



# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Vol. 53, No. 5 - Jan 2009

## From the President

Wow!! What a great turn-out for our December meeting. I am not sure if everyone came because of your Presidents great personality or because of the free eats! Yea! I agree that it must have been the judging and all of the great food that was laid out for us. I want to thank Jay Steinke for taking all of the time to not only judge the images but also for putting on his program on how he got started in his photography on a full time basis. I noticed many of you kept him busy after the judging asking him all sorts of questions. We appreciate Jay for taking the time to stick around and making himself available to us. Congratulations to all that won Honorable Mentions and for first and second place in the General, Botany, and Zoology divisions. Also the two coveted awards; "Wildlife Image of the Year" was taken by Don Nadreau and "The Image of the Year" was awarded to Dave Vichich. You can see the results elsewhere in this newsletter and on our web site ([www.minneostanature.org](http://www.minneostanature.org)). 2009 will give us another opportunity to enter our monthly salons and at the same time challenge ourselves to improve on those areas that need improvement.

I have one request; many of will be spending some time in Monticello; to photograph the wintering Trumpeter Swans and other waterfowl that congregate in this area. Of course the reason is our friendly "Trumpeter Lady" Sheila, she has been feeding these beautiful birds for several years. It is due only to her generosity that we have the opportunity to get some magnificent photos of these great birds. Sheila has been paying for most of the cost of the corn out of her own pockets, with maybe a small donation from the Trumpeter Swan Society. As we all know the price of corn is skyrocketing. A few years ago the city of Monticello put up a donation box to help offset this cost. I encourage all of you when you go to Monticello to photograph or just observe the Trumpeters, put a few green backs in this donation box. I usually make 8-12 trips a year

and always put something in the donation box. After all what is \$3.00 or \$5.00 for some great photography - sometimes we don't know how lucky we are until it is gone.

Our program for January will be put on by Mike Prokosch on the winning entries from this fall competitions.

John Pennoyer

## Field Notes

### "Cold Winter Photography 2009"

By John Pennoyer

Well let's see now, I have been writing in this newsletter for the camera club for close to 15 years and I think that this must be my very first article on "Winter Photography." Not! Of course, I have probably written a few articles on winter photography over the years, but I am going to do this one anyway and hopefully it will be different than previous articles.

As I look over the four seasons I have determined that winter is tied for second place for me. Fall leads the pack and spring/winter are tied for second, which means that summer for me comes in last. This of course is only related to photography. As I am sitting here writing this article (December 17) it is an absolutely perfect day to be out photographing. The temps are in the single digits, there's fresh snow from last night, skies are sunny and most important no wind. I just got back from getting my winter photo blind up and running. I set-up my blind in November, but just today I walked out and put in my corn stalks, hung up my bird feeder, and put up various perches. As I walked through the field to my location, I flushed 4 Pheasants and there were pheasant tracks galore on the fresh fallen snow. So I am looking forward to some great photography for what I consider one of the most difficult subjects to get good photos of - Ring-necked Pheasants. So why is it that I am not

out photographing this afternoon? Well tonight is our club end-of-year judging with a party to follow. So this article is being written to whet my appetite for “winter photography”.

Yesterday I went to the Minnesota River hoping to get some images of wintering waterfowl. The temperature was -10F. As I sat there for about 3 hours with no photos taken, it was then that I decided to write my January article on winter photography. Not on what to wear or how to shoot; just some simple things that I do to make “cold” winter photography bearable. Of course this article is being written based on temps from single digits to well below 0 degrees.

First and foremost we need to talk about batteries. Everyone knows how the cold rapidly drains batteries. For both of my cameras I have two sets of lithium ion batteries and each camera has a holder for 8 AA batteries. All will be freshly charged and the two sets of spares are with me, in a pocket on my inner jacket. To save battery life I “**always**” turn off image review!! If you have automatic review on every image that is taken, that will use up a lot of battery power. Turn it off and only review when you need to. Also winter is a great time to do flight photography; in most cases I want shutter speeds of at least 1/1000 second. For shutter speeds that fast there is no reason to have IS/VR operational. VR/IS is a huge battery drain, and with a lenses such as 80/400 VR or 100-400 IS and with those very fast shutter speeds, save on your battery by turning them off.

Before I head out for my winter photography, I usually know my subject matter—waterfowl, eagles, winter scenic’s etc. The night before I always have things set out ready to load in vehicle. I go one step further, the legs on my tripod will be extended to the position I “think” I will be in. Waterfowl on the river means I will have the legs in a position that when sitting down the camera will be at eye level. If I will be standing the legs will be fully extended. My two cameras are out of the bag with the appropriate lenses attached. So when I get to my site all I have to do is mount the camera on tripod. This will save me a lot of fumbling around getting everything set-up outside at -15F!! Speaking of sitting down—to keep my tush from getting wet, I purchased a low sitting stool with back rest from Cabela’s that is only about 3-4 inches above the ground and it is great! I stay comfortable and still get the lens to the eye angle that I strive for.

Next to photography equipment, one of the greatest technologies that has been developed for us weirdoes that really enjoy cold weather is the

chemical hand/feet/toe warmers. All I ever use is the hand warmers with a good pair of boots and I don’t feel the others are necessary. But let me give you a quick tip; buy them in “March” for the next winter. Every March I go into Cabela’s or Gander Mountain and look for them. Last year I bought about 40 hand warmers for \$.59 each. There has been lots of improvement in winter clothing etc. but for me the chemical hand warmers are the one thing that has made cold weather photography bearable.

With the extreme cold weather it is always important to let your camera equipment warm gradually to room temperature. I leave mine zipped tightly in my Lowe pro photo packs and they stay in my store room for at least a day. If I intend to go out again in the AM I may leave them in the car in my garage overnight. However, if I am in a Motel, I bring them in the room. The batteries and flash cards can be removed first for charging and down loading. All you have to do is let a little warm air in and condensation will form. It will probably do some damage or at the very least cause the mirror to stick from ice.

Some of my winter photography locations:

**Monticello City Park:** Trumpeter Swans, Geese, numerous ducks

**Shakopee (Veteran Memorial Park):** Ducks and geese - great opportunities for behavior and flight shooting.

**Blackdog road:** Ducks, geese, gulls, Bald Eagles, (been there several times over the last 3 years but not necessarily my favorite area).

**Colville Park Red Wing:** Known for Bald Eagles but is also one of my favorite areas for other waterfowl.

**Read’s Landing:** Bald Eagles, but I don’t think it is as good as Colville, because generally the eagles are further away.

**Sax-Zim bog, Aitkin county, Crex Meadows**

**WMA, Carlos Avery WMA:** All of these areas can be good for Hawks, and especially Northern Owls.

**North Shore:** From Duluth to Grand Marias, icescapes, snowscapes, sunrise/sunsets, moonrise/moonsets, frozen waterfalls etc. All of the scenic’s you can think of, but also a very good place for whitetail winter photography.

**Ely Area:** What can you say next to the BWCAW—great for snowshoeing and winter photography, my wife and I always spend a week or so in the winter in this area.

**Local Areas:** Much of my winter photography is done within a few miles of my house at community

parcs and other areas, so be sure to check your local parks. Opportunities are just waiting for you.



“Trumpeter Swan” By John Pennoyer



“Lake Superior Ice” By John Pennoyer

### Good Shooting

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#### Year End Competition Results

Here are the winners from the year end competition. Thanks to Jay Steinke for his presentation and excellent images, and for judging the year end images for us.

Image of the Year  
-Dave Vichich "Fumble"

Wildlife Image of the Year  
-Don Nadreau "Seal"

Zoology - First Place  
-Nadav Cassuto "Bee Eater #1"

Zoology - Second Place  
-John Pennoyer "Pileated Family"

Botany - First Place  
- Ted Galambos "Lily Interior"

Botany- Second Place  
-John Dykstra "Iris"

General - First Place  
-Dave Vichich "Mesa Arch 2"

General- Second Place  
-Jeff Morgan "W Falls"

#### Wildlife Image of the Year



“Seal” By Don Nadreau

#### Image of the Year



“Fumble” By Dave Vichich

All the year end images, including honorable mentions, are available for viewing on our website at [www.Minnesotanature.org](http://www.Minnesotanature.org).

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## “The Story”

By Ron Winch

It’s embarrassing! As the image of the pine forest fades and melds into an image of a Saw-Whet Owl surveying the forest floor in hopes of locating breakfast – a Red-Backed Vole, perhaps. Emotions are high and words don’t come easy. My voice cracks a bit and the lump in my throat grows large.

Strange that I should have these feelings now; I’m in the midst of a slide presentation to some fifty folks at a Wisconsin State Park. The image on the screen is being experienced only with my eyes, although the soft background music relaxes the spirit and encourages a mood.

Step back in time to the morning the image was made. The sun, like a big orange, peeked over the horizon two hours ago and kissed the river valley with its warmth.

A Veery’s song drifted through the woods like the morning fog, and the smell of moist earth, reminiscent of decades of spring mornings, is so succulent you can almost taste it. A shadow glides by on silent wings. The Saw-Whet Owl glides to his hunting perch on an aspen snag. Soft green maple leaves unfold in the warmth of a new day as I loosen the ball-head and frame the tender leaves and owl into a pleasing composition. The soft green background enhances the image as my index finger gently presses the shutter release. Two seconds and twelve frames later the owl, startled by the staccato rattle of the motor drive, flies to a quieter part of the forest.

For me, this is what nature photography is all about. Being alone in the woods – it’s like being in a living library. You experience nature at her grandest with all your senses. It is here that feelings are at a high pitch for you have captured an elusive moment in the secretive life of a Saw-Whet Owl.

Over the river an eagle screams and only fifty yards away a Ruffed Grouse – high on testosterone – drums frantically to attract any unmated female. Thoughts begin to drift as I wander the forest in search of more fine images, but I can’t forget that moment.

Editing the slides on the light-table, I find 4 discards, 7 very good shots and one exceptional image where the bird – close to the edge of the frame – is looking out of the shot, ala Robert Bateman. Although I recognize it’s a great shot, a myriad of distractions prevents me from truly savoring the moment.

Only in the slide presentation, after a brief introduction to the program and what nature photography means to me, do the images begin to

get to me. Soft mesmerizing background music and the near darkness of the room overcome all distractions. It is in this dark void with slides projected on a six foot screen that feelings for the images are at their strongest. I am transported back to the taking of every image, only now emotions are higher. There is only me and the audience, background music and the images. It is the audience that I am playing to and I want to involve them in the moment. There is a time for quiet and a time to tug at their emotions.

If you can truly get your viewers emotionally involved in the beauty, wonder and awe of the story you and your images are portraying, you will have done a great job in entertaining, educating and giving them a greater appreciation for our natural world.

And they will invite you back.

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**Meetings** are held on the third Wednesday of  
the month, September through May

6:00 PM - Set-up and Social Time

6:30 PM - Announcements and Business

6:45 PM - Program

7:45 PM - Nature Salon (Competition and  
Judge's Comments).

### **Meetings are held at:**

REI  
750 West American Blvd  
Bloomington, MN 55420

### **January Meeting Wednesday Jan. 21, 2009**

Mike Prokosch will present a slide show of  
the entries and winner of the Northstar competition.  
John Gregor from Coldsnap will be the judge for this  
months salon.

## **FIRST CLASS MAIL**



### **Note from the Editor:**

This will be my last year as your newsletter editor. If anyone is interested in picking up the mantle, please drop me a note, call me at 763-377-4589, or see me at one of the meetings. I will be more than happy to help you get started. It is an interesting job if you enjoy working on the PC and writing. This position is an elected position and is also a member of the club board of directors.



# Nature Photo Times

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Vol. 53, No. 6 - Feb 2009

## From the President

What a fantastic winter it has been so far! For winter photography there is nothing better than cold and snow. It is a great time to be out around the frozen lakes, prairies, and forests with camera in hand and looking for those different compositions. One of my favorite compositions in the winter is shadows in the snow. I set my camera low to the snow and allow the shadow to draw the viewer into the subject. Trees, plants that stick up through the snow, snow patterns all make for great shadow subjects. John Gregor our judge for January lives in Two Harbors and he also made the comment that there is more snow and ice on the North Shore than there has been in many years. Thanks John for the judging and great comments for January. John leads many workshops and classes not only in the Twin Cities but around the world; visit his web site ([www.coldsnapphotography.com](http://www.coldsnapphotography.com)), he is a great tour leader and instructor. He also mentioned a calendar competition for Bluefin Bay Resort; you can find guidelines on their web site ([www.bluefinbay.com](http://www.bluefinbay.com)) and just click on information.

Our program for next month will be a short presentation on the field trip for "Full Moon over Split Rock". Also I will have a presentation on "Photographing Prairies". Just some photo tips on where to go, what subjects, best times, how to locate etc.

John Pennoyer

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## Field Notes "Dust Bunnies" By John Pennoyer

When I bought my first digital camera in 2003, I never realized how it would change my photography life. Not only has digital made me a much more creative photographer, but it also has

taught me some neat savvy words or phrases such as raw file, jpegs, histogram, CMOS, CCD, pixels and of course many other words. After six years of shooting digital I can now talk with the best of them and make it sound like I really know what I am doing. However as a result of shooting digital there is one word that makes me cringe every time I am confronted with it... "sensor dust" or as some call it "dust bunnies".

If you are shooting a SLR digital you have or will be confronted with dust that gets on the sensor. Anytime the camera is turned on the sensor generates a small magnetic field that not only sends colored light information but is also a magnet for dust to collect on the sensor. Of course dust can already be on the camera when assembled at the factory, or it can easily get in as we change lenses etc. Most veteran digital photographers know that to reduce the chance of dust entering the camera one needs to always turn off the camera before changing lenses. Of course someone like me where almost 100% of my photography is in the outdoors, I am always in a dust environment. So this February's Field Notes... what to do about those dust bunnies.

Sensor dust will show up on your images generally in the even tone subjects such as blue sky, white walls etc. These "spots" will be a total distraction from your images. It depends on your aperture setting as to if the "spot" is a fuzzy blur or hard spot, but it makes no difference as it must be removed. Here are some very basic steps in using Photoshop to remove dust spots. Use the zoom tool in Photoshop to zoom in the area of the dust spot- this will make it easier to remove. You can use either the clone stamp tool or the spot healing brush tool. Both of them will work even though some may prefer one over the other. One of my tips is to be sure to use a "soft brush." The size of the brush should be larger than the dust spot. When using the Clone stamp tool be sure to sample a spot that is identical in tone and texture to the area where the spot is. The Spot Healing Brush tool will sample the pixels in the area of the spot and as you click will try

to match the pixels. When the spot is removed be sure there is no tell-tale sign of spot removal. Look at the image at normal size and be sure the area where the spot is removed flows well with rest of image.

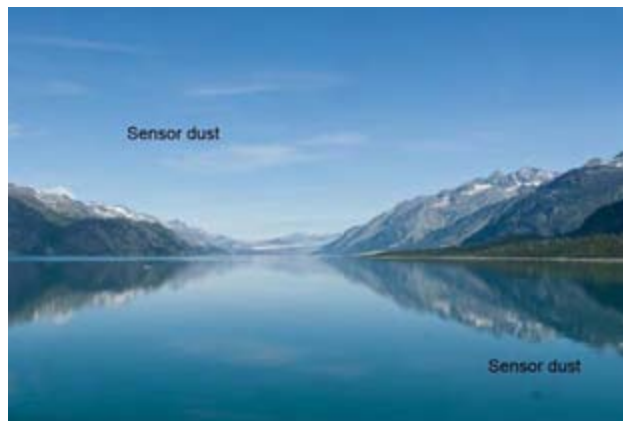
But the best method of course is trying to prevent sensor dust from getting on your images in the first place. One of the best web sites on the various methods of cleaning your cameras sensor is [www.cleaningdigitalcameras.com](http://www.cleaningdigitalcameras.com). I am not going to go into the pros and cons of each method but just to tell you what I do to try and keep my sensor clean. How often you clean depends on how much you shoot. But here is my routine. Every 7-10 days I take both of my cameras and remove the lenses and lock up the mirror and use my Giotto Rocket Blaster to blow off the sensor. If I am on a major trip I may even do that on a daily or semi-daily basis. Far better off to remove dust now then removing dust from images. There are many bulb type air blasters out there. Just do not use compressed canned type air. This is the only cleaning method that camera manufacturers recommend and to my knowledge no camera manufacture allows any other method and may even void warranties. But occasionally a bit of dust will get stuck on the sensor and may have to be physically removed. I have used the “wet method” with eclipse fluid, pec-pads and a sensor wand on my Nikon D100 and D200 cameras maybe 10-12 times. Of course we are not really cleaning the sensor but using a low-pass glass type filter that fits over the sensor, so if you decide to use any type of method to physically clean this filter just proceed with caution.

There are a couple of different ways to inspect your sensor for dust spots. Perform a test shot on a plain white paper (or any light color even blue sky works well), set your aperture to F-22 or smaller, fill the frame with white and take a shot. Inspect image on your computer and look for the dust spots. This also is a good method to do after cleaning sensor to see if spots are gone. Several manufacturers make loupes ([www.sensorinspection.com](http://www.sensorinspection.com)) that are specifically designed to fit over lens opening and after locking up the mirror visually inspect the sensor.

Of course with all of the preventative methods that you choose to remove sensor dust, invariably you will be reviewing images on your computer and there they are several images with the same spot on each and every one. But that is just the joy of digital photography!

Some of the newer cameras now have a feature where they will activate the sensor to shake

dust spots loose. How well does this work? Well with my D300 which has this feature I have taken probably over 5000 images with it and I have yet to have to remove any dust spots with the computer. I do however on a regular basis use the Giotto Rocket Blaster on the sensor. But I know the “sensor clean” function does work. I have mine automatically clean sensor when I turn the camera on. Just keep them clean and----- Good Shooting



Sensor Dust

By John Pennoyer



Dust Removed

By John Pennoyer

## **“Nature Moments”** **By Ron Winch**

The early December sun washed across the landscape and lightly kissed the tall frosted canary grass – then melted away, revealing the golden damp seed heads. A jagged streak of gray and black momentarily hovered above the grass, then settled on to the seed head – looking for breakfast no doubt (or was the bird, like any of us in our younger days, simply enjoying the thrill as the grass swayed and bent to the ground under its weight). “Chick-a-dee-dee” – the notes penetrated the cool morning air as the bird took flight and darted away as quickly as it had come. Dozens of tiny diamonds streaked in an

arc as the rebounding seed head rejoined the patch of canary grass.

Feeling good about the warmth of this December day, a Redbellied Woodpecker hammers out his tattoo on an old weathered snag. Brilliant red sweeps from the base of the bill, over the crown and across the nape, ending at the mantle; telling me that this is a male bird. The female is nowhere to be seen at the moment. She often comes in a bit later. Working his way up the trunk he finds the first of many one inch diameter holes packed with suet and seed. A long laughing call is an apparent call for his mate – then he digs in. Suet is a great cold weather substitute for the summer fare of insects and their larva. It’s ideal for maintaining the high body temperature of birds, which range from 100 to 112 degrees F.

Bits of acorn shell sprinkle to the ground, much like the frozen rain of last week. Gray Squirrel sits on an oak branch turning the acorn with his front feet, sharp incisors chipping away the shell. The bitter fruit is the mainstay food for the squirrel. He seems relaxed, but keeps a sharp eye toward the sky, where most danger comes from. For overhead a Redtailed Hawk flies slow lazy circles. He is no threat to Gray Squirrel. Without warning, a streak of cinnamon brown erupts from the trunk of the oak tree, chattering as he hits Gray Squirrel in the rump. The acorn is history as Red Squirrel pursues his victim through the tree tops. Up, down and around the trunk and wild aerial leaps from tree to tree until Red Squirrel, assured of his victory, breaks off the chase and watches Gray dash for safe haven. Don’t know why these guys have such dislike for each other. I’ve watched the scenario hundreds of times and Red always comes away the winner. It’s like watching a pickup truck and a sports car running an obstacle course.

In the distance a white-tailed deer, alerted by the tree top antics, lifts its head from feeding on acorns and stands rigidly alert. Ears at attention, the right foot is slowly raised and then quickly and resoundingly stomped on the forest floor. No response from his surroundings. Bark eyes glisten as the statuesque buck nervously moves his head back and forth trying to detect any movement, any danger. Nothing alarming, but being a buck, with hopefully a long life ahead, he snorts once and bounds off in the opposite direction, waving his white flag at me.

It’s not uncommon to see this much activity, and even more, in an hour or so – if you are in the right place at the right time. The right place – some pristine wilderness area no doubt. Not quite. I had

spent the morning at my favorite nature center. Which one? It doesn’t matter. Get to know one near you and it could quickly become your favorite. Volunteer your services – they all need good photography. Get to know the staff. You will be amazed at how much flora and fauna exists so close to you. You’ll be doing the nature center a great service, and you’ll discover your own real worth by doing something you really love – and sharing it. More importantly, you will be influencing the lives of young people – those same young people who will soon be taking care of us, our environment and our world.

Go forth, do it and enjoy. The rewards are all yours.

## January Salon Results

(John Gregor Judge):

Photographer	Title	Score
Blesener, Rod	Angry Swan (W)	8
Cyr, Mariann	Buchberry in Moss	8
Dykstra, John	Cascade	8
Fierst, Joe	Great Grey on Post	8
Goossens-Bryan, Betty	After the Storm	8
Graves, Rick	Margerie Glacier	8
Hoppe, Paul	Coneflower Fire	8
McDonough, Jean	King Penguins in Color	8
Pennoyer, John	Ladyslippers in Habitat	8
Perez, Dave	Marsh Marigold	8
Perez, Dave	Pearly Eye	8
Rehpohl, Dean	Duluth Gull (W)	8
Tredinnick, Don	Geese Flying (W)	8
Vichich, Dave	Eagle 109 (W)	8
Vichich, Dave	Misty (W)	8
Zosel, Dave	Black-capped Chickadee (W)	8
Cyr, Mariann	Gosling (W)	9
Dykstra, John	Redhead (W)	9
Fierst, Joe	Eagle with Branch	9
McDonough, Jean	Red Sanddunes Patterns	9
Nadreau, Don	Superior Sunrise	9
Pennoyer, John	Bluebell Habitat	9
Ramos, Carolee	Dragon Flys (W)	9
Rehpohl, Dean	Winter Prep (W)	9
Hoppe, Paul	Loons Feeding (W)	10



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Judge's Comments).

### **Meetings are held at:**

REI

750 West American Blvd

Bloomington, MN 55420

### **February Meeting**

**Wednesday Feb. 18, 2009**

The February meeting will include a  
presentation on the "Bald Eagles of Burlington" by  
Dave Vichich. A slide show titled "Full Moon over  
Split Rock" of the field trip that 10 of us took in  
January. This will include some information on  
photographing the full moon. "Photographing the  
Prairies of Minnesota" will be also be presented by  
John Pennoyer if time permits.

## **FIRST CLASS MAIL**





# Nature Photo Times

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Vol. 53, No. 7 - Mar 2009

## From the President

By the time everyone receives this month's newsletter spring will be here within a short few weeks. March is one of those very fickle months, it can make winter last another four weeks or it can be a great entrance for an early spring. March is also one of those months that it can be very difficult to find subjects to photograph, but subjects can be plentiful especially after a March snow storm, if spring does begin to make its presence in March, this is a good time to grab your photo gear and head to some wetlands and look for Skunk Cabbage, these are one of the first plants to push its way up through the snow. Banning State Park, Nine Mile Creek in Bloomington (off of 106<sup>th</sup>) are two of my favorite places for these early arrivals. But if anything else use this "slow" time to clean and check all of your photo equipment to get ready for some Minnesota spring photography.

I have reserved the REI Conference room through May 2010 (excluding June-August), Mikaela Kramer is the new manager and she has been very helpful in this process. She also is going to improve on the REI website regarding our club meeting that is on their monthly calendar. It will be a short line or two just to include a little information about the month's program. And speaking of programs we are in the process of looking at programs for next fall, if you know of any programs that you think might interest the club members, please let me know, I would just like to have the type of program and a contact person (phone number, e-mail etc), if we can fill the first couple of months this will take a little pressure off the new club officers.

Thanks to Mike Prokosch for being our judge last month, also to Dean Rehpohl for bringing snacks and Dave Vichich for putting on a mini program on the "Bald Eagles of Burlington IA".

Our program for March will be "Wild Horses of the Pryor Mountains" by Rod Blesener  
John Pennoyer

## Field Notes

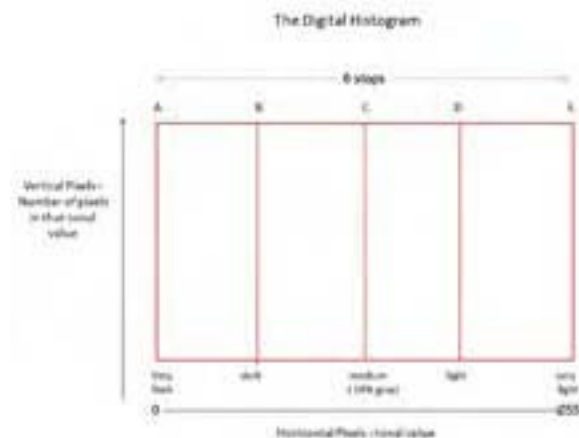
### "The Digital Histogram"

By John Pennoyer

Just recently I made an all day trip to Sax-Zim Bog to photograph birds, with my main goal to get images of the very elusive Boreal Chickadee. I left home around 4:30 AM and arrived at the bog about 3 hours later, It was not long before my camera and lens were mounted on my tripod and I was busy looking for my little Chickadee. After a couple of hours I managed to capture images of Gray Jays, Pine Grosbeaks etc. but no Boreal Chickadees. All of sudden there he appeared sitting on a branch next to the suet. Quickly he attached his little feet to the hunk of suet and began pecking away. I set my exposure and fired off several images, but it was his entire backside. Suddenly he fluttered to a nearby branch and gave me a nice broadside pose; I was able to fire off a couple of images before he left deep into the boreal forest. I was ecstatic to not only see this little bird but to actually capture images of him. However; the celebration was short lived, with the chickadee on the suet I had perfect exposures, but it was his entire back, when he flew to the branch which was in different light, I had not changed my exposure to compensate, my "Histogram" had told me that I was probably about 1 1/2 stop under-exposed. That is one of the best things about shooting digital; the immediate feedback, I was very disappointed for I knew that I missed a golden opportunity my only hope was that he would come back. He of course did and I got many excellent exposures of this very rare Minnesota bird. The Digital Histogram is one of the best things about shooting digital, you will know if you have correctly exposed for your image. Once you understand your histogram your accuracy for exposure can be dead on or at least within 1/3 to 1/2 stop. So for this month's Field Notes I thought that I would review the "Digital Histogram". The histogram I will be writing about is the Luminance (tonal) histogram and not RGB Histogram, although it will be the same interpretation just tonal values and not color channels.

The histogram will have about 6 stops of dynamic range, moving horizontally from left (A) to far right (E). Tonal range on line A is very dark (black) which would be under-exposed with no detail. As the graph would move to the right all the way to line E it would be very light (white) which would be over-exposed

with no detail. Always remember that no post-processing software can ever bring back detail that was not captured in the camera. So any pixels going up line A (black) or line E (white) your image will lack detail in those areas. The vertical movement of pixels is determined by the number of pixels in that tonal range. So as an example; you just got lucky and captured an image of a black bear in green grass; (for this example we will say green grass is neutral) the bear is only 10% of the frame and the rest is filled with green grass. The correct exposure for a black bear, I would want my pixels to be between lines A and B but with the bear being small in the frame the vertical movement would only be about 10%, however the grass would be somewhere around line C but the vertical movement would be almost to the top (90%). Well you lucky photographer, this bear keeps walking toward you, and you take another image and the bear fills 90% of the frame with just 10% of the grass showing. Of course, your histogram would now be the opposite for vertical movements, but the tonal values should remain the same. Guess what if the tonal values are not the same; you just missed your exposure! (Just like my Chickadee story) Of course no reason to go any further with this black bear scenario because if he comes any closer, you will be too busy fighting him off with your tripod!



When I instruct my black bear photographing workshop, I always instruct the attendees to expose for the black bear between lines A and B usually somewhere in the middle. When I look at their histograms I know positively if they hit the exposure on the black bear. If you enjoy Minnesota winters like I do, I consider a correct exposure for snow to be somewhere between lines D and E, but never ramping up line E. In most cases I usually want to see gaps between lines A and/or E, if there is a gap you have captured some detail if it ramps up just remember it is either over or under exposed with NO detail.

Now let's venture out to one of my favorite subjects Minnesota Prairies. You have just captured a great image at Roscoe Prairie. Beautiful green prairie grass, blazing star flowers, blue sky with a few white puffy clouds. Now let's see what maybe a histogram

should look like, the bulk of the tonal values should be between lines B and D but a few will go towards E (white puffy clouds) but you also notice a few going towards line A. You might think, what is going on here I have no black in the image, but if you look closely at the image there will be shadows which are very dark. Remember the histogram will show every pixel.

A couple of other notes for you to remember, even if shooting Raw when looking at the image and histogram on your camera's LCD, it is a jpeg image and histogram, which has less data than a Raw file, but I still believe that the camera's histogram will always be a great indicator on your exposure. You also will see numerically values attached to the histogram (especially in your post processing editor) those are called binary numbers, 0 is black with no detail, 255 (256) is white with no detail and of course the numbers in-between. I generally pay very little attention to them and have a tendency to just watch the graph.

Well there you have it, my interpretation of the digital histogram. The only way I could be more accurate would to be in the field with you and look at your subject through your view finder. But with digital not everything is the same so here is a very simple exercise to check your very own histogram on your own camera's tonal range. I encourage everyone to try this exercise!

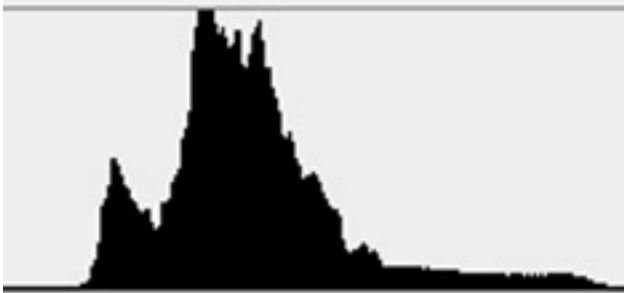
Camera set-up: Aperture Priority- Exposure EV 0 - (Using a gray card I use a macro lens for this exercise)

1. Take exposure of 18% gray card EV 0 (blue sky, green grass could work but card is more accurate.)
  - a. Histogram should show very narrow like dead center (line C or binary number 128) it should go all the way to the top (This will also show the inaccuracy of your camera my D200 vs D300 has a difference of ½ stop-no problem I just now know that)
2. Change EV to -1
  - a. Graph should move to the left!
  - b. How far did it move? (Each camera/manufacture will vary)
3. Change EV to -2
  - a. Graph should move further to the left!
4. You can continue putting in minus (-) values and also make graph move to right by putting in positive (+) values
 

This is a fun exercise to check the tonal range and accuracy of your own camera's system.



Boreal Chickadee By John Pennoyer



Boreal Chickadee Histogram

### Good Shooting

PS: Study the Boreal Chickadee Histogram and locate the black point-neutral-white points of histogram to image.

THE VIEW from HERE  
By Lawrence C. Duke  
Photography Spoken Here

“Here comes the judge, here comes the judge.”  
(1965 was a great year for Laugh In).

The following is only my opinion and not necessarily the opinion of others. I pay my dues, so. In my opinion, it's just an opinion! We, me, the MNPC, ask to have the “Salon” judged by a member or an outside photographer. And we, the MNPC, get what we asked for. And of course you can be the “Judge” of that, or have an opinion. It's an opinion. Likes or dislikes. I can remember a out standing club member, who would score an image low if selective focus was used. It was a very

narrow opinion. Another club member, who would lower the score if the photographer was standing in the water of the image, I thought that opinion was all wet.

And there was an out side judge who couldn't see a good landscape, when it was in front of him, a very short sighted opinion. In all the years with the club I've seen a great many wonderful images (my opinion), by some very talented members. And, I've also been crushed by a judge who was scoring by percentages, so many, "eights ", not too many, "nines ", and two or three, "Tens". What, are we saving space in the newsletter? And we hear much the same old terms, "I really like this subject a lot, I'll give it a ' Seven '. How about the old standby, "It's too busy ", this is one of the worst opinions, in my opinion. As lame as it is, it is used to say I don't know what I'm looking at. My last, "too busy ", was published and earned \$600, for one time use.

Another is, as great as the image is “it's too centered ", so what? It's a great shot, got everything going for it, but it's too centered, and there is a RULE about things in the center. The last thing I need to know is that, because I put the image together with the center of interest in the center, it's too centered. Why do they, who ever they are, call it the center of interest, if we are not supposed to put it in the center? Rules in photography may have changed and maybe not. But if we do what we've always done, aren't we going to get what we've always gotten.

Well, in my **opinion** the club should seek new judges, rather than the old rule bound judges, that we have been listening to. The image below is not a high scoring shot by some opinions, but I'm not about to pass it up. “That's the way I saw it and that's the way I shot it!” “A good editor chooses a picture, not because of liking it so much, as needing it”. Hey, you be the JUDGE, it's only an opinion.



Eagle's Nest

By Lawrence Duke

## “Spring is coming”

By Ron Winch

The light snows of February created a great pallet for observing the signs of both large and small creatures – even a few birds. Walking the edge on an old snowshoe trail it was easy to follow the hunting tracks of a coyote as he wove in and out of the pines and meadow. Suddenly his tracks stopped – as he listened and caught sight of a shrew scampering for cover in its snow tunnel. The tracks told of a quick leap – coming down on all four feet and enjoying a warm tidbit on a cold morning.

Further on, a cottontail utilized the snowshoe trail after coming out of the buckthorn underbrush. He paused occasionally to bark a small tasty twig before the tracks led away from the trail. A white footed mouse emerged from a snow tunnel and hops across the trail, leaving his telltale sign of trail drag as he hops along.

And so the morning goes – plenty of sunshine and fresh air. Reading the tracks and signs is facilitated by photographing the signs to be identified later or carrying along the best guide book. I’ve found “Mammal Tracks & Signs” by Mark Elbroch, a 780 page book @ \$45.00. Another good book is “Tracking and the Art of seeing – How to Read Animal Tracks & Signs”. Also, “A Field Guide to Mammal Tracking” by James Halfpenny is a good resource.

And then came the six snowfall the end of February. The only visible tracks now are coyote and rabbit. Mice, voles and shrews are tunneling under the snow and enjoying the insulating warmth of the new snow cover.

March brings the vernal equinox on the 20<sup>th</sup> and the beginning of spring. Buds on pussy willows will be swelling; skunk cabbage will be anxiously reaching for the surface – even creating their own heat to melt the snow that might still be covering them. Great horned owls are incubating their two eggs and bald eagles are again migrating north in search of nesting sites and mates. Horned larks may have already passed through on their way to the arctic. Shore ice on small ponds may be melting and attracting hooded mergansers, but they are always looking for open water farther north. Open water on the Mississippi and St. Croix is a sure invitation for buffleheads and goldeneyes. South facing slopes will soon burst forth with golden yellow marsh marigolds.

If your camera has been sitting idle through the winter, better calibrate and recharge the battery, dig out those rubber boots and enjoy the new season of SPRING.

## February Salon Results

Judge: Mike Prokosch

Cleveland, Ron	Terrace Trees	8
Dykstra, John	Shuksan Moon	8
Galambos, Ted	Itasca Fall	8
Graves, Rick	Rocky Mountain Meadow	8
Hodeboom, Jerry	Ibis	8
Hoyt, Kristin	Crimson-collared Tanager (W)	8
Hoppe, Paul	Hepatica 7546	8
Zosel, David	Male Piliated (W)	8
Cleveland, Ron	Flower and Fly	8
Goossens-Bryan, Betty	Struggle	8
Hoyt, Kristin	Red-eyed Tree Frog (W)	8
Hoyt, David	Blue-grey Tanager (W)	8
Nadreau, Don	Pacific Sunset	8
Polley, Lil	Elk Bugling (W)	8
Ramos, Carolee	Green Hummer (W)	8
Schulz, Alan	Fox and Two Kits (W)	8
Gladitsch, Marilyn	Columbine	8
?	Northern MN Wetland	8
Olson-Goude, Jay	Sugerloaf	9
Galambos, Ted	Prairie Storm	9
Samuelson, Tom	Maple Pollen	9
Gladitsch, Marilyn	Indian Pipe	9
Pennoyer, John	Calling Marsh Wren (W)	10
Polley, Lil	Dewy Dragonfly III	10

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## **Nature Photo Times**

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6:45 PM - Program

7:45 PM - Nature Salon (Competition and  
Judge's Comments).

### **Meetings are held at:**

REI

750 West American Blvd

Bloomington, MN 55420

### **March Meeting**

**Wednesday Mar. 18, 2009**

Our March presentation will be "Wild  
Horses of the Pryor Mountains" by Rod Blesener.

**FIRST CLASS MAIL**





# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Vol. 53, No. 8 - Apr 2009

## From the President

Of course it will be hard to write this article due to the fact that I was not at the March meeting, but I certainly want to thank Rod Blesener for not only filling in for me but also putting on the program.

I got an e-mail from Caroll Henderson Non-Game Supervisor for the DNR, The Non-Game division wants to start a program in the summer of 2010; "Digital Bridge to Nature" this will be a two year program to hold classes, workshops at State Parks and other state facilities for teachers, naturalists, science school teachers, etc. that would be working with students in grades 5-9. The purpose of these classes would be to equip those teachers to begin instructing their students in digital photography to help bridge the gap from digital technology to nature. Carrol asked if our club would be interested in being a partner in this endeavor and maybe even help out in the instruction or in other ways. The Board agreed this would be a great opportunity for us to help out in any capacity. I will pass on information as it comes to me; there will be no cost to the club.

By the time everyone gets this newsletter I would guess that the spring wildflowers are starting to make their presence, rivers, streams are flowing with the spring runoff, and many waterfowl are now migrating to their summer homes and using some of the backwaters as a resting place. So this is a great time to get out and do some spring photography for whatever your favorite spring subject happens to be. Of course one of my favorite spring photography subjects, Minnesota's Wild Turkey, should now be out in the meadows displaying for the ladies.

Which brings me to our April Program "**Talkin Turkey**"; this will be a little different type of program, not so much on photography technique but how I use my blinds, calls, and decoys to lure in that gorgeous looking Tom to take his picture! I will be demonstrating how to use various calls, blind/decoy placement, etc. Why not bring a friend to this meeting to learn lots of info on Minnesota's Wild Turkey. Also if you are into turkey hunting or photography and use calls why not bring them to the meeting and maybe we can do a little "Turkey Talkin" to each other.

## 2009/2010 Nominations

President: ???????????

Vice President: Lil Polley

Secretary: Linda Nygren

Treasurer: Don Nadreau

Newsletter Editor: Jay Olson-Goude

We will be voting on these candidates at our May meeting. We will also be taking nominations from the floor. As you can see I am still looking for someone to fill the role of President. I have worked hard to make this a very easy transition. We have already filled the programs for next September and October, just to give the new board some breathing room. I called, e-mailed and personally talked to many individuals on this position. If you would be interested please let me know.

John Pennoyer

## "The Image and You"

By  
Ron Winch

Many elements go into the making of a fine photograph, but perhaps the most important is SEEING. Today's state of the art equipment allows a rank beginner to capture technically good images. However; great images may be overlooked because he has not yet developed the ability to see. The same equipment in the hands of an artist may yield striking photos because he has the innate ability, or has been trained, to see.

Seeing is something we all do unconsciously, like breathing. In one sense, we all see alike. Eyes about five feet above the ground, we look out from that perspective at the rest of the world.

But in another sense, no two of us sees exactly alike. Even standing side by side, we not only see through our eyes, but through our minds. We interpret and select. Everything we look at is filtered through our experiences, prejudices and preferences. So, while we might look at the same scene, we see different pictures within the scene.

To visualize a photograph in your mind, you must focus your senses. Your mind must become the



viewfinder, scanning and framing the scene, checking for elements that will make a strong composition. The artist James Whistler once wrote, "We look at a painting to know the painter, it is his company we are after, not his skill." Photography is no different. When we look at a photo, we like to imagine ourselves in the photographer's shoes. We want to feel what he felt, see what he saw, and come away a little richer for the experience.

Ten people can look at the same landscape and create ten different images. Some of these will inevitably be more compelling. But while there is no best way to photograph a particular subject, there are definitely ways to express it more artistically.

As a studio photographer, I was often faced with a blank background and had to construct the whole image by putting together the design elements that invited viewers to react in a positive manner to the photo. As a nature photographer I am confronted by all the same elements in my viewfinder, but now I must eliminate or down play those things I find disturbing or unessential to the message I wish to convey.

Our eyes see what we want to see; we filter everything through our experiences and emotions. The camera makes no such distinctions and records everything it sees. It then becomes the photographer's responsibility to eliminate the distractions and record only those elements that make for a strong composition. Understanding that good composition is simply the strongest way of seeing can improve the photographer's final results. One has a sense that nothing could be added or subtracted from the photo. Freeman Patterson expresses it this way; "The camera points both ways. In expressing the subject, you also express yourself."

Therefore, go forth and capture the world and fully realize that your images just might say as much about you as they say about the subject.

Something to think about!

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## Field Notes "Panoramas" By John Pennoyer

How many times have you been at a very photogenic location and wanted to capture a vast landscape or cityscape. So quickly you put on your widest angle lens and when you look through the view-finder it is not the same image that you are envisioning. So you try another lens that is not quite as wide and the results are the same. It is not what you are trying to capture. Usually that is because our eyes and brains many times are seeing things that are difficult to capture with normal type focal length lenses. Sometimes a 3 X 2 ratio (36mm X 24mm) just will not make do. In very early March I made a 3 day trip to the North Shore to try and capture some ice that has been forming on the Lake. This has been one of the best years in many for ice shards to form on the shoreline; the easterly winds will bring these shards into shore and

give lots of opportunities for photographers. The ice shards can be there one day and as the winds switches be gone the next. Late one afternoon I walked out on the ice at Stoney Point and as I was out about maybe 40 yards from shore I saw the image I wanted to capture, but it was about another 40 yards from my position, I was to chicken to walk out any further, even though I knew it was safe because a couple of ice fisherman were out there. When I put on my 12-24mm wide angle lens it just would not capture the image, too much foreground and way too much sky. With the 28-70mm lens it would not go as wide as I wanted. So I decided to do a Panoramic with my 28-70mm lens. Zooming in to around 60mm I was able to capture the ice shards in the foreground and achieve my composition with the right amount of sky.

For this month's Field Notes I thought that I would talk about creating a panoramic image with your digital camera. This is **not** intended to be a **step by step** instruction, but just some basic general information on creating panoramic images.

**Camera:** Once you have decided on your composition, all settings on your camera must be consistent, White Balance, Exposure, focus, focal length etc. My camera is usually set to manual and I make my appropriate adjustments and do not change during this panoramic sequence.

**Tripod:** Set the tripod to the height for your image, **level the tripod**, many tripods come with a bubble level built in, if not Really Right Stuff actually has a level adapter that connects between tripod and your ball head. Or what I would say everyone should have a bubble level (mounts on hot shoe of camera) as part of their photography arsenal, just set this level on ball head. It is extremely important for the tripod to be level.

**Camera mounted on tripod:** Once I mount my camera on the tripod I install my Hama Bubble level, loosen the horizontal knob and rotate camera through my panoramic range, the bubble level on camera should stay level throughout the range. If it does not your tripod is not level. Be sure the ball head is locked down tight.

**Take the images:** With tripod/camera level, camera set for your composition and camera adjustments all set; let's now take the images. I have never done more than 3 images but you can take probably as many as you want. I generally work from left to right. I take my first image to the left, slowly rotate to the right, (**with horizontal knob only not ball head**) you must overlap each image about 25% to 30%. Take your second image and repeat every step as before for every image you want to take for your panoramic. I now have my three images (or as many as you decided to take) and I am done at least until I get on my computer. Hint: One of the tricks that I do when I take panoramic or HDR type images is before I start I cover the lens with my hand and take an image which will result in a black image. When I am done with my panoramic sequence, I take another image with my hand over the

lens. The images that I have taken are now sandwiched between two black exposures. This reminds me when I get on my computer that I have some multiple exposures to work during post-processing. I think Don Nadreau gave me that little tip and it has worked excellent for me and I now no longer accidently delete images. On more than one occasion as I edited my images which could be a few days later, I forgot about the panoramic or HDR sequence and would delete those images because they were over/under exposed or terrible composition. The multiple images sandwiched between the black exposures remind me that I need to do some multiple image work in CS3.

**Panorama Post-Processing:** I still use Photoshop CS3, when I open those three images in the raw convertor I work on only one, than synchronize the other two to those adjustments. Select your images click on Tools/Photoshop/Photomerge. Photoshop will show the images you selected I always just leave the stitching sequence on Auto. When Photoshop is done stitching your images, it is necessary for you to crop to your liking; you now have your first panoramic image. Remember this is very simple guideline not a step by step process.

I always leave my panoramic image as a 16 bit tiff file, so they are quite large 150MB to 200MB. Also I think everyone knows that this type of image would not be eligible for most nature salon categories, including our own club salon. But images like this are certainly worthwhile for other type of competitions plus they make great prints and slide shows etc. So the next time you cannot compose for that great landscape, give panoramic a try.



“Ice Shards”

By John Pennoyer

#### Good Shooting

Note: If you get really serious about shooting panoramic, Really Right Stuff ([www.reallyrightstuff.com](http://www.reallyrightstuff.com)) has some really great equipment for the serious panoramic shooter, they are quite expensive, so for the 2-3 that I do each year, I just use my present BH55 RRS ball head.

### March Salon Results: Judges: Mariann Cyr & Jane Myers

Anderson, Greg	Barn Owl	8
Baker, Eric	Moose (W)	8
Ellenbecker, Dave	Wild Ginger #4	8
Fierst, Joe	Warbler Feeding (W)	8
Gladitsch, Marilyn	Pink Spring Beauties	8
Gossens-Bryan, Betty	Bald Eagles	8
Handsaker, Bill	Valley of the Gods	8
Hogeboom, Jerry	Spider Feeding	8
McDonough, Jean	Zebra Drinking	8
Olson, Mary	Green Heron	8
	Black Crowned N	
	#283CF1	8
Olson, Mary	Rush	8
Olson-Goude, Jay	Chickadee Take-off (W)	8
Pennoyer, John	Backlit Shiras Bull (W)	8
Pennoyer, John	Signet (W)	8
Rehpohl, Dean		
Scholljegerdes, Florence	Sunrise on Lake Superior	8
Scholljegerdes, Florence	Wild Ginger	8
Specht, Don	Beaver Lunch (W)	8
Vaidya, Pushkar	Trumpeter (W)	8
Vichich, Dave	The Look	8
Weinman, Larry	Three of a Kind (W)	8
Zosel, David	Mallard Drake (W)	8
Baker, Eric	Otter (W)	9
Dykstra, John	Cardinal (W)	9
Hoyt, David	Bay-headed Tanager (W)	9
McDonough, Jean	Sandstone Waves	9
Perez, David	Bee on Flower	9
Weinman, Larry	Bald Eagle #4 (W)	9
Hogeboom, Jerry	Western Salsify	10
Vichich, Dave	Dinner	10

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Vol. 53, No. 9 - May 2009

## From the President

Wow! I find it hard to believe that this is going to be our last meeting until next September! But the good side is that spring is definitely here and we all should have enjoyed some great spring photography. I just spent this morning hiking around Wood Rill SNA and Wolsfield Woods SNA looking for spring ephemerals, I managed to find a few Blood root, rue Anemone and some buds for many others so I think most of the wildflowers in the Twin City area are about a week away.

These last two years have been a real pleasure serving as your President, but I also am looking forward to when I come to meetings next fall to have more time to socialize and not have to worry about conducting the evening's business. I also want to thank all of the current Board Members with all the work they did it makes the job of President much easier.

This month's program is about "The Minnesota Nature Conservancy" by Tom Landwehr who is the Supervisor of the Minnesota Chapter of Nature Conservancy. Much of my photography is done on one of two public lands, SNA's and Nature Conservancy, so I am looking forward to his program.

Have a great summer and if I don't see you in the field we will see you next September.

## 2009/2010 Nominations

President: Jean McDonough

Vice President: Lil Polley

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We will be voting on these candidates at our May meeting. We will also be taking nominations from the floor.

Good Shooting

John Pennoyer

## Recorders or Artists?

### *Restricting the Digital Darkroom*

By David Perez

Is photography being corrupted by the use of post-processing tools such as Photoshop? Or is the only thing that matters is whether or not you create the best possible image?

The belief that images captured by digital photography are "pure" (as defined by the image being "as it was captured") is a canard. Whether the image is altered by the in-camera processing or in the post-processing, the "purity" is destroyed the moment a single pixel is altered.

And while the term "artist" may conjure up images of someone with a prematurely gray pony tail and tiny glasses, driving around in an oversized roller-skate, photography is an art. And artists have always worked to make their output the very best it can be - which means using ALL the tools and techniques available. Without restriction.

In a recent seminar, well-known photographer and Canon Explorer of Light, Rick Sammon indicated that he creates the images he sees in his head, not just what's visible in his viewfinder. Current technology has given us the tools so we too can extend our vision beyond the viewfinder, creating better images. This has been the goal of photographers as long as there has been photography, and artists throughout history.

How many times has a judge downgraded a potential "9" or "10" image to a "7" or even a "6" because of an imperfection the photographer was aware of, but wasn't allowed to correct due to restrictions on editing? Whether it's an intruding branch, a missing catch light, an overly bright spot, or a "boring" background, the photographer should have the option of doing what's needed to optimize their image.



An original image (Top) and optimized version of the same image (Bottom).

The use of technology to alter images is nothing new. Since photography began, photographers have spent thousands of hours in the darkroom using the tools and techniques available to alter the purity of their images. Were there howls of protest from the “purists” decrying wet darkroom processes such as:

- “Shoot for the shadows, develop for the highlights” (push and/or pull processing)
- Dodging and burning
- Contrast or slide masking
- Slide sandwiching
- Internegatives
- Variable contrast papers
- Toning
- Dust spotting
- Airbrushing imperfections
- And any of the other techniques available to manipulate images of the time?

Using the tools available in today’s digital darkroom simply extends those wet darkroom tools and techniques - artistically, there is no difference. A good photographer will produce good work from the camera. Modern tools and techniques enable the photographer to optimize his or her work, making a good image better, possibly great. Digital imaging has created a new ball game, one in which it is not sufficient just to be good at recording what the camera sees. Today’s photographer must master a variety of equipment and tools, just as they did in the wet darkroom. Only the tools have changed.

I haven’t seen the MNPC charter or bylaws, but I suspect they contain a statement that supports making members better photographers. Salons are part of that improvement process and should encourage mastering the whole photographic process, including the tools of the digital darkroom. Without dwelling on the purported alignment with the Photographic Society of America as a reason for restricting editing, I suspect the PSA restrictions are based more on politics and protection than any desire to protect the “purity” of photography.

For photographers for whom any image alteration is anathema, there remains the option of continuing to shoot film. It was certainly simpler; especially slide film – no white balance, no ability to perform any but the most basic optimization, no need to learn new technology. Even a photographer who captures images digitally may choose not to use the available digital darkroom tools for a variety of reasons

- protecting the “purity” of an image,
- dislike of spending time at the computer
- discomfort with having to learn new technology

There is no requirement that any post-processing be performed, but these days, improving photographic skills involves more than learning equipment. It also requires mastering the tools and techniques available in the digital darkroom. Photographers should have the flexibility to perform as much or as little post-processing as they choose.



An original image (top) and an altered version of the same image (bottom).

Let's end the halfway measure of having a litany of post-processing specifics and replace it with a simple statement that "an image entered in a salon must be a reasonable representation of the subject being depicted". I propose that the board of directors for the Minnesota Nature Photography club enact this change for the 2009-2010 photographic year.

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## Field Notes "It's been a good Ride"

By John Pennoyer

Some of you old timers of the club will remember our last Field Notes author, Francis Breyette, he wrote the article for many years and finally he thought that it was time to let someone else take charge. That was somewhere around 12-15 years ago and of course I volunteered only because no one else volunteered. I am not a good writer, but I thought that I would open my horizons a little and see how I would do. My writings may have improved from the early years, but I will always struggle putting my thoughts into words that everyone can make sense of. Not sure if I achieved that or not, but writing all of those articles did make me a better photographer, because I would research and try to apply that information in the field before I attempted to put it in writing. Also all of those "Field Notes" gave me more confidence in writing, and because of that confidence I have had many articles published in magazines that actually paid me money for my article and images. One thing I am very proud of is that after all of those years, not once did I miss a deadline (usually by the first of the month) or miss a month of writing a Field Notes article. But like Francis of several years ago, I think that it is now time for someone else to take up the torch and continue on with contributing monthly articles to our club newsletter.

I have called my articles "Field Notes" only because my writings were intended to be educational and informative from my visual perspective and technique which may or may not agree with your visual perspective and technique. But that's OK it's what makes nature photography so great, all of us have different visions and try to capture our personal vision by looking through the view-finder of our camera. So this will be my last official "Field Notes" but I will still contribute 2-3 articles a year, to try and keep my creating juices flowing. If you would be interested in being a monthly contributor just let our newsletter editor know. Also remember everyone is encouraged to submit articles at any time it is not necessary to be a regular contributor, our club newsletter is for all members.

### Dynamic AF vs Single Point AF

It is always interesting when putting on programs how questions develop from statements that you made during the program. My program for spring break was on "North American Wildlife Photography". One of

the statements that I made was in most cases my camera is always set-up for Continuous High Speed shutter, continuous-servo AF, and dynamic AF area. Someone asked me a question do I ever use "Single Point" AF and the answer is yes! So let's look at the difference (these terms are Nikon, but all camera manufacturers do the same thing but use different terminology).

My general use for wildlife is Dynamic Area, only because as I focus on a bird/animal my focus point will automatically try and track with the subject as it fly's or runs away, this allows me to only concentrate on composition. There are times that this can be frustrating especially if the subject is behind foliage, trees etc. Using Dynamic, the focus point may keep switching because it cannot distinguish a tree from a Whitetail Buck. So in certain situations I will change to Single Point and put the focus area right on the buck when it is stationary. Of course if the buck takes off I will be out of luck because there is no way you can switch back to dynamic fast enough to capture a fleeting moment. So if at all possible I prefer to leave it on dynamic when shooting wildlife.

In April some of us traveled to NW Minnesota to photograph Greater Prairie Chickens, I occasionally switched to single point but in most cases I had it set to dynamic. On the second morning in the blind, a coyote came out from the tall grass on the far end of the Lek; all of us focused our cameras on this beautiful coyote. Immediately he started moving rapidly in our direction, the old motor drives were really heating up. I must have fired off 30 images of this coyote, luckily for me my camera was ready, and every image was hair sharp. The Dynamic AF tracked the coyote beautifully and all I worried about was panning with the coyote to maintain composition. If I had been on one of the other focus areas, I would have probably been lucky to capture one or two sharp images. One final thought I also use MF override in many situations.

Have a great summer and see you next September.



"Coyote at the Lek"

By John Pennoyer

Good Shooting

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**Minnesota Nature  
Photography Club  
April 2009 Salon  
Scores**

**Judges: Alan Schulz**

<b>Photographer</b>	<b>Title</b>	<b>Score</b>
Baker, Eric	Wolves (W)	8
Cleveland, Ron	13-line Ground Squirrel	8
Dykstra, John	Wood Duck A	8
Gladitsch, Marilyn	Wild Geranium #12	8
Hogeboom, Jerry	Chickadee (W)	8
Hogeboom, Jerry	Hoverfly (W)	8
Holtz, Mike	Kinkajou (W)	8
Hoppe, Paul	Warmfuzzy	8
Hoppe, Paul	Naptime	8
Hoyt, Kristin	Pasque Solo	8
McDonough, Jean	Foggy Sierra Snow Scene	8
Olson-Goude, Jay	Creek Sunrise	8
Perez, David	North Shore Ice	8
Perez, David	Hawk Takeoff	8
Polley, Lil	Palouse Falls	8
Rehpohl, Dean	Swan Duo (W)	8
Scholljegerdes, Florence	Clouds at Sunset	8
Vichich, Dave	Badlands	8
Weinman, Larry	Going Up (W)	8
Zosel, David	Barred Owl (W)	8
Zosel, David	Chickadee (W)	8
Cleveland, Ron	Ontario Color	9
Cyr, Mariann	Pasque Flowers	9
Fiegenschuh, Karl	Hummingbird (W)	9
Fiegenschuh, Karl	Moose Encounter (W)	9
Galambos, Ted	Tree Clouds	9
Gladitsch, Marilyn	Marsh Marigold Duo	9
Graves, Rick	Prairie Smoke 2	9
Graves, Rick	Spiderwort	9
Hoyt, David	Bay-headed Warbler Feathers (W)	9
Pennoyer, John	Show Off (W)	9
Pennoyer, John	Female Goldeneye (W)	9
Specht, Don	Turkey-trot (W)	9
Vichich, Dave	In Flight Meal (W)	9
Williams, Roger	Takeoff (W)	9
Cyr, Mariann	Sandstone Impression	10
Dykstra, John	Wood Duck B (W)	10
McDonough, Jean	Prairie Smoke No. 3	10
Williams, Roger	Gotcha (W)	10

## Note from your Editor

Dave Perez submitted an interesting article this month. I hope you read it and respond with some of your thoughts on this topic. His comments and suggestions get at the heart of what are club is all about. Responses will be published in the September newsletter.

This is my last newsletter. I will be turning the reins over to Jay Olson-Goude.. Jay brings with him prior experience as a newsletter editor and I think he will do a bang-up job. Please give him your support and consider doing an article on a topic you are familiar with. Hope you have a great summer and I will see you in the fall.

Don Nadreau

### TCACCC and surrounding areas Logo Contest (TCACCC stands for Twin Cities Area Council of Camera Clubs)

The TCACCC Council is looking for a new logo, one suited for the 21<sup>st</sup> century and beyond  
One winner gets free admission to 2010 Spring Break/  
Inter Club (dinner included)  
Deadline is July 15<sup>th</sup>, 2009  
Enter as many designs as you wish  
Logo becomes the sole property of TCACCC  
TCACCC board will determine winner at the 9/10/09  
council meeting

You can email entries to:

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

U.S. Postal Mail entries to:

Mariann Cyr  
3955 Glenview Ave.,  
Arden Hills,  
MN 55112

Or have your delegate bring to the monthly council  
meeting

Questions: Please contact: [cameracouncil.org](http://cameracouncil.org)

Please supply:

Your logo entry (digital preferred, but not necessary)

Your name

Club affiliate

Contact information (phone, mail, email)

## Yahoo Group “MNNature”

With summer coming, this is a perfect time to make sure you are signed up with the MNNature group on Yahoo Groups. The group was established to help our club members stay in touch between meetings. There are 109 group members currently. Group memberships must be approved by a moderator (me), and are open to club members and also other interested persons including prospective club members. Potential topics of discussion include local photo ops and outings, questions about techniques or equipment, etc. Message attachments via the group are not allowed (for the benefit of those with slower internet connections), but sharing of images and information via links or uploads to the group site are encouraged.

Each group member can adjust their own mail delivery settings to receive “individual messages”, or messages can be bunched into approximately daily “digests”. One can also set delivery option to “no email, web only” and access discussions only via the web if preferred. This is also a good option if you wish to turnoff message delivery temporarily, e.g. during vacations. [It is important NOT to send “out of office replies” to the list.] One can also change delivery to a different email account if desired without getting a whole new membership.

If you go to the link for the mnnature homepage, you will be prompted to “join” if you have not yet done so: <http://groups.yahoo.com/group/mnnature> . If you are already a group member, you may be prompted to sign into Yahoo (with the appropriate Yahoo ID and password that you used when you set up your “mnnature” group membership.)

Linking with a Yahoo account (which requires setting up an ID and password with Yahoo) will allow you full access to the group, including message archives and files/photos/links that are posted by members, as well as enabling current email messages from other group members. After you set up a Yahoo account, it is wise to set your “marketing preferences” with Yahoo: <http://subscribe.yahoo.com/showaccount> The Yahoo “mygroups” page can be very helpful for managing group settings: <http://groups.yahoo.com/mygroups> , especially if you belong to more than one group.

Alternatively, one could set up a mnnature email subscription without a Yahoo membership, but then you would not have the ability to access the mnnature Yahoo group homepage. Let me know if you prefer this option.

Once you are a mnnature group member, you can simply send an email message to [mnnature@yahogroups.com](mailto:mnnature@yahogroups.com) and a copy of the message will go to each group member who is signed up for email delivery. [Note that you can send email messages to the group only from the particular email address is signed up with the group, or you may post directly via the group website.] Also please remember that when you hit “reply to” one of these messages, the reply goes to the entire group, by design. This is a discussion group, after all. If

you wish to send a private reply to an individual, make sure to adjust the “To:” field in your outgoing message accordingly (or prepare to be embarrassed).

Please contact me directly if you have questions about the Yahoo group. See you in September, but let’s keep in touch this summer!

–Linda Nygren, MNPC secretary and “mnnature” Yahoo group moderator

[lnygren@pol.net](mailto:lnygren@pol.net) 651-778-0340



## **Nature Photo Times**

Published Sept.-May by the  
Minnesota Nature Photography Club  
[www.minnesotanature.org](http://www.minnesotanature.org)

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**Meetings** are held on the third Wednesday of  
the month, September through May

6:00 PM - Set-up and Social Time

6:30 PM - Announcements and Business

6:45 PM - Program

7:45 PM - Nature Salon (Competition and  
Judge's Comments).

### **Meetings are held at:**

REI  
750 West American Blvd  
Bloomington, MN 55420

### **May Meeting Wednesday May 20, 2009**

Our May presentation will be "The  
Minnesota Nature Conservancy" by Tom Landwehr.

**FIRST CLASS MAIL**





# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Vol. 54, No. 1 - Sept 2009

## NorthStar International

The 2009 NorthStar International Circuit of Nature Photography is a PSA sanctioned competition made up of six competitions rolled into one. The Minnesota Nature Photography Club is hosting one of the six sections (competitions) which we have done since this competition was established. By entering once you get your images judged six times. Each section is hosted by a different Minnesota or Wisconsin camera club and each is judged by a different panel of judges.

There are a couple of changes to this year's Circuit. First, this will be a digital-only competition. Second, the NorthStar will incorporate the Minnesota Botany International Competition. For 25 years the "Botany" has been a separate international competition sponsored by the Minnesota Nature club. However, as a stand alone niche competition the entries have been declining for several years. Combining it with the NorthStar allows us to continue to offer this specialized competition as well as allow the participants of the Circuit to enter additional images.

The deadline for entry is November 10, 2009. The entry form can be obtained from both the club website ([www.minnesotanature.org](http://www.minnesotanature.org)) or the TCACCC website ([www.cameracouncil.org](http://www.cameracouncil.org)).

The Minnesota Nature section will be judged on Saturday, December 12, 2009. We will need 4-5 people from the club to help with the mechanics of the judging. Contact Mike Prokosch if you can help out. The judging dates for the other sections are included on the entry form.

---

### **THE VIEW from HERE**

by Lawrence C. Duke  
Photography Spoken Here

"It's not nice to fool Mother Nature." Change is good but they never tell you for who...

I wish I still had the Shutter Bug issue on the subject of what "Nature Photography" all about, or what makes a

good nature photo. It would have helped with the current question in front of the club or for now, just the board.

Let me see if I can describe what was on the pages of that S.B. 2007. It was by Joe F... sorry, senior moment, who writes about digital and web sites. He also has a couple of books for things photographic.

As I remember, it was a winter scene with a road-kill deer. The deer was a buck, still with antlers and there were two or three ravens feeding on the carcass. The exposure was good: a nice side light, we used to say "3/4's," with some detail in the black birds. Then Joe added an eagle in the right attitude and size. It looked hungry and ready to eat. And the ravens just sat there. The composition was well balanced, still with nice light. From somewhere, Joe added a fox. This was no small buck and the fox went for the hindquarters. Finally, Joe added a lot of little tweety birds and the feast was on!

Thanks to PhotoShop, a lot of work and 14 images, the work came together in what would be an easy 10. If I hadn't read the article and hadn't been involved with nature and photography, I'd have bought it as real. Now, ask yourself - was this a nature scene Joe saw or one he visualized? Or was this just a good show and tell? Not everyone has bio-knowledge, so a Hittite might just take this as a scene from nature.

I believe that it has to do with ethics. Think National Geographic cover moving the Pyramids for a better look, Newsweek and a manipulated combat photo, or Art Wolf and his manipulation of herds of Zebras and Elephants in "Migration," an art book. How many of you know "Bart the Bear," who has more awards than any other bear except maybe "Yogi?"

My own opinion is that I don't think anyone can produce a better nature photo in the computer than the one they see in real time. If it's right there in front of you and you have the photographic knowledge to capture the correct image, why do you have to computerize it? Besides, how many ribbons can you eat?

It's like eyeglasses: "better now? Or better now?"

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**Minnesota Nature  
Photography Club  
May 2009 Salon Scores  
Judge: Mariann Cyr**

<b>Photographer</b>	<b>Title</b>	<b>Score</b>
Vichich, Dave	Upper Minneopa	8
Specht, Don	Green Heron Lunch	8
Cleveland, Ron	Six Pasque	8
Hoyt, Kristin	Yellow Warbler Singing (W)	8
Olson, Mary	Dew on Grass	8
Ramos, Carolee	White Pasque Flower 1	8
Vaidya, Pushkar	Sunrise	8
Zosel, David	Male Goldfinch (W)	8
Cleveland, Ron	White Whitetail (W)	8
Dykstra, John	Egret Close (W)	8
Galambos, Ted	Vancouver Storm	8
Nadreau, Don	Island in the Sun	8
Hogeboom, Jerry	Snowy Egret	8
Tredinnick, Don	Upper Minneopa Falls	8
Zosel, David	Male Oriole (W)	8
Vichich, Dave	Mittens	8
Scholljegerdes, Florence	Sunset on Lufoton	8
Specht, Don	Pollinator	8
Pennoyer, John	Bloodroot Pair	9
Williams, Roger	Robin (W)	9
McDonough, Jean	Lone Tree in Landscape	9
Gladitsch, Marilyn	Bloodroot Four	9
Dykstra, John	Wood Duck C (W)	10
McDonough, Jean	Family of Snow Monkeys	10
Schulz, Alan	Eagle with Spray (W)	10
Hoyt, Kristin	Great Grey Glide (W)	10
Schulz, Alan	Long-tailed Meadowlark (W)	10

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Upcoming Meeting Programs:

September Program:

"Birds in Flight"

Carrol Henderson, Supervisor of the Non-Game Division for the Department of Natural Resources, will present a program on "Birds in Flight." He has a new book on this subject and will include talk and images from the book. Carrol is an extraordinary photographer but also extremely knowledgeable about avian subjects. He also leads many workshops for birders and photographers. Carrol may be bringing some of his books for purchase.

October Program:

"Capture the Moment"

Former Nature Club member Dale Bohlke will be presenting an "interactive" program on "Capturing the Moment." For the last several years Dale not only has been using his DSLR but has also expanded into shooting HD Video. He is requesting that you bring your camera and as he shows some videos of various wildlife subjects, it will up to you to capture the "defining" moment! This will be a totally different program from any that we have ever had before and I am looking forward to not only seeing this but participating also.

## **Nature Photo Times**

Published Sept.-May by the

Minnesota Nature Photography Club

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

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REI

750 West American Blvd

Bloomington, MN 55420

### **September Meeting Wednesday September 16, 2009**

Our September presentation will be "Birds in Flight" by Carrol Henderson, Supervisor of the Non-Game Division for the Department of Natural Resources.

## **From the new guy.**

Welcome to volume 54 of the Nature Photo Times. I'm happy to be here as your new editor. With the help of all of you, I intend to keep the quality of the Times up to the standards set by those before me. Special thanks go out to Don Nadreau, my immediate predecessor. Don's made the transition very easy.

Since I've pretty much come out of nowhere, I'll tell you a little bit about myself and my background.

I'm married without children, and my wife Jennifer and I live in Saint Paul. I work at Ellerbe Becket, but look forward to the day I can retire and do photography instead.

I've been photographing for 35 years, having started when I was in junior high out in Southern California. My casual hobby started getting serious in 1977 with the purchase of a Nikon FM. I have been using Nikons ever since that first one and am currently using a D200.

Jennifer and I like to travel, and documenting that travel is probably my favorite type of photography. Coming in a close second is landscape and nature photography, which I get to do more often.

This is not the first newsletter I've done. From 2001 to 2006 I was editor and publisher of the AAFTA News for the American Airgun Field Target Association. One thing I learned from that experience is that this type of publication is only as good as its readers make it. I am not a writer, and although I may contribute something every once in a while, the quality of this newsletter will depend on the contributions of you, the readers. While getting submissions in Word .doc format would be terrific, I'll take something scribbled on a napkin if that's the only way you can get it to me!

Thanks all,

Jay Olson-Goude

**FIRST CLASS MAIL**





# Nature Photo Times

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Founded 1956

Vol. 54, No. 2 - Oct 2009

## NorthStar International

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In next month's Times:

Photographing Coastal Brown Bears in Alaska  
by Ron Winch.

---

Bryan Hansel is running a workshop for Community Ed in Grand Marais, MN.

The info can be found on his website here:  
<http://www.bryanhansel.com>

### Gales of November Photography Workshop

Date: Nov 14, 2009

Time: 9am – 5pm

Where: Grand Marais, MN

Min: 4

Max: 10

Cost: \$90

To register call 387-2000.

Spend a day capturing the fury of the Gales of November with photographer Bryan Hansel, [www.bryanhansel.com](http://www.bryanhansel.com). The class will start with a brief slide show exploring the ways to shoot water. Then the class will head out to several locations on Lake Superior taking advantage of whatever conditions we find ourselves in. If the lake is calm, we'll spend the time photographing Superior and practicing our techniques on local rivers and waterfalls. Whatever happens with the weather, this is a fun and instructive opportunity. Lake Superior Magazine wrote an article about last year's workshop!

Required: A camera (digital is best, manual controls is best), rain gear, umbrella, a car to travel to different locations, good hiking boots, multiple warm layers, multiple batteries and plenty of camera memory, backpack to carry your equipment and rain gear.

Recommended: A camera rain jacket, tripod, polarizer filter, lunch & water.

Bryan Hansel Photography

PO Box 149

17 W 2nd St.

Grand Marais, MN 55604-0149

phone: 218/387-2502

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

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**Minnesota Nature  
Photography Club  
September 2009 Salon  
Scores**

**Judge: John Pennoyer**

Photographer	Title	Score
Rod Blesener	Pasque Trio	8
Jerry Hogeboom	Towering Mushrooms (W)	8
Paul Hoppe	Loon and Muskie	8
Jean McDonough	Dragon Fly No. 1	8
Lil Polley	Acorn	8
Carolee Ramos	August Sunrise	8
John Anderson	Mother Owl Morning Sun (W)	8
Lawrence Duke	Blue Stem Coyote (W)	8
Karl Fiegenschuj	Zion in Winter - Trees	8
Rick Graves	Columbine Dwellers	8
Jerry Hogeboom	Jaws (W)	8
David Hoyt	Plover Duo (W)	8
Lil Polley	Rabbit Cactus Patch	8
Carolee Ramos	Spider's Dewy Handiwork (W)	8
Florence Scholljegerdes	Bloodroot #1	8
Marilyn Gladitsch	Pink Indian Pipe	8
John Lamere	Woodland Drummer (W)	9
John Ringquist	Canadian Rockies 1	9
Tom Samuelson	Prairie Sunset	9
Marilyn Gladitsch	Partridge Berries	9
Eric Baker	Dancing Loon (W)	10
Ron Cleveland	Shooting Star Hill	10
Kristin Holty	Blue Prairie Flower	10
Larry Weinman	A Light Lunch (W)	10
Ron Cleveland	Black Hills Scene	10
Roger Williams	Kestrel	10
Roger Williams	Dinner Time	10
Jean McDonough	Crested Cara Cara Portrait	10
Don Sprecht	Wild Columbine	10
Dave Vichich	Couple of Bucks (W)	10

---

Upcoming Meeting Programs:

October Program:

"Capture the Moment"

Former Nature Club member Dale Bohlke will be presenting an "interactive" program on "Capturing the Moment." For the last several years Dale not only has been using his DSLR but has also expanded into shooting HD Video. He is requesting that you bring your camera and as he shows some videos of various wildlife subjects, it will up to you to capture the "defining" moment! This will be a totally different program from any that we have ever had before and I am looking forward to not only seeing this but participating also.

November program:

"Winter in the Badlands"

Rikk Flohr, club member and Twin Cities professional photographer will be presenting "Winter in the Badlands."

He served as Artist in Residence at Badlands National Park in the spring of 2007 and again in the fall of 2008. Besides presenting photography programs, Rikk also teaches Photography and Digital Image Editing to various organizations and will be leading a photo tour to Costa Rica in April 2010.

Rikk's website: [www.fleetingglimpse.com](http://www.fleetingglimpse.com)

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Secretary: Linda Nygren      651-778-0340  
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**Meetings** are held on the third Wednesday of  
the month, September through May

6:00 PM - Set-up and Social Time  
6:30 PM - Announcements and Business  
6:45 PM - Program  
7:45 PM - Nature Salon (Competition and  
Judge's Comments).

### **Meetings are held at:**

REI  
750 West American Blvd  
Bloomington, MN 55420

### **September Meeting Wednesday October 21, 2009**

Our October presentation will be

"Capture the Moment"

Former Nature Club member Dale Bohlke will be  
presenting an "interactive" program on "Capturing the  
Moment." For the last several years Dale not only has  
been using his DSLR but has also expanded into shooting  
HD Video. He is requesting that you bring your camera  
and as he shows some videos of various wildlife subjects,  
it will up to you to capture the "defining" moment!



**FIRST CLASS MAIL**





# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Vol. 54, No. 3 - Nov 2009

## Coastal Katmai – Alaska

by Ron Winch

Standing knee-deep in a cold coastal Alaskan river I can feel the migrating salmon brush against my hip boots. Tension is high. With my eye pressed against the viewfinder I watch the large V-shaped wake speed across the surface of the river. It's getting closer by the second and then, like a volcano erupting, it explodes from the water. A hundred feet in front of me stands an eight hundred pound coastal brown bear, chest deep in the shimmering pool. Water streams down from his head and neck in silver rivulets, punctuated only by dark beady eyes. He stares directly at me but seems to offer me no threat, only curiosity. His nose and muzzle are red with the blood of salmon. He shakes like a dog and water droplets fly in all directions. Now his bloody muzzle is a brilliant red as he turns slightly to the side and picks up the sunlight.



At six frames per second, I'm soon loading another roll of film into the Nikon and waiting for more action as the

bear returns upstream to try again in his quest for salmon.

For the second year in a row, several of us have been living on a sixty-five foot boat for ten days at a stretch and photographing coastal brown bears off the coast of Katmai National Park. The adventure begins with several days on Kodiak Island driving the backroads (and they are all backroads) searching for photo opportunities with bison, elk, fox, landscapes and rivers. Only a few roads exist on Kodiak, as most of the island is a National Wildlife Refuge for the Kodiak Brown Bear. The island is also the home of a large fishing fleet and the largest U. S. Coast Guard base in the world, with responsibilities for safety and rescue in the North Pacific and the unforgiving Bering Sea.

At 9 a.m. the last of our luggage is safely strapped down in the cargo hold of a Beaver float-plane and we're off on a forty-five minute flight across Shelikof Strait to Geographic Harbor, the coastal waters of Katmai National Park. Brook Falls, where the bears stand on the falls waiting for salmon to jump into their mouths, is over fifty air miles inland from the coast.

The sixty-five-foot Coastal Explorer will be our home for the next ten days. Accommodations are quite comfortable and there is plenty of fresh seafood. Captain Chuck has been plying these waters for ten years and knows many of the bears by name.

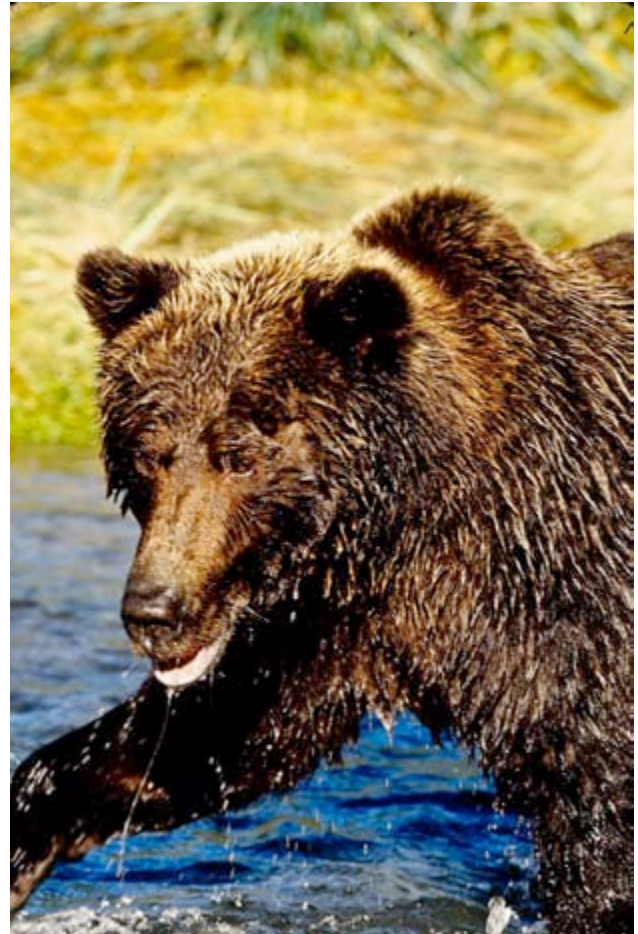
Our best count has been twenty-one bears in sight at one time. Salmon are migrating in from the sea, running up the streams to lay eggs and die or be eaten by bears. This morning we are working the bears on a small river and standing at the edge of the water. All lenses are pointed at a mid-sized bear working her way downstream toward us. A quick rush yields a twenty-inch fish, which is torn apart and quickly devoured. She continues downstream toward us. At 100 feet, the word is given: "Pick up your gear and move back as a group," thus giving the appearance of a "mass of humanity" rather than individuals. Tripods and camera bags are hoisted and moved back a safe distance - all but one camera backpack, that is. Patti doesn't seem to be quite with the program this morning as she moved her tripod, but failed to pick up her camera bag. Too late! The bear spots the bag, comes over to inspect, rolls it over once and begins dragging it toward the river. Luckily the bag contains no food, but enough is enough. In unison the six of us throw our arms into the air and yell. That does it. The bear drops the bag in a puddle of rotting fish and

water, looks up with a bewildered expression and returns to fishing.

In May, shortly after the bears come out of hibernation and the salmon are still out to sea, we find bears feeding on sedges, grasses and digging for clams at low tide. Tripods steadied in the bottom of a twenty-six foot skiff, we zero in on a light-colored bear wandering the shoreline at low tide.



Coming into shallow water, Chuck goes over the side and carefully walks the skiff along, following the bear. A keen nose soon senses a clam - and the digging begins. Slightly curved claws on large front paws dig methodically down and down, sometimes until the bear is resting on its chest before reaching and extracting the clam. One paw firmly holds the clam on the sand while one claw of the other paw is extended and delicately picks open the clam. Picture if you will, a six-hundred pound bear holding down a four-inch clam and opening the shell with a claw the size of your little finger.



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#### THE VIEW FROM HERE

by Lawrence C. Duke

“Photography Spoken Here”

Oh, How Close Can You Get ?

Good for a laugh from Europe, or at least for me.

On Cable news this morning, channel 10, n-TV Germany, a graphic artist is now in trouble for enhancement of some of the ladies on the covers of the magazine he worked for. Seems some got smaller and some got new figures and one got added cleavage.

And Madonna got the works.

Must of been a slow news day or something like that. But it was fun watching how he did it.

And as long as I've gone this far I might just continue. I have been shooting close-up with the basic gear and a micro lens. That's a 105mm and those things the manufacturers call supplemental or diopter or close-up lenses: 1,2,3 or T-5, T-6 and the 500D from Canon.

I had 52mm, 62mm, 72mm and 77mm. They just screw on the front of a lens and give you an increase in magnification without a lot of math. And they work quite well for quick shots.

You don't need them all; I've just added mine over the years. My first set was a simple 1,2,3, stacked in a case. They worked for flowers and copy work and small items and it made my photography more fun.

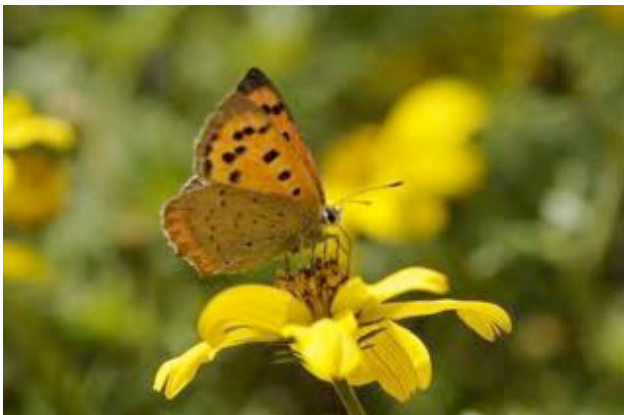


My wife planted the balcony with both wild and domestic flowers - oh no, the hand of MAN.

Well, maybe. I'll just not add the (w) to my submissions. I know, I'll call it bait.

I photographed my setups for show and tell and it might make a program for some evening. Anyway, I had one African and four European butterflies show up. The bees came in six different stripes or species. And on rainy days I had snails and slugs. There was one visitor that I never did capture. I think it was a Humming Bird Moth. I could not follow it or track it. I even spent time trying to trap focus this insect, without a single successful image.

I would set up between two flowers that looked like it would pass through and it would be eight inch to either side of my spot. I shot a lot of empty space.



Some books, and even newsletters, tell you that to do "REAL" macro work you have to have a macro lens. Most macros started to show up in the sixties. Before that you had to work with supplemental lenses or screw-ons. One of our club members used nothing but those funny

lenses - with good results at the salons. Diane Plunket was even fun to watch at work with her camera on her mini tripod and her dressing table mirrors, held in place with tent pegs. She used the mirrors for her lighting and for the fill that she wanted on her subject: mostly flowers that ended up looking very natural. And this was on film.

With digital I was able to see my results before the next bee showed up, and make any change I needed. Mostly just getting closer. And I had fun doing it.

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West Photo Exhibit  
Nature Club Members  
December 2009

West Photo located on 21 University Avenue NE, Minneapolis, has invited the Nature Club members to exhibit prints for the month of December. Bring one or two of your framed images up to 16" x 20" in size, framed, and wired. Place your name, image title, and price if you would be interested in selling your image on the back of your print. For uniformity, I will have a card showing this information on the lower left front of the image. Please bring your prints to the November meeting. If you need more time to get your images framed and wired, bring your prints to West Photo at noon November 28. If you have any questions, please e-mail Jean McDonough: [mcd30@msn.com](mailto:mcd30@msn.com) -- I would like to know who would be bringing their prints November 28 to West Photo.

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#### SLIDES DUE AT NOVEMBER MEETING

Members who had slides accepted from January through October please bring these slides to the November meeting, November 18, 2009. November acceptances will be collected at the meeting.

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Dear Minnesota Nature Photo Club Members:

Rocky Mountain School of Photography (RMSP) is bringing one of its Weekend events to the Twin Cities, Minnesota on April 17-18, 2010. Each year, RMSP brings their unique style of photo education to cities around the country. RMSP Weekends are two fun-filled days, loaded with information about the latest tools and techniques in photography. Following are some important details for the RMSP Weekend in the Twin Cities:

Location: South Saint Paul Hotel & Conference Center  
701 South Concord • South Saint Paul, MN 55075

What: Ten classes to choose from, a professional critique session and great door prizes. Visit [www.rmisp.com/weekends](http://www.rmisp.com/weekends) for a schedule of classes and a list of course descriptions.

Who Attends: Class content is suitable for beginner through intermediate amateur photographers shooting with digital or film cameras.

Group Pricing: \$159 per person for both days, \$119 for one day. Online and early registration savings have been included in your group pricing (a savings of \$20 for two days and \$10 for one day).

Your group code is: CC214 Submit this code when registering to receive the special group price of \$159 for two days or \$119 for one day.

Registration: Register online at [www.rmisp.com/weekends](http://www.rmisp.com/weekends) or call (800) 394-7677 to register by phone. You may also download registration forms from [www.rmisp.com/weekends](http://www.rmisp.com/weekends) and mail them to the address below.

Please keep in mind that many of our Weekend events sell out ahead of time. We encourage you to register early. In order to secure a spot, registrations must be received in our office before an event has sold out. You can register now using any of the methods mentioned above.

Please do not hesitate to call if you have questions regarding the RMSP Weekend event in the Twin Cities.

Hope to see soon!

Michelle Lousen  
Weekends Directo

**Minnesota Nature  
Photography Club  
October 2009 Salon  
Scores**

**Judge: Dale Bohlke**

Photographer	Title	Score
Dave Ellenbecker	Geum Triflorum	8
Dave Ellenbecker	Pale Jewel Weed	8
John LaMere	Snow Tom (W)	8
Jean McDonough	Oxbow Reflections	8
Ron Cleveland	Moon over Mountain	9
John LaMere	The Hunter (W)	9
John Pennoyer	Prairie Creek	9
John Pennoyer	Yellow Ladyslippers in Habitat	9
Lil Polley	Fog on Mountain	9
Carolee Ramos	Bleeding Heart	9
Alan Schulz	Loon and Chick (W)	9
Alan Schulz	King Colony (W)	9
Larry Weinman	Peekaboo (W)	9
David Zosel	Squabbling Mallards (W)	9
Eric Baker	Dripping Moose (W)	10
Eric Baker	Splashing Loon (W)	10
Ron Cleveland	Grinnel Glacier	10
Don Specht	Eagles Feeding Baby (W)	10
Don Specht	Tipsy Chickadee (W)	10
Dave Vichich	Moving Water	10

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**Upcoming Meeting Programs:**

November program:

"Winter in the Badlands"

Rikk Flohr, club member and Twin Cities professional photographer will be presenting "Winter in the Badlands."

He served as Artist in Residence at Badlands National Park in the spring of 2007 and again in the fall of 2008. Besides presenting photography programs, Rikk also teaches Photography and Digital Image Editing to various organizations and will be leading a photo tour to Costa Rica in April 2010.

Rikk's website: [www.fleetingglimpse.com](http://www.fleetingglimpse.com)

## **Nature Photo Times**

Published Sept.-May by the  
Minnesota Nature Photography Club  
[www.minnesotanature.org](http://www.minnesotanature.org)

Editor: Jay Olson-Goude, 651-699-3048,  
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# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

Vol. 54, No. 4 - Dec 2009

## South Texas Ranches By Ron Winch

“Be careful of rattlesnakes!” was Patty’s sage advice while closing the gate behind us as we entered the Javalina, a brushy, tangled wilderness near McAllen Texas. Several “roads” lead one to one of a half-dozen photo blinds situated at man-made waterholes and maintained by an old tractor-drawn water tanker. These waterholes are truly a great draw for birds and wildlife in this arid Rio Grande country of South Texas. Regular visitors to the waterholes include coyote, bobcat, green jay, greater kiskadee, golden-fronted woodpeckers and many more.



The Javalina and the Homestead are John Martin’s contribution to the Texas Lens and Land project which he initiated some years ago. Martin, a rancher and businessman, had always been a fighter and preservationist for the wild lands of South Texas. After the last big win - another feather in his cap - had put many people out of work, John asked, “Can’t we do something positive to help the people and economy of our area?” Thus was born the Lens and Land project. He showed ranchers that by constructing waterholes and erecting photo blinds that they could attract the exotic wildlife of South Texas which would attract photographers who would gladly trade cash for the opportunity to capture frame-filling images of the exotic green jay, greater kiskadee and other native and migrant exotics that use the Rio Grande valley.



There are a number of ranches in the McAllen area that offer great photo blinds at feeding stations and waterhole-feeding areas. One might also find natural blinds near the edge where trophy white-tailed deer come to feed on baited corn. At other ranches, when livestock die the carcass is hauled out to a photo-appropriate area and blinds are set in place. Harris hawks and greater caracaras flock in to enjoy a hearty meal for days. Photo opportunities range from environmental shots to portraits and even headshots.



My early-December shoot was a bit too early as there were no migrants headed north or south. Even so, I was fortunate to capture fourteen species of birds, most of which are not seen in Minnesota, white-tailed deer and at one waterhole, a rare eastern indigo snake plying the edge of the waterhole before swimming across. These snakes are common throughout Florida, with a subspecies in the southern Rio Grande valley. They are a beautiful glossy blue-black and may be America’s largest snake – growing



to a length of eight and a half feet. It feeds on frogs, small mammals, birds, lizards, young turtles and other snakes – including venomous ones.

The blinds are well placed with consideration for the best light. Feed is either natural or hidden out of sight but with regard to profile shooting. My gear consisted of the Nikon D2X, 200-400 zoom, 70-200 zoom and a 1.4 teleconverter, plus, of course, a good stable tripod.

If you go, the spring is great for migrants and photographers, so you might have to share a blind with another photographer.

<http://www.lensandland.com/>

Good shooting!



---

### Field Notes Black and White

For over 40 years my wife and I have been going to the Minnesota North Shore on Lake Superior. I consider this area one of the most photogenic places anywhere. There is always something to photograph no matter which season that you choose to visit. Our favorite season is fall and this year we did a first ever type of trip.

We took a full two week vacation in both the Ely, MN area and the North Shore. We canoed and photographed in the BWCAW for a few days then headed to the North Shore. The first day as we traveled to the Lutsen area we were greeted with heavy overcast skies and a slight wind. When we got up the next morning, the wind had picked up considerably and a pine tree had fallen next to the cabin, but being a photographer I decided to drive some of the back roads looking for photogenic subjects. But no matter what dirt road I selected, we had to turn around because of fallen trees blocking the road. Being concerned about getting blocked in on the back roads, we elected to go back to the cabin and I would do some photography around there. Upon arriving at the cabin around noon we discovered the electricity was out from fallen trees on the power lines. As it turned, out the whole

of Cook County was without electricity for about 30 hours. After spending the night reading by flashlight, the next morning the wind was still howling more than ever. When I looked out at the lake, my eyes witnessed waves that I have never seen before on Lake Superior: there were 10' to 15' rollers coming into shore. We immediately jumped in the car and headed for Split Rock Lighthouse State Park, dodging trees that had fallen across highway 61. I spent the entire day all along the shore photographing this spectacular display of nature's fury. My only concern was the horizontal rain and the mist being thrown by the crashing waves and I did my best to keep moisture away from my camera and lenses.

After arriving home, and as I began the task of editing and working on my images, I found with the heavy gray skies, mist and rain it was very difficult to bring out any of the red and yellow color of the aspen, birch and maple trees that were along the shore. My images that I had taken during the storm lacked the "punch" that I wanted so the viewers would feel "nature's fury" as I had. I decided to convert some of those images to black and white, after all it was a gray day to begin with. After converting one or two images, there was so much more impact with black and white than in color, many of those images were converted to black and white. The two images attached for this article are the original color and the black and white conversion.



Which do you like the best?

This is another huge benefit of digital photography: converting to black and white in post-production. Some images are still better in black and white than in color; this is not the first time I have done this conversion. I use Lightroom 2.5 to make my conversion (Treatment/Grayscale.) After the conversion I do my post-production work for tonal areas etc, then I open the image in PS CS3 which is now converted to 16 bit tiff. After sizing I will sharpen generally using "Smart Sharpen." If using Photoshop you can convert to black and white also - just select image/adjustment/black and white.

The next time your color image lacks the punch you desire, why not try a black and white conversion - you may be surprised how black and white is still the way to go for many images!

Good Shooting  
John Pennoyer

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Hope to see soon!

Michelle Lousen  
Weekends Director

**Minnesota Nature  
Photography Club  
November 2009 Salon  
Scores**

**Judge: Rikk Flohr**

Photographer	Title	Score
Marilyn Gladich	Hepaticas with Bud	8
John Anderson	CA Condor 52 (w)	8
Barbara Wilson	Snow Canyon	8
Betty Gossens-Bryan	Ruby Throat	8
Jerry Hogeboom	Huntsman (w)	8
Don Nadreau	Fighting Chicken	8
Carolee Ramos	Blue Weed	8
Don Specht	After the Rain	8
John Anderson	Barred Yawn	8
Ron Cleveland	Mt. Mahtotopa	8
Bill Handsaker	Fall in Colorado	8
Jerry Hogeboom	Gator (w)	8
Paul Hoppe	Loon with Chicks	8
Jean McDonough	Three Wolves Looking	8
Dave Vichich	Frosty Morning	8
Roger Williams	Bluebird (w)	8
Eric Baker	Shaking Moose (W)	9
Ron Cleveland	Amnicon River	9
John LaMere	Black Skimmer (w)	9
John Pennoyer	Loon and Reflection(w)	9
Dave Vichich	Baby Buck (w)	9
Roger Williams	Mourning Doves (w)	9
Jim Duncan	Distelfalter	9
John LaMere	Banning Colors	9

Bill Handsaker	Capitol Reef NP	10
Paul Hoppe	Bee on Cone	10
Jean McDonough	Snow Monkey in Tree (w)	10
Lil Polley	Red Fox	10
John Ringquist	Canadian Rockies2	10
Eric Baker	Loon Taking Off (w)	10
Karl Fiegenschuh	Bosque Sunset I	10
Rick Graves	Don't Look Down (w)	10
Lil Polley	Sand Dunes	10
John Ringquist	Tranquil Tiger	10
Don Specht	Alaskan Dinner (w)	10

---

Member Bernard Friel's stunning image of an indigo bunting in flight is on the cover of the Dec/Jan 2010 issue of National Wildlife magazine. Congratulations, Bernard!

This is not the first of Bernard's images to be published in National Wildlife.

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Upcoming Meeting Programs:

January: 2010 Northstar International Award Winning Images will be presented by club member Mike Prokosch

February: John Gregor

March: Ron Winch

April: Bill Handsaker

May: Mariann Cyr

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Bloomington, MN 55420

### **December Meeting Wednesday December 16, 2009**

Our December presentation will be

"End of Year Competition"

Our December program features the end of year competition for best photographs. Doug Ohman has agreed to be our judge. Doug is a professional photographer and popular public speaker. His photographs are featured in the Minnesota Byways series which include BARNES OF MINNESOTA and CABINS OF MINNESOTA to name a few. Doug's website is: [pioneerphotos@comcast.net](mailto:pioneerphotos@comcast.net).

We will also have our annual holiday buffet at this meeting. Everyone be sure to bring a food item to share.



**FIRST CLASS MAIL**

