

Founded 1956



Nature Photo Times

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

Vol. 45 , No.5 – January, 2001

Congratulations to the Winners Slides of the Year 2000

Judged by Dominique Braud

General Honorable Mentions

- Mary Kay Bertas, Sunset Splendor
- Jerry Harlow, Morning Reflection
- Joe Kandiko, Mountain Meadow
- Florence Scholljegerdes, Mt. Movan Reflected



General Runner-Up Slide of the Year

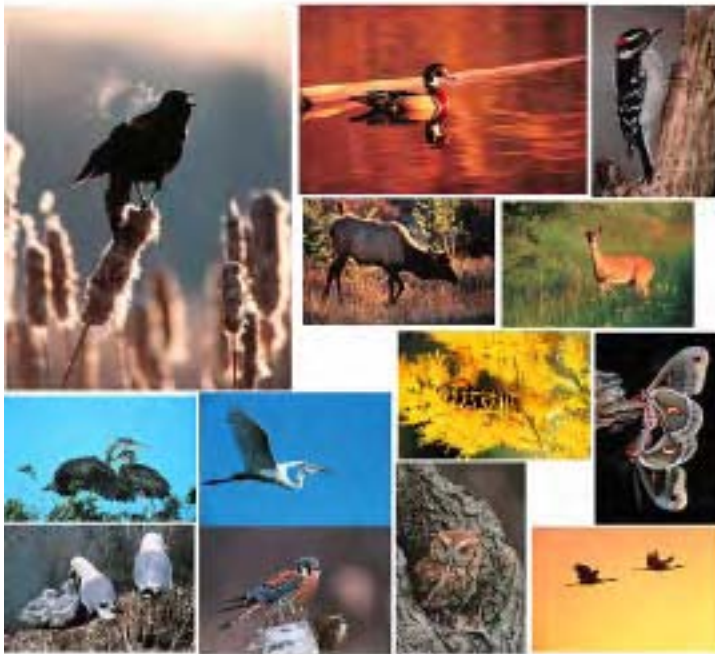
Mary Kay Bertas, Contrast

General Slide of the Year

Dave Klein, Buffalo at Custer

Zoology Honorable Mentions

- Dale Bohlke, Great Egret in Flight
- Alert Whitetail Doe
- Sandhill Cranes at Sunrise
- Dave Ellenbecker, Locust Borer on Goldenrod
- Vijay Karai, Kestrel
- Owl and Mouse II
- Young Male Elk
- Jean McDonough, Kittiwake Family
- Hérons
- Vern Nelson, Male Downy Woodpecker
- Searching for Insects
- Cecropia Moths Mating



Zoology Runner-Up Slide of the Year

Duane Wraalstad, Wood Duck

Zoology Slide of the Year

Dale Bohlke, Red Wing Blackbird Singing

Botany Honorable Mentions

- Dave Ellenbecker, Purple Coneflower
- Close-Up
- Marilyn Gladitsch, Hepatica #6
- Yellow Trout Lily
- Joe Kandiko, Cyclamen,
- Lupine & Daisies
- Duane Wraalstad, Indian Pipes



Botany Runner-Up Slide of the Year

Mariann Cyr, Marsh Marigold

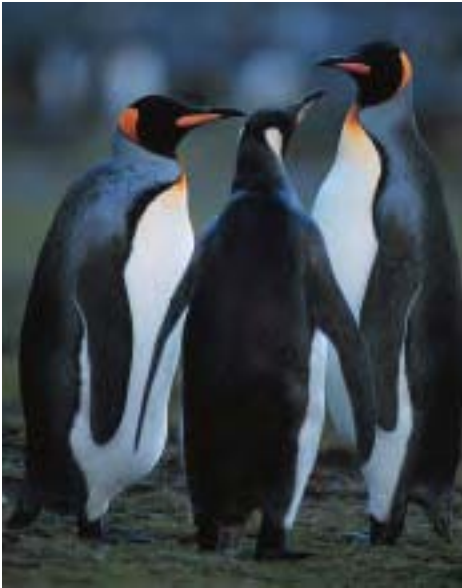
Botany Slide of the Year

Joe Kandiko, Pink

Plan your shots for 2001 and let's see you here next year.

The Unforgettable and the Unphotographable

It was a rock and roll kind of night, even in the sheltered waters off Salisbury Plains. Near gale force winds had been battering the north coast of South Georgia for a week, but at 7 AM we were anxious to move out. As



always, four Zodiac drivers made up the initial landing party. It's up to them to find a suitable landing for going

ashore, as well as a spot where Zodiacs can be quickly turned around to face the incoming sea, thus avoiding surf crashing over the transom and swamping the craft.

A somewhat sheltered cove promised the least risky landing in the area. Back on ship, eager photographers decked out in long johns, fleece, hip boots, full rain gear and life jacket anxiously awaited the first choppy ride to shore. Even with the help of the Russian seamen who carried our humungous backpack-drybags down to sea level, four-foot swells at the gangplank loading station made for an exciting entry into the Zodiacs.

Toni made the cut-off and was on the first wind and wave pummeled Zodiac destined for a tumultuous landing a half-mile away. Even before she landed the wind had freshened and there was constant radio chatter

between ship and landing party wondering about sending more Zodiacs ashore. Thankful for full raingear and hipboots, Toni's landing was a bit rough and wet, but within the limits of safety. On the cobble above the beach a very pushy wind almost knocked her over. Wind driven sand stung her face and standing was easy once she leaned 20° into the wind. No way could anyone do decent photography under these conditions.

Back aboard ship, in less sheltered waters, the sea was really kicking up. The clouds parted momentarily and a pencil thin slit of sunlight kissed the green water and white wave froth. And then I saw it – for only the second time in my life. Five white stallions, manes flying, head and shoulders just above the wave-crests, black hooves and white forelegs at a full gallop pounding the water just ahead of the windblown froth. A magnificent sight if ever I saw one. And then the slit closed. The sunlight and horses were gone as quickly as they had appeared.

I felt sorry for those less observant folks for they shall never know the thrill of seeing those beautiful wild white stallions racing on the waves of a windblown sea. Of

course, all this happened much too quickly to record on film, but the image will always be



indelibly engraved in my mind and will grow richer with time whereas a mere piece of film will always remain the same.

Editor's note: If you want to learn more about penquins like these kings Ron photographed on his trip, go to the Penguin Page at <http://users.capu.net/~kwelch/pp/>

Nature Photo Times

Nature and Wildlife Photography Seminar

by photographers

Joe & Mary Ann McDonald

March 17-18, 2001

Hilton/Airport Hotel

Bloomington, MN

Sat. March 17, 7:00AM–Registration

Sat. March 17, 8:00AM–4:30PM–Programs
1-1/2 hr. lunch on your own

Sat. March 17, 4:40–6:30PM–Book signing
and reception

Sun. March 18, 8:00AM–3:30PM–Programs,
box lunch provided.

The cost is \$165-individuals, \$295-couples if registrations are received by February 17, 2001. Later registrations are \$30 more per person.

The eight sessions during the weekend will include: exposure, using flash, winning composition, equipment and accessories, filters, getting close to wildlife, marketing information, questions and answers and more. "Whether you are a novice, professional or somewhere in between, attending this weekend seminar will help you to be a better nature/wildlife photographer."

The seminar was arranged by Rick Hobbs and Visual Expressions. Rick hopes this venture will be a success so he can bring other top nature photographers to the area.

For further information, contact Rick at 651-994-4778 or Hobbsphoto@aol.com.

Spring Break 2001

March 24, 2000

University of St. Thomas

Carol-Jean Christopherson of the North Metro Photo Club is in charge of the event this year. "CJ" said that each club will be offered the opportunity to put on a workshop or two during the day and have a place to display information about their club. More information will be available in January.

The camera is an instrument that teaches people to see without a camera.

–Dorothea Lange

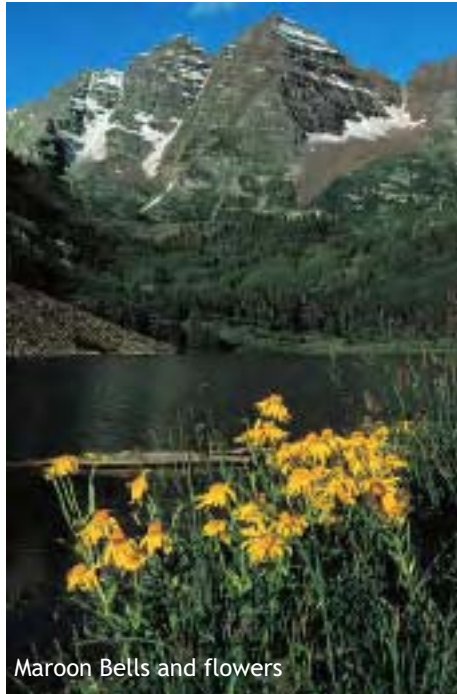
I was quite tempted to draw balloons and anthropomorphize the penquins in a three-panel cartoon—but I chickened out. –Ed.

“The Photographic Mind”

A few years ago I was on a field trip with members of this club to go out and photograph wild mushrooms. There were probably about 8-10 of us on this field trip led by one of our members. It was an absolutely gorgeous time to be out after mushrooms. The weather had been damp and cool for most of late August and early September and that is ideal weather for mushrooms. We were able to find many different species of mushrooms to photograph; however, one of the participants found a lovely trio of Amanitas that were very photogenic. As he was setting up his equipment, others noticed this lovely trio also and very shortly a line began to form to photograph them.

During the next month’s slide competition, there were no less than three individuals that put that trio of mushrooms in for judging! Now I have no problem with us photographing the same subject. We do it all the time. But my point is that all three of those slides were identical and even the judge commented on the same twig that was in each slide.

Have you ever been to a popular scenic overlook and observed folks as they rushed out of their vehicle, oohed and aahed over the beautiful scene, pulled out their Instamatic, snapped a couple of pictures and then are back down the road in two minutes? Again, I don’t fault people for doing that if their photograph was just to show people or remind themselves that they were there. However, for those of us that are serious with our photography, there is so much more than just taking a picture. Snapping a shutter button is only a fraction of time, but it is what took place before a photographer



Maroon Bells and flowers

hits the trigger that will take a common scene and turn it into magic.

Whenever I come across an interesting subject - and it makes no difference if it is a plant or some scenic vista - I always walk around with my camera in hand and look through the viewfinder to try and find the composition that I want to show. I will kneel, crouch, and stand, to determine what is the best angle to photograph this subject. A photographer will be amazed at the different perspective a subject can give by simply raising or lowering the camera a few inches. Try different lenses - a scenic doesn’t have to always be wide angle.

Try isolating the subject with a telephoto. A flower or mushroom doesn’t always have to be with a close-up lens. Try a wide angle

to show habitat. Does the subject require the use of a filter to really make it stand out from how it has been photographed in the past? Moving around and getting away from “the spot” will possibly give you a more interesting foreground and/or background from what has been photographed in the past.

Craig Blacklock in his Lake Superior book has an image taken from Oberg Mountain that is not like any photo that I have seen of that vista. If you went to that vista there is no way that you will be able to duplicate that photo. It is of the same vista but from a different perspective. (I discovered last fall how he took that photo but I wasn’t brave enough to do it). Of course I always consider light to be the essence of photography. No matter what a photographer does with a subject or scene, if the light isn’t right, it just isn’t going to work! Many times your best alternative is to come back when the light is of the quality that you want.

One of my personal favorite scenes is of Wild Goose Island in Glacier National Park. The best place to photograph that spot is from the pull-off area. However, I have yet to get any photos other than a couple of record shots. The time to photograph that spot is in early morning or late evening light. Every time I go to Glacier I always make two or three visits there in early morning or evening, to try and catch the magic light. It has yet to happen for me, but that does not stop me from trying.

If we go back to our trio of Amanitas and apply some of these basics, those three photographers could have easily had three different slides of the same subject and each and every one could have easily been a 10!!

Good Shooting

Odds and Ends

...the editor

New Gitzo Explorer

(From the Gitzo web site)

The Explorer incorporates many new ideas in tripod design; individually locking legs that can be fixed at any angle from 0° to 90° and a column that will tilt from the vertical, right over beyond the horizontal and lock solidly at any angle.

The Explorer is available in three versions, a three-section aluminum tripod code G2220, finished in the traditional silver-grey Gitzo paint, and both three and four section Carbon fiber versions respectively coded G2227



and G2228. The Aluminum version has a maximum height of 64 inches and a weight

of 4.90 lbs. while the three sections Carbon fiber reaches a height of 67 inches and 65 inches for the four sections version. Their weigh is 4.41 lbs. and all three models have a maximum recommended load of 13 lbs.

The Explorer has been designed to work best with the Gitzo G1275M and G1276M (quick release) “off center” ball heads, which further add to the ease of handling of this new tripod. With either of these heads fitted the folded length of the tripods are: 30 inches three sections Aluminum, 26 inches three sections Carbon and 22 inches four sections Carbon.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com

Vice Pres.: Dale Bohlke 952-445-6125 dbohlke@aol.com

Secretary: Mariann Cyr 651-636-3738 mcyrr@mmm.com

Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

FIRST CLASS MAIL

January Meeting

Slide Discussion

Led by Alan Schulz and Mike Prokosch

Bring slides you would like discussed by the panel.

Showing of Acceptances from the North Star Circuit



MINNESOTA BOTANY
INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Enter the Minnesota Botany!

Use the form enclosed with your December newsletter, download it from the web site or contact Jim Duncan at 651-459-3558 and he will mail a form to you. You can give your entries to Jim at the January meeting or mail them to him at 8099 Grafton Ave. S., Cottage Grove, MN 55106-2624.

Submit your entries by January 24, 2001. Judging will begin at 9:00AM on Saturday, January 27 at our meeting place, The Minnesota Valley National Wildlife Refuge in Bloomington. It's open to the public. Stop in and stay as long as you like.

Tell a Story!

Dale Bohlke

Where do I put the subject? When writing a story it is easy, the first sentence starts at the upper left corner of the page. What about a picture story? Since the time of ancient Greece the concept of power points has been used in visual communication. A power point is the point of intersecting lines, if a slide is divide into thirds both horizontally and vertically, like a tic tac toe board.

Now my choice of subject placement is limited to four, upper or lower left power point, lower left or right power point. Best placement can be determined two ways. Use your intuition and put it where it seems best or take a photo with the subject at each of the power points and determine the best location on the view box. By avoiding the center box your photos will be much more interesting.

"NEWSFLASH"

On December 28th, I went to Aitkin County to look for Owls, I spotted two Great Gray Owls, and managed to get only a couple of photos of one, before he flew away, the other one was on private land and no one was home to get permission. I also found a Northern Hawk Owl that was hunting in the open areas, he was very co-operative and I managed to get two rolls of film exposed on him.

This looks like it is going to be another good year for birders and photographers to see our feathered friends from the north! If you decide to go and photograph any owls, remember they are in Minnesota out of necessity, so my personal rule is that once it flies away, it is best to leave it alone. This is an extremely stressful time for them!

Need more information? Feel free to give me a call or e-mail me!

John Pennoyer
impnature@aol.com

Please send a note to the editor if you have a hot spot to share with our readers.



great gray owl

Nature Photo Times (color version) and other information about the club is available at
<http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>



Como Park Conservatory Photo Date

Sunday, March 18, 8-10:00AM

Spring Flowers (tulips, crocus, hyacinths)

Join us to practice our flower photography. This is one of several times throughout the year when the Conservatory allows photographers to set up tripods inside the building. \$5 admission.

Salon Judges Needed

Dale Bohlke

Only Joe Kandiko and Flo have offered to judge, but in different months. Salon judges are needed for the months of February, March, April and May.

To volunteer, contact Dale at 952-445-6125 or E-mail DBohlke@aol.com

HELP NEEDED

Jim Duncan

Bill Handsaker has agreed to publish the MNPC Roster for the year 2002. I still need someone to take over the task of maintaining the nametags for our club. This involves making up the new nametags for new members and seeing that the members from the previous year have their nametags. I have used a label program to maintain these records and it is not very time-consuming. Approximately 2-4 hours at the beginning of the club year and then occasionally as new members join.

I also need someone to take over the MN Botany International Exhibition of Photography, which is sponsored by our club. This job does require a little effort and time. It includes:

- creating the entry form,
- getting PSA recognition,
- mailing out the entry forms,
- processing the slides as they arrive,
- selecting judges,
- making arrangements for the judging day (includes getting the site, equipment, snacks, and bringing slides for judging),

Members Gladitsch and Whiteaker Win Minnesota Botany Medals

Marilyn Gladitsch won the PSA Silver Medal for Best Wildlife with May Hepaticas. She and Barry Whiteaker won two of the three Best Slides by A Minnesota Resident. Their entries, Marilyn's Indian Paintbrush and Barry's Slipper Orchid Bud are shown here. The other Minnesota winner was Gery Hanser of Forest Lake.

Medal winners in the United States were from California (4), Delaware (1), and Washington (2). Winners from outside the USA were from Belgium, England, Germany and New Zealand.

You can see all the medal winners and honorable mentions at the program portion of the February 21 club meeting.

The Minnesota Botany Exhibition of Photography is the only competition in the country devoted to botanical subjects.



Indian Paintbrush
Marilyn Gladitsch
Best Slides by a
Minnesota Resident



May Hepaticas
Marilyn Gladitsch
PSA Silver Medal for
Best Wildlife



Slipper Orchid Bud
Barry Whiteaker
Best Slides by a
Minnesota Resident

- mailing back the slides,
- creating a program and having it shown at two or three locations,
- creating the catalog and mailing the catalog to all entrants.

This seems like a lot of work, but if handled on a daily basis, it doesn't amount to very much effort. Doing the processing gives you the opportunity to see all the slides that are entered before anyone else sees them.

If someone would volunteer to be a Co-Chair of the Botany and handle the process-

ing, judging day, and the programs, I could do the entry form, mailing of the entry form, PSA recognition, and the catalog, as the other Co-Chair. If you could help, please get in touch with me at 651-459-3558 or jduncan1@isd.net.

It would be a shame to see the Botany die after sponsoring it as long as the club has, and that will surely happen if we don't get some one to be Chair or Co-Chair.

Please consider doing this very important job for our club.

More than a Pretty Picture

As I examined photo after photo in Pete's book, I was disappointed, to say the least. For a chap who has had thirteen books published, what I was seeing was a real letdown. There was no striking light, outstanding colors or exquisite compositions. At least the exposures were good.

Flipping to the inside back cover confirmed that the photographer was indeed my friend from Idaho and that he indeed had thirteen books published. Even more revealing was the bio on the author, a prominent wildlife researcher and retired university professor who had published many books on wildlife behavior - many with this same photographer.

Hit the switch - turn on the lights! The sun had risen and I was beginning to see. The researcher was doing life history and animal behavior books, and Pete had documented all aspects of behavior. Behavior was the important concept here - not pretty pictures. Of course there were pretty pictures interspersed with the others, but nowhere near the number seen in Charlie's book on the same species. But then, one was an illustrated book on animal behavior and life cycles. It would enlighten animal behaviorist and researchers for years to come. The other, a pretty picture book, was more a coffee-table book that would hopefully inspire viewers to become involved with the greater ethics of conservation and preservation. Both are good books but, which do you think will be viewed more often?

In the waning days of the year 2000 Toni and I had the opportunity to spend four weeks on the Southern Ocean, photographing marine mammals, seabirds and the spectacular scenery of South Georgia and the Antarctic Peninsula. We were privileged to associate

with forty fellow photographers gathered from sixteen states and seven countries around the world. Among them were some of the most acclaimed nature and wildlife photographers in the world. Their names, well known to amateur and professional photographers alike, grace the covers of many fine



Toni Meglitsch



Ron Winch

Left: King penguin after attack by leopard seal. Below: leopard seal showing gaping mouth and many teeth. Above: Penguins and seals.



Toni Meglitsch

photo books. Pretty pictures were the order of the day. They generated the most income from books, articles, calendars and advertising.

But there were others also, two in particular. One considers himself a science writer and photographs to better illustrate his text. The other, a former attorney, was photographing animal behavior per a prescribed list. Her clients were wildlife researchers, university professors and DNR people who are doing more research-oriented books and papers. Both were very good at what they do, and yet, neither would pass up a pretty picture if conditions were right.

What does that have to do with you and me? Unless we have a special niche for documenting nature we are better off by far going for the pretty picture. Very few people could recognize or appreciate a first-ever happening unless it also happened to conform to those photographic standards ingrained in us.

The pretty picture, by default, generally conforms to the approved standards: great subject, appropriate background, scintillating colors,

proper exposure, excellent composition and above all, exquisite light. Given these elements, the photo will surely tug at your senses, be inspirational and communicate with you the photographer, the viewer and maybe even the salon judge or an editor.

So let's hear it for the pretty picture!

...to be continued

Hobbs/McDonald Seminar Schedule

Rick Hobbs asked that we publish the schedule for his Nature/Wildlife Seminar featuring Joe and Mary Ann McDonald. Here are two full days of photo-learning:

Saturday, March 17

- 7:00-8:00am - Registration and seating
- 8:00-8:30am - Wildlife Around the World and Capturing the Dynamic Moment.
- 9:30-10:00am - Break, soft drinks, juice and rolls provided.
- 10:00-12:00pm - Exposure
- 12:00-1:30pm - Lunch on your own
- 1:30-3:00pm - Lenses and Macro Photography
- 3:15-4:30pm - Equipment, Filters, Accessories
- 4:30-6:30pm - Book Signing Session and Reception

Sunday, March 18

- 7:30-8:00am - Seating
- 8:00-9:30am - Composition and Perspective, Getting Close to Wildlife.
- 9:30-10:00am Break, soft drinks, juice and cookies provided
- 10:00-12:00pm - TTL, Manual and High Speed Flash
- 12:00-1:00pm - Lunch, box lunch provided
- 1:00-2:00pm - Marketing - Sales and Avenues
- 2:00-2:15pm - Break
- 2:15-3:30pm - Questions and Answers

Tips from Photographers

The other day while I was watching the news there was a story about a 90-year-old gal that decided to go back to college and get her degree. Her story was that marriage, children etc. just kept her too busy and since she always loved to learn this was a great time for her to complete her education. Wow, what a story. It has always been my belief that you can always learn something new. No matter how long you have been doing something

There might be someone that can show you how to do it faster or better. No matter how long we have been photographing, our photography can become very static if we are not willing to learn at any age. Through the years, I have had many photographers give me some tips on my photographic technique. So this month I thought that I would share some of those “TIPS” with you.

COMPOSITION: Last month’s article talked a little bit about this. I mentioned to take your camera and move around to help determine the best composition etc. However, many times I will leave my camera on the tripod and I always carry with me a 35mm slide mount. I will walk around and look through the mount and visualize my scene/composition. Holding the mount closer or further away will help determine lens selection etc. This works very well on close-ups. Rick Haug gave me this tip many years ago!

TRIPOD DANCE: If you only knew how many times I have spotted a critter, quickly got out of my vehicle and tried to set-up my tripod, mount my camera and take the photo. By the time I am done with this dance the critter usually leaves. Now with my Gitzo tripod, the leg with the manufacturer’s label is set to be 1 inch longer than the other two. As the tripod is set in the back of the truck the top two locks are loose so the legs will slide easily. When you want to set-up quickly, the legs will slide and then you can lock them. The longest leg is now in front of you; your hands are on the other two legs to push them out. Mount your camera and photograph away! This was the way John Herbst explained it at his seminar. I tried it one time in a real situation and it works excellently.

ON THE LEVEL: It doesn’t make any difference how experienced you are, all of us occasionally have a hard time keeping hori-

zons, lakeshores, and etc. level. For me it is very difficult when photographing waterfowl. On more than one occasion I have had them swimming up/down hill. And you don’t realize it until your slides come back and then it sticks out like a sore thumb. Now mounted on my camera is a Hana Bubble. This little level goes in your hot shoe and a quick peek will tell you if you are level. This bubble is almost always on my camera unless my flash is attached. I got this idea from Arthur



Red Sunrise on Lake Superior - John Pennoyer

Morris’s web site about two years ago.

BACKGROUND: Many of us really enjoy doing close-up photography, and we know that a bright background is very distracting. In most cases we usually want the background to be a little darker than the subject. One of the ways to do this is to shade the background. But how do we do that when we are in the field alone. I always carry with me some black polypropylene plastic sheets. With some sticks that I also carry with me, I will posi-

tion them so when the sheeting is attached my background is now nice and shaded. I have been doing this for many, many years. Photoflex now sells one of these in black. I should have patented my little idea for I have never witnessed any one else ever doing this.

EXPOSED/UNEXPOSED: Many times when we are out photographing, especially birds/animals, we need to change film very fast so as not to miss that once in a life time shot! How many times have you gone to grab a roll of film and found out that it has already been exposed? By the time that you fumble around for an unexposed roll, the bird/animal decides it is time to leave. This is my rule- with my photo vest the LEFT pocket is unexposed; the RIGHT pocket exposed. This way I always know which pocket to go to. I also have other pockets for various ASA speeds etc. I always keep a magic marker to mark films if I pushed it. Last summer during my photography class, one of the students was photographing a couple of black bears that were wrestling and she had to change film; and, of course, she did exactly that. She grabbed a roll of exposed film. By the time she fumbled around for a good roll, the bears had already departed.

The purpose of any “TIP” is to make photography easier for us. So if you have any tips to share, why not jot them down and send it to or e-mail them to Ron and share it with us.

Good Shooting

Hot Spot Tip from Dale Bohlke

Trumpeter Swans (and Geese and Ducks) in Monticello

Sandi and I followed a lead from the MN Bird Net and discovered a great photo opportunity. A lady feeds the trumpeters in her back yard on the Mississippi in Monticello. A city park is designated on a vacant lot next to her house. Twice daily, at 10AM and 2PM, she spends about an hour feeding the birds: swans, geese, and ducks.

The afternoon is better for flight shooting, they go right overhead at water’s edge. There is steam on the water in the morning. I would not go much before 9AM, not many birds and the activity crescendos for the morning feeding.

Directions:

I94 to Exit #195 at Monticello, turn right at Liberty Bank. Take the second left on to Mississippi Blvd. Sandi and I missed it the first time, it is less than a quarter mile from the bank. Mississippi Blvd. is a dead end.

The park has a small easily missed sign on a vacant lot beside a driveway with an orange grain hopper on it. An easy 50 yard walk to the river and there you are. I have been going to the river edge. The swans don’t seem to mind as long as you stand quietly.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com

Vice Pres.: Dale Bohlke 952-445-6125 dbohlke@aol.com

Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com

Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

FIRST CLASS MAIL



**February 21
Program:
Minnesota
Botany Slides**

Tell a Story!

Dale Bohlke

Captive or Wild, Right or Wrong, Ethical or Unethical, the debate goes on within the club. What is the benefit of photographing an animal or bird in a controlled setting: that is a captive animal and a staged behavior? Behaviors demonstrated in a controlled setting may be impossible to capture in the wild. The question I ask when I see a photo is always "What is the message? Is the visual message as clear as it could be?"

Cute and cuddly is not a story, a mother interacting with her young is. A portrait

should reveal character; a static photo of an animal needs that quality to tell a story. Can a photo of a captive animal do this? Absolutely!

The question then comes up about plants in wildflower gardens. With a rural background I have learned plants are not under the control of man whether we think they are or not. They can grow, bloom, and go to seed regardless of human intervention.

So what is the answer? Perhaps the answer is listing the location where the photo was taken as part of the slide title. What do you think?

Studio Equipment for Sale

I have closed my photography studio and have several Hasselblad cameras and accessories, lenses, Photogenic Powerlight 600's and various other pieces of equipment for sale. If you are interested please e-mail me and I will forward a listing. All the equipment is in very good condition and less than 10 years old. If this doesn't fit your needs, I would appreciate your passing the information along to someone who may be interested.

Thanks,

Jim Wendel

Phone: 1-507-377-7626, E-mail: jwendel@clear.lakes.com

(Formerly of Minneapolis Photographic Society and delegate to TCACCC.)

Nature Photo Times (color version) and other information about the club is available at <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>

Letter to the editor

Inexpensive Mats

Just thought I'd let you know that there is a wonderful person named Ormal Smith who cuts mats on a computer mat cutter that he has in his home. He is looking for people who need mats cut. He is also VERY inexpensive, cutting a single mat for \$1 and double mats for \$2, no matter what size, including suede mat boards. (You bring the mat board, or make arrangements for him to purchase).

He can do any type of cuts, from straight and simple to ornate. He doesn't require a minimum and many times you can even wait for the work if it is a small order. I told him I'd let you know about it, and maybe you could put it in the newsletter, as I know many photographers like to get their images matted and even framed. He also does framing very inexpensively, but high quality.

His name again is Ormal Smith, 5947 Oakland Ave. S., Minneapolis, MN 55417 (612)869-6208

Thanks again,

Carlyn Iverson

Founded 1956



Nature Photo Times

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

Vol. 45 , No.7 – March, 2001

March 21 Program: John Gregor, Coldsnap Photography **“A Guide to Minnesota Photography”**

You don't have to travel far and wide for great nature and scenic photography, it is at hand right here in Minnesota.

Join photographer John Gregor from ColdSnap Photography as he takes us around the state to his favorite photography spots. From the “Big Woods” hills of southern Minnesota to the blue stem prairies of Kittson County in northwestern Minnesota, learn where “Natural Minnesota” really exists. Tour Scientific Natural Areas, State Parks, Nature Preserves, and roadside ditches on this photographic journey.

For the last four years ColdSnap Photography has been under contract with the Scientific Natural Areas Program of the DNR to provide photography of the SNA sites throughout Minnesota. ColdSnap Photography is a regular contributor to several national and regional magazines. John produced the photography for the April 2001 re-issue of *Northland Wildflowers, A Guide to the Minnesota Region*.

More information about the work and workshops of Coldsnap Photography can be found at www.coldsnap.com

Photo of John Gregor by Randy Hagar.
Photo of white lady slipper by John Gregor.



Lake Country Journal Magazine

is a bi-monthly, full-color magazine published in central Minnesota. We are always in need of excellent photography and need a broad range of nature and wildlife subjects. If you would like to contribute or request further information, contact Aaron Hautala, LCJM's art director at (218) 828-6424 or E-mail aaron@lakecountryjournal.com

Samples of photography (tear sheets, contact sheets, slides) may be mailed to:
Aaron Hautala
Lake Country Journal Magazine
1863 Design Drive
Baxter, MN 56425

Our complete writer's guidelines are available online: www.lakecountryjournal.com

Como Park Conservatory Photo Date

Sunday, March 18, 8-10:00AM

Spring Flowers (tulips, crocus, hyacinths)

Join us to practice our flower photography. This is one of several times throughout the year when the Conservatory allows photographers to set up tripods inside the building. \$5 admission.

Elections are Coming

March is the month for thinking about your club officers for the coming year, especially this year since a large turnover is expected. Think seriously about how you may serve the Minnesota Nature Photography Club. No experience is necessary. April is the month for nominations and the election is at the May meeting. The current officers are listed on the back page of the newsletter.

A few years ago the newsletter editor was given officer status in order to expand the number of board members. The incumbent is in his fifth year as editor but does not expect lifetime tenure. If you would like to know more about the position of newsletter editor, call Ron at 763-425-6009.

Seeing

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 on film. Great images may be missed because he hasn't yet developed the ability to SEE. The same equipment in the hands of an artist may yield striking photos because he has an 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.

February Salon

Judges: Vijay Karai and Joe Kandiko

10's

Dave Ellenbecker Spiderwort #10
 Kathy Hobbs Four of a Kind
 Jean McDonough White and Pink

9's

John Dykstra Millenium Hangover
 Kathy Hobbs A Mouthful
 Dave Klein Cactus Blossoms
 Jean McDonough Red Head Duck
 Sam Stern Loons and Sunset

8's

Dale Bohlke One Second to Landing
 Mariann Cyr Large-Flowered Trillium
 Jim Duncan Pelican #3
 John Dykstra Heron w/ Fish
 Cynthia Fleury Bloodroot
 Rick Hobbs Feeding Time
 Dave Klein Damsel fly in Morning

Dew

Dottie Lillestrand Bear Climbing Tree
 Terry Neavin Learning to Share
 Terry Neavin In the Queen's Garden -
 Bryce Canyon

Vern Nelson Viceroy
 George Ryan Bottle Brush with
 Visitor

Duane Wraalstad Northern Hawk Owl
 Eagle Eyed Eagle Owl

We are sorry we did not get the name of the photographer of "Eagle Eyed Eagle Owl". Please contact Ron Cleveland or Mariann Cyr so we can publish a correction in the next newsletter and have your name on file for the 2001 Slides of the Year program.



But in another sense, no two of us sees truly alike. Even standing side by side, we see not only through our eyes, but with our minds. We interpret and select. Everything we look at is filtered through our experiences, emotions, prejudices and preferences. So while we may look at the same scene, we see different pictures within that 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's his company we are after, not his skill." Photography is no different. When we look at a picture, 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.

Twenty people can look at the same landscape and create twenty different images. Some of those images will inevitably be more compelling. But while there is no best way to photograph a particular subject, there are different 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 caused people to react in a positive manner to the photograph. As a nature/wildlife photographer I am confronted with all the same elements in my viewfinder, but now I must eliminate or downplay those things I find distracting 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 the sense that nothing could be added or subtracted from the picture. 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 on film, fully recognizing that your images just might say as much about you as they say about the subject.

Something to think about!

Top photo is of the St. Croix River near Osceola, Wisconsin. Lower photo was taken near Cross Lake, Minnesota

Locating Subjects

There is an old saying that 20% of the fisherman catch 80% of the fish. That means that the rest of us catch very little fish. Of course there is a reason for that lop-sided percentage. The serious fisherman will know everything there is to know about the fish they pursue. Bottom structure, water temperature, bottom feeder, surface feeder, bait/lures, etc.— these are some of the things that the serious fishing folks need to know to be successful.

This information did not come overnight. I am sure there was a lot of trial and error involved, but I also am sure that they got a lot of information from friends, seminars, books, etc. However, probably the biggest learning tool was just the fact that they had to be on the water to catch fish. Those of us who don't have that dedication probably need to hire a guide if we want to catch lots of fish!

Last summer I was finally able to find the western prairie fringed orchid. This is Minnesota's most endangered orchid. It has also been a great year for me to photograph northern owls. I was able to get some great photos of the northern hawk owl which was my main goal. Hopefully this summer, I will also get some great photos of Atlantic puffins. Of course, all of these things don't come by accident. Like the fisherman, we must also know as much as possible about our subject.

I gathered information about the western prairie fringed orchid by reading the *Orchids of Minnesota* book by Welby Smith. And Minnesota's SNA book told me where to find them. Both of these books gave me the information that I needed, time of year, habitat, and photos, etc. But this was still not an easy task. Even though I knew which SNA to go to it was like finding a needle in a haystack. They are very isolated in this huge SNA and it took me three years to locate them. When I found them last summer they were past their peak, but at least now I know where they are.

Using the Internet has helped me to locate owls this winter. This information can get you to a general area but you still need to know facts about owls because they all have their different characteristics. Also the information from the Internet could be a few days old, and those owls do have wings. Northern hawk owls are one of the few owls



northern
hawk
owl

that will hunt in the daytime. They will hunt from the very peak of trees in a semi-open terrain. So if you are in the correct habitat, be sure to look at the very top of the trees—it may be a crow or a magnificent hawk owl.

This summer I am hoping to go to Machias Island to photograph Atlantic puffins. I have already booked the boat, and secured three days on the island. According to the information the best time is middle of June to middle of July. The Charter boat captain gave me suggestions as to film, lens selection, possible weather, puffin characteristics, etc. Also, the information I requested from the town of Jonesport included specific information for me when I explained to them that I was a photographer. One of the other islands is loaded with orchids and blue flag iris. (However, I might be too late for the orchids).

A successful photographer is no different than the successful fisherman, which means we must always be prepared. The best way to do this is to know as much about a particular subject as possible. How do I know that I will be too late for those orchids in Jonesport? The species she told me about was the arethusa and their bloom dates are generally around the end of June. I will be there in early July.

For a Minnesota Photographer, two books that I highly recommend are *Minnesota's Scientific and Natural Areas* and *Wildlife in Minnesota*. These books are written to help us find a particular subject. The information in these books include location, time of year, directions etc. Armed with this information, now all we need to do is get out of that easy chair and go out and photograph!

One of my goals has always been to get publishable images of Minnesota moose. After reading the *Wildlife in Minnesota* book, I now have some key locations to go and search for this largest member of our deer family. That certainly doesn't mean that those moose are going to be standing around with big smiles on their faces waiting for me to show up with all of my photography gear. Like any photographer I know that it is going to take time and effort for me to be successful in this task.

Good Shooting

Orchids of Minnesota, Welby R. Smith, Minnesota Department of Natural Resources, 1993

A Guide to Minnesota's Scientific and Natural Areas, Minnesota Department of Natural Resources, Second Edition, 1999

Traveler's Guide to Wildlife in Minnesota, Minnesota Department of Natural Resources, Carrol L. Henderson, Andrea Lee Lambrecht and others, 1997

Hot Spot Tip from Dale Bohlke

Start Thinking Green

Generally any place warm and green is candy for the color starved nature photographer this time of year. One of the earliest wildflowers is the skunk cabbage. Skunk cabbage can be found along Nine Mile Creek in Bloomington. Park west of the bridge on 106th Street West, walk down the steps, cross the creek, then turn right to find the skunk

cabbage. They will be close to the trail on your left. Please tread lightly since the habitat is very soft.

Start looking for these flowers as soon as there is bare ground visible. If you are adventuresome find the trail on the right of the parking lot and follow it to the bluff to see if an early pasque flower is blooming.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com
Vice Pres.: Dale Bohlke 952-445-6125 dbohke@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyrr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

FIRST CLASS MAIL

March 21 Agenda

Members' Slide Salon

Judged by John Pennoyer and John Gregor

&

A Guide to Minnesota Photography

presented by

John Gregor - Coldsnap Photography

The club needs a new slide projector, preferably a one-at-a-time Leitz like our old one. Any suggestions? Contact any officer. Thanks!

Tell a Story

Dale Bohlke

How do I get the whole flower in focus? Do you want everything in focus? In other words do you want maximum depth of field to tell your story? I prefer to think of depth of field as a "zone of sharpness." The maximum sharpness is approximately the middle of this zone.

Turn off your autofocus. Autofocus may lock on the front edge of a subject resulting in a loss of up to half of the zone of sharp-

ness. Manually focus behind the leading edge of the subject to utilize the entire zone of sharpness. I start with an aperture of f16 and bracket for this zone of sharpness. Successive shots are taken at f22, f27, and f32. With apertures this small shutter speed may be a couple seconds.

A depth of field preview button is also great for this purpose. Does your camera have this feature? If it does it will be explained in the manual.

Look over your slides, which aperture worked best? Are you getting too much motion because of slow shutter speeds? Maybe flash is the answer. More options, more film, more, more, more.

Projector Wanted

Do you have a surplus KODAK Carousel projector with auto focus and remote control? If so, call John Jenkins 651-489-9469

Welcome

Please update your member directories to include the following new or renewing members

Bill Heins

325 55 St. NE, #73

Rochester, MN 55906

H: 507-281-3523, W: 507-288-3499

E-mail: mmnbhe@netzero.net

Bernard P. Friel

750 Mohican Lane

Mendota Heights, MN 55120

H: 651-454-3655, W: 651-223-6422

E-mail: wampy@att.net

Dennis J. O'Melia

400 Whispering Lane

Hastings MN, 55033

H: 651-480-1184

E-mail: domelia@worldnet.att.net

Tom Samuelson

5085 Trails End Circle

Mound, MN 55364

H - 952-472-2235

W - 612-590-6855

e-mail: thsamuel@citolink.com

Dan Szewczyk

2840 Pilot Knob Road

Eagan, MN 55121

H: 651-454-3484, W: 952-736-0200

Nature Photo Times (color version) and other information about the club is available at
<http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>



October 27, 2001 Save the Date!

Who is This guy and why is he coming to Minnesota?

His name is Weldon Lee of Rocky Mountain Photo Adventures and he is coming to tell us -and anyone else who may be interested- about photographing wildlife.

A representative of Mr. Lee contacted us several weeks ago to ask if there was any interest in MNPC sponsoring a seminar. After several e-mails among the officers and between Minnesota and Colorado, we gave an enthusiastic “Yes”!

Weldon Lee’s web site* provided us with some insight into the content and philosophy of his seminars. We’ll learn a bit about photo technique as we do in other seminars. What sets this one apart, I believe, is what we will learn about nature and effectively communicating our nature experience on film.

*www.rockymountainphotoadventures.com

(Be sure to check out Weldon’s current “Tall Tales” on landscape photography.)



This may also be the best seminar bargain around – about fifty bucks for the day. The club will also get a few bucks (We do need a new projector.) and MNPC members will get a discount!

The seminar topics:

- Secrets of Locating Wildlife
- Techniques of a Wildlife Photographer
- Adventures in Wildlife Photography
- ABCs of Bird Photography
- Equipment for the Wildlife Photographer
- The Spirit of Wildlife Photography

Weldon Lee has traveled throughout North America writing about wildlife and capturing the essence of their personalities on film. He has a special way of communicating with animals and his images depict that relationship. His commitment to wildlife brings a fresh perspective to writing and photography. Not only is Weldon a photographer and writer, he is a teacher.

More details about the seminar, the presenter and the location will be in the May and September issues of the “Times”.

I am really looking forward to this. From what Ron Winch says, we can expect a very enjoyable and satisfying time with this guy.

–Ron Cleveland

Photographing the Patterns of Nature

By Gary Braash, AMPHOTO 1990

This book explores the psychology of shapes and colors and advises the photographer on how to employ them effectively. You’ll need to read the book to get a more complete understanding of the topic, but here are some tidbits to pique your curiosity.

Recognizing Patterns

- Horizontal line – makes us feel grounded.
- Vertical lines – action, upward growth, strength, motion.
- Slant – up and downhill movement.
- Jagged lines and sharp points – danger.
- Curving line – motion and growth.
- Spirals – flowing forces unfolding and interacting, the illusion of eternal motion.
- Circles and spheres – formed by forces of radiating energy, the surface tension of liquids and the optical properties of the atmosphere. (Also star shapes.) Place curve in foreground (close-ups).

Triangles and polygons – evoke a sense of strength, stability and permanence. Like circles, triangles seem to gain power when centered.

Patterns in Color

- Colors underscore the overlapping effect of our senses, of tastes, odors, sounds, feelings, places and people.
- Warm colors (hues) – more stimulating, urgent.
- Cool colors – quiet, restful, and distant.
- Red – excitement and danger.
- Orange and brown – earth tones.
- Yellow – bright, vivacious, and active. Gold and sun: symbols of wealth and life.
- Green – universal symbol of life. Emotions of hope and wonder.
- Blue – reaches deeper into the mind. Sadness, excellence, spirituality.
- Violet – mourning, richness, otherworldly.
- White – symbol of purity, innocence, mystery, peace.

Black – evil, death, unknown. Accentuates colors. Can strengthen design. Used to extract symbolic essence of a natural shape.

Creatively Combining Patterns

- When sets of diagonal lines are combined with straight lines, a sense of implied movement and direction is added to the picture.
- Contrast increases when straight lines lead to or grow into curves that culminate in circles or spirals.
- Strongest contrast is between a straight line and a circle. (Comparing ongoing action with a completed circle.)
- Combine attractive natural patterns of curves and circles with other shapes.
- Subtle curves can lead the eye and highlight certain parts of the design. More successful images will result from combining only a few patterns with one powerful shape.
- The author goes on to discuss many other topics related to composition. The book is an excellent resource for all photographers.

–Ed

The Experience: More Than Film Can Capture

A forty-mile east wind plays an eerie but lonesome tune as it races through the ponderosa pines. Snowflakes ride the wind's icy tentacles, finding shelter, spiraling out and building up where they find an eddy. Gathering snowflakes already blanket the windshield as I question my decision to overnight in this remote backcountry campground, and chance a slippery exit at dawn.

Only an hour ago, at a lower elevation, wind-driven rain – a downpour – forced drivers to yield to its demands and pull off the road to wait out its passage.

Now, with a warm cup of tea in my belly, I snuggle into a cozy down sleeping bag. The wind, like an old time fiddler, plays a lonesome tune in the pines and I reflect on the haunting happenings at dusk.

Under the heavy cloud cover, light was fading fast and all color was lost. It was a world of grays and blacks. Swaying back and forth in a cloud of dust the long line of bison moved toward me at a steady pace, blocking the road. Massive curly black heads bobbed to the rhythm of their hoofbeats as the column parted and swept to either side of the van. Low guttural grunts rose above the sound of their passage and drowned out the sound of a nearby stream. Glints of highlights shown from the tips of their round black horns as they passed so close that I could reach out and touch them.

Even in near darkness I could see no end to the column in front of me. It opened and closed around me as the current of a stream flows around a rock.

Feelings have been expressed by many writers of emotional highs they've experienced in the great outdoors, and I've certainly had my share. But to be sitting in the middle of a long moving serpentine column of ghostly, grunting bison is one memorable experience. Add the mystique of near darkness, the rolling cloud of dust and the plaintive sounds of Carlos Nakai's Indian flute on the tape player, which I had forgotten to

turn off – does it get any better? That moment will live longer and be embellished more than any photograph as the years wear on.

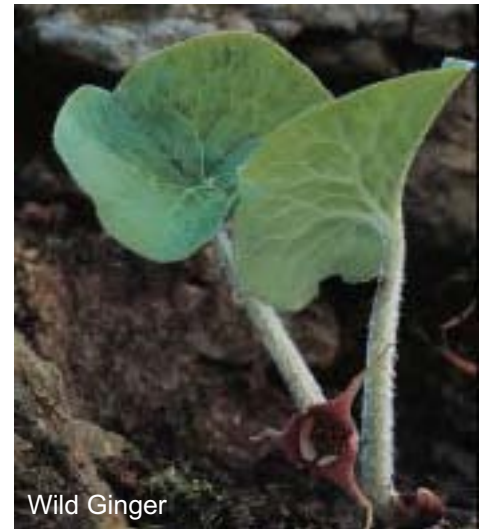
Oh yes, where to go for good spring nature photos? Try the Hastings Scientific and Natural Area – sixty-nine acres of upland



Dutchman's Breeches

hardwood and flood-plain forest. A great variety of plant species occur on this site, including the rare snow trillium. Talus slopes and steep limestone escarpments provide good habitat for mosses, lichens and liverworts. Snow trilliums bloom in early April. In late April and early May you'll find hepatica, Dutchman's breeches, and trillium in bloom. Though they may not offer photos, be on the lookout for 'coon, squirrels, weasel and gray fox. Migratory waterfowl rest and feed in the high water of the flood-plain forest. Just go to the eastern edge of the state veteran's home on highway 291, off highway 61. Please respect, don't trample, and follow Canon's advice: "Capture nature and leave it as you found it".

Good Shooting.



Wild Ginger

March Awards

Judges:

Mike Prokosh and John Gregor

9's

Dave Kline	Red Shouldered Hawks Mating
John Jenkins	Winters Arrival, Yellowstone
Paul Hoppe	Common Loon
Jean McDonough	3 Bears
Dave Ellenbecker	Pitcher Plant #3
Cynthia Fleury	Shell Canyon
Rose Duncan	Sand Dunes, Colorado
Vern Nelson	Question mark

8's

Dawn Holmberg	Fall Insect
Terry Neaven	Red Fox in Rain #7
Duane Wraalstad	Rams Head Orchid
Ron Cleveland	Ice at Low Tide, Prince William Sound
Joe Kandico	Five Palms
Morrie Holm	Resting
Kathy Hobbs	Proud Eagle
Vern Nelson	Male Finch on Spruce Branch
Vijay Karai	Bison Herd
Bill Handsaker	West Coast of Australia
Jean McDonough	Osprey With Fish
Flo Scholljegerdes	Yosemite Valley
Sam Stern	Eagle
Carol Trench	Monarch on Liatris
Vijay Karai	Marsh Marigold
Cynthia Fleury	Castle Mountain
Rick Hobbs	I'm Hungry
Rick Hobbs	First song
Tom Samuelson	Lily of the Valley
Jerry Harlow	Dead Tree
Jim Duncan	Goats Beard

Loss of a Dear Friend

Experts that are in the field of counseling tell me that the grieving process can take up to a year or longer. For me it has only been a week and I can still feel the pain. This Saturday morning I would have been definitely trying to call in a wily Wild “Tom” Turkey but my friend was gone. We both have been together for so long that it is not the same leaving the house without him draped over my shoulder!

Yes, folks after 15 years I finally sold my Manual Focus 400mm F3.5 lens on e-bay. I have been contemplating this for the last 3-5 years, but for various reasons (MONEY!) I kept using my old friend. As far as I am concerned it is probably one of the sharpest lenses that Nikon has. But, my photography is changing where I am trying

to capture images of flying birds and running animals and a manual focus just will not make the grade.

Sometimes it is very easy to get caught up in the “technology frenzy”. For some reason everyone thinks that to take that great

photo we always need the latest and greatest gadget. This winter has been an absolutely fantastic year for photographing eagles, swans and owls, etc. and I know that I got some killer images with that lens. However, I also missed some great photo ops when they were coming in for a landing or taking off, etc. The photo accompanying this article was taken with my 400mm lens.

Another lens I use for wildlife is an 80-200 lens with Nikon “S” AF technology. But it is still amazing how many times I used

estimate that when I get the opportunity to use that lens on wildlife, 80% of the time I am using manual focus. However, when that bird decides to take-off, I have a much greater chance to capture the image with autofocus than I ever would with manual focus. So, my personal decision to sell my MF lens was based strictly on about 10% to 20% of my wildlife photography where I think that I will really need the AF technology.

I am sure hoping that my grieving process will eventually come to an end. Hopefully my new Nikon 500mm F4 AFS lens will be arriving any day now. I am actually looking forward to being able to have a longer focal length lens than the AF technology. That may change next winter, however, when I am able to capture that majestic



Trumpeters Taking Flight

manual focus with that lens. The camera does not know that I want the eye to be hair sharp and not some other part of that black bear. If there are cattails in front of the redwing blackbird the AF sensor may try to focus on the cattails and not the bird. I would

bald eagle as it swoops down and plucks a fish out of the water. And, if I capture that on film in vivid detail, I will than write an article next year on how great this new AF technology is!

Good Shooting!

Adobe Introduces Photoshop Elements

ORLANDO, Florida, (February 11, 2001)—Adobe Systems Incorporated today announced Adobe® Photoshop® Elements, a new product designed specifically for amateur photographers, hobbyists, and business users who want a powerful yet easy to use digital imaging solution. Photoshop Elements delivers unique, new features that give users access to many of the same, advanced tools used by graphics professionals.

Photoshop Elements software delivers powerful features for quickly retouching images while mastering the essentials of using professional image editing tools. The Hints

palette provides context-sensitive illustrations and tips that help users learn to use the Photoshop tools and palettes. The Recipes palette can be updated with fresh content over the Web.

Adobe® Photomerge™ technology automatically arranges and blends multiple photos into panoramas by resizing and skewing any portion of the images to fit seamlessly together into a single image. The Filter Browser lets users visually scan the 95-plus special effects filters then drag and drop the desired filter onto an image to apply it.

Users can work with images from digital cameras, traditional cameras and scanners and prepare them for posting on the Web,

ordering prints online, or outputting their images to a desktop printer. Customers can also use the integrated Shutterfly service to take advantage of Web-based photo printing and send personalized prints and photo greeting cards to friends and family.

Adobe Photoshop Elements for Windows and Macintosh is expected to ship in the second quarter of 2001. The estimated street price is \$99. Registered users of Adobe Photoshop LE, PhotoDeluxe®, or selected competitive digital imaging software products are eligible to receive Photoshop Elements for \$69 (U.S.) if purchased through Adobe Direct or a \$30 (U.S.) mail-in rebate if purchased elsewhere.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com

Vice Pres.: Dale Bohlke 952-445-6125 dbohlke@aol.com

Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com

Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

FIRST CLASS MAIL



April 18 Program

the inimitable

Vijay Karai

will teach us feats of

Macro Magic

Shape/Form/Texture

Dale Bohlke

Do I want to show shape, form, or texture? Directional light can do this for you. With plants, walking around the subject may be the answer to getting the best type of lighting. Wildlife can be more difficult. To get the best directional lighting shoot early or late. Midday light is coming from an overhead direction. Shape is a two-dimensional figure best shown with front or back lighting. I personally like back lighting for the dramatic silhouette it produces.

With proper exposure, translucent flowers glow when back light is used. Front lighting also gives shape but adds color to the subject. Side lighting will accentuate textures of leaves or anything with an uneven surface. It also gives shadows and provides depth to animals and birds.

The next time you see an interesting subject, think about the direction of light and the story you want to tell.

Rick Hobbs Wildlife Photography Workshops

Rick is putting on three workshops this spring and summer. These involve photographing live animals and birds in controlled settings. The cost ranges from \$250 to \$400 for one day (5-6 hours) up to \$950 for a 16 hour program over three days. The sessions are at the Wildlife Connection near Sandstone, Minnesota. Contact Rick at (651) 944-4778 or Hobbphoto@aol.com for information.

Wildflower Hot Spot

Until he retired from Inver Heights Community College, new MNPC member Dennis O'Melia taught a for-credit workshop in wildflower photography. Dennis would lead his students to areas not far from his hometown of Hastings. He also has a web site, now under re-construction, "Spring Flora of the North", to assist photographers in identifying and locating wildflowers.

One of his favorite spots is near Welch along the Cannon River Trail. Different species bloom at different times, but the peak is usually around May 10-15. Dennis said he would be willing to lead a group if there is sufficient interest. The newsletter goes to press before Dennis gets his new internet set-up so you can e-mail rcland@minn.net if you are interested and I'll forward it to him when he's ready. I'll also send a note to the member e-mail list when his site is up and running.

Speaking of e-mail, our monthly e-mail note to members and interested others contains information not included in *Nature Photo Times*. Be sure to send a note to rcland@minn.net when you get that new computer. There's a lot going on out there in WWW land.

By the way, that little thingy before rcland in our URL (web site address) is not a hyphen, it's a tilde, and it can be found near the upper left corner of your keyboard. Shown in a large type-size, it looks like this: ~. One of these days I'll break down and buy a domain name and your surfing to our site will be easier.

-Ed.

Nature Photo Times (color version) and other information about the club is available at
<http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>



National Wildlife Refuge Calendar 2003 Centennial Edition

The folks in Refuges are getting pretty excited about the Refuge System Centennial coming up in 2003. Check out <http://refuges.fws.gov/centennial>. Part of the celebration will be publication of a special commemorative 2003 National Wildlife Refuge calendar. Here's your chance to gain worldwide recognition (and a few \$\$\$) by having one of your photos appear in this special calendar.

There are many opportunities for photography on Refuge lands and waters and many locations throughout the state and country. When you are traveling, be aware of your proximity to those lands and waters and think about the photo possibilities.

An Internet version of the complete guidelines is at <http://refuges.fws.gov/centennial/guidelines.html>. You can also contact the contest director at the numbers given at the end.

Submittals are being accepted between February 1 and October 1, 2001. (Postmarked no later than Monday, October 1). The image must have been taken at a National Wildlife Refuge (NWR) or a Wetland Management District (WMD). These lands are managed by the U.S. Fish & Wildlife Service.

A National Wildlife Refuge Visitor's Guide, listing all of the refuges offering public access, can be obtained from your local NWR or by calling 1-800-344-WILD.

The image must fit one or more of the following categories:

Wildlife/Plantlife - mammals, birds, fish, insects, reptiles, a close-up of a wildflower, a grass, tree, etc.

Habitat - a NWR/WMD scene with or without wildlife



People - engaged in an activity or included in a scene on a NWR/WMD (volunteers, people hunting, fishing, birdwatching, outdoor classroom etc.)

Here's the fine print:

Do not submit original transparencies!

Images accepted in the following formats only:
High quality duplicate color transparencies (35mm or 70mm)

Digital images on CD-ROMs or zip disks at no more than 72dpi to enable fast viewing on a computer.

Do not submit via email.

Do not send color prints or negatives.

Limit photo submissions to 20 images or less.

Carefully package all submissions. Place transparencies in individual sleeves and then place all in a pocketed, plastic sheet. Sandwich this sheet between cardboard stiffeners and place in mailing envelope.

Copyright and name must be on each slide and/or digital image.

Each image must have an individual number or letter that corresponds to an itemized list (see below):

1. A separate itemized list indicating each image by individual number or letter with a description including -

2. Name & location of national wildlife refuge where taken

3. Month image taken

4. Description of subject/behavior

Submitters MUST include return packaging and postage, or completed shipping form and envelope from your preferred carrier. If not included, the images will NOT be returned. Three Black Ducks disclaims any liability regarding materials lost, damaged, or destroyed in the U.S. mail, overnight delivery company or by any other means of delivery.

Three Black Ducks does not automatically accept or agree to terms printed on delivery memos and related correspondences. Due to the special "one-time"

MNPC Needs You

Candidates for club offices are a little sparse again this year. The incumbent treasurer and editor have their re-election efforts in high gear but the rest of the ticket is blank.

This situation affords a unique opportunity for a select few to gain high office without the stress and expense of a long campaign. Candidates/volunteers are needed for president, vice-president and secretary.

Please think about serving.



nature of this project and the corresponding high cost of insurance, the coverage obtained will cover a maximum of \$100.00 per duplicate image lost or damaged. If any original image is sent the maximum coverage is limited to only \$100.00. Therefore only duplicates are being requested for consideration. By submitting images for this project the photographer is accepting this limitation.

Send submittals to

Karen R. Hollingsworth

Three Black Ducks

POB 341

Ox Cove Road - Box 26100 (address for FedEx. UPS)

Pembroke, ME 04666

Tel: 207 726-3931

Fax: 207 726-9520

Email

karen@threeblackducks.com

(questions only, do not submit photographs via email)

Payment for one-time use in Calendar

\$200.00 per large full-page monthly image

\$100.00 per small image

\$350.00 cover image

No holding fees paid. Payment made as calendar goes to print in the spring of 2002.

Images will be reviewed within a short time of receipt and the outtakes returned. A final selection will be made in late 2001 and further outtakes returned. Original transparencies of the selected images will then be requested for printing.



Aspire to New Heights

As the club year draws to a close it's time to look back and say "Thank you" for some of the good things. Thanks to the officers who gave us another good year. Special thanks to Dale Bohlke for the wonderful inspirational and educational programs he scheduled for us. Also a special thanks to Ron Cleveland for an exciting, first class newsletter and web site which he continues to improve upon each month. They have come a long way in the last two or three years. Thanks also to those folks who made sure that Nature Club was again and still is the BEST group of nature photographers in the area. And, finally, thanks to Minnesota Valley National Wildlife Refuge for providing the wonderful meeting facilities for us. Let's show our appreciation by contributing slides to their want list and working with them to see that they also benefit from our group of outstanding photographers.

With so many good photographers in the club I'd like to see maybe fifteen minutes of each meeting dedicated to sharing ideas and techniques. This could be one or several people sharing and demonstrating a single idea such as camera support systems, i.e., tripods, carbon fiber tripods, pan heads, ball heads, Wimberly Sidekick, Wimberly tripod head, bean bags, window mounts, gunstocks and ... The list goes on and on. There are films, lenses, filters, flashes, blinds and bags. Or, techniques

for shooting birds on the wing, wildflowers, waterfalls and landscapes. For spring flowers, ask Marilyn Gladitsch; for birds, ask Dave Klein; for moody early morning scenes, ask Dale Bohlke; or Doris Larson



about traveling light. And for almost anything – see Alan Schulz.

We all have something to give and something to learn. In the beginning we are like a dry sponge – soaking up information at an amazing rate. As we mature photographically, the learning curve naturally slows and now the smallest bit of information gleaned

may tie many loose ends together.

You say you're disappointed because your slides didn't score a nine or ten in the last salon. But it really shouldn't matter that much as long as we enjoy the photographic moment and shoot to express our innermost feelings. Through the years, nature photography has afforded us many fond memories and a file drawer or two of exquisite and informative slides. Then one day a strange face stares back at us from the mirror. It looks much older, has more wrinkles and thinning gray hair or, worse yet, no hair at all. We ponder many things and are thankful that we can still press the shutter button and capture the spirit and essence of time on film. Yet, looking ahead, we see the day when the Great Spirit will press the button and capture our spirit. Through our photography that spirit can live on if we plan ahead. Don't allow your slides to sit in boxes or plastic pages and collect mildew. Many environmental organizations would treasure them. Locally, you may wish to pass them on to the Minnesota Valley National Wildlife Refuge, the DNR, Audubon Northwoods or your favorite nature center. More on this later.

This brings us to the end of another club year and my sincere wish for you is good health, and good shooting. May your batteries always be charged and you never run out of film. And remember: there's a lot more to nature photography than photography.

May the Great Spirit will that we all meet again in September.

April Awards

Judges: Florence Scholljegerdes, Mariann Cyr

	10's		8's		
Gladitsch, Marilyn	Bloodroots #22	Bohlke, Dale	Dogweed	Holmberg, Dawn	Crooked Lake Creek
Hobbs, Rick	The Snarl	Duncan, Jim	Owl on Ground	Jenkins, John	I Love You Mom
McDonough, Jean	Burrowing Owls	Fleury, Cynthia	Day Lily	Jenkins, John	The Cranes Are Flying
	9's	Gladitsch, Marilyn	Marsh Marigold #32	Kandiko, Joe	Pink Petals
Hoppe, Paul	Loon with Young	Hobbs, Kathy	Appalachian Creek	Kandiko, Joe	Yellow Shadow
Nelson, Vern	Brooding the Goslings	Hobbs, Kathy	Owls Innocence	Karai, Vijaya	Tiger Swallowtail
Nystrom, Pauline	Angry Martial Eagle	Hobbs, Rick	Pop Goes the Weasel	Klein, Dave	Canada Goose 08
Wraalstad, Duane	Great Gray	Holm, Morrie	Morning Dove	Lillestrand, Dottie	Wolf #1, 2000
				McDonough, Jean	Heron Set to Flight
				Stern, Sam	Daisy & Spider

Be a Naturalist

One day last fall while I was just taking a short little hike at a local nature park, I noticed a buck rub on a tree. The size of the aspen told me that it was made by a very large whitetail buck. Shortly after that I heard a lot of commotion by a bunch of crows so, of course, I had to go and investigate.

I arrived upon this crazy scene – the crows were dive-bombing a great horned owl that was about halfway up the tree. The owl sure did not seem to be bothered by all of the commotion. All of a sudden the owl had enough of this craziness and decided to find a quieter spot and flew a couple of hundred yards away to another tree. I had no trouble finding the owl because it was a fruitless effort to hide from the crows; I just followed the noise.

Last summer I did a lot of photography around a nature area just a short distance from my home. During one of my exploration trips, I noticed some old fallen dead elm trees. After some close-up investigation, I moved some dead leaves and bark and there they were – morel mushrooms! However, they were very insect eaten so not very photogenic.

So what does all of this have to do with photography? Well that whitetail buck was never photographed but I had some close encounters with him on several occasions when I did have my camera equipment. Had I not

had the knowledge that large whitetail bucks will rub on large trees, I probably never would have known he was in the area. My great horned owl in the second tree was not more than 10 feet off the ground and in a very photogenic spot. (However my camera was in my vehicle.) The dead and decaying elm clued me in to investigate for morel mushrooms.



All nature photographers should learn to be naturalists. The more knowledge that we have on the subjects that we pursue, the better and easier it is to locate them. You certainly would be wasting your time to look for round-lobed hepaticas in the prairie environment for example. But I feel the best benefit of being a naturalist is that it will improve your photography immensely!

When you do find those round-lobed hepaticas, instead of gardening the ground clean, the naturalist in you will want to show some of the oak leaves that originally were

hiding these beautiful flowers.

So do we need to get a degree in environmental studies to be a naturalist? Obviously no, but by observing your surroundings every time you are outside to photograph, or just going for a hike, or reading photography/nature type magazines, or by talking with other photographers/naturalists (especially those who are experts in a particular area), we become naturalists.

We have individuals in our club who are experts in certain areas such as insects, mushrooms, birds, wild flowers, etc. They might be able to even guide you to a location or habitat. When you find an interesting subject that twitches your brain waves, why not purchase a field guide to learn more about the species.

I find that learning much of the information of a species is half the fun of photography. My self-taught method was to

keep not only notes of exposure, but of the habitat, location, time of year, etc. Over time this will be implanted in our brains for future reference. For me this has been an invaluable resource for just locating subjects. If I am ever in a strange hardwood forest and it is from April 15th to May 15th, I am searching for my favorite woodland wildflower, the hepatica.

All of you have a great summer and to be a better photographer, be a naturalist!

Good Shooting

It's Just What I Need!

Once again my chronic gadgetitis has flared up. The current object of my affliction is the new Palm m500 handheld device. The new handhelds from Palm have two expansion features: a slot for the little (see photo) Secure Digital or Multimedia cards (up to 64MB) and the usual Palm Universal Connector. They let you add storage, applications, content and add-ons like a portable keyboard, wireless modem, GPS device and digital camera, etc. You can connect it to your Mac or PC for exchanging information and downloading applications.



Nature Photo Times

There are over 8,000 applications for Palm handhelds and I'm sure I would use it for the mundane things such as address book, notepad, calculator and calendar. What really interests me, though, are the applications for photographers. *F/Calc* and *focus+* let you do all kinds of photo-math like calculating hyper-focal distance, depth of field, magnification and optimum focus distance. *Album to Go* enables you to share photos (Want color? Get the m505 color model.) *Camera Collector* and *My Photo Gear* give you a database for your photo gear. *Go Pix* and *Photo Notes* give you places to record exposure, film, equipment and location data. Imagine the possibilities with this most essential, highly useful, very cool tool.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com
Vice Pres.: Dale Bohlke 952-445-6125 dbohlke@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

FIRST CLASS MAIL

The club meets on the third Wednesdays, Sept-May, at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN. It's across from the airport and next to the Hilton Hotel.



May 16 Program

Wildflowers

Marilyn Gladitsch

Weldon Lee Wildlife Photography Seminar October 27, 2001

The location for the seminar will be the auditorium of the Minneapolis College of Art & Design, 2501 Stevens Avenue South, Minneapolis, MN 55404. More information will be sent to you directly from Rocky Mountain Photo Adventures. If you are not a member of MNPC and wish to have all the details, please give your name and your mailing and e-mail addresses to Ron Cleveland. This will be an economical as well as an exceptional event, so the tickets may go fast. Any available tickets will be sold at the door.

Gwynn Heitala (952-431-9534) of the Zoo is looking for photographers to record upcoming events and for their stock collection. Do a little photo-journalism at the May 12-13 Mother's Day/Growing Wild-May celebrations and get some butter-



fly shots. May 24 is the Meerkats of the Kalahari VIP event and June 17 is the Father's Day picnic. There will be other events and photo opportunities throughout the summer. Call Gwynn and she'll fill you in on the details.



Photograph Minnesota Black Bears

John Pennoyer will be teaching a three-day Photo Workshop in August in Orr, MN. You will be able to photograph the black bears at ground level. There is a fee for this workshop, but John volunteers his time. For more info talk to John or e-mail Impnature@aol.com. He will have a few brochures with him at the May meeting.

Tell a Story

Dale Bohlke

Wildflowers create a lighting challenge. They do not fully open until the light is cold, harsh and overhead. How can you show a flower's beautiful color at this time of day? I use a diffuser. You may ask what brand, what size, where can I get one? I use a custom made, oversized, very cheap (?) diffuser, which I have never forgotten to bring along. Is this too good to be true? I use my shadow. Just position yourself so the shadow falls on your subject and you will get excellent color on your slides. If you add an 81A filter the cool color of the shadow will be corrected. Watch the background since any bright areas will significantly reduce the impact of your story.

Nature Photo Times (color version) and other information about the club is available at <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>



New Place – More Space

www.minnesotanature.org

Thanks to member Wayne Wenzlaff, owner of USMac.net, the MNPC web site has room to grow. USMac.net is strictly business, no consumer accounts, so we're especially grateful that Wayne has allowed minnesotanature.org to reside on one of his Macintosh servers. Wayne also facilitated the registration of the domain name.

The new web address will make it a lot easier to tell your friends where to find us on the Internet.

The big change, though, is the increase from 5 to 100 megabytes of server space. This will greatly expand the opportunity to have instructional pages and to feature the photography of members.

For example, members can submit photo essays on a particular photo technique or photo location. Keep this possibility in mind when you are out shooting. Provide Ron Cleveland with your text and slides for scanning. He will prepare the web pages and upload them to the site.

This is also an excellent opportunity for those of you who like to give slide shows. A web page can be set up to show a preview of your program. Interested people can then contact you directly about arranging for a presentation. People who have given a program at an MNPC meeting could also submit selected slides and text for web pages. In time, we could have a nice library of programs.

Another possibility is a library of stock photos. Most of us are not registered with any stock agency but have a few photos that would be of interest to various local or regional publications. A section of the web site could be devoted to an MNPC member stock list with instructions on how to contact the photographer.

The site could also use some remodeling and reorganizing. Any suggestions in this regard will be welcome.

So, what do you think of all this? Contact Ron Cleveland at a meeting, rcland@minn.net or phone 763-425-6009.

Interclub Competition Proposal

George Jensen of the North Metro Photography Club proposed a new format for Interclub competitions at the August TCACCC meeting. The Council voted to not have any Interclub rule changes until 2003, but that can be changed. The proposal may be amended and still needs to be voted on. Please let Mariann Cyr, our council representative, know if you have any comments on the proposal.

Proposed Interclub Competition format.

Interclub INDIVIDUAL Competition:

The rules would stay the same as the current rules EXCEPT:

The number of entries a person could enter in any category would be two no matter how many clubs that individual may belong to.

Interclub CLUB Competition:

Each person may enter two slides per category for each club he/she belongs to. The rest of the rules would be the same as those for the individual competition. The slides for the club competition would be judged in the same way and at the same time as the individual competition. The top five scores for each club would be totaled to determine the winning club in the club competition. NO individual awards of any kind would be made in the club competition.

Any slide or print entered in the CLUB competition would be eligible to be entered in a future INDIVIDUAL competition. Any slide or print entered in the Interclub INDIVIDUAL competition could be entered in a future Interclub CLUB competition.

To insure clarity, the entry forms for the INDIVIDUAL and CLUB competitions will be clearly marked as CLUB or INDIVIDUAL and will be printed on different colored paper.

Workshops & Seminars

Lake Superior in Autumn September 27-30

The base for this workshop will be the Cascade Lodge, noted for its views of Lake Superior and comfortable rooms. This intensive workshop will focus on techniques to help you master landscape photography—from grand to intimate, composition and design, effective use of color, and natural light exposure. Tuition is \$545.00 and includes lodging and all meals. If space allows, a non-participating spouse lodging and meal package is \$375.00. Contact ColdSnap at 612-822-2059, 800-963-8785

Black Bear, Wolf and Lynx October 12, 13 & 14, 2001

Carlyn Iverson will be the instructor and The Minnesota Wildlife Connection will provide the wildlife models. Participants will have a unique and exciting opportunity to photograph black bear, wolf & lynx. The shores of Bear Island Lake and surrounding Superior National Forest afford incredible opportunities for wildlife photographers. The participant price is \$425.00. This includes shared cabin lodging at Timber Wolf Lodge, wildlife models, photographic instruction throughout the weekend and three daily meals Friday morning through Sunday afternoon (breakfast & lunch on Sunday). Contact Doug or Deb at: Timber Wolf Lodge: 218-827-3512, Toll Free: 800-777-8457

Photographing Wildlife October 27

This is a one day, 9:00AM to 5:00PM seminar with author, photographer and tour leader Weldon Lee of Rocky Mountain Photo Adventures. The location is the auditorium of the Minneapolis College of Art & Design in Minneapolis. Seminar topics include how to locate wildlife, calling predators, wildlife photography techniques, camouflage, stalking, equipment and more. The cost is only \$45.00, \$55.00 at the door. Download the registration form from www.minnesotanature.org or pick one up at the MNPC September meeting. You may also register by RMPA in Colorado at 303-747-2074. The local sponsor for this event is the Minnesota Nature Photography Club.

Iceland

A photographic/gastronomic adventure

An icy west wind sweeps across the glaciers and icecap of East Greenland and races out to sea, crossing the Denmark Strait before slamming into the 800-foot cliffs of Latrabjarg, the westernmost tip of Iceland. Below, the silver-haired whitecaps frolic on a turbulent sea, crashing into the basalt cliffs and rebounding with a frenzied clapotis* effect.

Fat-bodied Atlantic puffins and razorbills, riding the wind, jet in from the sea through an azure blue sky, make a sharp 180 and hang on the wind like a kite before powering down to the ragged pinnacles and grassy cliff tops. The forty-mile wind is nothing new for these birds for they spend nine months on the open sea in much more trying conditions.

We pick our shots carefully, attempting to get an unobtrusive background behind our bird, so that it melds into a wash of color. Of course, the lighting is near perfect. The final goal is to get a perfect exposure. Simple! Spotmeter the whitest part of the white breast that you want to retain detail in and open up 1-1/3 stops – either shutter or f-stop.

Fainting a broken wing, a ringed plover skitters over the wet gravel. I stop. Cautiously she returns to the well-camouflaged nest hidden in the gravel and thirt. Not wanting to spook the bird, I mate a 2X teleconverter to a 400mm lens, attach an



electronic shutter release and spread the tripod legs nearly horizontal. As I lay down on the wet gravel the plover carefully picks her way back to the nest. Long exposures for the now 800mm lens are necessary due to the heavy overcast, drifting fog and 100 speed film. Fitted to a Wimberley Sidekick the camera is weightless as I follow the bird and click off a roll of 36 frames using the electronic shutter release.

Investigating a freshwater stream, a pair of red-necked phalaropes glide in on fixed wings and begin feeding. Their wake reflects bright star-like highlights as they pick insects from the sandy stream. Extending the tripod lower legs enough to keep sand out of the leglocks, I sink into the wet sand and fire off shot after shot as the phalaropes work the

stream. Two rolls of film later they were off in search of new fare.

I retreated back to the “hotel” (a former reformatory) at Breidavik for a good meal and an Icelandic treat. We had been alerted that we might be offered an old Icelandic fare of rotten shark and a chaser known as Black Death. As it was offered to each of us most people politely declined the small chunks of shark which had been buried and rotting for three months. Only three of us were brave or foolish enough to try it. The head-clearing



ing smell of amoniz drifted up from the dish as Bob, holding his nose, popped a piece deep into his mouth and swallowed. We could see it go down. Rich was next to try. As the white blob passed his lips, he jumped from the table and raced for the door while covering his mouth with a handkerchief. And me? I had three pieces. What does that say about my taste for the finer things in life?

*Editor’s note: *Clapotis are confused, choppy seas created by the convergence of two waves coming from opposite directions, one wave from the ocean, one from the point of land where it was reflected.*

www.rickhobbs.com

Rick Hobbs just launched a new web site featuring his photography and other information. Check it out. His new e-mail address is rick@rickhobbs.com

Carroll Winther

1920 – 2001

We note the passing of Carrroll Winther who died July 14 at the VA hospital. He was a long time member of MNPC and known for his beautiful bird photos.

May Awards

Judges:

Rose Duncan and John Pennoyer

10's	
Klein, Dave	Red-Shouldered Hawk
Nelson, Vern	Male American Goldfinch
9's	
Bertas, Mary Kay	Transparent Tulip
Holm, Morrie	House Sparrow
Kandiko, Joe	Mt. Baker
Karai, Vijay	Tree Tulip
Nelson, Vern	Cecropia Moth on Willow Tree
Wraalstad, Duane	Male Wood Duck #9
Wraalstad, Duane	Lower Falls of the Yellowstone

8's

Cardle, Janet	Porcupine
Ellenbecker, Dave	Small Yellow Lady Slippers
Ellenbecker, Dave	Leaves in the Stream
Galambos, Ted	Thermal Spring
Galambos, Ted	Smokies Sunset
Handsaker, Bill	Unknown Utah Flower
Jenkins, John	Red Winged Blackbird
Karai, Vijay	Pasque Flower
Klein, Dave	Laughing Gull
Lillestrand, Dottie	Rosette Spoonbill
Moran, Gerald	Pasque Flower
Moran, Gerald	Red-Tailed Hawk
Scholljegerdes, Flo	Wolf Portrait
Scholljegerdes, Flo	Wood Duck Swimming

A Lifetime of Photography

WOW! Can you believe that summer is almost over with? I can never determine why it is that the three months of summer always fly by so fast and the three months of winter seem to last twice as long. It must have something to do with the positioning of the sun! Certainly hope that all of you have had a great summer and are getting ready for some great fall photography. For me it has been a great summer of photographing – orchids, loons, puffins, black bears, etc.

Over the last three years I have been conducting a workshop at the Vince Schutte Wildlife Sanctuary, photographing black bears and whatever else happens to be around. We have field sessions in the AM and PM with classroom sessions in between. We basically go from sunrise to sunset. This year I had 13 individuals all the way from the East Coast to the West Coast. One of the things the workshops have taught me is that all the participants are at different levels in their photography. The participants have been anywhere from aged 10 to 80+. But no matter what their age or skill level, they all show their love of nature.

This year it was an exceptional workshop. We had some great photography weather and the bears were very photo-



genic, allowing the participants to get all sorts of behavioral shots. Among the participants were a couple of gals that were an inspiration to all of us. I will just say that these great gals are of a different age bracket than most of us. They walked amongst the bears taking their photos just like everyone else. On more than one occasion I heard comments from others on how amazed they were at these two.

What really inspired me was knowing that I have 25 to 30 years of photography ahead of me. These two have been photographing for many years and are still going at it with a great passion. My goal would be to have the same passion for photography 25 to 30 years from now. It also goes to show us that we are never too old to learn. No matter how long we have photographed or what our age bracket is we can always learn something new. Once we think that we know everything about photography, our images will certainly suffer.

Hopefully we all will be able to see some of the images these gals took—for you see most of you will know them. They are sisters who belong to the Nature Photo Club. Their names are Florence and Dottie. It was an honor and an inspiration to have them in my workshop.

Good Shooting!

Schullers Retire to Florida

We are off to sunny Florida, to a house on a canal, where we intend to photograph birds and Terry will be fishing 365 days a year.

Our new address, beginning August 27:
437 Bal Harbor Blvd
Punta Gorda, FL 33950
941-637-4705

The rookery in Venice is 30 minutes north of us and Sanibel is less than an hour to the south.

Kathleen

Editor's note: Kathleen and Terry Schuller have contributed much to MNPC over the years. Their fine photography, exceptional volunteer efforts and good company are already missed. Hey Schullers, how about some e-mail with a jpeg or two attached?

The Gear of Nature Photography



New BushHawk

Ocean Instruments has introduced their updated line of BushHawk shoulder mounts. Lighter, more packable and more adjustable than wooden gunstocks, the BushHawk could be very useful for on-the-move photography. Here's the scoop from www.bushhawk.com/

They weigh less than 12 oz. complete and are tough enough to deliver a lifetime of service in the field. The unique patented design adjusts to fit any arm's reach, right or left-

handed or right or left "eyed". Arca-Swiss style and other quick clamps are easily mounted on the new BushHawk. Price for the basic unit is about \$100.

The BH-220 Series is fitted with a unique "Trigger" system that mimics the remote shutter release cords for Nikon, Canon, Minolta and Pentax. Press the BushHawk trigger button part way and your autofocus camera system will focus. Depress the trigger button all the way and your shutter will trip. The BH-210N system operates older Nikon cameras and motor drives using the two wire system prior to the introduction of the N90 series. The BH-200 mount is equipped with a small clamp to hold older style "mechanical" cable releases. A number of accessories and attachments are available.

Contact BushHawk at 800-325-4542. They're at 5312 Banks Street, San Diego, CA 92110

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Joe Kandiko 612-445-3406 jgkandiko@uswest.net
Vice Pres.: Dave Klein 612-829-7650 dwkdds@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington.

FIRST CLASS MAIL

September 19 Program:

Prairie Rainbow

The rainbow of prairie colors is a treat to the eye and a photographer's paradise. Using a single lens and natural light these colors have been captured on film by Dale Bohlke. The colorful wildflowers, butterflies, and insects of Minnesota's prairies will be the topic of the slide presentation at the September meeting.

Tell a Story

Dale Bohlke

Getting parallel in close up photography is difficult due to a limited depth of field; a small aperture is just the start of maximizing the area of sharpness. Having the film plane parallel to the subject is essential when photographing resting butterflies, dragonflies, or any small long subject. It is also important with plant habitat shots to get the surrounding area in sharp focus. How can this be accomplished? Take a step back and look at your camera and the subject. Is the back of the camera parallel to the subject? If not, adjust the camera a small amount to correctly position it. Try to confirm this change with your depth of field preview button. Only a small movement can save a slide from the recycle bin.

Explore Autumn in Alaska

8/23 to 9/3, 2002

Three prime areas will be explored: Kenai Fjords, Valdez and Denali National Park. A 4-page brochure in PDF format with area descriptions, itinerary, and other information is available from www.minnesotanature.org. Just download it and print it out using your Acrobat Reader. Space is still available. Contact Ron Cleveland for further information or for a copy of the brochure if you do not have internet access.



Have you registered?

photographing wildlife
with **weldon lee**
One Day Seminar
Minneapolis, MN
October 27, 2001
8 AM - 6 PM
Cost \$45
(\$35 at the door)
Minneapolis College of Art & Design
2501 Stevens Avenue South
Minneapolis, MN 55404

Seminar Topics...
• How to Locate Wildlife
• Calling Predators
• Wildlife Photography Techniques
• Camouflage and Stalking Techniques
• Equipment for the Wildlife Photographer
...and Much More!

Name: _____
Mailing Address (Street/P.O. Box): _____
City, State, ZIP: _____ Business Phone: (_____) _____
Home Phone: (_____) _____ E-mail: _____
Payment \$ _____
Card # _____
Signature _____
Seminar Location: _____
Check enclosed Charge to my: VISA MasterCard
Expiration date: _____
Date: _____

Reservations are accepted on the date received. Please order with VISA or MasterCard as confirmed immediately.
Value of confirmation will be voided upon receipt of payment.
Weldon Lee's Rocky Mountain Photo Adventures
P.O. Box 487 • Ft. Collins, CO 80510 • 303.747.9074
www.RockyMountainPhotoAdventures.com • [www.RockyMountainPhotoAdventures.com](http://Web Site: <a href=)

The registration form is available from our web site at www.minnesotanature.org. You may also register by calling 303-747-2074. Registration forms will also be available at the September MNPC meeting on the wall by the name tags.



The Legacy of 911

— Weldon Lee

Autumn is but a few days away. The leaves will eventually turn and fall away. So, too, shall last week's pain and suffering.

First, however, there must come a time of healing. There are any number of places where one might go to find peace and solace in the face of such tragedy. This nation's churches, temples, and synagogues have been a testament to that fact during the past week.

Another path worth considering might be the one that meanders through a nearby woodland or meadow; or, perhaps, along the edge of a cattail marsh.

Henry David Thoreau shared the following words of wisdom almost a hundred and fifty years ago as he penned, "Men obey their call and go to the stove-warmed church, though God exhibits himself to the walker in a frosted bush today as much as in a burning one to Moses of old."

In other words, go outside. Reunite with Nature. Share your heart and inner thoughts with our wild brothers and sisters.

Talk to the birds that visit your feeder. Share your heart with the squirrels as they chatter from their perch high in a nearby tree. Yield to the spell of elk as they bugle in a nearby meadow.

Find a tree. Feel its embrace as you wrap your arms around it. Pour out your sorrows and your anguish. Look into the night sky. Allow your thoughts to mingle with the heavenly bodies. Become lost in their numbers.

Nature will listen; and comfort you. Who knows, you may even find a few answers; and perhaps a message.

In Nature, there is no malevolence. There is no greed. Hatred is nonexistent. Our wild brothers and sisters do not wage war against one another nor do they practice genocide against those of a different skin color or language or form of worship. Perhaps, from our wild brothers and sisters, we can learn how to live in harmony with our neighbors.

Many times this past week it has been said that life in America will no longer be the same. Although this may be true in a negative sense, may it also be true in the positive. This tragedy has brought us together and united us. May that part of it never go away.

We say we love America. How can we love a country and not love one another? America is a nation of diversity - ethnic, religious, and political. Although we're similar in many ways, we're also very different. Let us embrace our differences together and forever share our love.

May unity, understanding, and compassion be the legacy of those horrible events that unfolded on September 11, 2001.

Listen to the Whispers

—Vijay Karai

*I can see this from my window, any window
The shambles of the towers that now lay
In broken pieces of sorrow
Allow me one more moment of grief and
One more tear for those that have fallen
Victims of unknown rage.
This tear will roll down and join the flood of tears
From those that have cried before.
All humanity will weep, and some will weep secretly
Such as the stifled cries of the unborn
Men Women and Children buried beneath the rubble
A mountain of ash.
Can you hear their whispers in your ears
Rising above the machine gun chatter
And your crafty conscience
This whisper will haunt you forever
Rising over the ocean, carried by the tempest
It will mingle with the laughter of your children
And the songs of the nightingale.
Those melodies will not soothe you that are echoed
By the distant mountains
It is the whisper of all that you have killed and many more
Rising above the ashes and the graves
What will appease your anger for your anger is not
Justice or Religion or righteousness
Scriptures did not prescribe this carnage
Gods of the world do not conspire
To maim and kill the children of the earth.
These are your brothers, sisters, neighbors and much more
They are your fellow travelers in this journey.
In this hour of sorrow beyond sadness
Lay your weapons down and
Listen to the whispers.*

The October 17 program:

Polar Odyssey

Visions of the Arctic and Antarctic

The harsh beauty of the Polar Regions has long fascinated explorers and armchair adventurers alike. The forbidding terrain and exotic life forms appeal to our sense of wonder, and while we may think of them as similar, the Arctic and Antarctic are as unlike as Kansas and Kenya. Polar Odyssey takes us on an exciting visual journey to the top and bottom of the world, and reveals some of the fantastic differences between these polar opposites.

Galen Rowell, one of my favorite photographers, describes the Arctic as the home of the polar bear, taking its name from the Greek arktos, meaning bear. The Antarctic – anti-arktos, is a realm devoid of bears, a place where penguins live on the ice unthreatened by land predators. Other dif-



ferences abound: the North Pole sits in the middle of an ocean surrounded by land, while the South Pole is at 9300 feet above sea level in a continent surrounded by oceans. The Arctic has hundreds of species of flowers and thousands of insects – the Antarctic has only two species of flowering plants and almost no flying insects. Boreal forests extend north of the

Arctic Circle – the Antarctic has no trees and its dry valleys are the most lifeless regions on earth. Humans have inhabited the Arctic for thousands of years – in the Antarctic, every human is a visitor.

Having spent over fifty days in both the Arctic and Antarctic regions has opened my eyes to the myriad of differences and a few similarities of these polar areas. Maybe we should define Arctic and Antarctic. Does the Arctic/Antarctic Circle at 66° 33' define these regions? Maybe not! The Circle simply identifies that latitude where there is one day when the sun never sets and one day each year when the sun never rises. Or, does the 50°F summer isotherm better define the

Polar Regions? The question is easily answered: it depends! Yes, it depends on the researcher you ask. The Circle does it for the geographer; for the climatologist it is the

50°F isotherm. Or, maybe we should consider the limit of the pack ice or the limit of continuous permafrost.

The Arctic supports over a dozen species of land animals while the Antarctic has only

a remnant herd of reindeer, brought in by Norwegian whalers, on South Georgia. Marine animals inhabit both regions; whales and bearded seals in the Arctic; sea leopards and elephant seals in the Antarctic. Pelagic birds by the millions come ashore each spring to breed and raise their young, offering fantastic photo opportunities. You'll find icebergs the size of buildings in the north while in the southern ocean they are larger than some of our eastern states.

If you are looking for a great photo trip or even an armchair adventure, it's hard to beat the Polar Regions of the world.

King penguin and polar bear with seal kill photos by Ron Winch.



September Awards

Judges: Dale Bohlke, Dave Klein

10s

Mary Kay Bertas – Little Ms. Muffet #1
Vijay Karai – Big Tusker
Jean McDonough – Short Eared Owl

9s

Mary Kay Bertas – Antelope Canyon
Ron Cleveland – Turk's Cap Lily
Mariann Cyr – Iceland Flora
Mariann Cyr – Puffin
Marilyn Gladitsch – Amanita with Leaf
Marilyn Gladitsch – Emerging Blood-root
Jeff Hahn – Tachinid Fly
Rick Hobbs – Deer Fawn
Rick Hobbs – Great Horned Owl
Jean McDonough – Eagle in Nest
Flo Scholljegerdes – Mushrooms on a Tree

8s

Betty Goossens-Bryan – Prairie Dog
Jeff Hahn – Tiger Moth
Bill Handsaker – White Water Lily
Kathy Hobbs – Along Side Mom
Morrie Holm – Monarch
Joe Kandiko – Liatrio
Vijay Karai – Dwarf Mongoose Babies
Dottie Lillestrand – 3 Poppies
Vern Nelson – Cynthia Month (Samia cynthia)
Vern Nelson – Male Finch on Spruce Tree

September NPT Not Delivered

We regret that many people did not receive their newsletters in the mail. Upon checking, the Post Office advised us that no newsletters were lost and were processed correctly. We sincerely hope that all copies get delivered in the future. Additional copies of the September issue will be available at the October meeting. Back issues are also available from www.minnesotanature.org.

Nature Photo Times

Explore Autumn in Alaska

8/23 to 9/3, 2002

Kenai Fjords, Valdez and Denali National Park will be explored. A four-page brochure in PDF format with area descriptions, itinerary and cost is available from www.minnesotanature.org. Just download it and print it out using your Acrobat Reader. Space is still available. Contact Ron Cleveland for further information or for a copy of the brochure if you do not have internet access.

Pushing Film

After sitting in my blind for a couple of hours, my nice sunny day was beginning to turn into an overcast day with some light drizzle. For most conditions I prefer this type of light compared to a bright sunny day when a photographer has to deal with contrast. My blind was set up in a marshy area where I have been photographing migrating herons and egrets. However, with the fading light it was necessary for me to switch camera bodies.

The camera body I was using had Velvia film pushed one stop to ISO 100. My other camera body was loaded with Provia 100F pushed two stops to ISO 320. This extra stop would allow me one extra stop of shutter speed which is needed with the fading light. After switching bodies it was not 5 minutes and a little Green-backed Heron came and allowed me to fire off a couple rolls of film, before he looked for other fishing grounds.

Over the last few years the newer films have been saturated with color and most of

them have excellent "push" capabilities. The last couple of years I probably shoot my film pushed one or two stops as much as shooting at the rated ISO speed. Pushing one or two stops allows me to have one or two stops faster shutter speed which is often needed when photographing birds or animals. How-



ever, I also will push Velvia one stop to ISO 100 if I am trying to photograph flowers on a windy day. Here are the films I use and how I push them:

Velvia: Rated as ISO 50- I commonly push it one stop to ISO 100. If the situation does not have contrast this film is excellent pushed one stop. In many situations I will choose Velvia at 100 over other 100 films.

Kodak E100VS: This film has excellent color saturation and is excellent for fall colors. I will push this one stop to ISO 200. I do not usually push this film two stops. I

feel it really shows contrast at that rating. Provia 100F: I will push this one stop to ISO 200, but frequently this is the film I will push two stops to ISO 320. Shooting this film at ISO 320 is only a 1 2/3 stop push, but I will tell the Processor to develop at ISO 400. So what I am doing is actually overexposing by 1/3 stop which will help reduce contrast.

Of course, it is also important for the photographer to keep this film all organized. At the end of the day, after shooting many rolls at different ISO settings, I do the following: I take the exposed film out of the camera and immediately use my magic marker and write the ISO that it was shot at on the film canister. For example Provia 100F would be marked 100, 200, or 400. Pushing film will generally cost another dollar or two for developing, but the results will certainly offset the cost. I know that I got some tack sharp images by pushing film that would not have been possible shooting



at the rated ISO speed. So as the light begins to fade I can either change camera bodies which may be loaded with the same film but different ISO settings or call it a day and go home. I prefer the first choice!

Good Shooting!

Backlit great egret and green heron photos by John Pennoyer as is View from Oberg on page 1.

Program Notes

Dave Klein, V.P., MNPC

November's program will feature John Pennoyer's tips and techniques on using a photographic blind to successfully capture wildlife images. December will be our year-end judging and award presentations. January will feature images from the International judging. More is underway for the remainder of winter and spring.

If any members have specific requests or ideas or wish to put on a program highlighting your special interests or techniques, please feel free to contact me at one of our meetings, call me at home or e-mail anytime.

I am very pleased to see several of our club members offering their time and talents this coming year for the instruction and enjoyment of us all. Don't forget - that call to judge may be coming your way soon!

Tell a Story

Dale Bohlke

Most of us have a favorite public area we visit and photograph over and over. Almost 90% of my photography is done on the Minnesota Valley National Wildlife Refuge, Wood Lake Nature Center, and Crex Meadows WMA. What do these diverse areas have in common? All are dependent on public funding for ongoing operation. What can you do to show your appreciation to your favorite site? Donate slides! Not seconds, but either high quality duplicates or originals. These slides may be used to promote the area and help increase awareness of chronically under-funded wildlife locations. The managers and staff who make these areas special will appreciate your donations.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Joe Kandiko 952-445-3406 jgkandiko@qwest.net
Vice Pres.: Dave Klein 612-829-7650 dwkdds@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington.

**(The November meeting will be on the second
Wednesday, November 14, 2001.)**

FIRST CLASS MAIL

October 17 Program:

Polar Odyssey

Join photographers Ron Winch and Toni Meglitsch as they compare and contrast frozen moments from the Arctic and Antarctic.

Photographing Wildlife with Weldon Lee

One Day Seminar – October 27, 2001– 9 AM to 5 PM – Cost \$45 – (\$55 at the door)

Minneapolis College of Art & Design, 2501 Stevens Avenue South, Minneapolis, MN 55404

Seminar Topics: How to Locate Wildlife, Calling Predators, Wildlife Photography Techniques, Camouflage and Stalking Techniques, Equipment for the Wildlife Photographer, and Much More!

Name: _____

Mailing Address (Street/P.O. Box): _____

City, State, Zip: _____

Home Phone: (_____) _____ Business Phone: (_____) _____

E-mail: _____

Payment: \$ _____ Check enclosed Charge to my: VISA Master Card

Card #: _____ Expiration Date: _____

Signature: _____ Date: _____

Seminar location: _____

Register by mail to: Rocky Mountain Photo Adventures, P. O. Box 487, Allenspark, CO 80510

Register by phone to: 303-747-2074

Reservations are accepted in the order received. Phone orders with VISA or MasterCard are confirmed immediately.

Letter of confirmation will be mailed upon receipt of payment.

E-mail: wlee@RockyMountainPhotoAdventures.com Web site: www.RockyMountainPhotoAdventures.com

Sponsored in part by the Minnesota Nature Photography Club



Nature Photo Times

Photographer – Title

Bertas, Mary Kay – Antelope Canyon
 Bertas, Mary Kay – Little Ms. Muffet #1
 Bertas, Mary Kay – Peony
 Bohlke, Dale – Dogweed
 Bohlke, Dale – One Second to Landing
 Cleveland, Ron – Barred Owl
 Cleveland, Ron – Ice at Low Tide, Prince William Sound
 Cleveland, Ron – Turk’s Cap Lily
 Cyr, Mariann – Iceland Flora
 Cyr, Mariann – Large-Flowered Trillium
 Cyr, Mariann – Puffin
 Cyr, Mariann – Stemless Lady’s Slipper
 Duncan, Jim – Goats Beard
 Duncan, Jim – Owl on Ground
 Duncan, Jim – Pelican #3
 Duncan, Jim – Valley of Fire
 Duncan, Rose – Sand Dunes, Colorado
 Dykstra, John – Heron w/ Fish
 Dykstra, John – Millenium Hang-over
 Ellenbecker, Dave – Pitcher Plant #3
 Ellenbecker, Dave – Spiderwort #10
 Fleury, Cynthia – Bloodroot
 Fleury, Cynthia – Castle Mountain
 Fleury, Cynthia – Day Lily
 Fleury, Cynthia – Lupines
 Fleury, Cynthia – Shell Canyon
 Gladitsch, Marilyn – Amanita with Leaf
 Gladitsch, Marilyn – Bellwort #15
 Gladitsch, Marilyn – Bloodroots #22
 Gladitsch, Marilyn – Emerging Bloodroot
 Gladitsch, Marilyn – Hepaticas #14
 Gladitsch, Marilyn – Marsh Marigold #32
 Goossens-Bryan, Betty – Prairie Dog
 Hagerty, Michael – Turk’s Cap
 Hahn, Jeff – Scarab Beetle
 Hahn, Jeff – Tachinid Fly
 Hahn, Jeff – Tiger Moth
 Handsaker, Bill – Norwegian Violets
 Handsaker, Bill – West Coast of Australia
 Handsaker, Bill – White Waterlily
 Harlow, Jerry – Dead Tree
 Harlow, Jerry – Maple Trees on Lotus Lake
 Hobbs, Kathy – A Mouthful
 Hobbs, Kathy – Along Side Mom
 Hobbs, Kathy – Appalachian Creek
 Hobbs, Kathy – Four of a Kind
 Hobbs, Kathy – Owls Innocence

Hobbs, Kathy – Proud Eagle
 Hobbs, Rick – Feeding Time
 Hobbs, Rick – First Song
 Hobbs, Rick – Great Horned Owl
 Hobbs, Rick – Pop Goes the Weasel
 Hobbs, Rick – The Snarl
 Hoggarth, Bruce – Mushrooms
 Holm, Morrie – Monarch
 Holm, Morrie – Morning Dove
 Holm, Morrie – Resting
 Holmberg, Dawn – Crooked Lake Creek

Klein, Dave – Damselfly in Morning Dew
 Klein, Dave – Red Shouldered Hawks Mating
 Klein, Dave – Willet Portrait
 Lillestrand, Dottie – 3 Poppies
 Lillestrand, Dottie – Bear Climbing Tree
 Lillestrand, Dottie – Jack in Pulpit
 Lillestrand, Dottie – Wolf #1, 2000
 McDonough, Jean – Burrowing Owls
 McDonough, Jean – Eagle in Nest
 McDonough, Jean – Great Blue Heron #10
 McDonough, Jean – Heron Set to Flight
 McDonough, Jean – Osprey with Fish
 McDonough, Jean – Red Head Duck
 McDonough, Jean – Short Eared Owl
 McDonough, Jean – Three Bears
 McDonough, Jean – White and Pink
 McDonough, Jean – Yellow Crowned Night Heron
 Neavin, Terry – In the Queen’s Gardern - Bryce Canyon
 Neavin, Terry – Learning to Share
 Neavin, Terry – Red Fox in Rain #7
 Nelson, Vern – Brooding the Goslings
 Nelson, Vern – Cynthia Moth (Samia cynthia)
 Nelson, Vern – Male Finch on Spruce Branch
 Nelson, Vern – Male Finch on Spruce Tree
 Nelson, Vern – Male Northern Cardinal on Arborvitae
 Nelson, Vern – Question Mark
 Nelson, Vern – Viceroy
 Nelson, Vern – White Peacock
 Nystrom, Pauline – Angry Marial Eagle
 Ryan, George – Bottle Brush with Visitor
 Samuelson, Tom – Lily of the Valley
 Scholljegerdes, Florence – Mushrooms on a Tree
 Scholljegerdes, Florence – Yosemite Valley
 Stern, Sam – Daisy & Spider
 Stern, Sam – Eagle
 Stern, Sam – Loons and Sunset
 Trench, Carol – Monarch on Liatris
 Wraalstad, Duane – Great Gray
 Wraalstad, Duane – Northern Hawk Owl
 Wraalstad, Duane – Rams Head

Slide of the Year Contenders

If you see your slides listed here, please bring them to the November 14 meeting and give them to Dave Klein. These slides represent the field from which the slides of the year for the categories of botany, zoology and general will be chosen. The judge will be Ann Conrad, executive editor of the Weatherguide Calendars published by the Freshwater Institute. Don’t forget. Bring them to the November 14 meeting!

Holmberg, Dawn – Common Loon
 Hoppe, Paul – Loon with Young
 Jenkins, John – Eagle Eyed Eagle Owl
 Jenkins, John – I Love You Mom
 Jenkins, John – The Cranes Are Flying
 Jenkins, John – Winter’s Arrival - Yellowstone
 Kandiko, Joe – Five Palms
 Kandiko, Joe – Liatris
 Kandiko, Joe – Oberg Mountain
 Kandiko, Joe – Pink Petals
 Kandiko, Joe – Yellow Shadow
 Karai, Vijay – Big Tusker
 Karai, Vijay – Bison Herd
 Karai, Vijay – Dwarf Mongoose Babies
 Karai, Vijay – Leopard on Tree
 Karai, Vijay – Loon on Twin Lake
 Karai, Vijay – Marsh Marigold
 Karai, Vijay – Tiger Swallowtail
 Klein, Dave – Cactus Blossoms
 Klein, Dave – Canada Goose

Man and Nature

Thirteen hundred restless bison surround me as a chill penetrates the early morning darkness. The sun languishes an hour below the eastern horizon, and the smell of sage hangs heavy in the cool, damp air. Somewhere to the north, beyond the hills, a coyote calls. Another answers.

As civil twilight approaches, I'm thankful for the down jacket that hugs me, keeping the cold at bay. It seems an eternity, but at its prescribed time the sun peeks over the horizon, promising another wonderful day.

Jeeps, pickups and horse trailers begin to arrive and disgorge their cargoes. Whop, whop, whop. The sound grows louder. Like dragonflies, two Air Force helicopters skim low over the hill and settle near the gathering. This is the anticipated day: Custer State Park's annual round-up of thirteen hundred bison. In the preceding weeks most of the bison in the park, except for a few old bulls



keep them out of harms way, as bison sometimes surround these trailers in the heat of the roundup.

It's 8:00 A.M. The safety briefing concluded, riders mount up and head out to all compass points. Photojournalists riding in jeeps will undoubtedly get a plethora of bison rear-end shots. The helicopters are in no hurry; it's their mission to break up and move out the hundreds of bison that tend to stagnate in fence corners,

Dust clouds follow the bison as some 5,000 black hooves trod over the South Dakota hills and gather in the final staging area. Locals and tourists alike thrill to a sense of the good old days, helped out with a bit of high-tech, compliments of the U. S. Air Force. Cowboys carefully cozy the lead animals into the corrals. To the east, 250-300 bison crowd into a fence corner – a dangerous place for a rider, or even a Jeep. Once again, man and technology dominate the beasts as the chopper slowly settles over the area, dispersing the herd.

Inside the corrals, the animals are pushed into cattle chutes, clamped in, inoculated for brucellosis, branded if necessary and released, either to go free, or to be held for auction in mid-November. The park can support about 1,100 bison on winter range. The excess are sold at auction.

With all the animals confined, it's time to leave my rocky vantagepoint and feast on corn, mashed potatoes, bison and cornbread – provided by local vendors. Although the excitement of the roundup is over, the veterinarians and park personnel will work another two days doing what they do best.

While photographing an event like this may not be the purest form of nature photography, I try not to stub my nose on a cloud. The actions and hand of man are affecting nature more than we care to acknowledge. Maybe, if the opportunity presents itself, it's time to record this on film and assist in determining the destiny of our natural world.

Tell a Story

"What did you see today?" The response of "You would not believe the shot I got!" happens after many photo sessions. Nature photography is usually the solitary pursuit of a spectacular image. Hours can be spent

looking or waiting for a suitable subject. Next time you return home from time in the field bring home a visual diary. Take a video camera to record your surroundings. Five to ten minutes of video will enable you to share the story behind finding the perfect image.

October Awards

Judges:

Flo Schollegardes, Mike Prokosch

10's

Karai, Vijay – Loon on Twin Lake
Klein, Dave – Willet Portrait

9's

Fleury, Cynthia – Lupines
Karai, Vijay – Leopard on Tree
McDonough, Jean – Yellow
Crowned Night Heron

8's

Bertas, Mary Kay – Peony
Cleveland, Ron – Barred Owl
Cyr, Mariann – Stemless Lady's
Slipper

Duncan, Jim – Valley of Fire
Gladitsch, Marilyn – Bellwort #15
Hagerty, Michael – Turk's Cap
Hahn, Jeff – Scarab Beetle
Handsaker, Bill – Norwegian Violets
Harlow, Jerry – Maple Trees on
Lotus Lake

Hoggarth, Bruce – Mushrooms
Kandiko, Joe – Oberg Mountain
Lillestrand, Dottie – Jack in Pulpit
Nelson, Vern – Male Northern
Cardinal on Arborvitae
Nelson, Vern – White Peacock

The Patience of a Hunter

It was only about a half-hour before the sun would set and my mind was thinking about the chicken enchiladas that would be waiting for me as soon as I got home. This is what happens to a "hunter" after sitting in a blind for 4 hours and seeing nothing but noisy squirrels and a few birds. The whitetail deer were about to win this round again.

Just as I was about ready to pack it in I heard a twig break behind me. As I slowly looked around I saw a huge whitetail buck. It was the middle of October and he was in prime condition in preparation for the rut. He had a massive rack, probably 10 or 12 points, and his neck was already swollen from rubbing on trees. I was amazed how quietly he came into my area. Had the twig not broken I probably would have left without ever seeing him. Munching on some tender twigs, he slowly worked his way towards me.

It was then that I noticed another smaller 8 pointer with him. If they continued on this trail, they would pass within 25-30 yards from my blind - perfect shooting distance. As the two whitetails were feeding, I was getting my weapon in position for a clean shot. Cautiously they began to approach the clearing—stopping and picking at various little tidbits to eat. All he needed was four or five steps to clear the brush and I would have him in my sight. All of a sudden he stopped dead in his tracks, immediately his nose went up in the air checking the air currents for danger. It was at this time that I could really see through the brush how large his rack was. But I also knew that he sensed something was not right, I knew the wind was in my favor, but he never got that big rack by being dumb!

Having been a hunter for many years, I knew my chance for success was now pretty slim. He stood there for what seemed like forever, totally motionless, completely blending into his surroundings. Then very

slowly he turned around, and as quiet as a mouse began to sneak in behind me. It was now necessary for me to change position and get my weapon ready to fire. As he got to the edge of the woods he stopped, raised his nose, checked all around, and then just like that up goes the "flag" and he bounds across the field. Just before he enters the other wood lot he stops, looks back in my direction, and it is at this time that I fire my weapon!



This incident just happened on October 14. My weapon in this case was a Nikon 500mm F4 lens, and the only damage that would have been done would be if I took it off my tripod and threw it at this monster of a buck. It is heavy enough that I am sure he would at least have had a headache. But I have been a bowhunter for 30+ years, and I know my bow hunting skills have made me a better photographer.

Bowhunters must have knowledge of their game and be able to read signs left by the animal. A bowhunter must also have "patience". An impatient bowhunter is an unsuccessful bowhunter. All of these elements are also needed for the wildlife photographer. The more we know about our game, the better our chances are of success. Birds and animals have their own time schedule and, once we understand that and use their schedule and not ours, the better our chances are to record them on film.

When I am "trying" to photograph Minnesota's trophy whitetail bucks; I do nothing any different than if I am bowhunting. The only difference is that while bowhunting I use a tree stand. With photography, I use a ground blind. While bowhunting I have been in my tree stand all day and not even caught a glimpse of a whitetail. The same is true with my photography. After eight hours in my blind, I go home without pressing the shutter once. But just like the incident that is mentioned

above, the sight of that buck is going to bring me back again and again until I capture him on film. If not this year, hopefully he will be around next year.

A person does not have to be a hunter to be a great photographer, we all know better. But if photographers will think like a hunter, their chance of locating game and recording them on film will certainly increase.

Good Shooting!



Nature Photo Times

Gloves Made For Photographers

Keep hands warm and dry with the Gore-Tex® Upland Gloves from L.L. Bean. The form-fitting leather contours to fingers for a better grip and protects hands from the elements, but is cut thin enough to prevent a loss of sensitivity when handling expensive camera equipment. The breathable, waterproof Gore-Tex liner prevents wetness and cold from seeping in. Street Price: \$49.

Contact: L.L. Bean, (800) 441-5713, www.llbean.com

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Joe Kandiko 952-445-3406 jgkandiko@qwest.net
Vice Pres.: Dave Klein 612-829-7650 dwkdds@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington.

The November meeting will be on the second Wednesday, November 14, 2001

FIRST CLASS MAIL

November Program: John Pennoyer

The Blind Photographer

Using a photographic blind to successfully capture wildlife images

Florida Birds - January 2002 - with Rick Hobbs

Rick will take care of all your reservations and serve as your guide during this week filled with incredible photo opportunities. The registration fee will include all hotels, ground transportation, gas, entrance fees, guide services and help in the field. Not included in the registration fee is airfare to or from Sarasota, Florida, and your food and beverages.

We will be staying in comfortable accommodations and plan to spend long days in the field. Photography is planned for the early mornings and late afternoons on each day. We will do any traveling during the middle of the day when the light is less favorable for photography.

Participants will arrive on Monday afternoon. Rick will rent a passenger van and pick you up from the airport. During the trip you will have the opportunity to observe and photograph a wide variety of birds and alligators. We will spend time at the top Florida locations for bird photography. These will include Venice Rookery, "Ding" Darling NWR, Blind Pass, and the Anhinga Trail in the Everglades National Park. After spending the week in the field, Rick will drop you off at the airport for your return flight.

Cost \$ 825 per person* (double occupancy) - \$ 1,175 (single occupancy)*. 50% deposit.

* Based on a minimum of three participants, maximum of six participants.

January 21, 2002 Arrive in Sarasota, Florida (NWA - 1:06pm)
PM at Venice Rookery

January 22, 2002 AM at Venice Rookery
Drive 1 hr. to Ft. Meyers, Florida
PM at "Ding" Darling NWR
January 23, 2002 AM at "Ding" Darling NWR and Blind Pass
PM photo shoot at "Ding" Darling NWR
January 24, 2002 AM at "Ding" Darling NWR and Blind Pass
Drive 150 mi. (2 hrs.) to Florida City, Florida
PM at Anhinga Trail in Everglades National Park
January 25, 2002 AM at Anhinga Trail in Everglades Nat'l Park
PM at Anhinga Trail in Everglades National Park
January 26, 2002 AM at Anhinga Trail in Everglades Nat' Park
Drive 200 mi. (3 hrs.) to Sarasota, Florida
PM photo at Venice Rookery
January 27, 2002 AM leave Sarasota, Florida (NWA - 9:50am)
Questions or reservations - contact Rick Hobbs at
www.rickhobbs.com or 651-994-4778.

Thanks Weldon and all who attended

Weldon Lee gave us many tips and insights into capturing critters on film during the all day seminar Saturday, October 27. We also enjoyed the stories and have a deeper appreciation of what it means to be at one with nature and why it is so important to our photography. Several door prizes were given away. Among the winners were Bill Handsaker and Ron Winch who won LowePro products and Mariann Cyr whose number was drawn for the big, beautiful light-box by Hall Productions. The club was also a winner by earning \$340 for being the local sponsor.

Founded 1956



Nature Photo Times

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

Vol. 45, No.4 - December, 2001

Ann “Weatherguide” Conrad S-O-Y Judge

Ann Conrad, Vice President of the Freshwater Society and Executive Editor of the Weatherguide Environment Calendar is our “Slide of the Year” judge this year.

For over thirty years, the Freshwater Society has been the nation’s leading public nonprofit organization dedicated to conserving, restoring, and protecting freshwater resources and their surrounding watersheds. Through its program initiatives in freshwater resource management, groundwater and surface water stewardship activities, public education, conferences and publications, the Freshwater Society has been a catalyst for understanding one of our most important natural resources.

The Freshwater Society is dedicated to promoting the protection and rational management of all freshwater resources.

To accomplish this task, The Freshwater Society—

—Recognizes the vital role of freshwater to all living things and the impending crisis in quantity and quality of accessible freshwater.

—Dedicates its experience and resources to activities that lead to the understanding, protection, enhancement, and restoration of freshwater resources.

—Invites the participation and support of individuals, associations, business and industry, institutions, educators, and government in these activities.

Production of the Minnesota Weatherguide Wall Calendar entered it’s 25th year with the calendars for 2002 – calendars which contain the work of several MNPC members. It is available in wall calendar and engagement calendar editions. Make one

your own and treat yourself to some fine Minnesota photography. Perhaps you’ll also be inspired to submit some of your photos for a future calendar. The calendar is also used as an educational resource in many classrooms. The Weatherguide Teacher’s Resource Guide is being revised, and will be distributed to educators throughout the region.

Freshwater is a scarce and vital resource that is in increasing demand. Contamination,

pollution, and over-use are a few of the many challenges that continue to threaten freshwater resources. The Freshwater Society works to foster active stewardship among all citizens, conduct public education and awareness of freshwater issues, and promote sound public policies that protect freshwater.

The public is invited to join in this vital work. Members of the Society receive *Facets of Freshwater* - a quarterly membership

newsletter covering a wide variety of topics related to freshwater and a 20% discount on the 2002 *Minnesota Weatherguide Environment Calendar*. Reading a recent issue I was struck by the impact fresh water and the lack of it has on the subjects of our nature photography – not to mention our own well being.

FOR SUBSCRIPTION INFORMATION

call the Freshwater Society toll-free at 1-888-471-9773 or fax 952-471-7685, or e-mail freshwater@freshwater.org, or write to
2500 Shadywood Road,
Excelsior, MN 55331.
Visit www.freshwater.org



Arbor Lights Photo Opportunity and Contest

This year the Minnesota Landscape Arboretum extends its invitation to photographers who have often found beauty and inspiration through the lens of their camera at the Arboretum, to join us for a new event – Arbor Lights, now in its second year. Last year regional photographers found that the winter landscape lit with low landscape lighting created new possibilities for their winter photography. This inspired one local photographer who calls the Arboretum her “hobby” to convince us that a photo contest is the next step to making our gardens a destination for winter photography.

Arbor Lights opened Thursday, November 15 and runs through January 12 – from 5:00 – 8:00 p.m., Thursdays, Fridays and Saturdays only. Bring your entire family and friends and while they’re enjoying a walk through the gardens, children’s crafts, music and education programs, you’ll be free to enjoy your own passion – photographing nature. As an added enticement, Thursdays are free! Pick up your photo entry at the reception desk in the Snyder Building lobby or download information on the Arboretum web-site at www.arboretum.umn.edu. Guidelines are simple and winners will be awarded prizes as well as being included in next November-December’s showing in the Arboretum gallery.

Come join us this year for Arbor Lights and take advantage of one of America’s most unique outdoor lighting shows. Patterned after one of England’s most revered garden programs, Arbor Lights features the natural beauty of the gardens in winter, rather than presenting a commercialized winter experience. You’ll find that the programming as well lends itself to the understated simplicity of the Arboretum – providing a place for solace, reflection and enjoyment for all people. We hope you’ll join us this year – Thursdays – Saturdays, November 15 – January 12.

Cordially,
Janell Marmon Stevens
Special Events Coordinator

Nature Close to Home

The early December sun washed across the landscape and lightly kissed the tall frosted canary grass – and they melted away, revealing the damp golden seedheads. A jagged streak of gray and black momentarily hovered above the grass, then settled onto the seedhead – 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–adee–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 seedhead rejoined the patch of canary grass.

Feeling good about the warmth of this December day, a red-bellied woodpecker



hammers out his tattoo on an old weathered snag. A brilliant red sweeps from the base of the bill over the crown and across the nape ending at the mantle tells 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 ap-

parent call for his mate – then he digs in. Suet is a great cold weather substitute for the summer fare of insects and their larvae. It’s ideal for maintaining the high body temperature, which ranges from 100 to 112 degrees Fahrenheit.



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 a mandatory food for the squirrel. He seems relaxed but keeps a sharp eye toward the sky, where most danger comes from. Far overhead, a red-tailed 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, chattering as it 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 with 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 this



scenario hundreds of times and Red always comes away the winner. It’s like watching a pick-up truck and a sports car running an obstacle course.

In the distance a white-tailed deer, alerted by the treetop antics, lifts its head from feeding on acorns and stands rigidly alert. Ears at attention, the right front foot is slowly raised and then quickly and resoundingly

stomped on the forest floor. No response from his surroundings. Dark 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 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 who will soon be taking care of our environment our world and us.



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

Best wishes for the Holiday Season and may the New Year be even more exciting and rewarding for you.

(Photos on these pages are by the authors.)

November Awards

Judges: John Pennoyer and Mariann Cyr
10’s

Gladitsch, Marilyn – Mushroom on Moss
Klein, Dave – Green Heron, Corkscrew
Swamp

Nystrom, Pauline – Intense Red Fox
9’s

Hobbs, Rick – Sandhill Cranes
Jenkins, John – Cries & Whispers
Klein, Dave – Female Tree Swallow
Looking for Mate

8’s
Cleveland, Ron – Peregrine Falcon #2

Duncan, Rose – Minerva Terrace
Gladitsch, Marilyn – Bottle Gentian
Hahn, Jeff – Mating Longhorn Beetles
Hobbs, Kathy – A Drink in the River
Hobbs, Kathy – Exploring the Fall Forest
Karai, Vijay – Indian Paintbrush
Karai, Vijay – Yellow Slope
La Mere, John D. – Albino Whitetail
Deer

McDonough, Jean – Caribou in Denali
Neavin, Terry – King of the Hill
Neavin, Terry – Purple Hydrangea
Nelson, Vern – Female Downy Wood-
pecker on Birch Tree
Nelson, Vern – Giant Swallowtail
Samuelson, Tom – Michigan Lily
Wraalstad, Duane – Egret

The Magic of Light

If I am ever asked, “when is the best time to photograph,” my standard answer is “whenever I can get out of the house!” While this is kind of a true statement, I always try to get out of the house early in the morning or arrive at a location late in the day. On many occasions I will leave at 3:00-4:00 AM just to drive to northern Minnesota to photograph in the early morning light. Sometimes I will stay until sunset to catch the early evening light and will not get home until quite late.

To be a great photographer it is certainly important that all of us understand the basics of photography. We must be extremely intimate with our camera system. All of those “rules” must be second

nature to us; i.e., the rule of composition, the rule of exposure, and any other rule that is tossed our way. All of these elements are necessary to capture a photo.

Why is it that some photographers can take an average subject and make an exceptional photograph? It is probably because those photographers understand how various lighting situations will react on that subject. If you want to photograph the Maroon Bells in Colorado you had better arrive early. The early morning sun will slowly highlight

the peaks and work its way down. Later in the day the harsh sun will put the peaks in a dark shadow.

The majority of my photography is done during the first couple of hours in the morning and the last couple of hours in the late afternoon. With the sun at this low angle the



Saquaro National Park Sunset

sun’s rays have a longer path to travel to your subject. As it travels at this low angle dust/dirt particles and yes, even pollution will act as a filter. All of this will make the light “warm” which generally has a soft yellow or orange hue to it. As the sun gets higher in the sky the rays have a more direct path to your subject and will make it harder to show detail. I certainly am not saying not to photograph in the middle of the day. But just be aware of how your subject will react to direct sunlight. Photographers must ask them-

selves what the best light is to photograph this subject. It may mean coming back the next morning or coming back later that afternoon.

Don’t fall into the “trap” that everything must be front lit. In other words always having the sun behind the photographer. For some photographers this is the only way they will photograph a subject. I personally feel that they are losing out on some great creativity. Why not try some side lighting? This works excellent on some subjects like hilly type terrain where shadows show great detail.

With birds and animals side lighting can help define feather/fur detail and even add a little mystery to your subject. Some subjects just beckon to be backlit. This is great for silhouettes, rim lighting on animal’s fur, and translucent feathers such as when a bird spreads its wings.

Yes, we all need to understand the basics of photography. We can learn that in the classroom or even in an instruction book. However the only way to really learn how “light” can benefit the serious photograph is to go out in the field and Experiment! Experiment! Experiment!

Good Shooting

Photo Gifts (Under \$10)

Dale Bohlke

Christmas is a time to get those items on your wish list. While some gadgets are very expensive, equally functional equipment is available on the most meager budget. The following are listed in no particular order.

1. Clothes pin and string – place string around clutter and attach to clothes pin which can be attached to anything that will hold clutter out of the field of view
2. Large Zip Lock bags – can be used for almost anything from rain protection to carrying film, probably a dozen other uses as well
3. Locker Mirror – the perfect tool to get light under mushroom caps
4. Ear bulb – There is an improved version specifically for photography at National Camera Exchange (HAKUBA Super Blower)
5. Gray Card – When the light is hard to judge use this for a correct exposure of the subject.
6. Minnesota Volunteer Magazine – features great Minnesota photography, free for the asking, a donation is appreciated however
7. Minnesota State Road Map – very helpful in finding that hidden SNA or hotspot you heard about at photo club.
8. A box of your favorite cereal – eat the cereal, use the side of the box for a reflector base
9. Aluminum foil – pull out an appropriate length, ball it up and then smooth out and wrap around a side of your cereal box for a good reflector.
10. Microweave cloth – Blow the grit off with #4, breath on the lens and wipe to clean your lens.

Nature Photo Times



published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Joe Kandiko 952-445-3406 jgkandiko@qwest.net
Vice Pres.: Dave Klein 612-829-7650 dwkdds@aol.com
Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com
Treasurer: Jim Duncan 651-459-3558 jduncan1@isd.net

Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN



December 19 Meeting

Holiday Party – Bring goodies to share.

Slide of the Year Program

With Ann Conrad

Tell a Story

Dale Bohlke

Tell your story with style! Photographers witness and record natural beauty few people see. A good photograph draws the viewer into this “secret” world. How can this be done? My answer is with style! Our personal view of the subject is shown via the medium of film. Look at the work of Franz Lanting, particularly his book Eye to Eye. Compare this with any of Art Wolfe’s work. Two completely different styles, each is highly effective. Closer to home Jim Brandenburg has a style that creates a mystical feeling. His website (jimbrandenburg.com) is an inspiration.

Develop your style by asking yourself which photographer’s style you would like to emulate. What photographic techniques are being used and how can I transfer those techniques to my photography? Most of these techniques require a limited amount of equipment. Style is about imagination, creativity, and stretching the mind.

Winter Splendor: A Photographic Retreat

February 1-3, 2002 – U of M Compleat Scholar Weekend
612-625-7777, www.cce.umn.edu/scholars

Spend your day photographing crisp, frosty winter scenes; spend your evening before the fireplace developing your outdoor photographer skills with John Gregor, Randy Hagar and Mark Lissick of Coldsnap Photography. Wilder Forest Retreat Center offers the backdrop for this workshop – a sanctuary of 1100 acres of trees, lakes and meadows near Marine on St. Croix, Minnesota. All experience levels are welcome. Deadline for registration is January 2, 2002.

FIRST CLASS MAIL

MINNESOTA BOTANY

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY



Enter the Minnesota Botany! It’s the one competition where your fine plant photography does not have to compete with the furry or feathered. Sixteen medals in various designated and open categories will be awarded. This exhibition is limited to Botany (slides only), which includes flowering plants, non-flowering plants (fungi, lichens, mosses, ferns, Gymnosperms, etc.), habitats and fossil plantlife. An entry form was included with your November *Nature Photo Times* and may also be downloaded from our web site at www.minnesotanature.org. Co-chairs of the event are Mariann Cyr and Jim Duncan.

The closing date is January 28, 2002 so there is plenty of time to enter. Judging will begin at 9:00 A.M. on Saturday, February 2 in the auditorium of the Minnesota Valley National Wildlife Refuge visitor center – the same place we hold our monthly meetings.

New members especially are encouraged to attend the judging. You can come for all or just a part of the judging. Eight to ten workers are needed for a variety of jobs such as recording scores, calling out scores displayed by the scoring machine, projectionist and focusing. Contact Ron Cleveland, judging chairman if you can help for even part of the morning. The Minnesota Botany is sponsored by MNPC and is approved and listed by the the Photographic Society of America.