

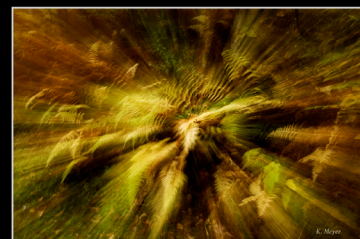


Grand Canyon  
PHOTOGRAPHY CLUB

VOLUME 19, ISSUE 5~ May 2019

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©Ken Meyer  
"Fern in Late  
Fall"

## Framing Made Easy -- with Bruce Dart, Cr. Photog., CPP

Professional photographer Bruce Dart, also a charter member of the Grand Canyon Photo Club, will share some tips and tricks of professional framing at the May 14 meeting.

The program, starting at 7 p.m. at the Gmeiner Arts Center, is planned to assist members with choices in preparation for the club show later this year.

"Getting a finished look is easier than many think," Bruce explained. "A few basic tools and ordering ready-made items can make the effort first class...as well as affordable."

He went on to note the effort expended to get to the framing stage, as well as completing the project.

"We invest more than a little in our camera gear, our learning process to create a good image, and the prints themselves," Dart asserts.

"It would be a disservice to all that effort not to finish the project."

Early in his professional career, Bruce made a decision with all framing to use archival materials....those which are acid free and will not in a few short years ruin a well made piece of art.

"Not paying attention to those details," he added, "is like throwing away all the money and effort that got you to the framing stage in the first place. And, a finished work properly framed will not only last much longer but it will make your work look even better."



**Tools of the trade: acid free mats, self stick mount board, framing wire, wire cutters (of course,) a screwdriver, paper towels, glass cleaner, glass cut to fit, and a Nielson metal frame.**



**Bruce Dart**

A professional photographer now for over 40 years, Bruce has seen not only great advances in photography but much easier framing as well. He is a member of several photography organizations and has won numerous awards for his work. Over the years he has also learned a lot of "tricks" to help make it easier.

***"Think, if you will, of the great difference in the perceived value of a fine meal which is presented on a china plate on a linen tablecloth versus the same meal on a paper plate with plastic utensils. Which will be more enjoyable? How do you want your photographs to look?"***

Bruce Dart

(Continued next page)

## Framing (continued)



**Frames, mats and glass are pre-cut and assembled easily. Mount the image to keep it flat, fasten it to the mountboard -- of course, clean the glass and insert in the frame. The screwdriver tightens it up and then the hangers and wire are attached.**

Photos can be ordered from a lab already mounted on artboard, ready for framing or the self-stick board is pretty handy. The board comes in sheets 32"x40" so a large paper cutter able to trim cardboard is a necessary item.

For the most part, photos are "positionable" if you don't press down hard at first. Still, you should use care in placing the work so it doesn't stick somewhere before you are ready for it. And we'll show you how that is done. You need to ensure there are no air bubbles under the print and they can be smoothed out.

It sounds more complicated than it is. Wooden frames, bought fully assembled, still need some work. Glass and mats need the same care no matter which frame you work with. Flush mounted prints fit easily into pre-cut, pre-assembled frames and a tool called a "point driver" is pretty much worth its weight in gold as you put art works together.

An initial investment in some framing tools pays off soon if you do much framing at all. A small, hand powered, framing drill is needed also.

"I didn't acquire all of the tools with the first frame I built," Bruce noted, "but got more things as I started to do more frames over a period of time. Like any other business, there are tools to make any task easier and subtle tricks for the same."

Some frames come with a "backer," a piece of mountboard or foam core or cardboard to hold things in the frame. Smaller frames might be considered "easel mount." That is, with a small part on the back made to stand the frame on a table. Most of what we are concerned with are "wall frames."

**(Continued next page)**

## Framing (continued)

Frame “corners” shown at right, are but a few of the multitude of possibilities available and show what the actual frames look like.

They are ordered in custom sizes. for example, they can be ordered as 12-3/4” x 16-1/8” if needed and come in varieties from simple and inexpensive to large sizes and can get pretty pricey by comparison, especially those 2” and larger. Each of them has a pre-cut “rabbet” that allows for glass, mat, and photo on artboard.



Frames can be purchased at stores like Michael’s or A.C. Moore, or can even be ordered on line. All framing runs the gamut from inexpensive, to moderate ranges, up to much more expensive. As the artist, you choose.

To make a framed work look even more professional, a “dust cover” can be added and a couple more tools are necessary to complete this. A double sided tape, made to fit in a handy “gun” applicator, or simple glue to fasten paper on the back is used. Then a special cutter can trim the paper neatly.

Finally, the eyehooks (which are ordered in boxes of 100) and the wire are attached. If desired, a title and artist’s tag can be fastened to the back.

“You’ve done all this work and it’s important to let people know whose work it is. Adding a title, as is done with club shows and critiques, adds a degree of credibility to the final work. Little things really kick it up several notches,” Bruce concludes. “It’s how you want to show your work and it adds value even if ultimately the work goes on your wall!”



## PRESIDENT'S MESSAGE

Spring, speed of change, and walks.

As the editor of this publication notes, your president sometimes has trouble getting the word machine into gear for the mandatory monthly note. Me, of all people! A retired wordsmith by vocation, and a voluble conversationalist without proper limits once I get going. The same static friction can apply to photography. Every single person in this club by proof of membership enjoys taking photos. Yet, there are times when some of us have no inkling of what to shoot, where to go, or why. Yada yada. Maybe it is a bit of the winter doldrums hanging on as spring starts to whiz by us. That has been me for a while, and a miserable cold and other afflictions interfering for a while too. Yes, I have reasons, if not excuses.

Spring sprang, or sprung, around here very loudly, and it is accelerating its rate of change. Suddenly lots of trees and bushes have buds, and grass is greening, some places being mowed. If we do not get outside soon spring's temporary beauty will have passed us by. Summer is great, but a more static season than spring.

Just yesterday, I found four subjects, all within 30' of our house, a smallish suburban lot, with the wife's garden just starting to stir from dormancy. There were scores of violets in the grass. A few invader dandelions were pointing at me with their yellow heads. On the slope to the "south 40", the billy goat fall off in our little yard, there were flowering myrtle/periwinkle, pachysandra ground cover with delicate white flowers, and a little, tiny white flower that I cannot identify. All of this was worth lying down in the grass with the tripod on max low, getting a little muddy, and getting the legs of the tripod dirty on the slope. (A reason to consider having flip up live view display - if there is ever to be a next DSLR.) Most telling of spring's speed of change, though, is the forsythia. That welcome yellow harbinger of spring is starting to show replacement green leaves already. 150' higher in altitude on our hill, the forsythia bushes up there show no green at all. But, they cannot be far behind our bush. The daffodils behind the house are fading. So, spring is moving on to other awakenings.

So, my strong recommendation, if you are in need of some inspiration for photos, as was I: get out of the chair and get as much as 20' from your house! Walking a few blocks farther - with camera - is even a more powerful tonic. The same for writing a newsletter note. Get the fingers moving. Something erupts forth after a while. The latter for better or worse.

The same was true of camera movement for me. I know about movement, having committed all those sins of movement, and also having been trained by that expert of deliberate movement, Tony Sweet. Yet, I had difficulty getting myself out of the chair. Finally, I took a vase of small roses and baby's breath, and twirled the camera above it, taking multiple exposures. My camera will stitch up to 10 images together automatically. Once on the computer, it did not look too bad. The trees in the woods, their trunks become abstract, and their branches in the sky make interesting patterns too. All of that taken within 20' of the house.

**Continued next page)**

## President's Message (continued)

Still not satisfied, I put the large camera around my neck and started taking some walks. Street signs for cross walks had potential, as did Old Glory in the breeze, on the pole outside the elementary school, across from the Town Hall. Taking a walk, down a very familiar street, loosened my imagination in the same way that it loosened the muscles of my body for the needed exercise of both aspects of my being.

The Saturday before Palm Sunday, we took an impromptu drive down the lakeshore, just south of downtown Buffalo. We saw pack ice, driftwood/firewood collectors on the beach, a sand thief in a town beach, oldsters with kids by the ice, fishermen on the small boat harbor docks with ice flows, a naked woman running in the sand in front of four DSLRs on tripods aimed at the ice pack, and the old Union Ship Canal, with cormorants, gulls and ducks. One can expect most of those possible subjects, but one never knows what unusual outdoor sight may present itself if one is out there.

David Ralph  
President



©David Ralph "Forsythia Greening, With Friend"



The Grand Canyon Photography Club  
www.gcphotoclub.org



## About The Banner Photo

The Grand Canyon  
Photography Club

### 2019 Officers:

President: David Ralph

Vice President: Diane Cobourn

Treasurer: Gary Thompson

Recording Secretary: Paul Bozzo

Corresponding Secretary:  
Sharon Connolly

### Directors:

2018-2019:

Nancy Bickham, Linda Stager

2019-2020:

Mia Anderson, Med Barton

### Committee Chairpersons:

Newsletter: Bruce Dart

Membership: Gary Thompson

Exhibits: Bruce Dart

Website: Mia Lisa Anderson

Publicity: Lonny Frost

For more information, please  
contact:

David Ralph -

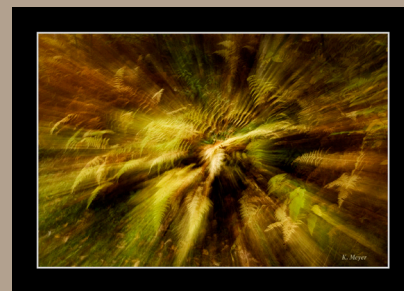
E-mail: [president@gcphotoclub.org](mailto:president@gcphotoclub.org)



©Ken Meyer "Fern in Late Fall"

The "fern" picture was taken in early October a decade ago while attending a Freeman Patterson workshop. The browning of the foliage was caused by frost. Freeman demonstrated the different kinds of camera motion that could be used to make for interesting shots and I've used them from time to time over the years. The picture was taken at 0.6 second while twisting the zoom ring on my 18-200 mm lens. I took a few shots to come up with one that I liked. My camera at the time was one of Nikon's early DSLR's, the D70s. The ISO used was 200 and the aperture was f 22. The image was slightly adjusted in Photoshop.

*Ken*



## April 9, 2019 GCPC Meeting Minutes

President David Ralph called the meeting to order at 7:02 on a warm, early spring evening. There were 19 members present. David asked for a motion to approve the minutes. Sharon Connolly so moved and Diane Colbourn seconded – passed. Gary Thompson gave his treasurer’s report. Our club balance is \$1,547. David reminded us that our member exhibit is coming up in November. Bruce Dart will be discussing and demonstrating framing methods at our next meeting in preparation for the show. Bruce mentioned that it is time to change out the photographs hanging in the Warehouse Gallery. He then proceeded to tell us about the DVD video that we were about to view. Clyde Butcher is an Everglades photographer who produces huge black & white images (up to nine feet wide). His work space is 2,000 square feet where a crew is needed to move the large prints through the different developing tanks. The video took us along on Butcher’s trek to capture “America the Beautiful.” Besides the beauty of the images, there was the friendly banter between Butcher and his wife. It was a wonderful and charming journey.

Gary was the critique leader for just seven images about Intentional Camera Movement. Even I was negligent – in spite of my strong belief that we should all participate in this important and growth-producing event. Ken Meyer’s soft image “Morning in Canada” was inspiring. Mia Lisa’s gentle image “Winter Walk” told us that people can be made generalized and unrecognizable with ICM. Greg Starnier wowed us with his dynamic B&W image “Pumping Station.”

Paul Bozzo  
Recording Secretary

### **2019 Dues**

Individual: \$20. Family: \$35.

If you have not already paid, please bring them to the May meeting or mail them to:

### **April 2019 Treasurers Report**

**Begin balance \$ 1547.46**

**Cash In \$20 (2019 Dues)**

**Cash Out \$ 3.00 (Bank fee)**

**End Balance \$ 1564.46**

### **GCPC Treasurer**

Gary Thompson

285 Owen Hollow Road

Big Flats, NY 14814

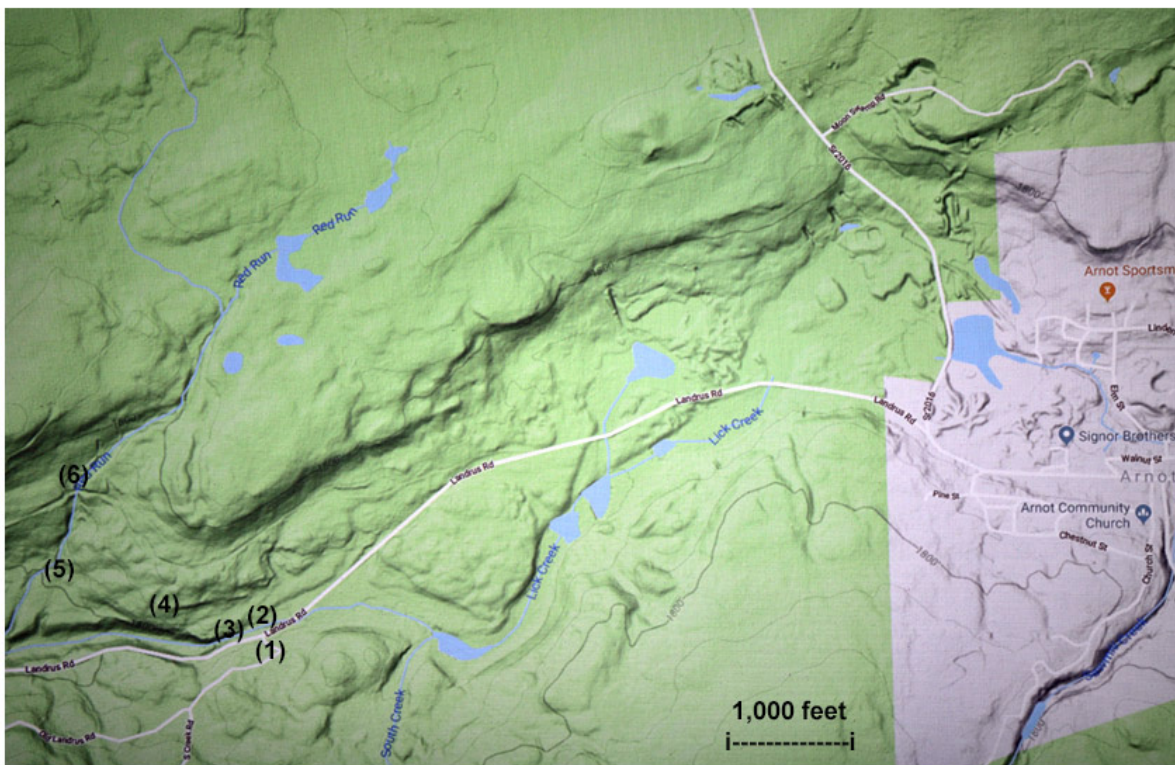


**TAKE A HIKE WITH PAUL BOZZO (August Preview)**

Maybe you like landscape photography and maybe you want to improve your results and skills? I subscribe to the idea that you must “get out there”! Granted, there are many beautiful places that can be found and captured by driving around Tioga County. I’ve done that. The last few years I have strived to be in the middle of creeks, up on rock formations, and hiking up and down narrow paths. I am happy that I still have the physical health to walk steep grades, climb over fallen trees, and balance on slippery, mossy rocks. If you want to get out, first you need sturdy footwear. I use Muck boots with micro spikes year-round. The boots with spikes help on wet, mossy rocks, afford some protection from snake bites, and keep my feet dry when wading in the creeks. I use 40% deet bug spray to discourage ticks and pesky bugs. I wear long pants and long sleeve shirts winter, spring, summer, and fall. I wear a hat. I also leave a hand-drawn map at home of where I’ll be, just in case I don’t return when planned.



17 miles to Wellsboro



- |                           |                           |   |
|---------------------------|---------------------------|---|
| 1. parking for 6 - 8 cars | 4. large rocks            | green - Tioga State Forest land         |
| 2. small falls            | 5. stone bridge abutments | gray - private land                     |
| 3. large falls            | 6. large cascade          | old logging road from 1 to 5 - 1/2 mile |

**Continued  
next page)**





©Paul Bozzo There is a gentle path through some small trees, about 100 yards long, to the first falls (2 on the map). There were drought conditions a few summers ago when I captured this image.



©Paul Bozzo The larger falls (3) on Lick Crick have a bit of a drop to navigate, seen in the upper right-hand corner of the image. I sit on my butt and drop about 2 feet. The banks are somewhat steep. This is not for everyone, but some might want to photograph here before they begin the hike. (Continued next page)



**Our hike will take us to Red Run. The old logging road should provide a pleasant journey of about 1/2 mile. There are a few fallen trees to step over and some saplings to get through. The footing is fairly smooth. This is a late winter image.**

**Photos ©Paul Bozzo**

**Here is a view of the logging road in August, right. The road has some inclines up and down, but they are not steep. When one arrives at Red Run, below, the long, stone bridge abutments (5) dominate the scene. If one starts to hike upstream, there are no trails but the stream has numerous features – boulders, cascades, and downed trees. The going is somewhat tough but the rewards, for me, are worth the effort.**



**(Continued next page)**

## Hike (continued)



©Paul Bozzo Red Run Falls The largest reward, about a ¼ mile upstream, is a cascade (6) about 15 feet tall.

If one looks back at the Google Map above, you might notice the ponds upstream from these falls. I have yet to get there – but you can be sure I will try at some later date!  
Happy trails

**Note: This article is a preview of the August program planned by GCPC. A little effort with lots of rewards. It is also lots of fun to be out photographing with like minded photographers.**



## On the Nature of Creativity

by Bruce Dart

In preparing for this newsletter David and I bantered back and forth, tongue in cheek, about “waiting for the muse to strike” or some particular thing that motivates us when we hit a dry spell. Numerous essays and adages abound, each with their own solution, or at least offering some thoughts on what might work.

Ansel Adams, his work known by more people than perhaps any other photographer, also struggled once in a while. He once drove for several hours along Route 1 in California, one of the most scenic roads in the country, without being motivated to even stop and set up his camera! Wow, a creative block happens to the best of them. Listening to famous photographers talk about what inspires them offers many of us an “out.”

Out in a sense that if it happens to someone like that, it’s OK for me to feel that way. Just not motivated. On the other hand, the “out” can be what works for them to get the creative juices going again and start photographing.

I love *Lenswork Magazine* as each issue has not only high quality fine art images throughout, but many words of inspiration. Brooks Jensen, editor, offers many insights on photo projects, bodies of work to be published; getting people to see our work is, after all, one of the main objectives of creating it and a primary goal of those in business or wishing to sell their work. Author and columnist Guy Tal offers a page or two page article on “Creative Thinking” that will set one contemplating.

For many, the creative muse, as it were, is the woods, or mountains, or the beach. Sunrise, sunset, fog, clouds...the list goes on and we each have our own “thoughtful place” as Winnie the Pooh so aptly observes. Even one of Yogi Berra’s famous “Yogi-isms” is appropriate.... “If you see a fork in the road, take it!” It doesn’t matter, really, which route you take. “It’s an adventure.”

Sometimes too, we get so wrapped up in wanting or perceiving that we have to create a masterpiece that we wait and wait for the “right moment” and miss what is in front of us. Be flexible. Go ahead and create images. What is there to lose? It’s all good. Legendary nature photographer Eliot Porter, 1901-1990, was once photographing a puddle of water when a man stopped to say, “What is there to photograph there, there’s nothing there.” Porter replied with a lengthy explanation of a balance of life and death and a rebirth of Spring.

No matter what direction, the journey begins with the first step! No better time than Spring.

*“It is not so much for its beauty that the forest makes a claim upon men’s hearts, as for that subtle something, that quality of air that emanation from old trees, that so wonderfully charges and renews a weary spirit.”*

*Robert Louis Stevenson*

**May Meeting  
Refreshments:  
Snacks:  
Stephanie Matteson  
Beverages:  
Bruce Dart**



# GCPC 2019 Calendar of Events

Meetings are at 7 p.m. on the 2nd Tuesday of every month at the Gmeiner Art & Cultural Center unless otherwise noted.

## Mini-Solo Shows at

**Native Bagel, Central Avenue, Wellsboro**

**The Warehouse Theatre: Various Members**  
Paul Bozzo, Linda Stager, Medford Barton, Bruce Dart

- MAY - David Ralph**
- JUNE - Mia Lisa Anderson**
- JULY - Linda Stager**
- AUGUST - Stephanie Mattison**
- SEPTEMBER - Sandy Foor**
- OCTOBER - Diane Cobourn**
- NOVEMBER - Suzan Richar**
- DECEMBER - Paul Bozzo**

## Programs and Themes:

- May 14: "Framing Made Easy - Bruce Dart. Critique: Macro
- June 11: Annual outing at Ann Kamzelski's. No Critique
- July 9: Walkabout in Wellsboro. Critique: Images from Ann's
- August 13: Hiking Outing led by Paul Bozzo. No Critique
- September 10: Black & White Photography presented by Bruce Dart. Critique: Landscape/Nature from hike
- October 8: Using Drones presented by Linda Stager & Gary Thompson. Critique: Black & White/Monotone
- November 12: Lightroom and Travelogue presented by Ken Meyer. Critique: Halloween
- November: Biennial GCPC Member Exhibit at the Gmeiner.
- December 10: Annual holiday party & slideshow of member images.

Please contact Bruce Dart at [bdphoto@ptd.net](mailto:bdphoto@ptd.net) if you are interested in displaying your photos at the Native Bagel or if you have images suitable for display at the Warehouse Gallery.

What is this? Send your guess to [bdphoto@ptd.net](mailto:bdphoto@ptd.net)

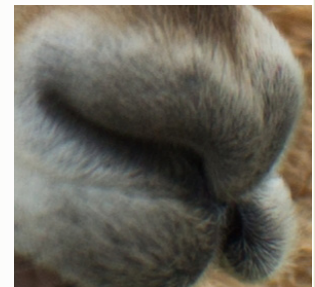


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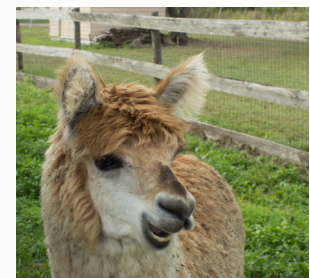
## Mystery Macro

How observant are you?

No correct guesses  
Send your guesses to [bdphoto@ptd.net](mailto:bdphoto@ptd.net)



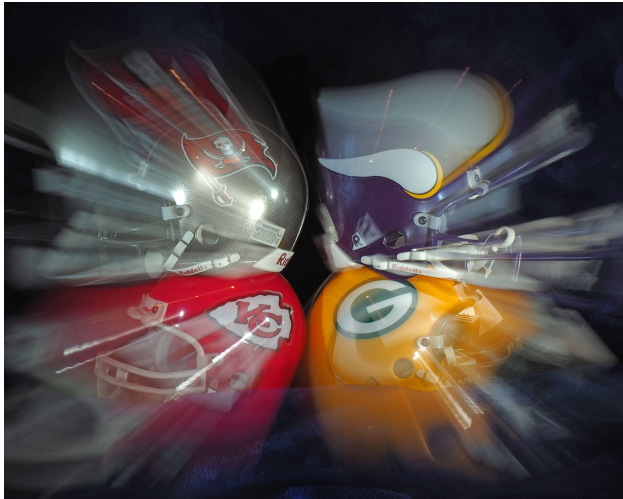
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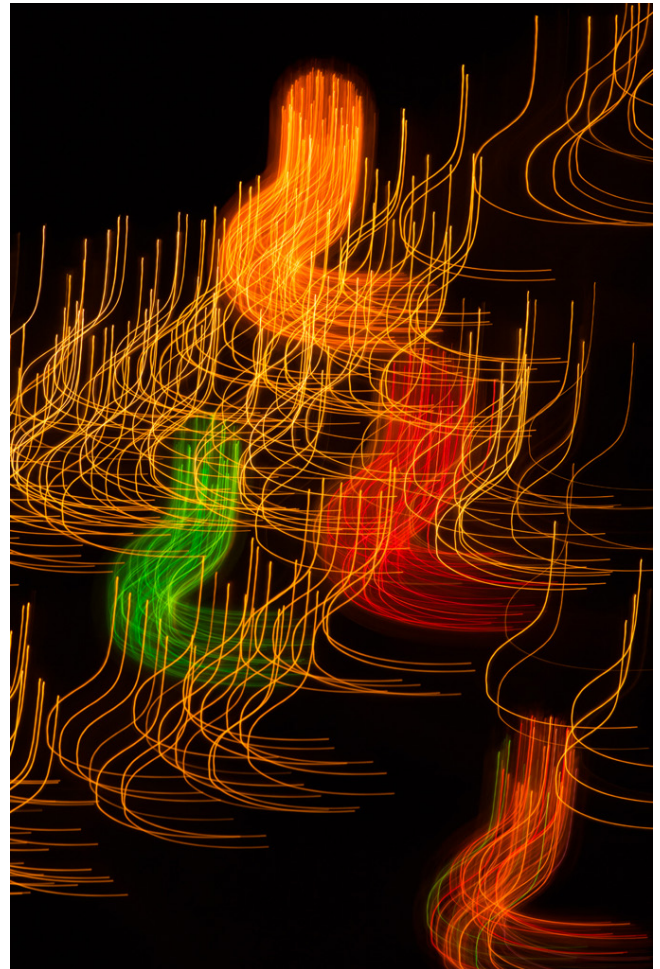
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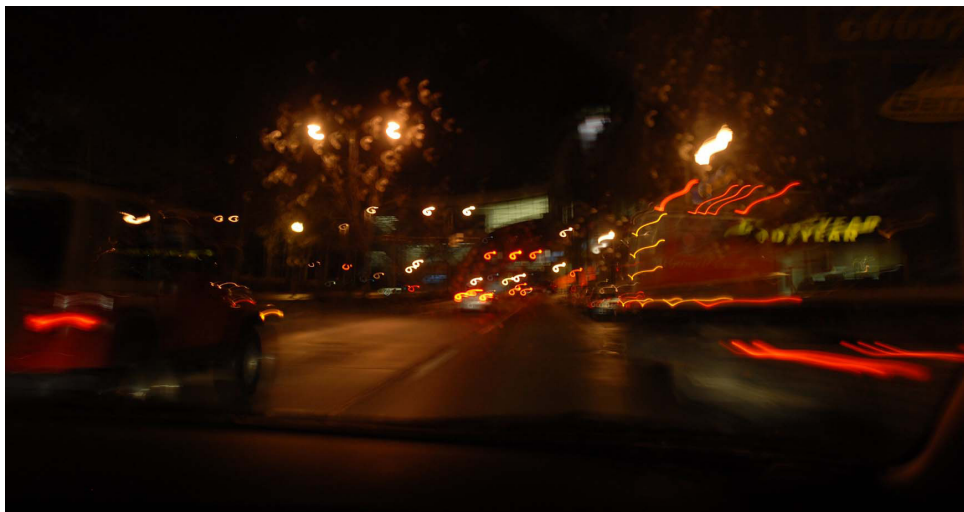
## April Critique: Intentional Camera Movement



©Bob Bair "NFL Helmets"



©Ann Kamzelski "Christmas Lights"



© Bruce Dart "Cars and Lights"



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The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)



©K. Meyer “Fall Morn in Canada”



© Greg Starner

©Greg Starner “Pumping Station”



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©Mia Lisa Anderson “Winter Walk”



©Jan Keck “Blowout Sign”