

Founded 1956



Nature Photo Times

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

Vol. 47, No. 5 - January, 2003

2002 Slides of the Year

Judge: David McClure

BOTANY

Slide of the Year

Dave Ellenbecker - Trillium & Fern

Runner-Up

Paul Hoppe - Three of a Kind

Honorable Mentions

Mariann Cyr - Shooting Star

Mariann Cyr - Lupine Close-Up

Dave Ellenbecker - Mushrooms and Sumac

Dave Ellenbecker - Wild Ginger

Marilyn Gladitsch - Mushroom Cluster #35

Jerry Harlow - Cactus on Canyon Floor

Terry Neavin - Prairie Smoke

Tom Samuelson - Fiddleheads

GENERAL

Slide of the Year

Cynthia Fleury - Big Horn Mountains

Runner-Up

Terry Neavin - Jumbo Rocks in Joshua Tree

Honorable Mentions

Mary Kay Bertas - Antelope Canyon #1

Dale Bohlke - Cottonwood Prairie

Cynthia Fleury - Winter Sunrise North Shore

Marilyn Gladitsch - Ice Droplet

Jerry Harlow - MI Lake Superior Sunset

Tom Samuelson - Cascade Falls

ZOOLOGY

Slide of the Year

Kathy Hobbs - Long-Eared Owl in Pines

Runner-Up

Tom Samuelson - Baby Blue

Honorable Mentions

Thelma Beers - Badger Digging Hole

Thelma Beers - Papa Fox Getting Acquainted

Mariann Cyr - Puffin

Mariann Cyr - Bighorn Sheep Ram

Marilyn Gladitsch - Snapping Turtle Digging Nest

Jeff Hahn - Fishing Spider Close-Up

Kathy Hobbs - Burrowing Owl Couple

Kathy Hobbs - Nesting Great Blue Heron

Kathy Hobbs - Watchful Cougar Mom

Paul Hoppe - Common Loon '02

Cathy Jones - Sandhill Crane Preening

Vijay Karai - Yellow Throated Long Claw

John D. La Mere - Sunrise Cranes

Joyce Moran - Eagle in Lake

Terry Neavin - Timber Wolf #5

Florence Scholljegerdes - Cougar by the River

Florence Scholljegerdes - Black Bear No. 2

Congratulations Award Winners!

Congratulations to the winners and to all of the MNPC members who participated in the Slide of the Year Competition. Once again, there was an incredible collection of beautiful images giving this year's judge, David McClure staff photographer for August Home Publishing, a difficult challenge. Many thanks David, we appreciate the time and effort you gave to our club. Thanks too, to Mariann Cyr for her work in organizing and presenting this annual program.

Slides of the Year



© Dave Ellenbecker



© Cynthia Fleury

Left: Botany Slide of the Year-Trillium & Fern by Dave Ellenbecker **Above:** General Slide of the Year-Big Horn Mountains by Cynthia Fleury **Not Pictured:** Zoology Slide of the Year-Long-Eared Owl in Pines by Kathy Hobbs

Slide of the Year Runners Up



© Paul Hoppe



© Terry Neavin



© Tom Samuelson

Clockwise from upper left: Botany Runner Up-Three of a Kind by Paul Hoppe, Zoology Runner Up-Baby Blue by Tom Samuelson, General Runner Up-Jumbo Rocks in Joshua Tree by Terry Neavin



HONORABLE MENTIONS



© Mariann Cyr



© Vijay Karai



© Thelma Beers



© Dale Bohlke



© Paul Hoppe



© Florence Scholljegerdes



© Jerry Harlow



© Joyce Moran



© Thelma Beers



© Jeff Hahn



© John D. La Mere



© Cynthia Fleury



© Florence Scholljegerdes



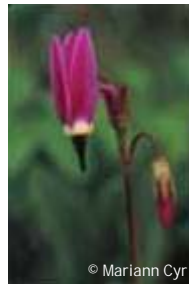
© Marilyn Gladitsch



© Terry Nevin



© Tom Samuelson



© Mariann Cyr



© Cathy Jones



© Jerry Harlow



© Dave Ellenbecker



© Tom Samuelson



© Dave Ellenbecker



© Mariann Cyr



© Terry Nevin



© Mariann Cyr



© Marilyn Gladitsch

Row 1: Puffin-Mariann Cyr, Yellow Throated Long Claw-Vijay Karai

Row 2: Papa Fox Getting Acquainted-Thelma Beers, Cottonwood Prairie-Dale Bohlke, Common Loon '02-Paul Hoppe, Cougar by the River-Florence Scholljegerdes

Row 3: Lake Superior Sunset-Jerry Harlow, Eagle in Lake-Joyce Moran, Badger Digging Hole-Thelma Beers, Fishing Spider Close Up-Jeff Hahn

Row 4: Sunrise Cranes-John D. La Mere, Winter Sunrise North Shore-Cynthia Fleury, Black Bear No. 2-Florence Scholljegerdes, Snapping Turtle Digging Nest-Marilyn Gladitsch

Row 5: Timber Wolf #5-Terry Neavin, Fiddleheads-Tom Samuelson, Shooting Star-Mariann Cyr, Sandhill Crane Preening-Cathy Jones, Cactus on Canyon Floor-Jerry Harlow, Wild Ginger-Dave Ellenbecker,

Row 6: Cascade Falls-Tom Samuelson, Mushrooms and Sumac-Dave Ellenbecker, Bighorn Sheep Ram-Mariann Cyr, Prairie Smoke-Terry Neavin, Lupine Close Up-Mariann Cyr, Mushroom Cluster #35-Marilyn Gladitsch

Not Pictured: Antelope Canyon #1-Mary Kay Bertas, Ice Droplet-Marilyn Gladitsch, Nesting Great Blue Heron-Kathy Hobbs, Watchful Cougar Mom-Kathy Hobbs, Burrowing Owl Couple-Kathy Hobbs

Wildlife photography sure is tough! There have been times when I've slogged through deep snow for several hours only to see the flashing "flag" of a whitetail leaving the winter yard. How about hiking out of a coastal Alaskan river at low tide through boot-sucking muck in a downpour when you can really be thankful for good rain gear and a waterproof camera backpack. Rain trickles down my face and drops hang on the end of my nose like winter jewels.

Things sure have changed for this shoot. It's 7:00 pm on a mild December night and I'm enjoying the warmth of a friend's living room and having a hot cuppa. Sitting in semi-darkness we've been spinning tales of previous photo adventures into back country places and anticipating action at the well lit birdfeeders.



The Nikon sits on a sturdy Gitzo tripod, the flash positioned higher and to one side to eliminate reflections from the window. Roger assures me that our visitors should glide in at any moment.

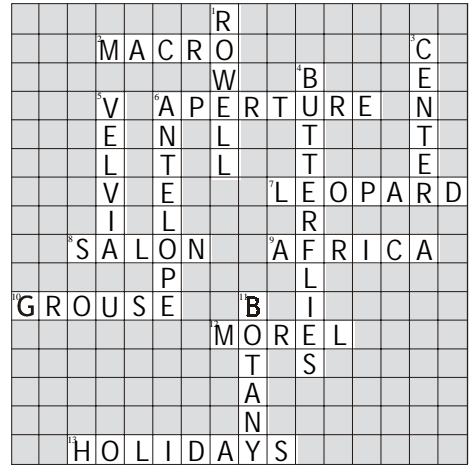
I'm anxious, but I'm also warm and comfortable as I reach for the cup - swoosh! This flat, furry thing glides in from a nearby black oak and lightly lands on the bird feeder and begins an evening meal of sunflower seeds. Watching more intently now, we see the mate launch from the same oak branch, extend its legs and stretch its patagium, the loose folds of skin, into a loose rectangle and glide toward the feeder. A minor adjustment is made to the glide path with a shift of the tail. A soft landing is completed. The Flying Squirrels have arrived.

Unlike Red Squirrels, the pair feed peacefully side by side, going through sunflower seeds at a rapid pace.

Photos of flying squirrels on a bird feeder were not what I had in mind, so we wait. Shortly they begin what seems to be a game of tag, racing up and down a nearby snag. As they pause momentarily, the camera swings into action. The shooting seems really slow and deliberate as the flash recycle time becomes my metronome. Like most wildlife, the squirrels are not bothered by the flash and continue to frolic as the camera stops at #36. I quickly rewind and load a fresh roll of Provia and... they're gone.

My first encounter with flying squirrels came as a kid running a trap line in northeast Iowa. Woodland seeds and acorns with tiny chewed holes attracted my attention and one day I found the remains of a small rodent. I put two and two together and came up with flying squirrels.

The deciduous woods of northern Iowa and southern Minnesota support only the Southern Flying Squirrel. The coniferous forest of northern Minnesota, Canada and Alaska is home to the Northern Flying Squirrels and, of course, the transition zone supports both species. Although both species are quite numerous, they are seldom seen as they are nocturnal and are probably seen only at birdfeeders at night - if you are lucky.



Too Cold for Photography?

Winter - cold, gray, ugly! Too cold for the fingers and

toes, too cold for the EOS! Many photographers put the camera away until spring; needlessly slipping on the creative skills, fearing the cold will damage their equipment. To paraphrase a famous Minnesota saying, "It's not the cold, it's the humidity". Condensation is the real villain in winter. After you bring your camera gear inside, keep it in a sealed bag (like your camera bag) for a few hours and remove it when the gear has reached room temperature. The batteries you had to change with numb fingers will also function again when warmed up. Your equipment is more durable than you think. Don't let your creative eye languish over the winter, get out and find a story to tell.

January Program

*Presentation of slides
 from the
 Northstar Circuit*

**Slide Cropping
 and Mounting Workshop**

Need some tips on cropping and mounting those near perfect slides? Join Marilyn Gladitsch for her Slide Cropping and Mounting Workshop

Date: Saturday, January 25, 2003
Time: 10:00 am to 12:00 noon
Location: 20554 Fenston Ave N.
 Forest Lake, MN
 55025

For reservations or further information, contact Marilyn at

To Caption? To Submit? That is the Question

By Dave Klein

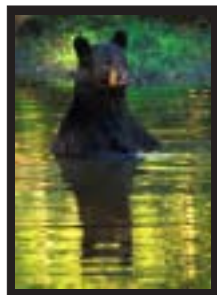
About six years ago I joined MNPC with several aspirations in mind. They were to learn more about photography, how to put an image together technically yet with appeal to the viewer and to learn how and where members located their subjects in the wild to set up and create "10" scoring images that have been a hallmark of this club. Through many of the friendships I have made with club members and having sat through seasons of wonderful salons and having judged at several, essentially all of these goals have been met or exceeded. There is an issue, though, that I feel needs to be raised and perhaps even put to a membership vote: the inclusion in our salons of images of known captive or rehab subjects.

In our membership booklet there exists on page 5 the club definition of "nature" as it is to be used for slide submissions to our salons. It further reads: "Authentic wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat"; therefore, photos of zoo animals or game farm animals are not eligible as authentic wildlife. I know that numerous submissions for salons occur that depict obvious captive or rehabilitated species of mammals or birds that do, in effect, go contrary to this published statement. I will further say that as a member and a judge I believe I have yet to see any maker of such an image label a submission as "captive", "rehab" or "controlled setting."

I feel we, as a club, need to discuss this formally and decide what changes we should make to either our definition of wildlife or consider the following options:

1. Take no action as a club and continue this relaxed definition of wildlife.
2. Require submissions to be tagged with a caption such as "captive", "rehab", etc.
3. Maintain our printed definition of wildlife and eliminate such images from salons.
4. Create a separate category for images in this class and judge them separately.

From a personal perspective and reflecting the reasons why I joined this club I feel these images, though often spectacular in their composition and story-telling nature, do take away from the slide submissions that certainly required potentially more skill, knowledge and even luck to obtain. I believe these images can have significant value to the maker for either personal or professional use and enjoyment. Perhaps I have become more of a purist but to do or say nothing for yet another season would not be responsible. If this editorial comment has offended any in the membership I do apologize. I do feel that something needs to be said publicly to bring the issue to the forefront as I have heard a similar concern expressed from many club members. I will leave this up to our officers to decide if discussion is warranted and I look forward to another year of breathtaking images and the continued growth of one of the finest camera clubs in the country.



Photography Workshop Offered in Orr, MN

John Pennoyer will again be instructing at the Black Bear Photography Workshop at the Vince Schute Wildlife Sanctuary in Orr, MN. There will be two three day workshops: July 26-28 and August 16-18. The cost is \$250.00 with all proceeds going to the American Bear Association. There is no greater place in North America to photograph free-roaming black bears. Pick up a brochure at the next meeting.

Minnesota Nature Photography Field Trips



These are the updated plans for the monthly field trips. Additional modifications are possible. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com

January 12

8:00 AM until Noon

Location: Lake Maria State Park

Subject: Trumpeter Swans, alternative small birds at Lake Maria State Park feeders

Notes: Fog and flight shots as swans come into feeder. At least 400 mm lens recommended. A nominal donation to Mrs. Lawrence is expected. If there is no sunshine, then on to Lake Maria State Park. Meet at gas station/meat market.

February 9

3:00 PM until 5:00 PM

Location: Rapids Lake Unit, MVNWR, Carver County

Subject: Prairie snow designs and sunset

Notes: Meet at Chaska McDonald's to drive to site. Dress very warmly.

March 8

9:00 AM until Noon

Location: Visitors Center?

Subject: Travel Photography

Notes: Each member will bring a few slides of a recent trip and discuss photo opportunities at that location. Nature slides only.

April 19

Evening

Location: Cannon Falls

Subject: Pasque flowers and sunset

Notes: Be prepared to get low!

May 10

Location: Tierney Woods

Subject: Ephemerals & Ferns

June, July, and August

Trips being considered

Introduction

The Mallard, the most well known of all of the duck species, is very hardy and its population numbers in the 50 to 60 million range. An easily domesticated bird, the mallard can be very approachable in the right settings. The male is a gaudy specimen with a beautiful deep green head and rust colored chest feathers. The body is mostly grey with a splash of blue on the wings, which span an average of 36 inches. A fully mature male has a distinctive "curl tail" in the middle of his tail feathers. The female is slightly smaller with noticeable color variance from the male. She is all brown with an orange bill and lacks the characteristic curl tail found on the male.



There are two main groups of ducks, the dabblers and the divers. Mallards belong to the dabbling duck family and feed predominately on the surface of the water or on the water plants in the shallow areas of ponds and lakes. They are often observed tipping themselves upside down to obtain their food. In contrast, Canvasbacks and Bluebills are divers and therefore, dive for their food. You may have noticed that the two types of ducks also differ in the way in which they take flight. Dabblers jump directly up, whereas the divers must run across the water in order to obtain enough speed to take flight.

Mallard Distribution



Breeding Range



Wintering Range



Nesting

Mallards like wetland vegetation with grassy cover surrounding the water. They build their nests in the heavy grasslands using down from the female's breast as a lining. The clutch size ranges from 6 to 15 eggs. Incubation usually lasts 28 days but can take anywhere from 26 to 30 days and does not start until the last egg has been laid. This ensures that all of the ducklings will hatch at approximately the same time. Mallards may re-nest up to three or four times if their nests are destroyed, but each successive nest will have fewer eggs. Mallards will raise only a single brood each year with the new ducklings fledging in 42 to 60 days.

Food

Once the young have hatched, both the adults and their offspring find their own food. On the water, it consists of small crustaceans, such as water fleas, insects, and tiny plants like duckweed. On land, their favorite food is harvested grain and in late fall you can see large flocks of mallards making frequent trips to the fields.

Book Reviews

Ron Winch

BIRDS

by Robert Bateman



Canadian Robert Bateman, probably the preeminent wildlife artist in the world today, has compiled a 170 page book of outstanding avian art depicting birds ranging from extreme close ups to birds as an incidental part of the landscape. Of particular interest is how this master artist uses composition in ways that we, as photographers, were told were a definite no no. It is only when you have learned all of the rules and feel comfortable with yourself that you can stretch and break them.

The Blue Bear: A True Story of Friendship, Tragedy, and Survival in the Alaskan Wilderness

by Lynn Schooler



The Blue Bear or Glacier Bear has fascinated me for more years than I care to put in print, but now Lynn Schooler has chronicled his quest for the blue bear in a wonderful book by that title. Schooler is an Alaska marine guide who caters to photographers. His quest for the Blue Bear is only outdone by his friendship with legendary Japanese photographer Michio Hoshino from their first meeting in 1990 through the gory details of Michio's untimely death in the jaws of a Brown Bear on the Kamchatka peninsula. For anyone who was influenced by Michio's photography, this is a "must read" book. This is Schooler's first book and is extremely well done.

Both of these books were new in 2002 and may not be in the libraries yet. Check out Barnes and Noble or Amazon.com. Good Shooting. Good Reading.

Winter Photography in Minnesota??

Why did I choose the subject of winter photography for this month's article? Because on January 11th I will be instructing a workshop on Winter Photography at Lake Maria State Park. I have been busy preparing for that workshop so the subject is fresh in my mind and we can always use a refresher. However, as I am writing this article at the end of December, there is virtually no snow on the ground in the Twin Cities area. I hope that by the time you read this article we will have some snow for all of us to "play" in. I seem to be one of those rare individuals who enjoy a normal Minnesota winter. Many of the State Parks and Park Reserves are not nearly as busy at this time of the year. It is possible to photograph a popular scenic area without hordes of people around. The colder it is the better I like it, because more people will stay home and sit by the fireplace. I can spend my time choosing the best composition and selecting the right lens based on the scene rather than on trying to omit people from the viewfinder. Many times photographing critters is easier in the winter than in the summer. Backyard birds, Northern Owls, Whitetails, swans, coyotes, fox, etc. are all easier to photograph as they search for a winter food supply.

However, the cold and snow does give the photographer some different challenges and certain precautions need to be taken. Understanding your camera's exposure meter is essential for successful winter photography.

All cameras with reflective metering systems are always calibrated to measure a neutral tone. Many times this is referred to as 18% gray, neutral, or EV 0. If a photographer is metering a snow scene and takes the photo at the metered calibration (EV 0), the pretty white snow scene will be a dirty gray. To counteract this problem, the photographer

needs to make Exposure Value compensation for this snow scene by "opening up" the Exposure Value. Allowing more light to enter the film plane will allow the snow to be white. How much to open up totally depends on the amount of light you are working with and what



other contrast subjects are in the scene. I usually start at EV +1 and work my way to EV +2, however most of my snow scenes are shot at anywhere from +1 1/3 to +1 2/3. You will need to experiment with your own camera system to understand how its metering system best captures "white snow". Also if a bird or animal is in the scene, let's say a Great Gray Owl, there is contrast between the gray bird and the white snow. There are two ways to compensate for the difference in values. With Matrix/evaluative metering the white snow will fool the meter and the gray bird will be very dark, so the photographer will need to open up to overexpose the scene and the bird will be the correct gray. The

exposure value may have to be set at approximately EV +1. The other choice is to spot meter the bird and shoot at EV 0, because the gray bird is pretty neutral. Either method will work. The most important subject is the bird, so expose correctly for the bird and let the exposure for the snow fall where it may.

At -10 F to -15 F and no wind I think that I can stay outside all day if I am snowshoeing and stopping occasionally to take a photo. If I am in my blind I am good for maybe 3-4 hours, but I am dressed properly for this type of temperature. Here are some tips for cold weather photography that I use to protect myself and my camera equipment:

Legs

I run almost every day and have run at -25 F with no wind in total comfort. When I photograph in cold weather my running tights are the first things I put on, then I layer after that. In my opinion there is nothing warmer for my legs.

Hands

First, I put on a thin pair of gloves, then heavier fingerless gloves and then I have my hands in a pair of heavy leather wool lined mittens. (I also have

in my pocket a chemical hand heater that you can buy at sporting goods stores)

Head

A wool stocking cap with ear and neck protection

Feet

Sorel or Pac type boots - I wear two pairs of socks, a cotton pair and a heavier wool pair.

Camera Equipment:

- Snow/rain: Always keep your equipment covered in this type of weather. Electronic cameras are very sensitive to moisture. Use a brush to keep the snow off of your camera.

Field Notes - cont'd

- **Breath:** Do not breathe on your equipment. It will not only fog up your viewfinder but will also expose your equipment to the moisture in your breath.
- **Tripod:** If you use a metal tripod, cover the legs with foam covering. (I do not need to do this with my Carbon fiber tripod)
- **Condensation:** When I am done photographing I leave my system in my Photo pack and do not open it for a couple of days. Going from cold to warm will cause lots of condensation to form.
- **Batteries:** Keep extra batteries in a pocket next to your body. If possible, have an extra battery pack for your camera. Switching batteries with cold fingers is never fun.
- **Film:** Use either lintless type gloves or change your film with bare fingers. A piece of lint on the film plane can ruin a great photo opportunity. Don't fumble for film - my suggestion is:

Left pocket: unexposed film

Right pocket: exposed film

Now all we need is a good old Minnesota winter with some snow and below freezing temperatures and we can go get some of those great winter photographs.

Good Shooting



There's still plenty of time to enter the Minnesota Botany International Competition!

The closing date for submissions is Monday, February 3, 2003.

Copies of the rules will be available at the meeting. Rules and entry forms are also available online on our website at www.minnesotanature.org. If you need further information, please contact Mariann Cyr at mcyr@mmm.com or Jim Duncan at jduncan001@attbi.com



Photo Gear for Scottish Photographers

Aye, 'tis true - Tenba, a leading manufacturer of equipment cases has introduced the Photo Kilt

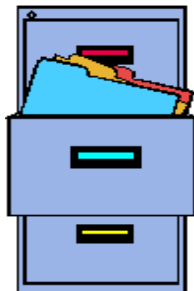


The Photo Kilt is touted as "a sensible and a most comfortable way to carry the large lenses, camera bodies and tremendous amount of film that photographers need on the field."

The photo kilt is supported over the shoulders and across the back and the hips (lower body) for even and comfortable weight distribution. The size is fully adjustable, so you can wear the kilt over a thin cotton shirt during the summer, or over or under a heavy parka in the winter. The front section closes with Velcro™ so it can be left open for greater cooling during the summer.

Other photo kilt features include:

- Web belt harness system - made of comfortable 2" wide and 3,000 lb. strength nylon. Adjustable straps with D rings to attach a camera or light meter.
- Roomy back pocket large enough for a magazine.



From the Archives

- Ron Cleveland



This photo, "Dangerous Business", was taken in August 1963 by Elsie Westmark, the first president of the Minnesota Nature Photography Club. Elsie served for two years, 1956 and 1957. Her husband Mauritz was president in 1962. Both served the club in an exemplary manner for 34 years before passing away within six days of one another in August 1990.

Both were talented photographers who exhibited around the world in international salons as well as judging in them and in local competitions.

The Nature Camera Club changed its name to the Minnesota Nature Photography Club in 1984.

Information for this article came from notes for a Spring Break slide show prepared by Sharyn Danielson some years ago and from *The History of the Minnesota Nature Photography Club 1956-1994* compiled by Francis H. Breyette

- Made of heavy cotton duck - firm but soft and flexible so you can run, walk or climb.
- All pockets have elasticized tops so you can quickly grab your gear.
- Two inside flat pockets 6" long and 8" high for wallets and papers
- For large fast long lenses - four large pockets, L6 H14 x D2"

Locally, West Photo carries Tenba products and may be able to help you find a Photo Kilt. For more information on this and other Tenba accessories, check out www.tenba.com

Practice Your Winter Photography Skills

Coldsnap Photography is offering a workshop entitled "Winter Photography on the North Shore" on February 20-23, 2003. Based at the Shoreline Inn in Grand Marais, this four day workshop is an excellent opportunity to experience and photograph some of Minnesota's finest winter landscapes. \$595.00 includes meals and lodging (based upon double occupancy, single option extra if available.) There is a 16 student limit so sign up soon.

You may register online at www.coldsnap.com or call (218) 834-0756 or (800) 963-8785 between 9:00a.m. and 4:30p.m. CST

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Joe Kandiko 952-445-3406 jgkandiko@msn.com
Co Vice Pres.: Mike Hagerty 612-920-2635 mhagerty@hjab.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@attbi.com

Meetings are held on the third Wednesday of the month, Sept-May at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN



Roses Anyone?



The Twin Cities Rose Club is interested in learning more about how to photograph roses. They are looking for a speaker to give a presentation about this subject on Friday, May 16th at 7:30 pm at an Edina church. If you are interested in giving this presentation, please email Elena Williams at minirose@attbi.com. If you do not have internet access, please contact Cathy Jones who will forward your message to Elena.

FIRST CLASS MAIL



Interclub is Coming!

It's time again for the TCACCC sponsored Interclub competition! This annual contest consists of entries from members of the 14 camera clubs that are affiliated with the Twin Cities Area Council of Camera Clubs. As a member of the Minnesota Nature Photography Club, your slides and prints are eligible for this competition.

There are a total of nine classes in Interclub - three print classes (Monochrome, Large Color and Small Color) and six slide classes (Traditional, Nature, Photojournalism, Photo-Travel, Realistic and Creative). Competition takes place on both an individual and a club level. This year, the individual and club entries will be judged separately.

Each individual may submit up to four slides/prints in each class.

For the club competition, up to 12 slides/prints may be submitted in each class in which the club elects to participate. The 12 club entries will be selected from a collection of slides submitted by club members with no more than two slides coming from any one person. Members are encouraged to bring two images to contribute to this collection to our February 19th meeting. A selection panel will choose the club entries from this pool.

The entry deadline is February 23rd, so start reviewing your slides now! All entries will be collected during our February 19th meeting. For further details, contact Jim Duncan at 651-459-3558 or Mariann Cyr at 651-737-4546. Rules and entry forms are also available on the TCACCC website at <http://www.cameracouncil.org/2003interclub/2003interclub.htm>.

In this issue...

- Slide of the Year Winners
- Species Profile - The Mallard
- Field Notes: Winter Photography
- Red Squirrels
- From the Archives...
- Book Reviews
- Field Trips and more...

Upcoming Photo Tours & Seminars

[Rick Hobbs](http://www.rickhobbs.com) - www.rickhobbs.com

Jan. 21-24, 2003

Trumpeter Swans on the Mississippi - MN

Feb. 12-18, 2003

Yellowstone in Winter

March 5-8, 2003

Winter Wildlife Workshop - Wildlife Models

March 8-9, 2003

Birds of Prey Shoot (Extension) added to Winter Wildlife Workshop (see March 5-8 above) - Owls, Bald Eagle, Hawks and more.

March 8-9, 2003

Birds of Prey Shoot (Only) - Bald Eagle, Red-tailed Hawk, Great-horned Owl, Barred Owl, and much more.



Signatures in the Snow

- Ron Winch

There was once a time when reading animal tracks was a matter of life and death. Knowing and understanding animal signs was critical to identifying the animal and ultimately the survival of the hunter. A pile of acorn shells cut into neat strips meant a gray squirrel was nearby. Meat for dinner!

Reading the Signs

Now with fast food restaurants on every corner and refrigerators in every kitchen, tracking animals for the purpose of survival is no longer necessary - except, possibly for wildlife photographers. However, tracking animals may be the only way to really "see" into their lives. Reading animal tracks is just like reading a book. I recall a scene from a TV documentary on Australia where the host asked an aboriginal tracker how he could follow an apparently invisible trail across the outback. The reply, "You read books to learn, I read tracks and signs."

Under Cover

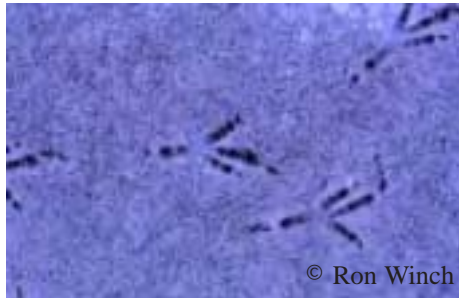
In urban areas many animals that have become acclimated to man are frequently seen, however in more wild areas it is a treat to catch a glimpse of a fox or mink. These are rare experiences because most wild animals are careful to avoid humans. Even in the summer, the smaller animals like beavers, raccoons, otters and 'possums are seldom seen unless they blunder into

the path of an automobile. During the winter, these animals are even more difficult to observe.

Many mammals remain hidden in dens, burrows and tree cavities during the most severe periods of winter. Those that do wander out in search of food do so in the shadowy predawn hours or at dusk. The dim light coupled with the protective coloration of the animals' fur hide them from all but the sharpest eyes.

Tracks and Trails

Although we usually do not see these animals, we can learn of their presence through the signatures they leave on the snow-covered landscape. The paws of animals leave prints or tracks in the snow. A series of tracks make a trail. Other signs might include droppings, urination posts and patterns and claw marks on tree bark. These visible clues alert us to the presence of the very shy animals that are active in our neighborhoods throughout the winter.



© Ron Winch

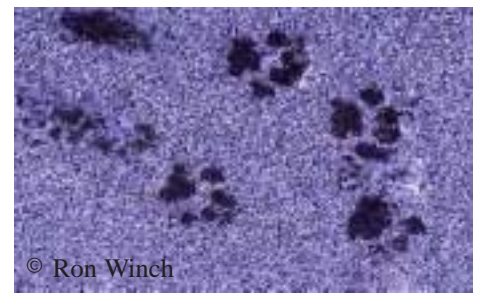
Open the Door

Tracking an animal is opening the door to the life of that animal. It is an educational process, like learning how to read. In fact, it is learning how to read. Following an animal's trail may bring you closer to the animal physically, but more importantly, it brings you closer to it in perception. The longer you follow an animal, the more you understand its life. If you spend half an hour finding the next track, you may have learned a lot about finding the next track, but not much about the animal. If you spend time learning about the animal and its ways, you may be able to find the next track without looking.

If you know an animal well, you will know where to look for it and when. If

you are to be successful in your search for an animal, you must sit and wait for it. Sitting and waiting isn't much good unless you are sitting and waiting in the right place.

Ultimately, tracking an animal makes us sensitive to it - a bond is formed, an intimacy develops. We begin to realize that what is happen-



© Ron Winch

ing to the animals and to the planet is actually happening to us. We are all one.

Where to Begin

Sounds exciting. Where do we begin? Arm yourself with a good field guide such as "A Field Guide to Animal Tracks" by Olaus Murie, or "A Field Guide to Mammal Tracking in North America" by James Halfpenny, and venture out to your favorite nature center trail after a fresh light snow. You are likely to find stories written in the snow by squirrels, rabbits, raccoons, 'possums, pheasants, crows and owls. ENJOY!

*Tracks clockwise from upper left:
Cottontail, Cat, Crow*

Rod Planck Presents *How to Photograph Nature*

The cost for this one day seminar is \$69 for tuition, seminar handouts and more. Register online at www.RodPlanck.com or pick up a registration form at the next meeting. The seminar will take place on Sunday, April 13th at: Marriott/5801 Opus Parkway Minnetonka, MN 55343 (952) 935-5500

I Wanna Buy One of Those!

Photographic field trips are always a great way to meet new photographers, learn some new techniques, or find new locations for future trips. Dale Bohlke has been conducting field trips all year, with more to come. The January field trip scheduled in Monticello for waterfowl (especially the Trumpeter Swans that winter at this location) was close to home so I decided I would join the group for a couple of hours. Right away I could sense how safe this photo excursion



Flying Trumpeters, John Pennoyer
Nikon 100F, Nikon 500mm lens, Provia 100F @ 200, Matrix metering, EV -1/3 (darker background makes it necessary to stop down. I could have gone to -2/3), Manual Focus

was going to be. Of the nine or ten members that were there, three were doctors. Dr. Dale, Dr. Joe and Dr. Dave were all there so I knew that if my 500mm lens fell off my tripod and hit my toe, I would be well taken care of. However, for Dr. Dave to help me a Trumpeter would have had to have flown into my mouth! Due to my work schedule and other factors, 95% of my photography is solo. It was very refreshing to have other photographers there to share ideas, talk smart and pretend that we really knew what we were doing. The weather wasn't bitterly cold, but a little "nippy", just right to have a little steam coming off the river to add a little something to help make a spectacular image.

I always enjoy looking at other photographers' equipment, and at this outing there was a wide range of equipment to look over. Listed below

are some "gizmo's" that caught my attention!

Hand Warmer

I do lots of cold weather photography and the things that always get cold are my fingers. I don't care what type of gloves/mittens that you use, if you are doing lots of shooting in very cold weather your fingers will get cold!! A gadget that one of the members had was a down tube that goes around your waist and when you are not shooting you stick your hands in there, put in a couple of Chemical hand warmers and your fingers will get toasty warm. I wanna buy one of those!!

Ball Head

My ball head is an original Arca Swiss ball head that I bought used about 18 years ago. It has performed flawlessly, but with my new 500mm lens it is not stable enough. I am constantly fighting "ball head flop". I was able to play with a new Arca Swiss B1 and a Gitzo. Both of those are certainly better than my present one. I wanna buy one of those!!

Wimberly Side Kick

To go along with my new ball head, I also will need a Wimberly Side Kick. This unit fits right on an Arca Swiss style ball head and you now have a modified "Gimbal head". This is without a doubt the best way to photograph moving subjects. There were at least 3 Side Kicks in use and I was able to manipulate a couple of them. The Side Kicks are good for most Long telephotos in the 500mm range or less. Anyone shooting a 600mm or larger would probably need the regular Wimberly head. I wanna buy one of those!!

Nikon D100

Probably within a year I will begin the transition stage to digital. I personally feel that will be the trend in Nature Photography. As folks begin to buy new Camera bodies, they will begin to opt for the Digital technology. I

was able to take a couple of photos with a Nikon D100. Although I have played with them at National Camera, this is the first time that I have seen one in the field. It is amazing that once you understand the basics of photography and exposure, you will not have any trouble with this new technology. As I looked through the viewfinder on this camera, I noticed that it was set-up Matrix at EV: +2/3. So I took an image knowing that with film the Swans would be over-exposed, and of course with digital they were too! I set the EV to -1/3, which is where I would have set my film camera, and the exposure was right on. So it makes no difference if you shoot film or digital, you still have to have the basic understanding of exposure! I also wanna buy one of those!!

I had to leave at around 10:00 AM for a prior commitment. The morning was fun even though there were not a lot of Swans at this particular time. After I loaded all of my camera gear into my 2003 Chevy Trailblazer (company car), I headed back to the



Trumpeters in Mist, John Pennoyer
Nikon 100F, Nikon 500mm lens, Provia 100F @ 200, Matrix EV: +1/3 (the mist made it necessary to open 1/3 so as not to underexpose), Manual Focus

homestead, turned on the electric heated seats and about a mile down the road my little tush was nice and toasty warm! "YOU can buy one of those"

Good Shooting

Personal Note: I want to thank Dale Bohlke for arranging all of these Field Trips. This is a valuable experience for our members that has been missing for many years.

Minnesota Nature Photography Field Trips



These are the updated plans for the monthly field trips. Additional modifications are possible. All trips are open to prospective members. Trips will take place as planned regardless of weather. For further information contact Dale Bohlke at (952) 445-6125 or dbohlike@mn.rr.com

March

March 8, 9 AM Visitors Center, Room B
Subject: Travel Photography
Notes: Each member will bring a few slides of a recent trip and discuss photo opportunities at that location. Nature slides only. Bring your camera in case it snows.

April

April 19, 5 PM until dark, River Terrace SNA
Subject: Pasque flowers and sunset
Notes: Meet at Cannon River Trailhead, Cannon Falls. Be prepared to get low!

May

May 10, 7 AM - 10 AM, Tierney Woods
Subject: Ephemerals & Ferns

June

June - 3rd Weekend, sunset (Tentative)
Subject: Butterfly Weed, Schaefer or Black Dog Prairie

July

July - 2nd Weekend (Tentative)
Subject: sunset at Roscoe Prairie, possible sunrise, followed by butterflies at Regal Meadows

August

August 4th Weekend, before sunrise (Tentative)
Subject: Monarch Migration
Notes: Photograph Monarch butterflies before they warm up



Photography Workshop Offered in Orr, MN

John Pennoyer will again be instructing at the Black Bear Photography Workshop at the Vince Schute Wildlife Sanctuary in Orr, MN. There will be two three day workshops: July 26-28 and August 16-18. The cost is \$250.00 with all proceeds going to

the American Bear Association. There is no greater place in North America to photograph free-roaming black bears. Pick up a brochure at the next meeting.

January Awards

Judges: Mary Kay Bertas &
Joe Kandiko

10

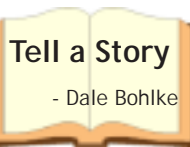
Dale Bohlke	Culver's Root Sunrise
Dave Ellenbecker	Three Showy Lady Slippers
Kathy Hobbs	Bathing Time
Duane Wraalstad	Suman #8

9

Michele Burkstrand	A Casual Glimpse
Ted Galambos	Surface of a Pond
Marilyn Gladitsch	Rue Anemone
Jeff Hahn	Everglades Frog
Jeff Hahn	Honey Bee
Rick Hobbs	Snow Goose
John D. Jenkins	Water Fall
John D. Jenkins	Desert Light
Cathy Jones	Gull #1
Marsha Kessler	Passing Storm
Duane Wraalstad	Web 26

8

Kim Bahma	Morning Fog
Joel Bahma	Sunset
Mariann Cyr	Crane in Motion
Mariann Cyr	Yucca at Sunset
Ted Galambos	Sunset at Naniboujou
Kathy Hobbs	At the Highest Point
Vijay Karai	Speak No Evil
John D. La Mere	Marmot
Dottie Lillestrand	Begonia Leaf #1-03
Jean McDonough	Thor's Hammer
Jean McDonough	Slot Canyon #2
George Ryan	Iced Teeth
Tom Samuelson	Mr. Blue
Florence Scholljegerdes	Half-Way Up
Florence Scholljegerdes	Autumn Silhouette



Tell a Story

- Dale Bohlke

What Are You Shooting?

What are you shooting? Kodak, Fuji, digital? Is your camera a Nikon or Canon? "A Minolta, you've got to be kidding!" Does the camera or what is in it really make much difference? I doubt it. Ansel Adams was quoted as saying "There are two people in every photo, the viewer and the photographer." Dewitt Jones has said it is what is four inches behind the camera that really matters. What do your photos say about you? Are you showing your technical competence or your creative vision when you share your slides? Although you may not have thought about it, the viewer does see you in each photo. Each of us has a multifaceted personality, let it show in the variety of stories you tell.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Joe Kandiko 952-445-3406 jgkandiko@msn.com
Co Vice Pres.: Mike Hagerty 612-920-2635 mhagerty@hjab.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkarai@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@attbi.com

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

FIRST CLASS MAIL



February Program:

Presentation of
Botany International
Slides

MINNESOTA BOTANY
INTERNATIONAL EXHIBITION OF PHOTOGRAPHY



January Survey Results

Do you own a digital camera?

- Yes - 7
- No - 11

Should there be a separate classification for captive shots?

- Eliminate Captive Slides: 1
- Caption Slides as Wild or Captive: 3
- Follow PSA Rules: 4
- Separate Classification for Captive Slides: 11

It is obvious from the variety of responses received and from the discussion at last month's meeting, that this topic is important to many members. Several members expressed strong opinions about following the PSA rules. Others wanted to have all but Slide of the Year awards compete equally, and still others suggested medals for each category at year end.

If you'd like to voice your opinion regarding this issue, please feel free to talk to any of the club officers or email them at the addresses listed above.

BIRDER'S WORLD

Photo Contest

Enter and win great prizes and help a great conservation cause!



ENTERING IS EASY

Enter up to six original color transparencies (35mm or larger) or color prints (5x7 or larger).

Enter your photo in one of these categories:

Flight: photos of bird(s) taking off, in flight, or landing

Habitat: photos of bird(s) in scenic, natural settings

Portrait: photos of one bird, close up

All images must be of bird(s) living in the wild. Select photos will appear in the August 2003 issue of BIRDER'S WORLD Magazine.

YOUR PHOTOS WILL HELP A GREAT CAUSE!

BIRDER'S WORLD will produce prints of select winning photographs and donate them to the Midwest Birding Symposium, to be held September 11-14, 2003 in Green Bay, Wisconsin. The prints will be displayed during the symposium and auctioned off. Proceeds from the auction will benefit non-profit Prairie-Chicken conservation efforts.

Entries must be received by March 14, 2003

For more information, visit www.birdersworld.com or pick up a copy of the contest rules at our next meeting.



In this
issue...

- Signatures in the Snow
- How to Photograph Nature Seminar
- Field Notes: I Wanna Buy One of Those!
- Tell a Story
- Black Bear Photo Workshop
- Birder's World Photo Contest
- Field Trips and more...

Founded 1956



Nature Photo Times

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

Vol. 47, No. 7 - March, 2003



100 Years and Counting...

Ron Winch



© Ron Winch

On March 14th the National Wildlife Refuge System will celebrate its 100th birthday. It has come a long way from March 14th, 1903 when President Teddy Roosevelt set aside the tiny five acre Pelican Island off Florida's east coast as a refuge for pelicans, egrets, herons and other nesting wildlife.



© Ron Winch

Today the National Wildlife Refuge System consists of 539 units totaling nearly 95 million acres. It is the largest system of lands in the world managed primarily for wildlife, stretching from Hawaii to Puerto Rico and from Alaska to Mexico. And surprisingly, it is larger than the National Park System by about 20 million acres.

Many refuges were set aside for the protection and preservation of wildlife, many others to beef up waterfowl pro-



© Ron Winch

duction for bird hunters and still more to keep hungry waterfowl out of farmers' fields. Refuges generally are not high profile units like our National Parks with their outstanding scenery and public recognition. But they are the places where wildlife likes to live.

Minnesota Valley National Wildlife Refuge

Our own Minnesota Valley National Wildlife Refuge is one of the few urban refuges in the country. It sits next to a busy international airport, stretches for

miles along the Minnesota River and is located in the seven county metro area

with over two million residents. And still it has an abundance of wildlife that most of us never see - or even know about.

There are trails, waterways, fens and eagles. Wild turkeys can be seen feeding from the visitor center. Great Blue Herons and egrets nest in the river bottom. Ducks and geese use the river as a flyway; reptiles and amphibians may take a bit of looking for. Cormorants hang out on the old snags and Soras



© Ron Winch

seem to walk on water. Soon bloodroot and rare kittentails will be breaking ground and flowering, or maybe you would rather photograph more mushrooms in May.

We, as members of the Minnesota Nature Photography Club, know the ref-



© Ron Winch

uge as our meeting place, but do you know it in a more intimate way as home to hundreds of wild things carrying on their struggle for life under the watchful guidance of Rick Schultz, Refuge Manager, and his dedicated staff? Maybe by year's end some of us could become members of the "Friends" group, or at least contribute a few slides to the Refuge.

Happy Birthday
- March 14, 2003

Waterfowl of the Minnesota River Valley

- Visitor Center
Saturday, March 29
3:00 p.m. - 5:00 p.m.



Join Craig Mandel at the Minnesota Valley National Wildlife Refuge Visitor Center for a slide presentation featuring waterfowl that you can observe in the Minnesota River Valley. Key field marks for each species will be highlighted and pointers given on where and when to observe them on the Refuge.



The Perch

During my morning runs around the lake, I've noticed there are always several Black-capped Chickadees that hang around one particular area. One morning before I started my run, I put some birdseed in my pockets. When I arrived at the above mentioned area, I walked into the woods looking for a place with a pleasing background to deposit the seeds. I found an old withered tree branch that was loosely hanging down. I deposited the seeds and then continued on my run around the lake.

I walked back to the area about 3-4 hours later and to my surprise there were at least 6 Black-capped Chickadees, a couple of White-breasted Nuthatches, and a pair of Downy Woodpeckers in that immediate area. Every morsel of the seeds was gone! I quickly rigged up a couple of perches for the birds to land on before going to the seeds. I then stood off to the side about 12-15 yards away and immediately the birds came to the seeds. The Chickadees, in their usual fashion, quickly grabbed the seeds and flew to another perch to break them open to get to the hearts. The Nuthatches were more methodical; they hopped along the branch carefully choosing which seed they thought the best. A short time later the Downy came along and checked all of the nooks and crannies of the bark hoping to find some protein in the way of bugs or suet but eventually settled for a safflower seed instead. Standing in plain sight of the birds, they were obviously oblivious of me.

The chance for other birds such as Blue Jays and Cardinals to come to the snack tree was probably next to nothing. Those birds are not quite as people friendly as my sociable Chickadees. Since I had very few good Black-capped Chickadee photos in my stock file, I quickly went back home (which is only

a couple of blocks away) to grab my camera equipment.

Without the use of my blind, I set up my tripod with my 500mm and 2X converter about 15 feet from the tree. I sat down on my campstool and began the wait. After about only 5 minutes, my first Chickadee immediately landed on the branch. I looked through the viewfinder and slowly moved my lens along the tree. As the lens moved along the branch I found that I could not find the Chickadee. I looked above the lens and he was already up in the thick branches breaking open his seed. Another Chickadee suddenly appeared and I quickly focused. Just as the shutter fired the Chickadee took off. (Later I found that the slide showed a perfectly exposed branch with out-of-focus Chickadee tail feathers.) After shooting about 24-30 exposures, the only image that might

prove to be any good was that of a Nuthatch. Chickadees are just too "flighty" - they quickly grab a seed and immediately leave. So my dilemma was how to fool these little seed stealers and still get the images I was after. Occasionally a bird would land on my perch, but would be gone in the blink of an eye. Looking over my set-up, I decided to remove most of the seeds from the branch and put a few seeds on my perch instead. I then took my lens and focused on the branch, setting my aperture to F11, and my shutter speed to 1/250. This gave me good depth of field and if a Chickadee landed on my perch I wouldn't have to do any-

thing but press the shutter. During the course of the next hour the birds still landed on the tree branch to steal the remaining seeds. I was beginning to get a little depressed but I maintained the vigil and kept focused on the "perch". I had only about 30 minutes of light left when one Chickadee came and landed on the branch looking for seeds. Finding none, he quickly flew to my perch grabbed a seed and in usual Chickadee style immediately flew away. While this was happening, I was able to keep the shutter down as I had pre-focused, setting the exposure value based on my background and the bird. I looked at my counter and I had fired off 7 images. Of those seven images two were keepers. One of them accompanies this article.

During the winter months there are very few birds that come to my yard because of the lack of cover. In addition, the

low sun angle leaves my yard in total shade. Even though this Chickadee gathering spot is a couple of blocks from my house it is in a public area. I have been feeding these birds on a regular basis and have taken many great images with different types of perches. One of the best things about this arrangement is that even though many folks will jog, walk, snowshoe or cross-country ski, they never see me hiding off in the woods!

Even though, from my perspective, this has been a lousy winter for photography, it has been great staying focused on "The Perch".

Good Shooting



Black-capped Chickadee on sumac, John Pennoyer
Nikon F10, 500mm lens, 2.0X teleconverter, Provia 100F @ 200, Matrix metering, EV: -1/3
Background was neutral, - compensation so as not to burn the whites on the bird, Aperture Priority

Minnesota Nature Photography Field Trips



These are the updated plans for the monthly field trips. Additional modifications are possible. All trips are open to prospective members. Trips will take place as planned regardless of weather. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com

April April 26th, 6 PM until dark
River Terrace SNA
Subject: Pasque flowers and sunset
Notes: Meet at Cannon River Trailhead, Cannon Falls. Be prepared to get low!
Tips on wildflower photography will be shared.

May May 17th, 7 AM - 9 AM, Tierney Woods
Subject: Ephemerals & Ferns

June June 21st, sunset (Tentative)
Subject: Butterfly Weed, Schaefer or Black Dog Prairie

July July 11th (Tentative)
Subject: sunset at Roscoe Prairie, possible sunrise, followed by butterflies at Regal Meadows

August August 4th Weekend, before sunrise (Tentative)
Subject: Monarch Migration
Notes: Photograph Monarch butterflies before they warm up

September Tentative
Subject: Spiderwebs at Louisville
Notes: Arrive early and finish the morning at the Renaissance Festival

Spring Wildflowers

in the Big Woods



For a short time in May, in the Big Woods of southeastern Minnesota, the spring ephemerals emerge and must bloom before the leaf canopy appears to end their flowering season.

Coldsnap Photography is offering an intensive four-day workshop in the Big Woods that emphasizes field work and personalized instruction. Emphasis will be on composition and visual design, small landscape and macro techniques, effective use of natural light and much more.

Date: May 8-11, 2003 **Cost:** \$635.00 (includes lodging and meals) **Location:** Wabasha, MN For further details, contact John Gregor toll free at 1 (800) 963-8785 or visit his website at www.coldsnap.com

February Awards

Judges: Rose Duncan &
John Dykstra

10

Dave Ellenbecker	Frosty Pine Needles
John D. Jenkins	Arches Court House Rock

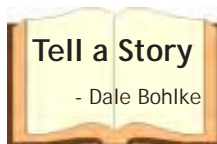
9

Betty Goossens-Bryan	House Sparrow #2
Jean McDonough	Gentoo and Baby
Aaron Moen	Lily
Aaron Moen	Swallowtail
Vern Nelson	Male House Finch
Pauline Nystrom	Cheetah on Watch
Pauline Nystrom	Intense Red Fox

8

Michele Burkstrand	Grooming Oneself
Michele Burkstrand	Raven
Ted Galambos	Sunset No.2 Lake Superior
Ted Galambos	Lake Superior Sunset No. 1
Marilyn Gladitsch	Hepatica Trio
Betty Goossens-Bryan	Killdeer #1
Jeff Hahn	Treehoppers Mating
Marsha Kessler	Valley Sunrise
Charles Kessler	Downy
John D. La Mere	Roadside Pheasant
Tom Samuelson	Goldfinch #1
Tom Samuelson	Monarch #1

Open the Door



The open door invites me into the house. Pleasant conversation awaits me. Wait, I thought this was about nature photography. An open door represents the foreground in landscape photography. A strong foreground element, the lower third of a landscape, starts the visual journey through a landscape photo. The open door invites passage from the foreground into the middle ground. By being open it does not overpower the photograph and allows movement into the middle ground. A closed door blocks movement. Choose your foreground object carefully so the door is open.

Look at the work of master landscape photographers such as David Muench who has used the same camera his entire career. Study the lower third of each image. Note how many have a strong foreground element. Also remember these are taken with a large format camera with a fixed focal length, no built in light meter, capable of one shot every few minutes. The images are a product of vision, not technology.



© Tom Samuelson

Adult male Eastern Bluebird with insect

“Approximately two-thirds of the diet of an adult Eastern Bluebird consists of insects and other invertebrates, notably grasshoppers, crickets, katydid, and beetles.”



© Tom Samuelson

Immature Eastern Bluebird

Introduction

Nearly everyone’s favorite migratory songbird, the Eastern Bluebird’s bright blue color and melodious song make it a welcome visitor to any backyard, notably mine. It’s truly a pleasure to watch these birds throughout the summer. They are roughly five and a half inches in length with bright blue along the head, back and tail; an orange-red throat, breast and sides and a pure white belly. The male is bolder in color than the female, which has the same coloration but is overall duller in appearance.

Population

Bluebird populations dwindled in the past due in large part to the introduction of the English House Sparrow and the European Starling. The additional competition that these alien intruders presented combined with the overall human population growth and our insatiable desire to clear fields and fencerows for more crop acreage, contributed to the downward spiral of their populations.

Today, Bluebird populations are healthy. Their population growth can be largely attributed to their acceptance of artificial nesting structures. Many concerned citizens manage bluebird “trails”. A trail is a series of houses that are monitored for bluebirds. This year “my” bluebirds successfully raised two broods to the fledgling stage. The daily visits to the sticks on my deck have become commonplace. They use them as hunting perches for insects to feed their young.

Nesting

Bluebirds need open areas like meadows, pastures and yards with access to forest edges and open cavities for nesting. The acceptance of artificial nesting boxes is a major reason for their comeback (I use the Peterson box). Nest boxes should be monitored and cleaned out once the babies have

fledged. The parents will rebuild their nest for the next attempt at family life.

The English Sparrow is also a cavity nester and can become a major problem. They are much more aggressive than Bluebirds and will take over, or even kill them for their nesting box. Sparrows must be dealt with if you wish to have success in raising bluebirds.

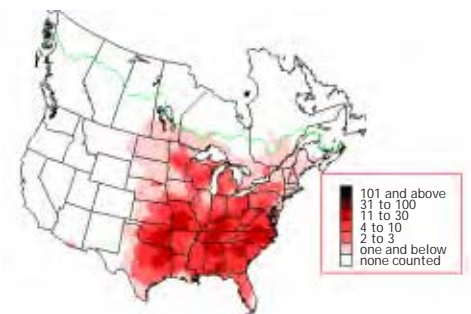
The bluebird’s clutch size ranges from 3 to 6 eggs that are a beautiful powder blue. The eggs are incubated for about 12 to 14 days. The nest itself is made up of soft grasses, woven in a perfect circle. It is always clean as the baby’s fecal sacks are discarded outside the nest box.

Food

Approximately two-thirds of the diet of an adult Eastern Bluebird consists of insects and other invertebrates, notably grasshoppers, crickets, katydids, and beetles. The remainder of the bird’s diet is made up of wild fruits, like dogwood, hawthorn, wild grape, and sumac and hackberry seeds.

Range

Bluebirds can be found throughout the eastern half of the United States. Their range extends from Canada to Florida on the east coast and stretches westward as far as the central plains.



Resources and information

1. “Bluebirds in the Upper Midwest” A guide to Successful Trail Management by Dorene Scriven
2. The Minnesota DNR

Have fun, they can be addicting.

Kandiko & Kandiko

Watercolors & Photographic Art



The artwork of Joe and Georgia Kandiko will be on display at the Chanhassen Recreation Center March 15 through May 15, 2003. You are invited to the Artists' Reception on Sunday, March 30, 2003 from 3 pm to 5 pm. The Chanhassen Recreation Center is located at 2310 Coulter Boulevard, Chanhassen, MN. Hours: M-F 5:30 am - 10 pm, Sat. 8 am - 8 pm, Sun. 10 am - 8 pm. For more information, call the Recreation Center at 952-227-1400.

Upcoming Photo Tours & Seminars Through May, 2003

John Gregor - www.coldsnap.com

March 29, 2003 (Madison WI, Marriott Hotel)
The Art of Seeing Photographically

April 12, 2003 (Bloomington MN, Bloomington REI)
The Art of Seeing Photographically

May 8-11, 2003
Spring Wildflowers of the Big Woods
Wabasha, MN

May 29-June 1, 2003
The Art of the Black and White Photograph
Silver Creek, MN

George Lepp - www.leppphoto.com

May 3-4, 2003
Minneapolis Convention Center - Optimizing the
Possibilities and The Digital Desktop Darkroom

Arthur Morris - www.birdsasart.com

May 16-18, 2003
St. Augustine Alligator Farm (FL) 3 day Instruc-
tional Photo-Tour

John Shaw - www.johnshawphoto.com

May 31-June 6, 2003
California Redwoods & Oregon Coast

Wildlife Science Center



The Wildlife Science Center in Forest Lake is offering photo shoots of wolves and raptors. To make an appointment for your personal shoot, contact Larry Luebben at 651-436-2828 or by email at larryluebben@aol.com. Shoots are limited to one or two people per session and the cost is from \$75.00 to \$100.00 per hour depending upon the number of subjects. 🐾

The 1854 Authority

Ron Cleveland

I had an interesting call from MNPC member Ralph LaPlant the other day. He has a LowePro Super Treker backpack for sale for \$200. You can contact him via e-mail at northwoodsimages@yahoo.com or on his cell phone at 1-866-284-2940. His web site is at northwoodsimages.com.

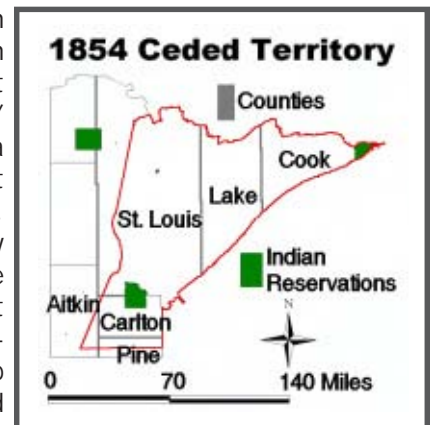
Ralph hosted a fall photo shoot a couple years ago at his place outside of Garrison, MN. At that time he was a conservation officer for the Mille Lacs band. Now he is a conservation officer with the 1854 Authority and will be moving to Two Harbors when he sells his home and acreage near Garrison. Ralph, a moose hunter and photographer, is thinking about hosting a moose photo excursion after he gets settled.

The Authority

The 1854 Authority is an inter-tribal natural resource agency that manages the off-reservation hunting, fishing and gathering rights of the Grand Portage and Boise Forte bands of the Lake Superior Chippewa in the territory ceded under the Treaty of 1854.

The Territory

The area covers the entire Arrowhead region of Minnesota and then some. Their web site at www.1854authority.org/ has a map of the area and information about the 1854 Authority. Among other things they have an aerial moose survey and track count programs for other critters. Go to their web page on amphibians and you can play recordings of the frogs of northern Minnesota.



I had never heard of the 1854 Authority before but was fascinated by the scope of their activities and responsibilities. They work in close cooperation with the Minnesota DNR to keep a watchful eye on the wildlife resources of the area. We wish Ralph good luck in his new assignment.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Joe Kandiko 952-445-3406 jgkandiko@msn.com
Co Vice Pres.: Mike Hagerty 612-920-2635 mhagerty@hjab.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@attbi.com

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

February Program:



Judging of
Interclub Nature
Slides

FIRST CLASS MAIL



USPS Issues New Stamp

On March 14, 2003, the United States Postal Service will introduce a new stamp featuring a photograph by James Brandt of a brown pelican. This stamp commemorates the centennial of the creation of Pelican Island National Wildlife Refuge on the east coast of central Florida, an event that also marked the beginning of the National Wildlife Refuge System. Today the refuge encompasses 5,377 acres and shelters hundreds of plant and animal species.


In this
issue...

• **NWRS
Celebrating
100 Years**

• **Species
Profile -
Eastern
Bluebird**

• **Field
Notes:
The Perch**

• **Tell a
Story**

• **The 1854
Authority**

• **The
Wildlife
Science
Center**

**Field Trips
and more...**

The Falkland Islands

*"One of my favorite spots to
photograph birds..."*

Interested?? Check out the trip that
Mike Prokosch is planning for Decem-
ber 2004 - January 2005 on our website
at www.minnesotanature.org. or catch
him at our next meeting and ask for
details.



Equipment for Sale

*Bogen #3047 Tripod
Head*

Features include three
handles for precise
positioning, full post,
top bracket and 2
quick release camera plates - \$35

Seal Dry Mount Press:
Standard, 120 in good condition - \$25.

If you're interested, please contact
Jerry Moran at (651) 777-7084 or you
can email him at
g Moran1975@worldnet.att.net

Call For Submissions...



The Crossing Arts Alliance, Brainerd, invites you to sub-
mit to its jury for purposes of determining those photogra-
phers to be selected to exhibit at Picturing III: Outer Light/
Inner Sight, the third such exhibition sponsored by *The Cross-
ing Arts Alliance*. Up to 20 photographers will be selected
to exhibit at Central Lakes College, Brainerd, from August 4
through August 15, 2003. Each photographer will exhibit 8
images, matted and made suitable for installation and will
receive a \$100.00 honorarium.

In conjunction with the exhibition, *The Crossing* will spon-
sor workshops throughout the day on Saturday, August 9.
Workshop admission is \$5.00 for the day (fee waived for
exhibiting photographers). Workshops are in lecture for-
mat with Q & A and typically have a concurrent slide pre-
sentation. It is anticipated that some 200 to 250 people
will attend the workshops on August 9, with many additional
gallery visitors before and after.

There is no theme which needs to be addressed in this
call for submissions. The deadline for submissions is May
16, 2003 and the entry fee is \$10.00.

For further information, please contact John Erickson
at (218) 829-7852 or email him at
attorney@ericksonpearsonlaw.com or
ericksonbrd@hotmail.com

The Woodland Drummer

It is still dark at 5:55 am as I slip a thermos of tea and several granola bars into my backpack and switch on my battery powered headlight. The sun won't kiss the morning horizon for another 34 minutes and I need to be settled in my blind before then. Overhead stars seem to twinkle more feverishly and somewhere to the east a Timberdoodle, high on testosterone, "peents" every eight seconds, but he is not my target for this morning.



© Ron Winch

Shouldering the backpack, I hang the 400mm lens from my left shoulder, grab the tripod and quietly leave the roadside. Although the birch and aspen are still in bud stage the brush is dripping wet from a heavy dew overnight, evident by the rivulets of moisture streaming down my rain pants. It's a cool morning as even the wood frog is silent, but the cardinal who usually breaks into song about an hour before sunrise is flooding the woodland with his clear sharp notes.

The headlight beam finally settles on the blind that I set in place yesterday and everything seems to be as I left it. Inside the blind the soggy ground has been covered with branches, twigs and dry leaves to keep the camp chair from sinking too deeply. The tripod is positioned to match the height of the lens sleeve and the 400 mm lens is slipped into the receiver of the Wimberly Sidekick to a point of perfect balance. The distance from the drumming log to the blind had been determined by setting a 20 ounce box of Cheerios on the log to approximate

the size of a Ruffed Grouse, and placing the blind appropriately, hence the soft mucky position.

With everything in place, I snugged the down jacket around me and poured

a steaming cup of Earl Grey - and waited. Crows were conversing across the valley as the sun broke the horizon and bathed the valley fog in golden light. Chickadees called. Woodpeckers hammered out their tattoos on



© Ron Winch

dead-sounding branches. The woodcock was quiet. Then came the sound I had been waiting for; like an old John Deere tractor starting up on a cool morning. I'm sure that many of you that have wandered the woods have heard the sound and realized it was not

a John Deere, but a Ruffed Grouse advertising his availability.

Within 30 minutes three grouse were drumming within earshot and a chipmunk had investigated the blind. Finally a male grouse boldly stepped up on the drumming log from the back side and after a quick rouse settle down to observe his territory. With eye glued to the viewfinder I studied his every move. The in-camera meter was creeping up - finally 125th of a second, enough light for the shots I had in mind with almost total backlighting. If it worked, I'd have some exquisite photos, if not, better luck next time.

I watched one more drumming and then rested my finger on the shutter release button. The bird move slightly, seemed to take a deep breath, and then the wings started. The drumming sounds of wing beats and motor drive were beautiful music to my ears. If everything had been right, I'd surely have some unique photos of a drumming Ruffed Grouse.

This scenario was repeated a number of times before the bird casually left for another post. I waited 30 minutes before exiting the blind so as not to spook the bird. Now it seemed warm as I made my way back to the car, content that I had observed and photographed a brief moment in the life of a Ruffed Grouse under very special conditions.

Ruffed Grouse can be heard drumming in William O'Brien State Park, Wild River State Park and most wild places north of there. Good Luck!

I could hear the Toms behind me gobbling like crazy and it sounded like there were at least three of them. I looked at my watch and it was only 5:45 AM, still too dark to try and call them into my blind. After a few minutes, they were almost directly behind me and it was possible to hear the "whoosh" of their feathers as they began doing the "turkey strut." I remained as motionless as possible, for the eyesight of a wild turkey will catch the slightest movement and they will vacate the territory without a sound. For the next 15 minutes all was quiet. Then I heard a couple of gobbles but the sound was farther away. My mind began to wander and I tried to analyze whether or not the Turkeys had spotted me. Having been after

Wild Turkeys for quite a few years, I figured they just decided to look for hens in a different direction. It was still about 15 minutes earlier than I preferred, but I didn't want to lose them. I took my box call and gave a couple of soft "yelps". Almost immediately the field echoed with gobbles. Not one minute later, off to my left, three mature Tom's came out of the woods. They spotted my decoy's-a hen and a Jake (immature tom). All three of them made a beeline to the Jake and began kicking it, knocking it over. One of the Tom's actually jumped a couple of times on the "injured decoy." After they determined that this competitor was out of commission they

went to check out the hen. All three of them gave a strut or two and decided that she was not very exciting and they trotted off to look for a more co-operative lady friend. I had fired off a whole roll of film while this episode was taking place. Conditions were not ideal as the sunrise was still about 10 minutes away and it was also

a foggy morning so that made for a difficult exposure.

I stayed in my blind for another couple of hours and sure enough another Tom came in to check out my decoys. The light on him was fantastic and I easily fired off 18 more shots. But for some reason this Tom did not give one display. At 10:00 AM I figured it was time to head for home. But I first stopped at Leonard's farmhouse and as we enjoyed a cup of coffee together, I told him

my stories of the morning!

A couple of months before I had left one of my dealers and, as I usually do, took the backroads home. Driving slowly and watching the fields, I saw all kinds of birds and wildlife. At one location I noticed some black clumps out in the middle of a corn stubble field. There really was not a whole lot of snow so I figured that they were just clumps of dirt. But as I looked through my binoculars, I identified them as wild Turkeys. I pulled into the farmer's yard and knocked on the door. An elderly gentleman opened the door and I introduced myself and gave him my business card. I explained to him that I was

a Nature Photographer and that I had spotted some turkeys on his land and would like permission to try and photograph them. He invited me in and I learned that Leonard is a retired farmer and just lives in the house and leases out the land to a "younger" neighboring farmer. He allows no hunters on his land but gave me permission to use my blind and pursue the wild turkey. Two days later the previously described episode occurred.

Minnesota has some very strict laws about trespassing on private land. I think every nature photographer should read the fish and game laws of states in which they want to photograph and pay special attention to the section regarding this subject. However, I am not going to get into the legal aspects of this because I think that it is only courteous to ask permission to go onto private land. It really makes no difference if you are a hunter, birder, or photographer. If your quarry is on their land, a simple knock on the door is all that it takes. When I used to do a lot of hunting, many landowners gave me permission and many did not. As a photographer I have always been able to get permission. When you do get permission, be sure to get the specifics of the boundaries of the property. They may have some guidelines for you to follow. I always let them know the type of vehicle I drive and ask if they have a specific location they would like me to park. If you get a great photo of your subject, consider offering them one.

I stopped at Leonard's place again this spring just to renew my permission. He remembered me and permission was again granted. I promised him a photo of one of his Toms in "full display." I was there on Saturday, March 29, and I called in one tom but he was too wary to come into my decoy. That just means I will go back a few more times to try and fulfill my commitment to Leonard.

Good Shooting



Foggy Morning Gobbler, John Pennoyer
Nikon F100, Nikon 500mm S lens, Provia 100F
@ 200, EV: +2/3 (necessary to overexpose
because of the heavy fog), Aperture Priority

Spring Break 2003

Ron Cleveland

Twin Cities Area Council of Camera Clubs (TCACCC) volunteers and the Mystic Lake facilities and staff provided a Saturday (April 5) full of photography, food and friends - all for only \$65.

We could select four of nine available presentations during the day. The first one I attended was a close-up workshop by JoAnn Kuntemeier. She showed several prints of her work and described how each shot was made. Nearly all were hand held with an off-camera flash at the 10:00 or 2:00 position above (sometimes behind) the subject. The flash to subject distance would



MNPC member Dave Klein using his Nikon D100 at the Close-up workshop.

vary depending on the effect desired. Sometimes, she also uses a white or gold reflector to bounce light into shadow areas. Attendees could practice the technique with several subjects set up at the back of the room.

My next session was the PhotoShop 7 presentation by John Woods of Adobe and Jim Lyons of Kodak. Jim introduced the subject and informed those present that Kodak isn't just a film company and, in fact, holds many of the patents that digital camera makers license for their cameras. The normally six-hour presentation they give around the country was compressed in less than two hours and concentrated on a quick method for color correction. Picking the white point with the eyedropper in Curves (John's preference) or Levels is the key. Adding contrast with the black point eyedropper was another tip. Use of the eyedropper was an eye opener for sure. Attendees left with a CD of 52 other PDF-based lessons to learn at home. John and Jim may return to town with the full program some day - soon, I hope.

A big box lunch awaited us in the main meeting room. Several door prizes were given away, but it wasn't my day.

Al Havlicek and Mark Rasmussen, from Illinois, presented Magical Natural Light. Al opened with a detailed explanation and examples of hyperfocal distance - the point of focus where everything near and far in the frame will appear in focus. Mark then showed several truly amazing examples of his work. He (1) focuses on the hyperfocal distance, (2) spot meters to measure the light in selected areas from top to bottom in the frame, (3) determines which graduated neutral density filter to use, (4) adjusts the exposure for the amount of color saturation desired and for the reciprocity effect of the film and then trips the shutter. Sounds simple, doesn't it? Needless to say, small apertures (large f-numbers) and long exposures are involved. Mark also showed comparative samples of center-weighted, matrix and spot metering. Al and Mark sold 3x5 cards with hyperfocal settings and natural light photo tips. They also lead photo tours with the next one being Glacier National Park, July 20-26, 2003.

PowerPoint by MNPC member Mike Prokosch was my final session of the afternoon. Mike discussed several software and hardware options for presenting conventional and digital slide shows. Most valuable, I thought, was his detailed outline of how to organize and present a show - regardless of the method employed. He concluded his presentation with a fine show of his own work.

A fine and full dinner buffet was followed by a grand presentation from nature photographer Moose Peterson. The nature story is all-important to Moose. He narrated a sequence of short stories told with photos, a lot of it in Alaska. His message: the key to appreciating and protecting the natural world is improving and sharing our knowledge of it. There is a lot we can do in this regard close to home.

To Include or Not?

by Tom Samuelson

In a recent photo outing, the inclusion of my sons in a day of hiking and photography quickly turned into a day of questions. "Dad, that is a really cool cave, take a picture of it." "Dad, take a picture of this. Dad, take a picture of that." When the answer to their many questions was; "that really doesn't work" or "the cave is on the other side of the river and there isn't enough light to have anything in that cave show up" or "there are too many trees, it's too busy", their response was, "If you came out here to take pictures, then why aren't you taking any?"

The thought that lingers is this: how do you begin to teach them the photographic concepts of composition, light and subject and combine that with the physical limitations of film? Their lack of understanding that film cannot see the same tonal ranges the human eye can, doesn't stop them from wanting to capture any and all images, regardless of whether or not the photographs will "work". What my son sees as a "cool cave", the film sees as a "black area" when exposing for the surrounding elements of snow and granite. If you expose for the cave the surrounding area becomes over exposed. Realizing that this is a "teaching moment" has me struggling for answers to the question: How and when do you begin to teach?

An outing such as this leaves me torn between whether to include my sons or not. Can we spend time both exercising our hobby while including our family? This question is posed to all of you. What is your answer? I assume that for some it's yes and others no. Sometimes the kids are interested in being right next to dad and asking questions about why things are set up a certain way. Sometimes they are much more interested in being off by themselves throwing rocks into the river. In either case, we are all winners.

Once the composition is set up, the kids love to peer through the viewfinder and immediately the questions begin. They also get to handle the camera and take several pictures of whatever they want. It is usually at this time that they begin asking me more questions about shutter speed and f/stop. If additional film is burned and thrown away, so be it. Employing the "use film and then review" method keeps the kids involved, not only on the day of the outing, but afterwards when the slides come back. They get to take a picture and see the results, touching and feeling both sides of the process.

A few weeks after our outing, an interesting thing occurred. The February Outdoor Photographer magazine arrived and Kirk Enterprises was advertising some of its products. As my son was looking over my shoulder, he inquired as to what that "Flash Extender" product was. After a short explanation, his response was, "With this, you could have gotten a picture of that cave and had things inside show up!"

This left me contemplating on whether the learning process had already started. Will my sons continue to be included? For me, there is only one answer.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Joe Kandiko 952-445-3406 jgkandiko@msn.com
Co Vice Pres.: Mike Hagerty 612-920-2635 mhagerty@hjab.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@attbi.com

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

April Program: *Stories That Pictures Don't Tell...*

presented by Vijay Karai

FIRST CLASS MAIL



The Raptor Center Spring Bird Release

Saturday, April 26, 2003
10 a.m. to 3 p.m.
Lake Minnetonka Regional Park

Cosponsored by Three Rivers Park District, this annual event features the release of rehabilitated birds of prey at 11:30 a.m. and 2 p.m., with raptors on exhibit, educational displays, children's activities, and merchandise sales throughout the day.

Lake Minnetonka Regional Park is located on Lake Minnetonka in Minnetrista. From Interstate 494, take Highway 7 west approximately 12 miles. Turn right County Road 44 and follow signs to the park visitor center.

Minnesota Nature Photography Field Trips



For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com

April

April 26th, 6 PM until dark, River Terrace SNA

Subject: Pasque flowers and sunset

Notes: Meet at Cannon River Trailhead, Cannon Falls. Be prepared to get low! Tips on wildflower photography will be shared.

May

May 17th, 7 AM - 9 AM, Tierney Woods

Subject: Ephemerals & Ferns

June

June 21st, sunset (Tentative)

Subject: Butterfly Weed, Schaefer or Black Dog Prairie

July

July 11th (Tentative)

Subject: sunset at Roscoe Prairie, possible sunrise, followed by butterflies at Regal Meadows

August

August 4th Weekend, before sunrise (Tentative)

Subject: Monarch Migration

Notes: Photograph Monarch butterflies before they warm up

September

Subject: Spiderwebs at Louisville

Notes: Arrive early and finish the morning at the Renaissance Festival


In this
issue...

- The Woodland Drummer
- Include Your Kids?
- Field Notes: Getting Permission
- Spring Break 2003
- Tell a Story
- Spring Bird Release
- Field Trips and more...



April Showers

After an April shower rain drops on new leaves are waiting to be discovered. The air is clear and quiet allowing you to use the long exposures needed for maximum depth of field. I like to use an 81A warming filter to warm the light after a shower or a polarizing filter to intensify the greens. Unfortunately this is at the expense of 2 stops of light; a one second exposure becomes a four second exposure. This is a long time to expect a plant to hold still for you so take several shots in hopes that one will be perfectly sharp.

If you are lucky enough to see a rainbow use your polarizer and underexpose slightly to maximize the color. To my knowledge no photographer has ever found the pot of gold at the end of the rainbow but several have reported an exciting chase.



Field Notes

by John Pennoyer

New Vision

After my wife informed me that she was going to downtown Maple Grove for a little shopping, I figured it was a good time to make my escape and I asked if she would mind if I joined Dale Bohlke and the crew on one of his outings to River Terrace SNA. I normally don't need to ask permission, but I had just spent 3 days photographing Prairie Chickens in Northern MN and this morning I had spent time photographing one of my favorite spring-time subjects - the wild turkey. As she made some comment about "why was I asking her" my vehicle was already heading south.

As I pulled into the meeting spot at River Terrace, I saw that Mariann Cyr and Dave Ellenbecker had already arrived. We soon discovered that the DNR had decided to do a controlled burn on the prairie. Probably 75% of the prairie was "black", so we hiked to the unburned portion of the prairie. Here we found our quarry, the prairie pasque flower. A short time later, 7 or 8 more vehicles pulled in and a string of camera toting photographers began hiking up the steep slope.

For a few minutes we greeted each other and made some jokes with Dale about scheduling a club outing to witness a prairie burn. But shortly we were off in different directions trying to find the perfect specimen to photograph. I know that some of the photographers on this trip had never photographed this flower before, but as for me, I have many images of this beautiful prairie flower in my stock file. I certainly did not need another image showing a cluster of them. I already had singles, pairs, and groupings of beautifully exposed pasque flowers. I needed something different that would enhance my stock file. After finding a nice pair of flowers, I put down my equipment and grabbed my camera and lenses and just looked at the flowers with various lenses and compositions. I mounted my camera and lens on the tripod I kept the ball head loose in order to keep my composition



Backlit White Lady Slippers - John Pennoyer
Camera: Nikon N90s, Lens: 80-200 Zoom, Film: Velvia, Matrix Metering, EV: -1/3, Gold Reflector

options open. After several rounds of re-positioning from horizontal to vertical, I finally locked the ball head in place.

Needing a little break, I walked through the prairie and observed the other photographers. The majority of them were using macro lenses. This brought back memories for me because the pasque flower is the first flower I ever photographed with a macro lens. This occurred about 20 years ago when the camera club had an outing at Nine Mile Creek. Since that time, the majority of my wildflower photography has been with a macro lens.

For the last 3 or 4 years I have felt the need to have a new vision for my wildflower photography. My feeling was that the macro lens was making my wildflower

photography too one-dimensional. So I have been trying to expand my vision by using other lenses such as my 24mm, 28-70 zoom and even my 80-200 zoom. These types of images give the viewer a totally different perspective by not just showing the beautiful flowers but also their habitat.

With the sun now lower in the sky, I figured it was time to go back to my set-up before I missed it. Looking through the viewfinder I used the zoom control and moved from 28mm to 70mm trying to get the best composition. At about 35mm I moved the two stop graduated-neutral density filter with the setting sun perfectly between the two flower blossoms. I fired off about 4 exposures. Over the next three or four minutes I tried many different compositions- horizontal, vertical and various positions of the setting sun and flowers. When I was all done I had taken about 20 exposures of the same plant all with the setting sun as a background. As of this writing I do not have my images back. But what I do know is that whether I like them or not, always trying to find a "new vision" especially on a common subject is what keeps up my interest in photography.

Everyone have a great summer and hope to see you in the field!!
Good Shooting.

Showy Ladyslippers in habitat - John Pennoyer
Camera: Nikon N90s, Lens: Nikon 28-70 Zoom, Film: Velvia, Matrix Metering, EV: -1/3, Filter: 81B warming





"...a hundred feet in front of me stands an eight hundred pound Coastal Brown Bear chest deep in the shimmering pool."



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

At six frames a second, I'm soon loading another roll of film into the Nikon and waiting for more action as the bear returns upstream to try again in his quest for salmon.

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

At 9:00 AM the last of our luggage is safely strapped down in the cargo hold of the Beaver floatplane and we're off on a forty-five minute flight across Shekhof Strait to Geographic Harbor,

the coastal waters of Katmai National Park. Brooks Falls, where the bears stand on the falls waiting for salmon to jump into their mouths, is over fifty miles inland from the coast.

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

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

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

(Alaska cont'd...)

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

In these days when international travel is on hold for many of us, maybe it's time to discover the rich photo opportunities in Alaska. It's a BIG place and has much to offer.

As the club year winds down, I'd like to thank all those who help to make this the finest camera club in the Twin Cities. May we continue to be of service to each other, the photographic community and especially our host, the Minnesota Valley National Wildlife Refuge.

Be the Great Spirit willing, we will gather again in September to continue our quest for great nature images.



Events etc...

Como Park Conservatory Camera Event
Wednesday, June 11th from 6:30 - 8:30 pm. Photograph a parade of annuals in the pinks, blues, yellows, and whites of the summer season during the Conservatory's camera event. Tripods are permitted and admission is only \$5.00.

Ron Winch presently has two photos on display as part of a group exhibit at Lakeview Hospital in Stillwater. From mid May until late July he will have twelve images in a group show at Dunn Brothers Coffee Shop in Loring Park, Minneapolis. From late May to mid June, his display of fifteen photos can be seen at the Fine Grind Coffee Shop at 2038 Marshal Avenue in St. Paul.

Minnesota Nature Photography Field Trips



These are the updated plans for field trips. Additional modifications are possible. All trips are open to prospective members. Trips will take place as planned regardless of weather. For more details contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com

May **May 17, 6 AM to 9 AM**
Location: Tierney Woods
Subject: Ephemerals & Ferns

June **June 21, 7 PM to 10 PM**
Location: Black Dog Prairie
Subject: Butterfly Weed

July **July 11, 7 PM to 10 PM**
Location: Roscoe Prairie
Subject: Prairie sunset
Notes: Meet at Cold Spring Dairy Queen

August **August 23, 6 AM to 8:30 AM**
before sunrise (Tentative)
Location: Black Dog Prairie
Subject: Monarch Migration
Notes: Photograph Monarch butterflies before they warm up

September **September 27, early morning**
before sunrise (Tentative)
Location: Louisville Swamp
Subject: Spider Webs
Notes: Arrive early and finish the morning at the Renaissance Festival

April Awards

Judges: Alan Schulz & Florence Scholljegerdes

10

Dave Klein	Preening Snowy Plover
Jean McDonough	3 King Penguins
Tom Samuelson	Unitl Spring
John Zeiss	Clownfish

9

Jim Aronson	Pelican Lake Sunrise
Dale Bohlke	New Found Gap
Mariann Cyr	Soaptree Yucca
Mariann Cyr	Northern Shoveler
Joe Kandiko	Icicles
Vijay Karai	Wolf on the Run

8

Dave Ellenbecker	Maple in Transition
Bill Handsaker	Young Moose in Mud
John D. Jenkins	Thor's Hammer Bryce Canyon
Joe Kandiko	Superior Ice
Vijay Karai	Trumpeter Swan Wing Flap
Dave Klein	Sanibel Sanderlings at Sunset
John D. La Mere	3 Trumpeters
John D. La Mere	Bosque Crane
Dottie Lillestrand	Red Leaf #1-2002
Jean McDonough	Antarctic Scene
Gerald Moran	Sandhill Cranes
Vern Nelson	Viceroy
Vern Nelson	Canada Goose Incubating 4 Eggs
Tom Samuelson	Pressure Ridge
John Zeiss	Sunset

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Joe Kandiko 952-445-3406 jgkandiko@msn.com
Co Vice Pres.: Mike Hagerty 612-920-2635 mhagerty@hjab.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@attbi.com

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

FIRST CLASS MAIL

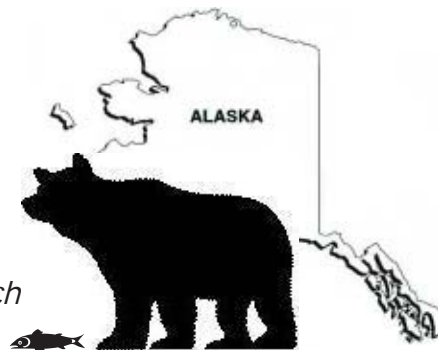


May Program

The Bears of

Katmai & Kodiak

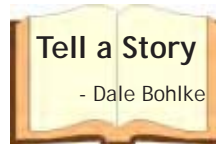
presented by Ron Winch
& Toni Meglitsch



Sea Lions bark in the harbor within Kodiak city limits. Red Fox patrol the Pasagshak Bay Road. Bison roam the hills south of the Pasagshak State Recreational Site. Ravens call from the Sitka spruce and Puffins nest on the rocky cliffs near Chiniak. All this plus great rivers and scenics - all on Kodiak Island.

A forty-five minute flight to coastal Katmai National Park may bring you face to face with an Alaskan Brown Bear. Bald Eagles, Red Fox, Lynx, Black Oystercatchers and Harlequin Ducks also offer good photo ops. See bears digging for clams in May and gorging on salmon in September.

Come and share in the wildlife and wild places of coastal Alaska as photographed and presented by Ron Winch and Toni Meglitsch.



A Summer Challenge

This summer there will be an almost endless number of photo opportunities. But each of us has only 90 chances to take this photo. Jim Brandenburg took one photo each day for 90 days, how about taking one good photograph in 90 days? Start the day early, well before sunrise, and walk to your chosen location. Use all the film you need, maybe bring a friend. Perhaps view your subject without your camera one day and with it at another time. You will experience a natural phenomenon that few people do. What am I talking about? A summer sunrise!



Minnesota Zoo's 25 Year Birthday Photo Contest

Bring your film to Proex and enter your favorite animal (including human) or plant photograph in the Minnesota Zoo's 25 Year Birthday Photo Contest, sponsored by Proex.

Winning photographs will be displayed at the Minnesota Zoo through Labor Day. In addition, you could win one of the following great prizes:

- A camera
- An Annual Membership to the Minnesota Zoo
- Gift Basket from the Go Wild Gift Shop
- Behind-the-Scenes Zoo Tour (for up to six people)

Pick up an entry form and complete contest rules at your nearest Proex store. All entries must be received by June 1, 2003.



Election Time is Here...

Have you always wanted to run for office, but were deterred by the cost of a lengthy campaign? Do you have a vision of where you'd take the club if you were in charge? Now's your chance!!! Elections for club officers will be held at the May meeting. If you'd like to run for any of the offices, please contact Joe Kandiko at (612) 445-3406.



Spider Webs

by Ron Winch

The distant call of a loon drifted softly through the quiet fog shrouded early morning at Carlos Avery Wildlife Management Area. Not a breeze stirred - not a tall foxtail or even a quaking aspen leaf trembled. Sunrise was only minutes away and with it would come the warming of the earth, followed by a slight breeze. If I were to capture a great spider web photo it had better be soon.

Dew covered webs decorated the fields. Almost everywhere I looked - the willows, cattails and grasses - beautiful webs caught my eye. The best one, to my eyes, at least, was a bit more elusive. It must, of course, be striking, have a complimentary background and must be approachable, i.e. I must be able to position the tripod without disturbing the web.

Carefully scanning the roadside, I spotted the web about thirty feet away in heavy, wet grass. Fortunately, I was well prepared with waterproof boots and rain pants. The tripod was adjusted to the proper height by

extending the first leg section - when working in wet or sandy conditions I always extend the smallest legs first to avoid getting sand in the locking threads. The 105mm macro was fitted to the Nikon and mated to the Arca quick release plate. Watching each footfall as I approached, so as not to disturb the delicate web, I stopped at the appropriate distance for the 105 mm lens. Here one must be constantly aware not to approach too close, for your own body heat may set up air currents that waft the web back and forth.



© Ron Winch

With framing finalized and

camera locked down, I checked the exposure. For a scene like this I often rely on matrix metering, so that is where I began. Since I had time I also checked center-weighted and then metered the palm of my hand and opened

up one stop. Fortunately all metering patterns agreed within one-third stop.

As the sun rested on the eastern horizon a final meter reading was taken and several exposures made. The warmth of the eastern sky contrasting with the cool blue of the west lent an unusual beauty to the magical scene.

As I picked up the tripod the first gentle air current swayed the web. I was finished - whether I wanted to be or not.

Late August and early September are the best times to find and photograph spider webs. The young spiders of spring have matured and now spin larger webs - though usually after dark. Cooler nights now often result in heavy morning dew. Webs, as well as fields and meadows, become draped with condensation making them great standouts in the early morning light. Walk a trail or the roadside in your favorite park or nature center and you'll be amazed at the number of jewel-like orbs to be seen. Just remember to get there early - and don't forget the rubber boots.



Interested in giving spiderwebs a try? Join Dale Bohlke at the September 27th field trip to Louisville Swamp. More details on page 2...

September Program

Bruce Leventhal is a high school biology teacher and a very talented and published nature photographer. His photographs can be seen in Nature Photography Magazine, the "Birds of..." series of field guides by Adventure Publishing, and on his website at www.owlseyenaturephotos.com. In our September meeting, Bruce will showcase some of his images and discuss his transition to digital photography.



© Ron Winch

Minnesota Nature Photography Field Trips

At A Glance Calendar

Plans for the upcoming year have been finalized! New locations have been added and modifications have been made based on last year's experience. Most locations will still be Metro based or less than two hours from the Visitor Center. The only exceptions to the Metro based locations are Alma, Wisconsin, where tundra swans can be photographed and DeSoto NWR in Iowa to photograph snow geese. These are such spectacles of nature that it is worth the trip even if you don't get a good photo.

All trips will be held regardless of weather. Any changes will be printed in the newsletter. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com.

September	September 20, 6:30 am <i>Location:</i> Louisville Swamp <i>Subject:</i> Dew and spider webs <i>Notes:</i> Arrive early and finish the morning at the Renaissance Festival
------------------	---

October	October 12, 4:00 pm <i>Location:</i> Wood Rill SNA <i>Subject:</i> Fall Maples <i>Notes:</i> Meet at the parking lot on Old Long Lake Road. Wear good footwear for hillside trail walking.
----------------	--

November	November 22, 8:00 am <i>Location:</i> Reicks Lake Alma, WI <i>Subject:</i> Tundra Swans
-----------------	--

December	December 6th & 7th <i>Location:</i> DeSoto NWR Missouri Valley, IA <i>Subject:</i> 50,000 - 100,000 snow geese
-----------------	--

January	January 10th, 2:00 pm <i>Location:</i> Monticello, MN <i>Subject:</i> Trumpeter Swans
----------------	--

February	February 7th, 8:00 am <i>Location:</i> Red Wing, MN <i>Subject:</i> Bald Eagles
-----------------	--

April	April 24th, 6:00 pm <i>Location:</i> River Terrace <i>Subject:</i> Pasque Flowers
--------------	--

May	May 22nd, 8:00 am <i>Location:</i> Schaefer Prairie <i>Subject:</i> Lady Slippers
------------	--

Trip Details

Louisville Field Trip - September 20th, 6:30 am

Photograph spider webs and dew covered asters. This early morning field trip will be held at Louisville Swamp Unit of Minnesota Valley National Wildlife Refuge. After the field trip you can be one of the first visitors to the Renaissance Festival which is adjacent to the area.

Late September is typically cool and dry, but expect to get wet with prairie dew, so dress accordingly. A light pair of gloves might be comforting. A tripod is essential, your lens choice is dependent on what you want to photograph, close focus capability will probably be best for the spider webs. The webs are constantly in motion so faster film, an open shutter, or extreme patience is required to get sharpness from edge to edge. This is a physically easy trip with about 300 yards of prairie walking.

Meet at the Louisville Swamp parking lot off Highway 169 south of Shakopee at 6:30 AM on Saturday, September 22. Don't let the Renaissance signs deter you from the refuge parking lot. The refuge may also be heavily used by archery deer hunters on this weekend.

Wood Rill SNA Field Trip - October 12th, 4:00 pm

Photograph maple trees at their best on the hills of Wood Rill Scientific and Natural Area. The maple trees in this area should make fall landscapes or color close ups beautiful. Use Velvia or another high saturation film to make the colors sing. Wetlands, ferns, and tamaracks are also within the SNA boundaries. There may also be a variety of mushrooms on the logs. Tripods and just about any lens will produce memorable fall shots. You are limited only by your imagination during this magical time of the year. Good footwear is essential since this field trip will involve hillside trail walking.

When driving to Wood Rill please note that Old Long Lake Road which leads to the parking lot suddenly appears on the north side of Highway 12. Meet at the parking lot at 4 PM on Sunday, October 12. The trip will take place regardless of the weather

Reicks Lake Field Trip - November 22nd, 8:00 am

The subject of this trip is the beautiful tundra swan. Reicks Lake near Alma, Wisconsin has a high concentration of birds during the latter part of November despite significant habitat degradation over the years. You will see hundreds of birds throughout the day, most 50 yards or more away, but a few get close for a good image. The longest lens available and patience are necessary for a salon slide. Expect to stand outside during the entire day and be ready for intense action at any moment. Temperatures can be 30 to 70 degrees.

It is hard to imagine where the summer has gone to already. I never did accomplish all of the things that needed to be done. That goes for not only my photography, but also for my household chores. My summer photography subjects will have to wait until next year and if I can convince my wife maybe the summer chores can wait for another year too.

We took a 16-day vacation this summer to Southwestern Colorado and spent lots of time in the mountains around Ouray, Salida, Crested Butte and the Aspen area. My goal was to take images of mountain vistas with fields of mountain wildflowers. Our trip was planned around the first 20 days of July as this is usually the peak blooming time for this part of Colorado. We hit a gold mine in Crested Butte. The fields were covered with Alpine sunflowers, buttercups, blue columbine, paintbrush and mountain lupines. I had to contend with the wind a little but it was manageable with a few white puffy clouds. I was able to take many images of what I had envisioned. Many residents of Crested Butte had mentioned that this was the most majestic display of wildflowers in many years. Each year they hold a wildflower festival to celebrate this magnificent display. Many big name photographers run workshops in Crested Butte at this time of year and one "biggie" was charging \$650.00 per day! (It did include dinner amongst a field of wildflowers.) By the way the class was filled!!

From that point it went a little downhill as the temperatures began to soar from 95° to 100° every day. It was easy to handle the heat as we did most of our hiking in the morning hours. But the sky was totally bald-not a cloud for the next 10 days. Along with the heat came the wind and this made it very difficult for my vision of wildflowers, close in the foreground and the mountains in the background. To keep interest in a scenic, most require 3 elements: foreground, middle and background. My foreground was supposed



*Buttercups in Elk Mtns.
Crested Butte, CO - John Pennoyer*
Camera: Nikon N90s, Lens: Nikon 28-70 S, Film: Velvia, Aperture: F22, Filter: Polarizer

to be wildflowers but this was not going to work for they were waving all over the place.

During the hikes that my wife and I took we noticed that many ranches bordered the public wilderness areas that we were in. There were many old fashioned fences that were used as borders. While we were resting at one spot, I took my camera and walked off the trail close to one of the fences. As I walked around looking at different compositions, I began to really like the possibilities. I put on my circular polarizer and took a few images, but something was still missing. About 4 years ago I bought a Cokin P173 blue/yellow polarizer which I bought on a whim after reading an article by Daryl Benson in *Outdoor Photographer*. My landscape photography skills have always been lacking, so I thought that this would be the magic wand. But it never happened and this filter had been sitting in my camera bag for over two years and had never been used. As I turned the polarizer on the lens, I really began to like what I was seeing- especially on the fence as it gave it a very warm tone. Many images over the next couple days were with this filter.

Yankee Boy Basin near Ouray is one of the most popular spots in Southwestern Colorado. It is a very difficult place to get to without a 4 WD vehicle. So I rented a vehicle and spent some time in Yankee Boy. But the wind was again my enemy. I spent much time doing some close-up work where I could help control the wind. I feel I got some of my best images of Blue Columbine, paintbrush and many other wildflowers.

Even though I never got any images in Yankee Boy that I had in my mind, I did get many great close-ups of Colorado's finest wildflowers. Besides, that just gives me an excuse to go back.

All of us have run into situations in which the image that we were after



*Indian Paintbrush
Yankee Boy Basin, CO - John Pennoyer*
Camera: Nikon N90s, Lens: Nikon 200mm Micro, Film: Velvia, Aperture: F32, Filter: 81B

was not possible due to circumstances beyond our control. So stay flexible, look beyond and there is an image out there waiting for you.

Good Shooting

A Message From Our President

- Tom Samuelson

Welcome back everyone. I hope you all had a great summer. I did.

Throughout the summer, I have received several emails covering a variety of topics. All of them offered support and constructive feedback towards the club. Thanks to everyone for that, I do appreciate it. Everyone thinks the club is a wonderful place to learn and advance our photographic skills. That is why I joined and I believe it is the primary objective of the club; the advancement of our "how to" skills in nature photography.

To that end, the club is wrestling with a few big issues.

Captive vs. Authentic Wildlife Images

The first is the issue of captive versus authentic wildlife images. Where do we draw the line? A poll was conducted last year, however, no decision was ever reached. If we strictly adhere to our published guidelines, captive images should not be included for year-end awards (the way I understand things). Thus, those individuals who may not be able to "crawl in the mud" to get their shots and yet want to pursue their hobby of nature photography, would be excluded from participating in our year-end competition. If, as stated above, our club objective is to promote education, I don't believe this is appropriate. I wish for the club to be inclusive, not exclusive. But at the same time it must retain the proper focus. The focus should be placed on the skill of the photographer and recognizing those individuals who have excelled in obtaining top quality images in a truly authentic wildlife setting. I hope that all agree that this is much more difficult than obtaining images in a zoo, a game farm or in other controlled settings.

At our last board meeting, we debated this topic and came away with a belief that, as a club, we are left with three options.

1. Follow the PSA rules to the letter and do not allow any captive images to be judged.

2. Create a separate "wildlife" category under our existing Zoology category (the same would have to be done for Botany). Here, our Zoology category would have both "authentic wildlife" and "captive". The "authentic wildlife" slides would be required to have a "W" written on them. In our regular monthly salon competition, the authentic wildlife and captive slides would be judged evenly. But, only the "authentic wildlife" slides would be eligible for the slide of the year competition.

3. Create a separate category for "captive" images and distribute the same awards for slide of the year as we do in the existing categories. In the end we will end up with four separate categories; Zoology, Botany, General, and Captive (which would include both botany and zoology images).

The positive side to numbers 2 and 3 is that they both offer inclusion and learning. Please think about this. I would like to plan on having a vote on this issue during our October meeting.

PSA Nature Slide Definition

As a group, we are very committed to following the PSA definition for nature slides. It is printed in your membership roster booklet and reprinted here for communication purposes. This definition should be considered when voting on the above three options.

"Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except Anthropology and Archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The storytelling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story."

The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

Authentic Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat. Therefore, photographs of zoo animals or game farm animals are not eligible for the PSA Wildlife medal."

Judging

Our second issue is that of judging. Do we judge on a curve? Some members have expressed a concern that we have an unspoken rule that only a certain percentage of slides will receive 10s. The resounding answer is no, we do not judge on a curve! Sometimes it may appear that way, but if 50 slides are 10's, then 50 slides should get 10s. There is nothing in the club rules that stipulates we need to give out only so many 10s. Judging can be very subjective and while we try to eliminate that subjectivity, it is difficult to do. The club is looking for more experienced judges, so if any of you are looking to advance your skills, please contact me.

Again, we debated this topic and would like to implement a change to our normal routine. In our October meeting, we will reverse the salon and program. We would like to have the program first. At the same time the judges would be reviewing those slides submitted for our monthly salon. This way, the judges would be allowed to take more time in understanding all the slides within the competition and thus have a more comfortable result for their judging. We would also like to include anyone wishing to be a passive participant in this review so they could listen in on the discussion and learn. Please view this as a trial run. The spin off question to this issue is how do we get more people comfortable

(continued on page 5)

with judging and thus willing to participate?

If my understanding is correct, many people are not comfortable with judging due to:

- Lack of understanding with “how to judge”, “what to look for”, etc...
- Under our current format, the judges are asked to see 40 to 60 slides at maybe 5 seconds each (during the dry run) and then asked to critique the slides. Only a few are comfortable doing this. The thought here is, if we begin to discuss what the criteria is that makes a great slide, maybe more people will be willing to “take the plunge” and be a judge.

We would like to begin to address these bullet points in our October meeting. As mentioned above, we plan on reversing the order of the salon and program. The program will be an open discussion on what to look for in a slide. What is the criteria used to judge? We will be looking for input from everyone, so everyone is expected to participate in a positive and constructive discussion. I envision the outcome to be list of items to look for in a nature image. If everyone gains a better understanding of what makes a great slide, wouldn't this also fit with the objective stated at the top of the article?

October Meeting Format

Our October meeting will look something like this.

<ul style="list-style-type: none"> • Poll people about getting newsletter via email instead of mail • Vote on proposal to create a monthly theme of design elements • Vote on wildlife vs. captive options 	
Judges review salon slides with additional participants	Open discussion on judging criteria
Break	
Slide Salon	

I hope that I am not “shaking the tree” too much but I am responding to concerns expressed by several members. I don't want these concerns to be swept under the rug. It is out of concern for the club that we provide a positive and constructive environment for improvement. We all must strive for that; it is what we should be about!

Thanks again everyone and I look forward to the upcoming year.

Tom

Armchair Photography

- Cathy Jones



Would you rather be out taking pictures, but the kitchen is a mess and you've been threatened with divorce if you don't clean the garage? Are you too tired to take a trip to your favorite photo hotspot? With a little ingenuity, you can save your marriage, your energy and take great pictures too.

Armchair photography is the art of making nature come to you and it can be as simple or as complex as you like. I have several feeders and a birdbath in my backyard. I've found that after the birds have eaten at the feeders, they enjoy coming to the birdbath for a sip of water. I placed a stick at the base of my birdbath and the birds perch there momentarily before taking a drink. To encourage them to linger on the perch



Cathy Jones

a bit longer, I put peanut butter covered in seeds on the back of the stick. While they're waiting for a drink, they stop and have a quick snack! The birdbath is about 5 feet away from my livingroom window, so all I need to do is open the window, remove the screen and set up my tripod and camera. I drape the curtains over all but the camera lens and the stage is set. While I putter about the house, I periodically check my stage to see if there is any activity and capture images at my leisure.

If you haven't tried armchair photography, give it a whirl- it can be very rewarding. If you're already an armchair veteran, you know the joys of snapping an award winning photo in the comfort of your own home.

May Awards	
Judges: Rose Duncan & Cynthia Fluery	
10	
Dale Bohlke	Lake Superior Ice Columns
Mariann Cyr	Puffin in Motion
Marilyn Gladitsch	Paintbrushes
John D. Jenkins	Where the River Bends, Yellowstone
Dottie Lillestrand	Bloodroot 2003
Tom Samuelson	Jeweled Shooting Star
Florence Scholljegerdes	Frosty Fern Pattern
Duane Wraalstad	Wood Duck #25
9	
Jim Aronson	Booming Dance
Dale Bohlke	Baskins Falls
Tom Farrell	Superior Ice
Joe Kandiko	Orchids
John D. La Mere	Ridgetop Mule Deer
Jean McDonough	Reflections at Mono Lake
Florence Scholljegerdes	Spring Beauty #3
John Wallin	Eastern Tailed Blue Pair
Duane Wraalstad	Jackson Hole
John Zeiss	Trout Lilly
8	
Ron Cleveland	False Rue
Ron Cleveland	Anemone
Mariann Cyr	Bloodroot - River Bend
Marilyn Gladitsch	Fireweed Buds
John D. Jenkins	Trout Lilies Three
Marsha Kessler	Death Valley Sunrise
Jean McDonough	Bluebells
George Ryan	Ani
Tom Samuelson	First Snow on Oak
John Wallin	Goldfinch on Sumac
Diane Zeiss	Young Mule Deer
John Zeiss	Buck
	Blue Bell
	Star II

Seminars & Workshops

September/October

September 23-27, 2003

Fall Equinox Photography Session

Layne Kennedy

Capturing inspiring images of the spectacular colors of fall and the rugged landscape of the North is the focus of the Fall Equinox Photography Session. The course offers a unique opportunity to photograph, experiment and explore with Magazine photographer Layne Kennedy. Participants will devote time exploring Superior's shoreline, combing through colorful boreal forests, with the possibility of paddling inland waters (weather providing), and discovering the picturesque community of Grand Marais. Participants will accumulate a broad visual depiction of fall's splendor along Minnesota's North Shore in a fashion conducive to magazine feature coverage. This course is designed for the enthusiastic photographer, both amateur and professional. For more detailed information, contact the Layne Kennedy at: Photoworkshop@laynekennedy.com or North House Folk School.

September 25-28, 2003

Lake Superior In Autumn

Coldsnap

Our most popular workshop returns for its 9th season! Our base of operations is the Mountain Inn in Lutsen Minnesota on the North Shore of Lake Superior. Spectacular fall color and stunning rugged landscapes combine to offer many great photographic opportunities. Sign up early because this workshop usually fills. \$635.00 includes meals and lodging (based upon double occupancy, single option extra if available.) 16 student limit. Register online or call (218) 834-0756 or (800) 963-8785 between 9:00a.m. and 4:30p.m. CST

September 26-29

Theodore Roosevelt National Park.

Rick Hobbs

The colorful North Dakota badlands provide the scenic backdrop to the park which memorializes the 26th president for his enduring contributions to the conservation of our nation's resources. The park contains 70,448 acres divided among three units: South Unit, North Unit and the Elkhorn Ranch Unit. We will be working in the South Unit.

In the park you will find badlands, open prairie, hard wood draws, wild horses, bison, prairie dogs and other wildlife, the Little Missouri River, and a past history that includes Theodore Roosevelt.

Wildlife is especially abundant and visible during the fall. In addition to the wild horses, bison and prairie dogs, on past trips we have seen coyote, badger, mule deer, elk, golden eagle and wild turkey. The trees and the prairie grass proudly display their Fall colors.

During the four days, we will have three full mornings and four full afternoons available for spending time in this great environment while creating breathtaking images.

September 28 - October 4, 2003

Fall colors on the North Shore – All Levels

Craig Blacklock

Minnesota's North Shore of Lake Superior has two fall color seasons. The maples on the Sawtooth Mountains turn first, and the season winds up weeks later with the birch forests closest to Lake Superior. Our workshop straddles these two with the hopes of getting some of each.

The class will start each day at a specified location for early-morning photography, then return to the Nadine Blacklock Lakeshore cabin for a prepared lunch, photography discussions and portfolio sharing. While the emphasis of these discussions will be on image content and personal vision, basic photography techniques (not how to use a particular camera— please use your camera manual for that) will be reviewed as needed. Late afternoon you will return to the woods to photograph and scout out the next morning's compositions. You are on your own for dinner.

If you own your own sea kayak, by all means bring it. Because of Superior's cold water, canoes are only appropriate near the cabin in calm conditions, but still could provide some wonderful photography opportunities.

We will end our week viewing Craig's photography (many of the images are 34x 42 inches in size) hanging at the Waters of Superior store in Canal Park, Duluth. If you are driving south to the Twin Cities, you can stop at the Blacklock Photography Gallery in Moose Lake for a tour of the photographs, and the digital darkroom

Seminars & Workshops *(continued...)*

September/October

September 28-Oct 4, 2003
October 5-11, 2003

Fall Color Nature Photography *Gerlach Nature Photography*

We're teaching two Fall Color nature photography workshops in the Pictured Rocks National Lakeshore and Hiawatha Forest during 2003.

Our fall color nature photography field workshops are designed to show you how to use high quality nature photography techniques to shoot spectacular nature photographs. Typical subjects that we photograph during the week include patterns of colorful leaves hanging from trees, floating in quiet ponds, and carpeting the forest floor. Beautiful backlit individual leaves, golden bracken ferns littered with brilliant red maple leaves, waterfalls encircled by autumn foliage, colorful rocks along Lake Superior, and sunrises/sunsets will keep your camera busy too. On calm and clear mornings, we'll be on location before sunrise to photograph spectacular autumn color and white birch trunks perfectly reflected in the still water of small lakes.

For more information go to
www.gerlachnaturephoto.com

October 1-4, 2003

Fall Wildlife Workshop - (wildlife models) *Rick Hobbs*

Join Rick in Hinckley, Minnesota for a wildlife photography workshop designed specifically for the photographer. Each day is spent in the field photographing wonderful subjects such as Wolves, Coyote, Red Fox, Gray Fox, Cougar, Lynx, Bobcat, Black Bear, Raccoon, Porcupine and much more. This wildlife photography workshop includes professional setup of the animals in the best locations.

October 1-4, 2003

Birds of Prey Shoot *Rick Hobbs*

The birds are brought to our location by the University of Minnesota Raptor Center and we will spend the day photographing these birds in their natural Fall habitat. The handlers from the Raptor Center are very knowledgeable and will help set the birds in natural settings

October/November

while sharing information about these great subjects. We typically photograph five or six species during this shoot and the subjects could include Bald Eagle, Red-tailed Hawk, Peregrine Falcon, American Kestrel, Great-horned Owl, Long-eared Owl, Barred Owl, Saw-whet Owl, Screech Owl and more. Add this shoot to the Fall Wildlife Workshop or take is separately. For more details go to www.rickhobbs.com.

October 2-5, 2003

Digital Printmaking: Photoshop for Photographers *Coldsnap*

This intensive workshop is for photographers who want to learn how to scan, and prep conventional photographic images, or capture digital images for print output on ink jet printers or other photographic-quality output devices. Our new facility in Silver Creek, near the North Shore and Two Harbors, has a state of the art digital darkroom equipped with individual workstations, and Epson 1280 and Epson P2200 ink-jet printers. \$650.00, tuition only (we have arranged special rates for nearby hotels, there are also several campgrounds nearby, call for a complete list.) Four student limit. Register online or call (218) 834-0756 or (800) 963-8785 between 9:00a.m. and 4:30p.m. CST

November 8, 2003

The Art of Seeing Photographically *Coldsnap*

Bloomington Minnesota, Bloomington REI store. \$85 with advanced registration, \$95 at the door. Register online or call (218) 834-0756 or (800) 963-8785 between 9:00a.m. and 4:30p.m. CST

November 23-25, 2003

Bosque Del Apache National Wildlife Refuge, NM *Arthur Morris*

Tens of thousands of geese and ten thousand Sandhill Cranes, low mountain scenery, spectacular light and, if you are in the least bit lucky, sunrises and sunsets that will bring tears to your eyes. The premier teaching laboratory for those wishing to develop their creative vision. For more information or to register, go to www.birdsasart.com/tourregister.html

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Tom Samuelson 952-472-2235 thsamuel@citolink.com
Co Vice Pres.: Mike Hagerty 612-920-2635 michaelhag@yahoo.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@comcast.net

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

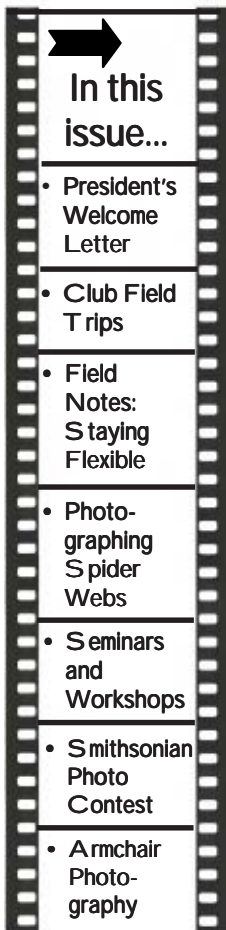
FIRST CLASS MAIL



September Program

Bruce Leventhal

will showcase some of his
images and discuss his
transition to digital
photography.



Smithsonian Magazine is hosting its first ever photo contest. To submit a photograph for any or all of the five categories, send an unmounted 5 x 7 or 8 x 10 color or black-and-white print and affix to the back of each submission the following information:

- The category for which it is being entered.
- Your name, address and a daytime telephone number.
- This signed statement: "I certify that I have read the rules and agree to abide by them."

The contest categories are:

Americana—Events, objects or activities connecting the American people to their history or cultural heritage.

The Natural World—Animals, plants, landscapes, geological, natural or climatological features and scientific processes and endeavors.

People—Portraits, both studied and spontaneous, of individuals or groups from all walks of life.

The Arts—Depictions of art, sculpture, textiles, etc., and of people interacting with same or in performance.

Travel—Images that capture geography, peoples, activities and cultures in the United States and around the world.

All entries must be postmarked by December 31, 2003. Prints may be from digital high-resolution or film originals. Send your submissions by mail to Photo Contest, *Smithsonian Magazine*, P.O. Box 50383, Washington, D.C. 20091.

For complete rules see www.smithsonianmag.com

Are You On The List?

-Ron Cleveland

Each month during the club year and occasionally during the summer, Ron Cleveland sends an e-mail to let folks know when the color edition of the newsletter is posted on the web site www.minnesotanature.org. There may also be news and tidbits of interest to nature photographers. Let Ron know via the message device on the web site or by sending an e-mail to roncleveland@comcast.net if you would like to be on the list. About 200 people receive these e-mailings.

Minnesotanature.org has color copies of the newsletters dating back to September, 1999. You will also find "Slide of the Year" photos, copies of Minnesota Botany catalogs, Dale Bohlke's list of field trips and a lot of information about the club. The web site generates inquiries about the club almost every month. Ron responds with club information and an invitation to come to the next meeting. If you have not visited minnesotanature.org lately, stop in and roam around. Let Ron know if you have any suggestions for changes or additions to the site.



Nature Photo Times

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

Vol. 48, No. 2 - October, 2003

Field Notes: More Than Bears

by John Pennoyer

As I was driving to the sanctuary, my vehicle showed a temperature of 50 F, a typical temperature for northern Minnesota in July. As the sun started to peek over the horizon, I noticed a misty fog surrounding many of the fields. My excitement grew as a calm wind joined the fog. The morning workshop activity would be better than I had expected.

I arrived at the gate to the Vince Shute Wildlife Sanctuary and found all of the vehicles lined up waiting for me to open the gate. This was our first morning shoot and after the great shooting of the night before, I knew everyone was very anxious to begin. As we pulled into the parking area, we found

four or five bears already in the field. Quickly the photographers got their equipment set up and headed for the bears. I began investigating other photo possibilities in and around the field. There were thousands of grasshoppers clinging to blades of grass and after finding a couple of hoppers that had some pleasing background, I positioned my camera for some

nice backlighting and fired off a few frames. I decided to look for some more subjects and very carefully walked through the dew-covered grass. I noticed a dragonfly with its dew-soaked wings waiting to dry so he could fly and proceed to do what dragonflies do! I looked through the viewfinder and fired off several exposures. As the sun got a little higher I also noticed that there were many spider webs in the field.

I looked at all of the workshop participants and noticed that they were all busy concentrating on the bears (after all, that is why they came from all over the United States!). I casually walked over to some of them and mentioned the great possibilities of grasshoppers, butterflies, dragonflies and spider webs.



© John Pennoyer



© John Pennoyer

After a few moments of blank stares and reading, "I didn't come all the way from California to photograph grasshoppers!" on their startled expressions, I took three or four of them out into the field and showed them one of the hoppers that I had photographed. I had already fixed the background so there was no distracting grass in the way. I told all of them to look through

their viewfinders at the hopper. The next words out of their mouths were "WOW, is that ever neat." One of the photographers immediately went to the vehicle to get his macro lens. I also showed them the dragonfly. For the next half-hour or so, six or eight workshop participants began photographing the many subjects in the field. Shortly, a small but steady breeze began and back to the bears they went. However, the

next morning, which was just about the same as the day before, many of the participants were in the field-photographing subjects other than bears.

The Black bears are what attract photographers from around the world to Vince Shute Wildlife Sanctuary, but there is so much more to photograph than just the black bears. Last May I met a National Geographic photographer who spent three weeks at VSWS. He told me that although he travels around the world photographing many species, this area is the most diversified of any that he has ever been to. Not only did he photograph the black bears, but also loons, osprey, mink, many varieties of birds, chipmunks, squirrels etc. While he was in his blind

photographing osprey, he was able to photograph a Minnesota wolf that was walking along a beaver dam.

Nature always makes photography a challenge - wind when we don't want it, clouds when we prefer sun, sun when we prefer clouds, and rain can ruin your day. But for fall colors the rain will help saturate the colors. And of course the critters that we are after do not always cooperate as they follow their own time schedule and not ours. As nature photographers we need to take nature's challenge and photograph what is being offered to us. There is always an image out there - it is just up to us to go and find it.

At the end of the July workshop one of the participants thanked me for pointing out the spider webs, dragonflies and other photo subjects. She was just as excited about those images as her bear images. It is those kinds of comments that really make my day and makes leading workshops a real pleasure.

Good Shooting

Minnesota Nature Photography Field Trips

At A Glance Calendar

Check out the updated list of field trips for the club year. Dates have changed for several of the trips and two new trips have been added.

All trips will be held regardless of weather. Any changes will be printed in the newsletter. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com.

October **October 12, 4:00 pm**
Location: Wood Rill SNA
Subject: Fall Maples
Notes: Meet at the parking lot on Old Long Lake Road. Wear good footwear for hillside trail walking.

November **** November 23, 8:00 am**
Location: Reicks Lake Alma, WI
Subject: Tundra Swans

December **December 6th & 7th**
Location: DeSoto NWR
Missouri Valley, IA
Subject: 50,000 - 100,000 snow geese

January **** January 11th, 2:00 pm**
Location: Monticello, MN
Subject: Trumpeter Swans

February **February 7th, 8:00 am**
Location: Red Wing, MN
Subject: Bald Eagles

March
(Just added!) *** March 20th, 8:00 am**
Location: Minnesota Valley Refuge
Visitor Center
Subject: Feeder Birds

April **** April 18th, 6:00 pm**
Location: River Terrace
Subject: Pasque Flowers

April
(Just added!) *** April 24th & 25th**
Location: Blue Stem Prairie
Subject: Prairie Chickens and Pasque
Flowers (Tentative)

May **May 22nd, 8:00 am**
Location: Schaefer Prairie
Subject: Lady Slippers

* Indicates a new trip

** Indicates that there has been a date change

Trip Details

Wood Rill SNA Field Trip - October 12th, 4:00 pm

Photograph maple trees at their best on the hills of Wood Rill Scientific and Natural Area. The maple trees in this area should make fall landscapes or color close ups beautiful. Use Velvia or another high saturation film to make the colors sing. Wetlands, ferns, and tamaracks are also within the SNA boundaries. There may also be a variety of mushrooms on the logs. Tripods and just about any lens will produce memorable fall shots. You are limited only by your imagination during this magical time of the year. Good footwear is essential since this field trip will involve hillside trail walking.

When driving to Wood Rill please note that Old Long Lake Road which leads to the parking lot suddenly appears on the north side of Highway 12. Meet at the parking lot at 4 PM on Sunday, October 12. The trip will take place regardless of the weather

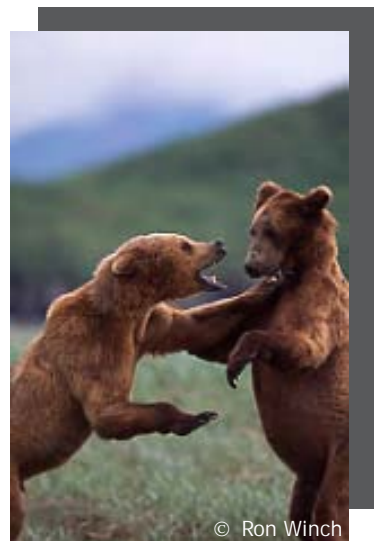
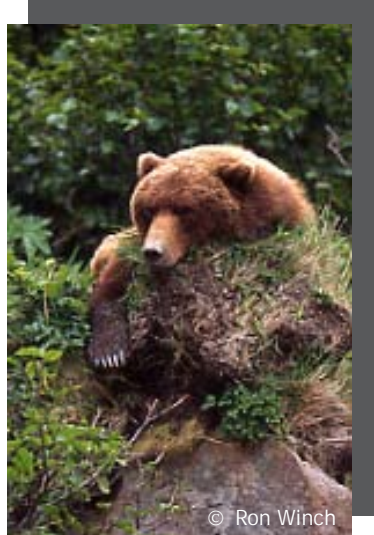
**** Reicks Lake Field Trip - November 23rd, 8:00 am**

The subject of this trip is the beautiful tundra swan. Reicks Lake near Alma, Wisconsin has a high concentration of birds during the latter part of November despite significant habitat degradation over the years. You will see hundreds of birds throughout the day, most 50 yards or more away, but a few get close for a good image. The longest lens available and patience are necessary for a salon slide. Expect to stand outside during the entire day and be ready for intense action at any moment. Temperatures can be 30 to 70 degrees.

Saving Your Underexposed Slides

Dale Bohlke

The shot of a lifetime - but you followed the camera meter and underexposed your favorite shot of the trip. Don't throw the slide away, it can be easily salvaged. Duplicate the slide and ask that it to be overexposed the amount you think needed to restore the scene's light. If you are unsure ask for both one half and one stop overexposures of the slide. The counter person may say it can't be done but don't let that stop you. At National Camera it has worked well. They send slides to Universal Color in New Hope for duping so it might be easier to go directly to them. This is not an original idea but taken from something written by Galen Rowell. You can also use this to your advantage in a low light situation and purposely underexpose, then dupe to lighten.



The early morning sun kissed the western shore of Geographic Harbor as the four of us struggled into hip boots in preparation for boarding the twenty-four foot skiff. This was our third trip to photograph the coastal Brown Bears of Alaska, each trip in a different month.

Captain Chuck was already on board the skiff, lending a hand as we passed our heavy tripods and thirty pound backpacks to him. We were all armed with 600mm f4, 500mm f4 or 400mm f2 lenses plus an 80-200 f2.8 zoom, a short wide-angle zoom and a goodly supply of film. Raingear and an extra fleece jacket were bungeed to the backpacks as Alaskan weather can predictably change from mild and sunny to cold, windy and rainy or snowy - even in June.

Glancing back at Chuck, I noticed that he had only a Canon body attached to a 100-400mm IS lens, f5.6 - no tripod or camera bag and was probably shooting ISO 400 print film. Back on the boat he had several albums of great bear behavior photos, but then he has been working with some of the best wildlife photographers in the world for eleven years.

Once ashore, we trekked a mile or so through sedge meadows photographing bears, eagles and a nest of young Ravens. Slowly meandering toward us, a six hundred pound bear approached to within thirty feet, stood up on her hind feet for a better look and apparently deciding that we were no threat, she laid down and went to sleep. Talk about feeling privileged - to have such a great animal trust us that much. After just one more photo, we turned and carefully walked away, leaving the sleeping bear.

Walking back to the skiff in mid afternoon we chanced upon two mid-sized bears play fighting. Standing on hind feet with lips curled they boxed each other, but never hard enough to provoke the other. The slaps didn't seem to faze either one, but probably would have sent my head rolling through the meadow.

Back on the boat the four of us settled into a well-deserved lunch and

hot tea. Chuck had things to attend to in the wheelhouse. As the last sloppy Joe disappeared, Chuck ventured forth with a big smile and laid out three exquisite prints from the morning shoot. No wonder we never saw him change film. When asked about going digital, he replied, "I leave home in mid May and never return until after Thanksgiving, and in years past I never saw my photos till the New Year. So, I bought the necessary gear to shoot and print here on the boat. Now I'm really enjoying photography. And, with the ability to change ISO at any time, I don't have to worry about film speed." Digital anyone?

I met Charlie a year ago, a retiree with a computer background. He was just getting into digital shooting and had grandiose ideas about what he was going to do. Sure, I thought. Well, I bumped into Charlie again in July. He was sitting in a lawn chair at ringside shooting the agility event of a very large dog show. Armed with a Nikon D1H and a 70-200mm f2.8 VR lens atop a monopod, every dog to run the course got at least ten shots. Over the two day event Charlie would shoot over 7,000 photos. When he filled a card, an assistant would take it to the van, make a quick "contact sheet" and display it for the dog owners and handlers to see. Tucked away in the van was a special high-speed printer. Digital camera, high-speed printer and impulse buying made Charlie a happy man. Asked about how much work was involved after the show? About three hours. Digital anyone?

One last note, there is an excellent new magazine on digital photography by the publishers of *Outdoor Photography*. *Digital Photo Pro*: volume 1 number 1 is on the newsstands now. The article by Jay Maisel is worth the price of the magazine. Maisel, who hates anything new and techie, has been shooting digital almost exclusively for nearly three years and realistically discusses the pros and cons of digital shooting. The magazine is pricey at \$7.95 (136 pages), but has a great introductory offer of six issues for \$14.97. Digital Anyone?

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Tom Samuelson 952-472-2235 thsamuel@citolink.com
Co Vice Pres.: Mike Hagerty 612-920-2635 michaelhag@yahoo.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@comcast.net

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

FIRST CLASS MAIL

October Program

Judging Criteria

What makes a good photo?
Members will discuss the
elements that contribute to
an outstanding nature image



Club Tidbits...

Recently, the Environmental Journal accompanied some club members on a photo shoot at the Louisville Swamp Unit of the Minnesota Valley NWR. What is the "Minnesota State Lottery's Environmental Journal"? It's a weekly 30 minute program that covers a myriad of stories on how to enjoy and protect Minnesota's natural resources.

The show highlighting our club will be broadcast on October 25th and 26th and can be seen locally on channel 45 in the Twin Cities. For more information, go to www.lottery.state.mn.us/envjourn.html

The dates have been set for the 2004 Vince Shute Wildlife Sanctuary Photo workshops. The dates are Saturday, July 24th through Monday, July 26th and Saturday, August 14th through Sunday, August 16th. For more information, contact John Pennoyer at impnatur@aol.com

The Crex Meadows Wildlife Management Area in Grantsburg, Wisconsin will host an open house on Sunday, October 12th. Club member Ron Winch will be giving a slide presentation that afternoon. He will also have thirty prints on display there for approximately six weeks.

If you have an article or "tidbit" of interest to club members, please contact Cathy Jones at (952) 897-1881 or send your article to cathyj@toomuchheat.com

September Awards

Judges: John Pennoyer &
John D. Jenkins

10

Dale Bohlke	Blazing Star Morning
Dale Bohlke	Moose River
Marilyn Gladitsch	Amanita Family
Bill Hansaker	East End of Long Canyon on Burr Trail
Kathy Hobbs	Hungry Hummer
John D. La Mere	September Sunrise
Jean McDonough	Gentoo and Two Chicks
Toni Meglitsch	Brown Bear at Low Tide
Toni Meglitsch	Leopard on Savannah

9

Mary Kay Bertas	Yosemite
Jim Duncan	Bottle Brush
Dave Ellenbecker	Cedar Bog Orchids
Dave Ellenbecker	Orb Web and Dew
Marilyn Gladitsch	Trillium Trio
Bill Handsaker	Calf Creek Falls, Utah
Kathy Hobbs	Taking a Peek
Vijay Karai	Caterpillar
Dave Klein	Baltimore Oriole
John D. La Mere	Green Backed Heron
Flo Scholljegerdes	Skunk Cabbage in Bloom
John Zeiss	Polar Bear #13
John Zeiss	Sax

8

Jim Arnsen	Early Morning Sharp Tail
Mary Kay Bertas	Zion
Ron Cleveland	Showy Lady's Slipper at Lake Itasca
Mariann Cyr	Cactus
Jim Duncan	Iris Bud
Tom Farrell	Albino Lady's Slipper
Cynthia Fleury	Wild Geranium
Cathy Jones	Goose Resting
Joe Kandiko	Garden
Dottie Lillestrand	Jack in Pulpit
Jean McDonough	Petrel and Chick
Tom Samuelson	Tree Swallow
Duane Wraalstad	Fern Bud
Duane Wraalstad	Web #00

In this issue...

- Saving Your Underexposed Slide
- Field Notes: More Than Bears
- Digital Anyone?
- Club Field Trips
- Club Highlighted in Environmental Journal
- And more...

The Art of Abstracting

- Dale Bohlke



What makes this photo work? I ask this question whenever I look at a photograph. I once compiled a list of what I liked in a few dozen photographs. Another way to analyze your favorites is to make a drawing of the very basic elements you see. This method starts with a rectangle as a visual reminder that everything within the photograph is isolated from its surroundings. Surprisingly there are very few variables in the thousands of pictures we see daily. There are some minor variations but the list looks something like this:

- Shape:** Primary - circle, square, triangle
Secondary - oval, rectangle
- Line:** Real or imaginary, vertical, horizontal, diagonal, curved
- Texture:** Pattern if a repetitive texture
- Light:** Front, side, back; color

That's about it. It is the challenge of the photographer to communicate his message by creating an effective composition with this limited vocabulary. First consider these elements of design when you make a photo. Then concentrate on placing your elements within the frame (rectangle).

Club Tidbits...

According to the PSA website... "Marilyn R. Gladitsch garnered her PPSA in September 2003 with three stars in Color Slide and five in Nature. She especially enjoys shooting close-ups of wildflowers, mushrooms, and other nature subjects as well as blacklight tabletop set-ups. Her work is represented in a variety of Tops shows as well as in the PSA Nature Slide Collection. A Society member since 1992, Marilyn has volunteered her efforts over the years in many capacities for PSA International Exhibitions, including judging and

The Monarch butterfly at sunrise can be viewed as a simple photograph consisting of a half circle and triangle, with a supporting diagonal line and ovals. Another much more obvious use of the basic elements is the moss photograph. This is about as simple as it gets. The challenge of this subject is to make it visually interesting by placement of the circle and line within the frame. Since the lighting and background are uniform, the photographer can make the composition however he feels it works best. Some photographs are harder to abstract into simple elements than others, especially birds and animals. See if you can find the rectangle in your next mammal slide or the oval in the next bird photograph you see.

By thinking about visual elements we see the subject with a creative eye and move beyond the snapshot approach to photography. We learn how to show the beauty we see in the subject. Light cannot be ignored but by determining the primary and supporting elements within the frame one can see the intrinsic organization of the natural world. By separating the graphic elements from composition, the photographs are easier to analyze, easier to make, and much more interesting to view. The next step is the art of composition.

chairing sections of the Minnesota Botany Exhibition. She has also participated in PSA Slide Study Groups in both the Nature and Color Slide Divisions. A member of the Minnesota Nature Photography Club since 1985, Ms. Gladitsch has held many offices including president, vice president, secretary, and editor in addition to working on various other committees."

Congratulations Marilyn. Hard earned and well deserved!

Slide of the Year Candidates

The following slides represent the field from which slides of the year in the categories of botany, zoology and general will be chosen. If your slides are listed and you wish to compete in the year-end salon, please bring them to the November 19th meeting. In addition to the slides listed here, acceptances from the November meeting will also be eligible for slide of the year. The judge for this year's competition will be Layne Kennedy.

<u>Photographer - Slide Title</u>	<u>Salon Month</u>	<u>Photographer - Slide Title</u>	<u>Salon Month</u>
(not recorded) - Small Round-Leaved Orchids #5	Oct 2003	Galambos, Ted - Lake Superior Sunset No. 1	Feb 2003
Arnson, Jim - Early Morning Sharp Tail	Sep 2003	Galambos, Ted - Backyard Butterfly	Oct 2003
Aronson, Jim - Pelican Lake Sunrise	Apr 2003	Gladitsch, Marilyn - Rue Anemone	Jan 2003
Aronson, Jim - Booming Dance	May 2003	Gladitsch, Marilyn - hepatica Trio	Feb 2003
Bahma, Joel - Sunset	Jan 2003	Gladitsch, Marilyn - Trout Lilies Three	May 2003
Bahma, Joel - Lake Superior Sunrise	Oct 2003	Gladitsch, Marilyn - Paintbrushes	May 2003
Bahma, Joel - St. Louis River	Oct 2003	Gladitsch, Marilyn - Trillium Trio	Sep 2003
Bahma, Kim - Morning Fog	Jan 2003	Gladitsch, Marilyn - Amanita Family	Sep 2003
Bahma, Kim - Bitterroot Flowers	Oct 2003	Gladitsch, Marilyn - Bloodroots Together	Oct 2003
Baker, Eric - Dancing Loon	Oct 2003	Gladitsch, Marilyn - Cintonia in Bloom	Oct 2003
Baker, Eric - Loon Dancing 2	Oct 2003	Goossens-Bryan, Betty - Killdeer #1	Feb 2003
Bertas, Mary Kay - Yosemite	Sep 2003	Goossens-Bryan, Betty - House Sparrow #2	Feb 2003
Bertas, Mary Kay - Zion	Sep 2003	Gossens-Bryan, Betty - Mallard - Female #1	Oct 2003
Bertas, Mary Kay - The Tetons	Oct 2003	Hahn, Jeff - Everglades Frog	Jan 2003
Bohlke, Dale - Culver's Root Sunrise	Jan 2003	Hahn, Jeff - Honey Bee	Jan 2003
Bohlke, Dale - New Found Gap	Apr 2003	Hahn, Jeff - Treehoppers Mating	Feb 2003
Bohlke, Dale - Lake Superior Ice Columns	May 2003	Handsaker, Bill - Young Moose in Mud	Apr 2003
Bohlke, Dale - Baskins Falls	May 2003	Handsaker, Bill - Calf Creek Falls, Utah	Sep 2003
Bohlke, Dale - Blazing Star Morning	Sep 2003	Handsaker, Bill - The "Wave"	Oct 2003
Bohlke, Dale - Moose River	Sep 2003	Hansaker, Bill - East End of Long Canyon on Burr Trail	Sep 2003
Bohlke, Dale - Kasota Prairie Morning	Oct 2003	Harlow, Jerry - Wolf Eating Deer Leg	Oct 2003
Bohlke, Dale - Track Along the River	Oct 2003	Hobbs, Kathy - At the Highest Point	Jan 2003
Burkstrand, Michele - A Casual Glimpse	Jan 2003	Hobbs, Kathy - Bathing Time	Jan 2003
Burkstrand, Michele - Raven	Feb 2003	Hobbs, Kathy - Taking a Peek	Sep 2003
Burkstrand, Michele - Grooming Oneself	Feb 2003	Hobbs, Kathy - Hungry Hummer	Sep 2003
Cleveland, Ron - Bloodroot - River Bend	May 2003	Hobbs, Kathy - Curious Threesome	Oct 2003
Cleveland, Ron - False Rue Anemone	May 2003	Hobbs, Kathy - Resting Place	Oct 2003
Cleveland, Ron - Showy Lady's Slipper at Lake Itasca	Sep 2003	Hobbs, Rick - Snow Goose	Jan 2003
Cleveland, Ron - Birds-Eye Primrose	Oct 2003	Jenkins, John D. - Water Fall	Jan 2003
Cleveland, Ron - Tundra Swans at Dawn	Oct 2003	Jenkins, John D. - Desert Light	Jan 2003
Cyr, Mariann - Crane in Motion	Jan 2003	Jenkins, John D. - Arches Court House Rock	Feb 2003
Cyr, Mariann - Yucca at Sunset	Jan 2003	Jenkins, John D. - Thor's Hammer Bryce Canyon	Apr 2003
Cyr, Mariann - Northern Shoveler	Apr 2003	Jenkins, John D. - Where the River Bends, Yellowstone	May 2003
Cyr, Mariann - Soaptree Yucca	Apr 2003	Jenkins, John D. - Death Valley Sunrise	May 2003
Cyr, Mariann - Fireweed Buds	May 2003	Jones, Cathy - Gull #1	Jan 2003
Cyr, Mariann - Puffin in Motion	May 2003	Jones, Cathy - Goose Resting	Sep 2003
Cyr, Mariann - Cactus	Sep 2003	Kandiko, Joe - Icicles	Apr 2003
Duke, Larry - Sunset & Birds	Oct 2003	Kandiko, Joe - Superior Ice	Apr 2003
Duke, Larry - Burrowing Owl	Oct 2003	Kandiko, Joe - Orchids	May 2003
Duncan, Jim - Bottle Brush	Sep 2003	Kandiko, Joe - Garden	Sep 2003
Duncan, Jim - Iris Bud	Sep 2003	Karai, Vijay - Speak No Evil	Jan 2003
Duncan, Jim - Stonecrop - 603	Oct 2003	Karai, Vijay - Trumpeter Swan Wing Flap	Apr 2003
Duncan, Rose - Foxglove	Oct 2003	Karai, Vijay - Wolf on the Run	Apr 2003
Ellenbecker, Dave - Three Showy Lady Slippers	Jan 2003	Karai, Vijay - Caterpillar	Sep 2003
Ellenbecker, Dave - Frosty Pine Needles	Feb 2003	Karai, Vijay - Damselfly on Grass	Oct 2003
Ellenbecker, Dave - Maple in Transition	Apr 2003	Karai, Vijay - Spider in Web	Oct 2003
Ellenbecker, Dave - Cedar Bog Orchids	Sep 2003	Kessler, Charles - Downy	Feb 2003
Ellenbecker, Dave - Orb Web and Dew	Sep 2003	Kessler, Charles - Dragonfly 1	Oct 2003
Ellenbecker, Dave - White Lady-Slipper Trio #5	Oct 2003	Kessler, Charles - Wood Duck with Geese	Oct 2003
Farrell, Tom - Superior Ice	May 2003	Kessler, Marsha - Passing Storm	Jan 2003
Farrell, Tom - Albino Lady's Slipper	Sep 2003	Kessler, Marsha - Valley Sunrise	Feb 2003
Farrell, Tom - Crabapple Blossoms	Oct 2003	Kessler, Marsha - Bluebells	May 2003
Fleury, Cynthia - Wild Geranium	Sep 2003	Kessler, Marsha - White Spider	Oct 2003
Fleury, Cynthia - Badlands Dawn	Oct 2003	Klein, Dave - Preening Snowy Plover	Apr 2003
Galambos, Ted - Surface of a Pond	Jan 2003	Klein, Dave - Sanibel Sanderlings at Sunset	Apr 2003
Galambos, Ted - Sunset at tNaniboujou	Jan 2003	Klein, Dave - Baltimore Oriole	Sep 2003
Galambos, Ted - Sunset No.2 Lake Superior	Feb 2003	Klein, Dave - Wading White Ibis	Oct 2003

Slide of the Year Candidates (*cont'd*)

<u>Photographer - Slide Title</u>	<u>Salon Month</u>	<u>Photographer - Slide Title</u>	<u>Salon Month</u>
Klein, Dave - Great Blue Heron Portrait	Oct 2003	Wraalstad, Duane - Web #00	Sep 2003
La Mere, John D. - Marmot	Jan 2003	Wraalstad, Duane - Inidan Pipes	Oct 2003
La Mere, John D. - Roadside Pheasant	Feb 2003	Zeiss, Diane - Blue Bell	May 2003
La Mere, John D. - 3 Trumpeters	Apr 2003	Zeiss, John - Clownfish	Apr 2003
La Mere, John D. - Bosque Crane	Apr 2003	Zeiss, John - Sunset	Apr 2003
La Mere, John D. - Ridgetop Mule Deer	May 2003	Zeiss, John - Star II	May 2003
La Mere, John D. - Green Backed Heron	Sep 2003	Zeiss, John - Trout Lilly	May 2003
La Mere, John D. - September Sunrise	Sep 2003	Zeiss, John - Polar Bear #13	Sep 2003
La Mere, John D. - October Heron	Oct 2003	Zeiss, John - Sax	Sep 2003
La Mere, John D. - Dakota Muley	Oct 2003	Zeiss, John - Pronghorn Buck	Oct 2003
Lillestrand, Dottie - Begonia Leaf #1-03	Jan 2003	Zeiss, John - Ptarmigan	Oct 2003
Lillestrand, Dottie - Red Leaf #1-2002	Apr 2003		
Lillestrand, Dottie - Bloodroot 2003	May 2003		
Lillestrand, Dottie - Jack in Pulpit	Sep 2003		
Lillestrand, Dottie - Zinnea Close-Up	Oct 2003		
McDonough, Jean - Thor's Hammer	Jan 2003		
McDonough, Jean - Slot Canyon #2	Jan 2003		
McDonough, Jean - Gentoo and Baby	Feb 2003		
McDonough, Jean - Antarctic Scene	Apr 2003		
McDonough, Jean - 3 King Penguins	Apr 2003		
McDonough, Jean - Reflections at Mono Lake	May 2003		
McDonough, Jean - Ani	May 2003		
McDonough, Jean - Gentoo and Two Chicks	Sep 2003		
McDonough, Jean - Petrel and Chick	Sep 2003		
McIntosh, Jean - Web #3	Oct 2003		
Meglitsch, Toni - Leopard on Savannah	Sep 2003		
Meglitsch, Toni - Brown Bear at Low Tide	Sep 2003		
Moen, Aaron - Swallowtail	Feb 2003		
Moen, Aaron - Lily	Feb 2003		
Moran, Gerald - Sandhill Cranes	Apr 2003		
Narayanawamy, Venky - Fall Colors	Oct 2003		
Nelson, Vern - Male House Finch	Feb 2003		
Nelson, Vern - Viceroy	Apr 2003		
Nelson, Vern - Canada Goose Incubating 4 Eggs	Apr 2003		
Nystrom, Pauline - Intense Red Fox	Feb 2003		
Nystrom, Pauline - Cheetah on Watch	Feb 2003		
Ryan, George - Iced Teeth	Jan 2003		
Ryan, George - First Snow on Oak	May 2003		
Samuelson, Tom - Mr. Blue	Jan 2003		
Samuelson, Tom - Monarch #1	Feb 2003		
Samuelson, Tom - Goldfinch #1	Feb 2003		
Samuelson, Tom - Unifl Spring	Apr 2003		
Samuelson, Tom - Pressure Ridge	Apr 2003		
Samuelson, Tom - Jeweled Shooting Star	May 2003		
Samuelson, Tom - Goldfinch on Sumac	May 2003		
Samuelson, Tom - Tree Swallow	Sep 2003		
Samuelson, Tom - Foxtail Barley Grass	Oct 2003		
Scholljegerdes, Florence - Autumn Silhouette	Jan 2003		
Scholljegerdes, Florence - Half-Way Up	Jan 2003		
Scholljegerdes, Florence - Spring Beauty #3	May 2003		
Scholljegerdes, Florence - Frosty Fern Pattern	May 2003		
Scholljegerdes, Florence - Skunk Cabbage in Bloom	Sep 2003		
Scholljegerdes, Florence - Poppy Center	Oct 2003		
Wallin, John - Eastern Tailed Blue Pair	May 2003		
Wallin, John - Young Mule Deer Buck	May 2003		
Wraalstad, Duane - Suman #8	Jan 2003		
Wraalstad, Duane - Web 26	Jan 2003		
Wraalstad, Duane - Wood Duck #25	May 2003		
Wraalstad, Duane - Jackson Hole	May 2003		
Wraalstad, Duane - Fern Bud	Sep 2003		

October Awards

Judges: Mariann Cyr and Mike Prokosch.

10

Joel Bahma	Lake Superior Sunrise
Joel Bahma	St. Louis River
Dale Bohlke	Kasota Prairie Morning
John D. La Mere	October Heron
Tom Samuelson	Foxtail Barley Grass
Duane Wraalstad	Indian Pipes

9

Dale Bohlke	Track Along the River
Ron Cleveland	Birds-Eye Primrose
Ron Cleveland	Tundra Swans at Dawn
Cynthia Fleury	Badlands Dawn
Marilyn Gladitsch	Bloodroots Together
Jerry Harlow	Wolf Eating Deer Leg
Kathy Hobbs	Curious Threesome
Charles Kessler	Dragonfly 1
Marsha Kessler	White Spider
Florence Scholljegerdes	Poppy Center
John Zeiss	Pronghorn Buck
John Zeiss	Ptarmigan

8

Not Recorded	Small Round-Leaved Orchids #5
Kim Bahma	Bitterroot Flowers
Eric Baker	Dancing Loon
Eric Baker	Loon Dancing 2
Mary Kay Bertas	The Tetons
Larry Duke	Burrowing Owl
Larry Duke	Sunset & Birds
Rose Duncan	Foxglove
Jim Duncan	Stoncrop - 603
Dave Ellenbecker	White Lady-Slipper Trio #5
Tom Farrell	Crabapple Blossoms
Ted Galambos	Backyard Butterfly
Marilyn Gladitsch	Cintonia in Bloom
Betty Gossens-Bryan	Mallard - Female #1
Bill Handsaker	The "Wave"
Kathy Hobbs	Resting Place
Vijay Karai	Damselfly on Grass
Vijay Karai	Spider in Web
Charles Kessler	Wood Duck with Geese
Dave Klein	Great Blue Heron Portrait
Dave Klein	Wading White Ibis
John D. La Mere	Dakota Muley
Dottie Lillestrand	Zinnea Close-Up
Jean McIntosh	Web #3
Venky Narayanawamy	Fall Colors



Photos by John Pennoyer

Above: Whitetail doe
Below: Small Whitetail buck

Camera: Nikon F100
 Lens: 500mm
 Film: Provia 100F @ 200
 EV: - 1/3
 Aperture priority @ F5.6



Sunday, August 25

I generally start my Whitetail hunting at the end of August and on this particular Sunday afternoon it was humid. I left my camera in the car and just slowly walked through the swamp looking for Whitetail signs. This is an area in which the big bucks will spend their days. After a couple of hours, I found very few signs and no deer in sight. This was very unusual because after many years of doing this, I always jump a deer or two.

Monday, September 2

The larger bucks will always remove their velvet before the smaller ones do. As photographers, we should always try to envision our photographs. My vision has been to photograph a large buck at this time of the year with the velvet just clinging to his antlers. Again I spent some time in the swamp. This time with my 80-200mm zoom around my neck just in case I jumped Mr. Big. Again no signs, no deer.

Sunday, September 23

As I left the vehicle I could tell that it was going to be a beautiful afternoon to do a little Whitetail hunting. For the end of September the weather was cool with very little wind. I checked the wind and determined where I was going to set-up my blind. I have about 4 or 5 spots where I like to shoot Whitetails. Where I go depends not only on the best light, but also on the wind. The number one defense of Whitetails is their sense of smell. Even though the areas I go to are Regional or Community Parks, big bucks still use their noses to sniff out danger. After about 3 hours of waiting, a doe with her two fawns came wandering out of the woods in my direction. The fawns were beginning to lose their spots. As they got closer to me, I could just barely see the spots. Immediately the doe noticed something unusual in my direction and, of course, it was me! She

recognized that this lump should not be here. Her curiosity made her come closer to me. Her face was full-framed in my viewfinder and I fired off a couple of shots. At the sound of the motor drive she and her two little ones headed back to the woods with white tails flaring.

Sunday, October 6

The colors on the trees were absolutely gorgeous as I drove to my area. As I got out of my vehicle, I began to second-guess myself thinking that I should have gone somewhere else to photograph some fall colors. With a little rain last night and overcast skies today; this was a perfect time to do some fall photography. I decided that I had a couple of hours and grabbed my small photo pack with all of my other lenses in it and walked around the trails to see if I could collect some color. The area was filled with Maple trees and a few Birches. After a couple of hours I managed to shoot a roll of film mainly on the ground cover, as the trails were covered with fresh fallen Maple leaves. After switching photo packs I headed out to my area and began the long vigil for Mr. Big. After about 4 hours in my blind the only deer I spotted was probably the same doe with twin fawns. As the sun set, no photos were taken and I headed for home.

Sunday, October 20

The leaves were now totally off the trees and as I walked to my area I noticed that the trails coming out of the swamp were beginning to tell a story. The deer were certainly starting to move around a little more. With this sign, I was comfortable with where I had been setting up my blind even though the only deer I had seen had been the doe with her twins. But this night was very uneventful and after 5 hours I headed back to the car deciding to take a different route through the woods. I was very glad that I did

Field Notes - (cont'd)

because I found my first buck signs. In one area I found two small buck scrapes and some small saplings that were rubbed. Further down the trail I found the sign I was looking for—a tree that was probably 5-6 inches in diameter that had all of its bark rubbed off. Big Bucks will rub on big trees; little bucks will rub on smaller trees. Bucks use the trees during this time of the year to strengthen their neck muscles, so a big buck must use a large tree that will offer resistance. Signs like this always get me excited and it makes no difference if I am bow hunting or as the case is now, shooting with a 500mm lens.

Sunday, October 27

Deer signs were everywhere—the trails were really being beaten down, the rubs and scrapes were now throughout the woods. I wasn't settled in my blind for much more than a half-hour when my frequent visitor appeared—the doe with her twin fawns. The fawns now looked just like Mom, but smaller. Shortly, out of the woods appeared a buck, not Mr. Big, but he was probably about 18 months old and sporting a small 8-point set of antlers. I managed to fire off a few shots of him before he disappeared into the swamp. The sun was just beginning to set and my best light was now gone. But I decided to stay just to see if any more deer would appear. I put my camera and lens away and just watched the sun fade into the horizon. With the sun now gone, I heard a commotion in the cattails so as quietly as possible I snuck over to the area and everything was stone quiet. I saw some movement in the cattails and that's when I spotted a very large rack heading further into the swamp. This is the whitetail I am looking for, Mr. Big!

To be continued in the December issue...

POTPOURRI

MINNESOTA BOTANY INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Don't forget to enter your slides for the Minnesota Botany International Exhibition. The exhibition is limited to botany slides only - including flowering plants, non-flowering plants (fungi, lichens, mosses, ferns, gymnosperms, etc), habitats and fossil life.



2004 National Parks Pass Photo Contest

Gather your favorite, most dramatic National Park pictures from 2003 - there's still time to take more - and send them by January 5, 2004 to the National Parks Pass Experience Your America™ Photo Contest

The Grand Prize is a trip for you and three guests to the park of your choice and your winning photograph will grace the 2004 National Parks Pass. See www.nationalparks.org for complete contest rules and entry forms.

Welton Lee's Rocky Mountain Photo Adventures

is offering The Ultimate Winter Wildlife Photo Adventure at a very special price!

Yellowstone Winter Wildlife

February 8-14, 2004

Total Cost — \$995 per person

The regular price for this workshop is \$1395. Since there are not enough people signed up at this time, the price has been reduced to \$995. This is the regular full-blown winter workshop in Yellowstone, offering everything but meals.

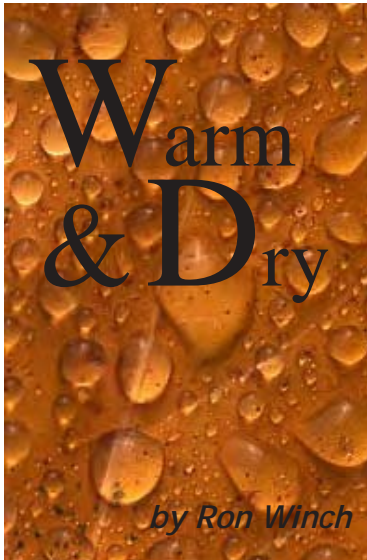
Photograph the geysers and their surroundings (trees, shrubs, and even wild animals) as they become transformed into ghostly white forms under a shower of twinkling ice crystals as the steam freezes in the subzero temperatures. Here's your chance for very unique and wonderful shots.

For more information, check out the website at: www.rockymountainphotoadventures.com or call (303) 747-2074.

2004 Minneapolis - St. Paul Print Circuit

104 medals will be awarded in five divisions in this print only exhibition. The five divisions include large and small monochrome and small, large and commercial color prints. Judging will take place January 10th and January 17th, 2004.

The closing date is January 5th, 2004 and club members can enter the competition for \$10.00 per division. Club entries should be collected and submitted as one entry to enjoy the discounted entry fee. Rules and entry forms are available at the TCACCC website at www.cameracouncil.org. For further details, or to get a printed copy of the entry form contact Bob Dachelet at (952) 933-2787.



A thin wisp of steam curves up from my near-boiling teapot and blends into the cool damp air. A steady light rain has been falling for several hours. The smell of wet earth and aspen leaves emanates from the moist ground. Now, overhead, a light breeze shakes loose the already heavy aspen leaves into a golden blizzard as they ride the wind through the oak-aspen woodlands.

A rambunctious red squirrel speckled with rain-

drops is garnering acorns for his immediate energy needs and likely for his winter midden. In the pond below, a muskrat, oblivious of the rain, feeds on cattail roots and a male green-winged teal in resplendent colors jets in for lunch. Frogs have long been silent - the only sound is the soft patter of falling rain and the distant call of a chickadee.

In the shelter of a three-sided lean-to, I put my book down, turn off the small gas stove and pour boiling water over an Earl Gray teabag. The odor of bergamot rises from the cup. A couple of chocolate chip cookies add the finishing touch as a feeling of luxurious warmth settles in.

It's early October and the temperature hangs out at about 50 degrees. Not cold, but cool enough to give you a chill if you are inactive and not dressed for the occasion. Today I'm sitting on a double thickness of a blue, closed-cell, foam sleeping pad (available from outdoor stores such as REI or Midwest Mountaineering). These blue pads are available in various sizes and thicknesses and can be cut down to your specifications. They are great in winter as insulation for standing, sitting or kneeling on snow or cold ground. They can easily slip into a backpack or be rolled and tied or bungeed to a camera bag. My feet are snug in wool socks and rubber bottom eight-inch boots. Vibram or lug soles give me the best grip and wool or synthetic socks make it easier for moisture to migrate away from my feet, whereas cotton easily becomes moisture saturated and - the result - cold feet! I like long john bottoms such as Patagonia Capilene (a perennial leader in moisture transfer and comfort), which comes in various weights. I follow these with wool or fleece pants topped off with rain pants. Full side-zip rain or wind pants are much easier to get into or out of, especially over boots. A Capilene top under several

layers of fleece topped off with a Gortex rain parka with hood protects my upper body from the elements and keeps me warm. For headgear, I prefer a hat or billed cap to keep the sun out of my eyes or rain off my glasses. I pull my parka hood up and I'm as snug as a bug in a rug except for my hands. Having endured many cold, wet zodiac rides on Polar seas has proven to me that light fleece gloves under industrial grade rubber gloves tucked under jacket cuffs make me one warm happy camper.

A hot slug of teas washes down the last bite of cookie as I begin to think about the many times I've photographed in the rain and how to keep my camera and gear dry. First consideration must be a good weatherproof camera bag or backpack such as the Lowepro All Weather bags, which have



an integral "rain-coat" built into the bag. A testament to their effectiveness need go no farther in time than this year's Alaskan trip - a six-hour drizzle while photograph-

ing Brown Bears on an Alaskan river or a mile hike back to the coast during a downpour. My camera backpack and contents remained totally dry. Next best might have been a plastic bag bungeed in place.

What about shooting in the rain? If I'm not burdened by a long lens, a simple plastic bag from the grocery store check-out does nicely. I cut a small hole for the lens and secure

with heavy rubber bands. If long lenses are my choice, I purchase larger, heavy-duty plastic bags that will cover my outfit. I make sure to get clear or black bags. I've seen white bags spook game too easily.

Of course, the opposite is true in snow country. Again, I place a hole for the hood, and secure with strong rubber bands. And maybe a second bag to protect the outfit

when I'm moving. I always keep a well-used soft towel or chamois to blot up any moisture on my gear. Wiping may move water into fittings and joints of a camera lens - and water and electronics are not the best of friends. If none of this suits your needs, there are a number of good commercial rain hoods available for \$60.00 to \$200.00. Personally I can buy a lot of film for that kind of money.

A gentle rain is still falling as the first wave of Juncos invades the forest floor. Golden aspen leaves still filter down as I return to the book and more about Greenland - our next major destination.

Stay warm and dry - and we'll see you in December.



Minnesota Nature Photography Field Trips

At A Glance Calendar

All trips will be held regardless of weather. Any changes will be printed in the newsletter.

You now have an opportunity to show all those slides you have taken on the field trips! January's slide presentation will be talking about our field trips, their locations, and their impact on the club. I need about 60 slides for the presentation. We are not talking 10's here, just slides taken at the locations visited during a field trip. You do not need to discuss your slide or do any talking, I will do that, but I really need those slides. Put your name and location on the slide, I will do the rest. Slides will be returned at the January meeting. Get your slides to me before January 1, 2004 so I can put together a presentation

For further information on the field trips or the slide show, contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com.

Trip Details

DeSoto Field Trip - December 6th and 7th

DeSoto National Wildlife Refuge, Missouri Valley, Iowa, is a major rest stop for snow geese heading south for the winter. There may be up to 100,000 birds almost at arms length. Between 9 AM and 4 PM you can photograph through clear visitor center windows, in shirt sleeve comfort. Early and late shooting will be outdoors, a good windbreaker will be helpful since a prairie wind may be present. The temperatures should be mild (30 to 50 degrees) depending on cloud cover which is totally unpredictable.

The refuge is about 7 hours southwest of the Twin Cities. The closest lodging is in Missouri Valley, Iowa or Blair, Nebraska. Each is about 15 minutes from the refuge. I would recommend staying in Blair, Nebraska because of a better choice in dining and a quieter setting. Most of the travel facilities in Missouri Valley are located at the freeway interchange. For the cost conscious or adventuresome there is a public campground adjacent to the refuge (on the Iowa side).

The following web sources may be useful if you plan to make the trip.

DeSoto National Wildlife Refuge:

<http://midwest.fws.gov/DeSoto/>

Blair, Nebraska Information:

<http://www.blairnebraska.com>

Missouri Valley, Iowa Information:

<http://missourivalleyia.areaguides.net/yellow.html>

Area Map: <http://www.mapquest.com>

Monticello Field Trip - January 11th, 2:00 pm

Meet at the gas station/meat market across from the bank - one block north of the off ramp from I94. Monticello is the winter home for hundreds of the endangered trumpeter swans. The open water on the Mississippi and twice daily feeding brings these big, beautiful, white birds within camera range. Dress warmly to stand out in the January weather. A 400 mm lens is the minimum for satisfactory shots. We will photograph in the afternoon for best lighting of flight shots. If the day is cloudy we will go to Lake Maria State Park to photograph birds at the feeders

Miscellaneous

A new member is looking to share a ride to Reicks Lake on November 23rd. Please contact Bob Hosker at 952-476-3508 (days) if this would work out for you. Please pass my name along to anyone interested in car pooling to next month's field trip (or any other opportunity to get outside and shoot). Thanks, Dale

November	November 23rd, 8:00 am <i>Location:</i> Reicks Lake Alma, WI <i>Subject:</i> Tundra Swans
December	December 6th & 7th <i>Location:</i> DeSoto NWR Missouri Valley, IA <i>Subject:</i> 50,000 - 100,000 snow geese
January	January 11th, 2:00 pm <i>Location:</i> Monticello, MN <i>Subject:</i> Trumpeter Swans
February	February 14th, 8:00 am <i>Location:</i> Red Wing, MN Bald Eagles
March	March 20th, 8:00 am <i>Location:</i> Minnesota Valley Refuge Visitor Center <i>Subject:</i> Feeder Birds
April	April 18th, 6:00 pm <i>Location:</i> River Terrace <i>Subject:</i> Pasque Flowers April 24th & 25th, 6:00 pm (Tentative) <i>Location:</i> Blue Stem Prairie <i>Subject:</i> Prairie chickens and pasque flowers
May	May 22nd, 8:00 am <i>Location:</i> Schaefer Prairie <i>Subject:</i> Lady Slippers

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Tom Samuelson 952-472-2235 thsamuel@citilink.com
Co Vice Pres.: Mike Hagerty 612-920-2635 michaelhag@yahoo.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@comcast.net

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

FIRST CLASS MAIL



November Presentation

For our November meeting we are fortunate to have Brian Peterson, award-winning photographer for the Minneapolis Star Tribune. Brian

will showcase some of his nature photography and discuss his latest book, "Voices For the Land".

Do You Have the Award Winning Slide of the Year?

The only way to find out is to enter your slides in the year end competition! Bring any or all of your acceptances from 2003 (see pages 2 & 3) to this month's meeting to enter. If you can't make it to the meeting, be sure to mail your slides to Mariann Cyr by November 19th. Acceptances from the November meeting are also eligible for the year end awards.

The View From Here

by Lawrence C. Duke

"There were cameras to the left of me, cameras to the right of me, cameras behind me, cameras in front of me, cameras cameras, cameras." Anyone remember SAPS at SEA, with the all time greats Stan Laurel and Oliver Hardy? Stan and Ollie are working in a musical horn factory, testing the horns and it gets too much for Ollie. He becomes fighting mad at the sound of horns.

I just returned from a trip with our two grand children to the San Diego area, which included a morning at the ZOO. Now, after all these years, I really know what they mean when they say "... this place is a zoo...". After standing in line with the other 250 people, the guy at the ticket window tells me my "save up to \$18.00" coupon is only good on the next expensive ticket package.

We buy our tickets and are inside with a map. The kids have already heard "... you wait here and I'll be right back..." (it's a famous photo quote) so we split up. Grandma has the kids, water bottles, a cell phone, a contact radio and a map.

The photographer has a camera cart for bag, tripod, water bottles, cell phone, contact radio and a map.

We are off and running. At the new orangutan exhibit, the point-n-shooters are four deep, not a chance. So I move to the flamingo pond, to witness a child not wanting to pose with the birds, so mother can take her picture. The kid is crying and mom is screaming, the birds are all moving to the far end of the pond. So I move to the elephant compound, where my tripod picks up an earth tremor from a five year old with sticky hands "...don't bother the nice man, honey...". Little does she know. Next, I hurry to the oryx exhibit, where I'm having trouble with my viewfinder, it's gone totally red. I check the camera, I check the lens, I look again, it's still red and out of focus. I look for the oryx, only to see the Jerk in the red shirt standing inside the exhibit with his single use camera. He got told and he got out.

I did manage to shoot five rolls, and the doctor said I will probably get over my day at the ZOO.



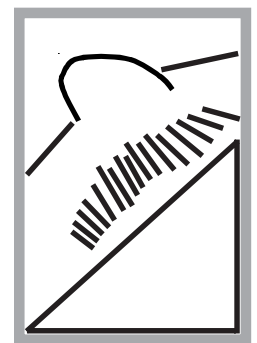
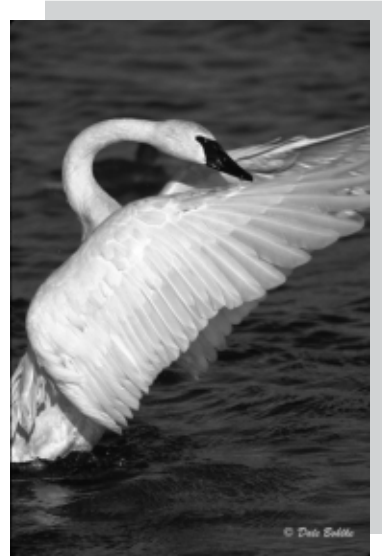
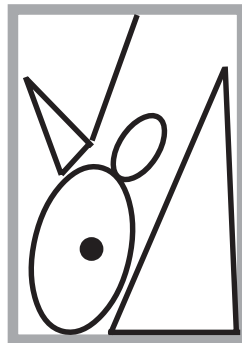
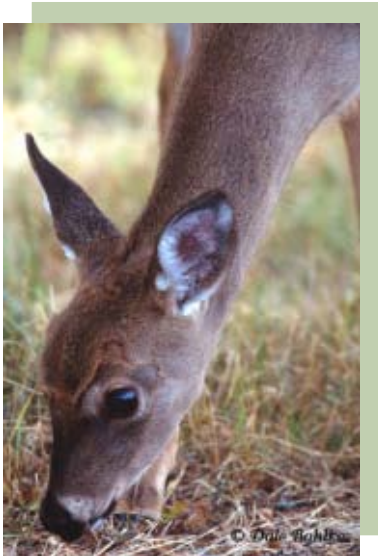
In this
issue...

- The Art of Abstracting
- Minnesota Botany Entry Form
- Slides Eligible for Slide of the Year
- Field Notes: Whitetail Hunting 2002
- Warm & Dry
- MN Nature Photography Field Trips



Look For the Lines

- Dale Bohlke



Last month I talked about the graphic elements in a photo and their importance to creating good visual communication. I bet a couple of you thought "That works great for flowers and landscapes but what about birds and animals?" To a large extent a great wildlife photo captures the moment or creates a human connection to the subject. However the graphic elements still are important, at least to get our attention. Let's consider the graphic elements in these two examples. Once you get past the obvious labels both show primarily diagonal lines. The diagonal line is dynamic implying motion and a certain amount of instability. You might say one photo is a cute young deer but if you really look, there are at least 8 diagonal lines as well as supporting oval, circle, and triangle shapes. The light is very flat and has little impact on this image other than giving some texture in the fur.

December Program

Slide of the Year Competition Judged by Layne Kennedy

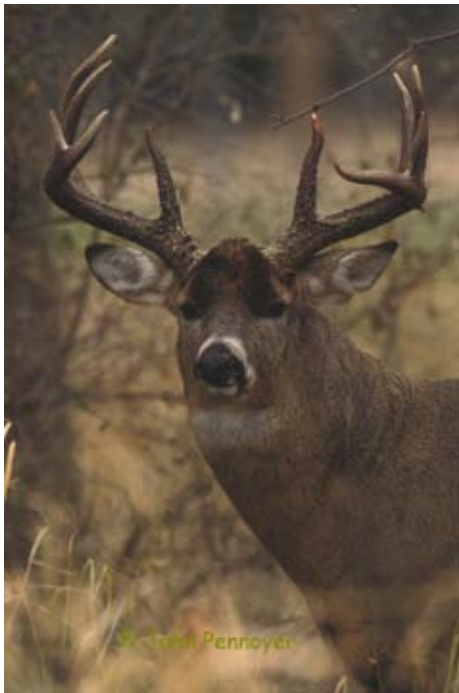
This year's slide competition will be judged by Layne Kennedy. Mr. Kennedy is a Minneapolis based professional photographer who is trained in fine art photography and is best known for his editorial photography that conveys a strong sense of place. His feature work ap-

pear in many magazines including Life, Smithsonian and National Geographic. He has contributed to several books. His image files are diverse, some of which can be viewed at www.laynekenedy.com. He is the founder and director of the 'Superior/Gunflint Photography Workshops' conducting wilderness adventure workshops in both Minnesota and Wisconsin.

Look at the swan, which I intentionally made black and white to accentuate the diagonal lines in the composition. The vertical framing accentuates these lines and implies instability. To me the swan is trying to push the edge of the frame away. The swan's curved neck serves as a contrast to the diagonal wing lines. Side lighting creates texture in the wing. Notice the diagonal lines of the feathers on the wing. The triangle at the base of the bird adds to the image. How would a square shape have affected your response?



pears in many magazines including Life, Smithsonian and National Geographic. He has contributed to several books. His image files are diverse, some of which can be viewed at www.laynekenedy.com. He is the founder and director of the 'Superior/Gunflint Photography Workshops' conducting wilderness adventure workshops in both Minnesota and Wisconsin.



Photos by John Pennoyer

*Whitetail Trophy Bucks
November, 2002*

Camera: Nikon F100
Lens: 500mm



Saturday, November 2

After spotting that large raked buck last Sunday, I am very excited about today. The rut is not in full swing yet, but close enough to keep the bucks moving around hoping to find a willing partner. After about 8 hours in my blind, all that came around was a small buck with only one antler. I had also seen this buck last year, and I thought that maybe he broke the antler in a little squabble. Upon looking at it through my 500mm lens, I determined that it is a deformity on the right side. I figure the warm weather hindered the deer movement today.

Tuesday, November 5

I have the day off because of the elections, so I voted this morning when the polls opened and I was able to get to my blind and put in a full day of photographing large raked whitetails. The only deer that came around were my doe and her twin fawns. It has been fun watching the fawns as they get older, they are getting more independent. Most of the time they are quite a distance from Mom, but as soon as she gets out of sight, they come running! I know the big bucks are out there because I did see one and they have rubs and scrapes all over the place. The warm weather is really hampering their movements, which is too bad for this photographer. As of this day I have taken only about 6 images.

Saturday, November 9

If you want to hunt or photograph trophy Whitetail Bucks in Minnesota, the best time is from November 8th to November 16th. - the peak time of the

rut. It is a bit cooler today and as I settle into my blind, a small 8 point buck chases a doe across the field not 20 yards from me. Of course none of my equipment is ready, but I always enjoy watching this rutting behavior. With my equipment finally ready, I begin the long vigil of waiting. Twenty minutes later the same little 8 pointer comes my way and gives me a few photo ops. During the next 3-4 hours I managed to fire off a few shots of several



does, fawns, and small bucks that wandered my way - nothing special, just a few deer photos for my stock file. The sun is getting a little lower in the sky now and I figure there is about 1 hour left for photography. I glanced over my shoulder and noticed some movement in the thick brush. I know that it's a buck, but I'm not sure how big it is. Moments later, a huge buck

with a very large rack stepped out into the open. I immediately aimed the 500mm at him and began firing frames. At the sound of the motor drive he looked right at me and even took a few steps closer. I fired off 15-16 images before he went out into the swamp. I am really excited, not only because I got some images of a trophy buck, but also because I know that this is not the same large-raked buck that I saw a couple of weeks ago!

Thursday, November 14

I always take a couple of vacation days around this time to do some photography. This year I decided to really concentrate on Whitetails and so, by sunrise I was already in my blind. There

Field Notes - (cont'd)

is something about a sunrise that makes me feel so fortunate to have the health and desire to be in the outdoors doing what I love to do, photograph! All of a sudden this beautiful sunrise was disturbed by a tremendous amount of noise in the swamp. The sound of clashing horns and grunts told me that two Whitetails were "having it out". I could not see them from my blind, so I left the blind and went over the rise and all I could see was the thrashing of the cattails with an occasional glimpse of a gray body. I quickly went back to the blind, hoping that when the clash was over they would come my way. Most fights do not last very long and this one was no different. A couple of minutes later it was all-quiet again. Through the woods I could see that both bucks were trophy class animals. I pulled out my grunt tube and gave a couple of buck grunts. Immediately one of them came towards me. I fired off shot after shot of full-frame images of a trophy buck. I noticed that his ear was bloody and that he had a small wound on his neck. The other buck came over to this area and immediately the buck I had been photographing high tailed it out of there. I guess we now know who won the battle. I focused my camera on the newcomer and began getting full frame images of another trophy buck. I noticed blood on one of his antlers, probably from wounding the other buck. The buck looked to my left and as I followed his gaze, I saw the reason for all of the ruckus. A large Whitetail doe was standing a short distance away. Immediately he went over to investigate this little lady. He tried to mount her a couple of times and she moved away. He followed and eventually she allowed copulation to take place. This whole episode happened over a period of about 20 minutes, but during that time I had fired off 3 rolls of film!

Note: I have photographed or bow hunted Whitetails for 45 years. Those 4 days of November 14-18, 2002 were without a doubt my most memorable time with Whitetails. I was able to ex-

pose 8 rolls of film on 4 different trophy whitetails. I usually only expose about one roll of film during my fall Whitetail season. This year I only went out about 4-5 times and never exposed one image. That's the way it is when you hunt trophy Whitetails

Good shooting



Photos by John Pennoyer

*Whitetail Trophy Bucks
November, 2002*

Camera: Nikon F100
Lens: 500mm



November Awards

Judges: Duane Wraalstad & Joe Kandiko.

10

Mary Kay Bertas	Antelope Canyon
Michael Hagerty	Wolf River Morning
Kathy Hobbs	Let Me See Too
Kathy Hobbs	The Approach
Jean McDonough	Bryce at Sunrise
John Zeiss	For Mom & Georgia

9

Jim Aronson	Damsel Fly with Dew
Amitabh Chaturvedi	Turks Cap Lily
Marilyn Gladitsch	Hepaticas #4
Jeff Hahn	Fly on Leaf
Jean McDonough	Sandstone Wave

8

Jim Aronson	Morning Dew Close Up
Eric Baker	Goshawk
Jim Duncan	Oregon Flower #603
Dave Ellenbecker	Milkweed Seeds
Tom Farrell	Munising Falls
Cynthia Fleury	Maligne River
Ted Galambos	Immature Gull
Rick Hobbs	HVBBC20014
Rick Hobbs	Tastes Like Chicken
Paul Hoppe	Chow Time
Cathy Jones	Ibis with Fish
Cathy Jones	Pelican Portrait #1
John D. LaMere	Lines and Curves
Dottie Lillestrand	Bursting Milkweed Pod
Tom Samuelson	Female Goldfinch on Mullein
Tom Samuelson	Western Goat's Beard
Florence Scholljegerdes	Spider Web with Dew
John Zeiss	False Clownfish

Club Tidbits...



© Bernie Friel

Bernard Friel, MNPC member, is one of ten people whose image was chosen from over 4500 entrants in the recently concluded *National Wildlife Magazine* 33rd Photo Contest. His image, along with the other nine, were selected by the editors on the basis of originality and technical execution, and their potential for helping viewers gain a greater appreciation for the natural world.

Bernie used an elaborate camera setup that included an infrared light beam and high speed flash system to capture two sparring male indigo buntings on film as they flew through the beam, tripping the shutter.

Congratulations, Bernie!

CREATURE FEATURE

Green Heron (*Butorides virescens*)

Cathy Jones



© Cathy Jones

Immature Green Heron
Wood Lake Nature Center - Minneapolis, MN

The Green Heron (or Green-Backed Heron) is one of my favorite photo subjects. A retiring bird, you may first notice it when it flushes unexpectedly from the water's edge and flies off uttering its alarm call - "skeow, skeow". Common over much of the United States, these small herons exhibit an unusual trait. Green Herons have been seen using a variety of resources including feathers, flies, various insects, plant materials and even bits of styrofoam to lure fish. Once the fish has been drawn

near by the bait, the heron quickly spears it. In addition to fish, the Green Heron's diet consists of frogs, crawfish, insects and even mice.

This small wading bird lives and breeds near streams, swamps, lakes, ponds, and marshes. Between 16 and 22 inches in length with a wingspan of up to 26 inches, the adult Green Heron has a bluish-grey back, a deep chestnut neck, a dark crown and bill, yellow eyes and bright orange legs. Immature birds have a yellowish bill and streaks on the neck, breast and sides.

The Green Heron is monogamous, and nests either alone, or in small, loose colonies. Nests are usually located in shrubs, small trees, or in ground vegetation. They are flat constructions of loose sticks, with linings of fine materials. Three to six pale green or pale blue eggs are laid, and are incubated for 3 to 4 weeks. Both parents feed the young, and fledging occurs at about 4 weeks of age.

Minnesota Nature Photography Field Trips

At A Glance Calendar

All trips will be held regardless of weather. Any changes will be printed in the newsletter.

For further information, contact Dale Bohlke at (952) 445-6125 or dbohke@mn.rr.com.

January	January 11th, 2:00 pm <i>Location:</i> Monticello, MN <i>Subject:</i> Trumpeter Swans
February	February 14th, 8:00 am <i>Location:</i> Red Wing, MN Bald Eagles
March	March 20th, 8:00 am <i>Location:</i> Minnesota Valley Refuge Visitor Center <i>Subject:</i> Feeder Birds
April	April 18th, 6:00 pm <i>Location:</i> River Terrace <i>Subject:</i> Pasque Flowers April 24th & 25th, 6:00 pm (Tentative) <i>Location:</i> Blue Stem Prairie <i>Subject:</i> Prairie chickens and pasque flowers
May	May 22nd, 8:00 am <i>Location:</i> Schaefer Prairie <i>Subject:</i> Lady Slippers

Trip Details

Monticello Field Trip - January 11th, 2:00 pm

Meet at the gas station/meat market across from the bank - one block north of the off ramp from I94. Monticello is the winter home for hundreds of the endangered trumpeter swans. The open water on the Mississippi and twice daily feeding brings these big, beautiful, white birds within camera range. Dress warmly to stand out in the January weather. A 400 mm lens is the minimum for satisfactory shots. We will photograph in the afternoon for best lighting of flight shots. If the day is cloudy we will go to Lake Maria State Park to photograph birds at the feeders

Red Wing Field Trip - February 14th, 8:00 am

Meet at Colville Park to photograph bald eagles as they fish in the open water below the power plant and fly over the parking lot. Dress warmly and bring your longest lens. A 400 mm lens will get a full frame flight shot if you are patient and the conditions are right. Birds tend to be most active early and late in the day but will be on the move throughout the day. Cold weather is better for this type of photography so dress appropriately.

Voyageurs National Park

Minnesota's Treasure

Water dominates the landscape of Voyageurs National Park; within its boundaries, more than 30 lakes fill glacier-carved rock basins. Four large lakes - Rainy, Kabetogama, Namakan and Sand Point - cover almost 40 percent of the 218,054 acres of Voyageurs, making it one of the few water-dominated parks in the National Park Service system and the only park unit draining northward to Hudson Bay. Hundreds of rocky islands and a myriad of coves and bays are scattered throughout these large lakes. In the midst of all this water lies the Kabetogama Peninsula, a 75,000 acre roadless land mass. The topography of the peninsula and much of the rest of the park is rugged; rolling hills are interspersed between bogs, beaver ponds, swamps and smaller lakes.

Osprey, eagle, and great blue heron nests occur throughout the park. Be observant and you will likely see kingfishers, mergansers, loons, and cormorants. Since water covers one-third of the surface of the park, aquatic animals are common. Creating ponds, the beaver provides not only his own habitat, but also the environment needed by aquatic plants. These plants provide food for aquatic insects and some fish. The fish, in turn, support the wide variety of fish-eating birds. Beavers are fare for coyotes and timber wolves.

Perhaps nothing so symbolizes Voyageurs National Park's enduring primitive character as the presence of its wolves. The park is in the heart of the only region in the continental United States where the eastern timber wolf survives. Wolves are shy and secretive, and contrary to folklore, they pose virtually no threat to humans. Their wariness and small numbers make it unlikely that you will see them during a visit, though you might see their tracks in the winter. Wolves usually live in packs of two to twelve. They may kill large animals such as deer and moose for food, but more frequently feed upon beaver. The timber wolf may cover as many as 40 miles in a single night and can run several miles at 30 to 35 miles per hour. To hear the wolf's lonesome howl on a moonlight night is a rare treat.

When the waterways begin to open up in the spring after a long frozen winter, animals stir from a season's rest. Migratory birds return to summer in the North. It's one of the best times to observe them in the park area. Both spring and fall favor those who seek quiet enjoyment of nature's continuous show. For many, the display of colors marks a highlight of the North Country year.

In December, tracks in the snow reveal the life and death struggles between deer and wolves, mouse and weasel, grouse and owls. All mammals are fully furred with long winter guard hairs. Still crisp mornings echo with the popping sound of sapwood in trees freezing. Pine grosbeaks arrive from the north to feed on fruits of sumac and mountain-ash and buds of birches and maples.

This information was provided by the National Park Service

The Battle

by Ron Winch

“These two magnificent animals, equal in size and spirit, back off a bit and lunge with even greater force. They push, shove, twist and turn, but there is no dominance.”



The sun seems to stretch and yawn as it pulls itself over the eastern horizon and peers out over the fog shrouded river valley. High in a cottonwood the wet yellow leaves lose their grip and lazily drift to the ground to join the autumn carpet. A fox squirrel rummages through the leaf litter for his breakfast acorns. Nuthatches,



in downward spirals, scour the oaks for sluggish insects. The smell of morning is in the air.

The quiet is broken by the rustle - no, clatter, of oak leaves. A prime white-tailed buck, with swollen neck and much testosterone, challenges the young oak as he has done many times before. His antlers have been rubbed clean of velvet and no bloodstains remain. He is in his prime - and ready to prove it.

With wings set and wind whistling through their primaries, a pair of mallards jet in to feed on the riffles. The buck pays little attention for there are many migrating

ducks on the river at this time of year. It is a rustle in the alders on the opposite bank that catches his attention. The brush parts and there stands another magnificent buck, with a glistening wet rack and glossy black nostrils, his breath condensing into a cloud of moisture in the cool morning air. He is certainly a challenger - but could he be the equal of our monarch?

Like most wildlife, Whitetails seem to recognize that outright aggression

is extremely expensive in terms of energy spent and the risk of injury. Although they sometimes engage in all-out combat, most encounters are usually settled by dominance displays and bluffs. Too much energy spent and an injury during the rut can lead to serious consequences - even death - dur-

ing a long, cold winter.

Now these two challengers, each the master of his own breeding territory, meet on opposite riverbanks. The breeding season has begun and testosterone levels are high. Making eye contact, they start directly at each other as they enter the water and



The Battle...

slowly advance toward each other. Heads lowered and ears laid back they move stiff-legged forward. Swollen necks swing their massive antlers from side to side, giving the opponent a better view of their formidable antlers. Raised hair along their backs glistens in the backlighting of the early morning sun. Only a few feet apart now, they turn slightly sideways and approach. Each is confident - neither will give an inch. Then in the blink of an eye, antlers crash with amazing force. Bodies close to the ground, they clash again, twisting and pushing, trying to throw the other off balance.

Never losing eye contact, they separate again. Their heavy breathing condensing into clouds of moisture as it meets the cool morning air. These two magnificent animals, equal in size and spirit, back off a bit and lunge with even greater force. They push, shove, twist and turn, but there is no dominance. Breathing is labored. They are tiring. They stand, nearly exhausted, for several seconds and then stop back to resume the challenge. Antlers clash and they step back to try again. But this time there is no stepping back - their trophy racks have been forced into a locked position. Now it is not a battle for dominance, but a battle for life.

Struggle as they might, the antler tines will not unlock. In one final effort, one buck is thrown off balance and goes down - pulling the other with him, his neck twisting in such a man-

ner that neither he nor his challenger can ever regain their footing.

Cold water, shock and exhaustion are finally declared the winners. The two trophy bucks that only yesterday were monarchs of their territories become nourishment for crows and coyotes.

Events such as this can never be planned or anticipated by a photographer. You become a witness only by being out in the natural world as an observer.

Happy Holidays to all - and thanks to everyone who helps make this club the best photo club in Minnesota. Thanks also to the Minnesota Valley National Wildlife Refuge for being our gracious host for another year.



Field Trip Slides Needed

You now have an opportunity to show all those slides you have taken on the field trips! January's slide presentation will be talking about our field trips, their locations, and their impact on the club. I need about 60 slides for the presentation. We are not talking 10's here, just slides taken at the locations visited during a field trip. You do not need to discuss your slide or do any talking, I will do that, but I really need those slides. Put your name and location on the slide, I will do the rest. Slides will be returned at the January meeting. Get your slides to me before January 1, 2004 so I can put together a presentation.

- Dale Bohlke



Contests & Lectures

MINNESOTA BOTANY INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Don't forget to enter your slides for the Minnesota Botany International Exhibition. The closing date is January 31, 2004. Slides may be submitted to:

Mariann Cyr
3955 Glenview Ave.
Arden Hills, MN
55112-2822 USA



Rocky Mountain School of Photography

John Shaw Lectures

April 3-4

*Minneapolis Airport Marriott
Minneapolis, Minnesota*

Don't miss this opportunity to learn from one of the nation's best nature photographers. In the fall of 2003 and winter of 2004, RMSP is sending renowned photographer John Shaw to cities throughout the US to offer his expertise. John Shaw is a tremendous teacher as well as photographer. He is informative, witty and truly entertaining. He gives his all to every performance. These weekend events include lectures, slide shows, equipment demonstrations, and question and answer sessions.

TUITION

One Day: \$129

Two Days: \$199

Take \$5 off when you register on-line

Take \$5 off when you register 30 days in advance

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

Editor: Cathy Jones, 952-897-1881, cathyj@toomuchheat.com
3533 W. 103rd St
Bloomington, MN 55431

President: Tom Samuelson 952-472-2235 thsamuel@citilink.com
Co Vice Pres.: Mike Hagerty 612-920-2635 michaelhag@yahoo.com
Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
Treasurer: Jim Duncan 651-459-3558 jduncan001@comcast.net

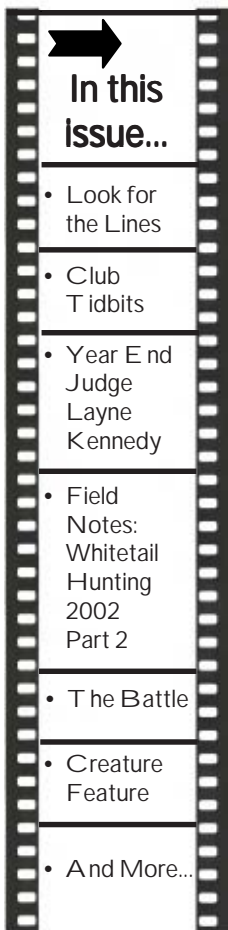
Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

FIRST CLASS MAIL



December 17th Meeting

- **Bring Goodies to Share**
- **Slide of the Year Program with Layne Kennedy**
- **Don't Miss It!**



In this issue...

- Look for the Lines
- Club Tidbits
- Year End Judge Layne Kennedy
- Field Notes: Whitetail Hunting 2002 Part 2
- The Battle
- Creature Feature
- And More...

Como Park Zoo & Conservatory

Camera and Artist Event Schedule for 2004

These events are special times when the Marjorie McNeely Conservatory is opened during non public hours to allow artists and photographers a chance to bring in tripods and easels, which normally are not allowed inside the Conservatory. Each event is scheduled during one of the many wonderful flower shows that are offered throughout the year. Cost for admission to the events is \$5.00 per person. Below are the dates of the Camera and Artist Events and a brief synopsis of the flowers that will be in the Sunken Garden at these times.

- *Winter Flower Show Sunday, February 15th 2004 8-10 am*
Many shades of pink Azaleas, Ranunculus, Primrose, Cyclamen accented by blues and yellows.
- *Spring Flower Show Sunday, April 4th 2004 8-10 am*
Tulips, Lilies, Daffodils and Hydrangeas in shades of the season.
- *Summer Flower Show Wednesday, June 16th 2004 6:30-9:30 pm and Wednesday, July 14th 2004 6:30-9:30 pm*
A parade of annuals in the pinks, blues, yellow and whites of the summer season. The Japanese Garden will be open during this event.
- *Fall Flower Show Sunday, November 14th 2004 8-10 am*
Chrysanthemums in golds, maroons, rusts and reds, accented by Sunflowers, and Grasses

HAPPY HOLIDAYS

