. That will help to make editing less overwhelming.

Whatever you do, find a way to associate the editing process with creativity and possibility, not obligation and dread. Be playful about it!

David duChemin is a world-renown photographer who teaches and inspires others in the art of photography through his organization Craft and Vision. You can find out more about his books and workshops at craftandvision.com.

Photos on page 7 by David duChemin



The FDWGNRA Calendar Project is in Need of Submissions



From Karen Keenan, our PPC liaison with the Friends of the Delaware Water Gap National Recreation Area:

Perhaps it was due to this project coinciding with the Scavenger Hunt or just a lethargy caused by our stay-at-home orders, but the submissions to the Friends of the Delaware Water Gap National Recreation Area calendar have been very low.

Therefore, **The Friends have extended the deadline to July 1, 2020.**

The Friends truly want to improve the project and have made the submission process much easier. Please consider providing some photos via the webpage <http://www.friendsofdewanps.org/2021-calendar-photo-contest.html>. Both the payment and submissions can be made at this address. Be sure to include a brief description of where in the park the photo was taken. The submission fee is \$10 for 3 photos.

Remember, trails and scenic views are open now but archived shots are fine since this project is wide open as to the date when the picture was taken. However, your photo should depict the wildlife, scenery, or activities that occur in the DWGNRA. And they can be taken on either the NJ or PA side of the park. All photos submitted will eventually be displayed by the park when that becomes possible with full credit given to the photographers. Please consider supporting the park through the Friends.

Thanks! Karen Keenan



Last Year's Top Winners ~

Photos by:

Above– Neil Boushell

Left– Candace Roper

Right– Lisa Welsh





Executive Committee Meeting Notes ~ June 2, 2020

PPC Executive Committee Meeting (via Zoom) – 6/2/20

In attendance: Ann LeFevre, Ray Roper, Bob Hare, Dick Ludwig, Sarina Cook, Terry Flatt, Karen Keenan, and Bill Keenan

Ann LeFevre announced that Rick Nelson would be our Photographer of the Month for June and was sending his photos in to Bob Hare.

Ann and Dick Ludwig discussed how we will be paying our virtual speakers after - rather than the day of – their presentations. That way, if there are any glitches and the presentation doesn't happen, we don't have to put a stop payment on the check. Dick will mail the checks to Ann and Ann will sign and resend them to the presenter in a timely fashion.

Bob Hare has switched new member notifications from Dick to Ann, and Ann will be looking into ways to welcome new members to the club during our virtual meetings.

Connie Reinhart indicated that there were 150 images received from members of the Palmerton and Pocono Photo Clubs for the Scavenger Hunt competition. Ann will get in touch with Connie to determine how to handle the July meeting, when the results of the competition will be presented. She will also look into whether the photo judge can play a part in the online meeting.

Ken Volpe will be the speaker for the June general meeting, with a presentation on “DSLR and Mirrorless Camera Videos.” Details are available on the PPC website. Ken was somewhat reluctant to do the presentation via Zoom, but Bob Hare will work with him in advance to make sure that he is comfortable with the medium.

Bob Hare will also look into how members viewing can obtain the best possible screen images for viewing the presentation via Zoom.

The results of our recent survey of members about their preferences for upcoming presentations and activities were unavailable at this time and could not be discussed.

Karen Keenan, who in addition to being a PPC member is also on the board of directors of the Friends of the Delaware Water Gap National Recreation Area (DWGNRA), attended the executive committee meeting to let us know that the DWGNRA calendar competition deadline has been extended to July 1 for submissions, and that the Friends staff is doing what it can to eliminate potential difficulties for those submitting photos. We are also looking to create a link to the Friends page on the PPC website. There have not been a lot of submissions thus far, so Ann suggested that we should send out some additional notices to PPC members about the competition and also make an announcement at the next PPC virtual meeting.

Bob Hare announced the PPC website has gotten an honorable mention in the Photographic Society of America 2020 “best website competition.”

PPC's next virtual shoot-out will take place on June 13, and the theme will be “Flowers.” Details are available on the PPC website.

Respectfully submitted- Bill Keenan, secretary

WE'RE ON THE WEB!

www.poconophotoclub.com www.facebook.com/groups/poconophotoclub/
