

Founded 1956



Nature Photo Times

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

Vol. 48, No. 5 - January, 2004

Congratulations Award Winners!

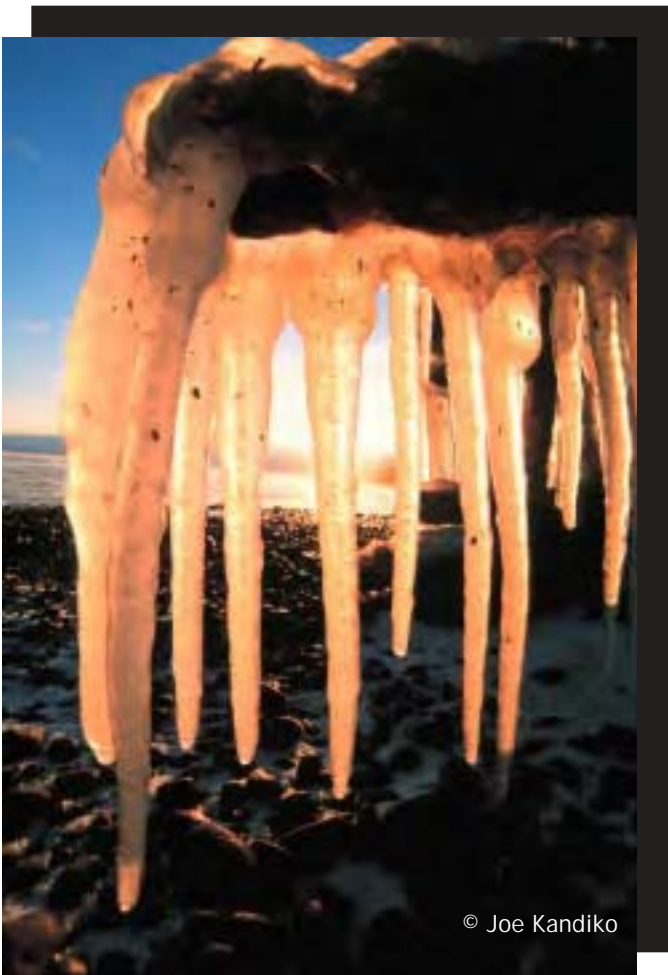
2003 Slides of the Year

Judge: Layne Kennedy

Congratulations to the winners and to all of the MNPC members who participated in the Slide of the Year Competition. This year's participants provided an outstanding collection of wonderful images. The judge, Layne Kennedy, gave a great presentation and offered many insightful comments. Thanks Layne, for the time and effort you gave to our club. Thanks too, to Mariann Cyr for her work in organizing and presenting this annual program.

GENERAL Slide of the Year

Joe Kandiko - Icicles-03



© Joe Kandiko

BOTANY Slide of the Year

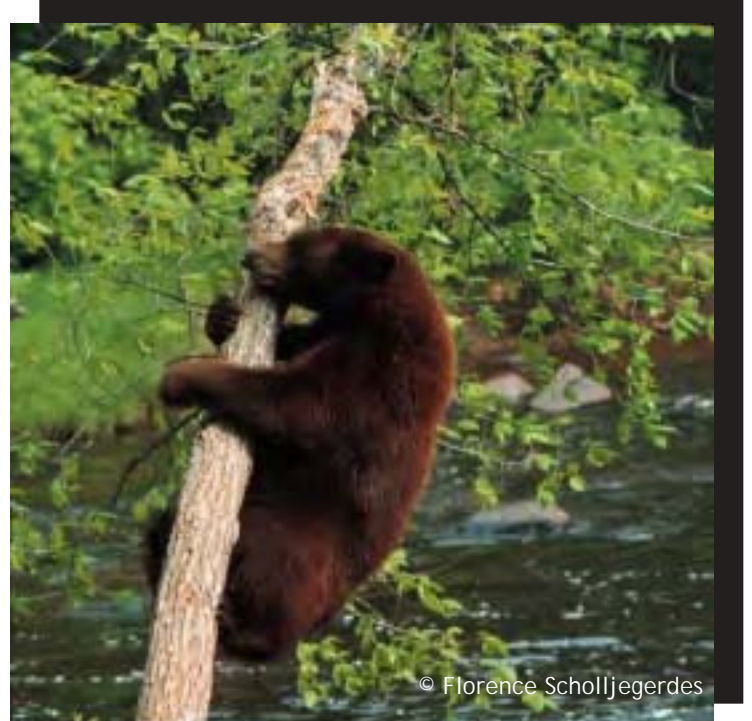
Dottie Lillestrand - Red Begonia Leaf #1-03



© Dottie Lillestrand

ZOOLOGY Slide of the Year

Florence Scholljegerdes - Half-Way Up



© Florence Scholljegerdes



© Michael Hagerty



© Marilyn Gladitsch

Slide of the Year Runners-Up

Left: General Runner-Up - Wolf River Morning by Michael Hagerty

Above: Botany Runner-Up - Hepatica Trio by Marilyn Gladitsch

Not Shown: Zoology Runner-Up - The Approach by Kathy Hobbs



© Amitabh Chaturvedi



© Jim Aronson



© Mary Kay Bertas

Honorable Mentions

Above L to R: Turks Cap Lily-Amitabh Chaturvedi, Damselfly with Dew-Jim Aronson, Yosemite-Mary Kay Bertas

Not Shown: Hungry Hummer-Kathy Hobbs



Honorable Mentions

Row 1: Tumpeter Swan Wing Flap-Vijay Karai, Sandstone Wave-Jean McDonough

Row 2: Foxtail Barley Grass-Tom Samuelson, Young Moose in Mud-Bill Handsaker

Row 3: Morning Dew Close Up-Jim Aronson, Albino Lady's Slipper-Tom Farrell, Frosty Pine Needles-Dave Ellenbecker



Honorable Mentions

Row 1: Orchids-Joe Kandiko, Early Morning Sharptail-Jim Aronson, Water Fall-John D. Jenkins
Row 2: Zion-Mary Kay Bertas, Iced Teeth-George Ryan
Row 3: Maple in Transition-Dave Ellenbecker, Lines and Curves-John D. La Mere



© John D. Jenkins



© Dottie Lillestrand



© Duane Wraalstad



© Vijay Karai



© John Zeiss



© Duane Wraalstad



© Tom Samuelson

Honorable Mentions

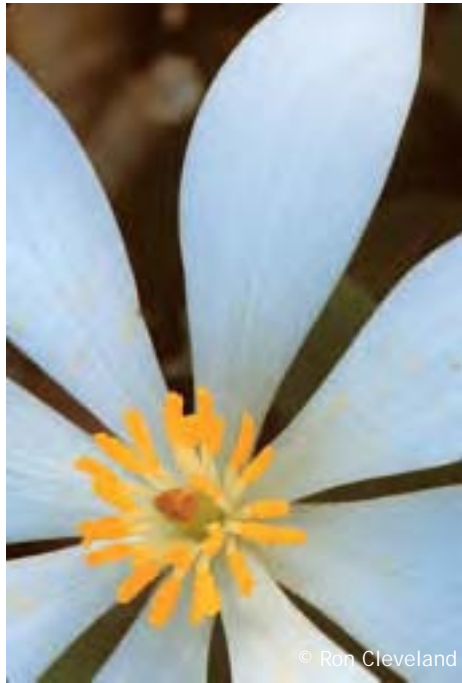
Row 1: Arches Court House Rock-John D. Jenkins, Bursting Milkweed Pod-Dottie Lillestrand,

Row 2: Sumac #8-Duane Wraalstad, Wolf on the Run-Vijay Karai

Row 3: For Mom & Georgia-John Zeiss, Fern Bud-Duane Wraalstad, Until Spring-Tom Samuelson



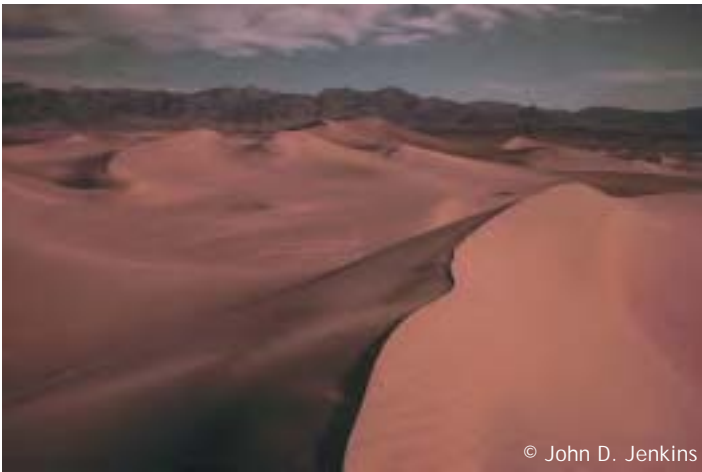
© Cathy Jones



© Ron Cleveland



© John D. Jenkins



© John D. Jenkins



© Joe Kandiko



© Marilyn Gladitsch



© Dottie Lillestrand

Honorable Mentions

Row 1: Ibis With Fish-Cathy Jones, Bloodroot River Bend-Ron Cleveland, Desert Light-John D. Jenkins

Row 2: Death Valley Sunrise-John D. Jenkins, Garden-Joe Kandiko

Row 3: Clintonia in Bloom-Marilyn Gladitsch, Red Leaf #1-2002-Dottie Lillestrand

2003

SLIDE OF THE YEAR

Award Recipients

BOTANY

Slide of the Year

Dottie Lillestrand - Red Begonia Leaf #1-03

Runner-Up

Marilyn Gladitsch - Hepatica Trio

Honorable Mentions

Jim Aronson - Morning Dew Close Up

Mary Kay Bertas - Yosemite

Amitabh Chaturvedi - Turks Cap Lily

Ron Cleveland - Bloodroot - River Bend

Dave Ellenbecker - Frosty Pine Needles

Dave Ellenbecker - Maple in Transition

Tom Farrell - Albino Lady's Slipper

Marilyn Gladitsch - Clintonia in Bloom

Joe Kandiko - Orchids

Dottie Lillestrand - Bursting Milkweed Pod

Dottie Lillestrand - Red Leaf #1-2002

Tom Samuelson - Until Spring

Duane Wraalstad - Fern Bud

Duane Wraalstad - Sumac #8

John Zeiss - For Mom & Georgia

GENERAL

Slide of the Year

Joe Kandiko - Icicles

Runner-Up

Michael Hagerty - Wolf River Morning

Honorable Mentions

Mary Kay Bertas - Zion

John D. Jenkins - Arches Court House Rock

John D. Jenkins - Death Valley Sunrise

John D. Jenkins - Desert Light

John D. Jenkins - Water Fall

Joe Kandiko - Garden

Jean McDonough - Sandstone Wave

Tom Samuelson - Foxtail Barley Grass

ZOOLOGY

Slide of the Year

Florence Scholljegerdes - Half-Way Up

Runner-Up

Kathy Hobbs - The Approach

Honorable Mentions

Jim Aronson - Damsel Fly with Dew

Jim Aronson - Early Morning Sharp Tail

Bill Handsaker - Young Moose in Mud

Kathy Hobbs - Hungry Hummer

Cathy Jones - Ibis with Fish

Vijay Karai - Trumpeter Swan Wing Flap

Vijay Karai - Wolf on the Run

John D. LaMere - Lines and Curves

George Ryan - Iced Teeth

Let's Get Digital!

- Jeff Morgan

MNPC recognizes that in order to attract and keep new members with an interest in digital photography we need to start accepting images for monthly salons in a digital format. We are proposing that for this salon year we have a trial run by accepting digital images. The goal is to have as little change or disruption as possible to accommodate this new format.

Each member will still only be allowed to enter two images per salon and digital images will be projected and judged in the same way as film images are. Of course no digital manipulation of any kind will be permitted.

If you would like to enter digital images into salons, please follow the updated "Club General Information" on our web site or the summary extracts included below.

A digital task force/group is being set up to monitor these changes, make sure that things run smoothly, and ensure that future requirements are being considered. If you would be willing to help on this digital task force, please contact Jeff Morgan who is heading this effort.

Please support us in this effort as we "fine tune" the procedure and resolve any teething troubles.

Club Competition

Competitions (Salons) are held most months and give members helpful evaluation and commentary on their nature images. Members may submit two images in each competition. These images can be slides (35mm color transparencies) or digital images.

Competition judges comment on each image and score them on a scale of from 2 to 10 total points. Those images scoring 8, 9, or 10 points receive certificates and are accepted into the annual salon held in December. Images not accepted may be resubmitted once, but accepted images (or similar images) may not be submitted again for club competition.

At the annual salon, images from the year are exhibited and Honorable

Mention certificates, Image of the Year and Runner-up trophies are awarded in three areas:

- Botany (wildflowers, ferns, fungi, mosses, trees, etc.)
- Zoology (mammals, birds, insects, reptiles, etc.)
- General (scenics, abstracts, geology, etc.)

Competition Submission

Members may submit a maximum of two images in each competition. This can be any combination of slides or digital images.

Slides should be brought to the meeting and submitted between 6:30 pm and 7:00 pm before the meeting begins.

Digital images can be either:

1. Emailed to mnpc@comcast.net anytime between the 1st of the month and the Sunday preceding the meeting.
2. Brought to the meeting on CD and submitted between 6:30 pm and 7:00 pm before the meeting begins.

Digital Image Format and Guidelines

Digital images need to be in the following format to be accepted.*

1. JPEG file format (.jpg)
2. Image size not to exceed 1024 pixels along the longest dimension
3. We recommend sRGB color space since that is how it will be displayed, but if you are not familiar with the concept of color space, don't worry about it.

You are permitted to correct the brightness, contrast, color and crop of the image. All images shall be truthful representations of the scene viewed by the photographer. No digital manipulations of any kind are allowed. All digital images must still adhere to the current consolidated Exhibition Standards for nature photography of the Photographic Society of America.

*If you do not understand these requirements or require help to comply with them, please email your name and phone number to mnpc@comcast.net and someone will contact you.



© John Pennoyer

It seemed like I had been looking through the view finder for over two hours, but yet this majestic Bighorn refused to do anything but lay there and chew his cud. He was definitely the biggest ram on the mountain. I wanted a photo of him and had already taken many portraits so it was now time for some type of behavior shot. Unfortunately, all birds/animals are on their own time clock and not ours, so if a photographer wants that behavior photo he must be patient and be camera ready.

I had already done my home work; the bighorn rut begins in the middle of November and stretches to the first week of December. My timing was good for I was in southwestern Montana around the 20th of November. The big rams were now with the ewes and lambs and rutting behavior had already begun, but by the time I found this guy he was just laying around letting the smaller rams waste their energy for he knew mating would be a futile attempt for a few more days. This was the ram that I wanted to photograph doing something other than just laying around. I kept my camera focused on him for a long time. Occasionally he

would lay his head on the ground to take the weight of the heavy horns away from his massive body. Then in a little while he would lift his head and quickly I would look through the viewfinder hoping something would happen, but it never did. He would just start his cud chewing again. This went on for over 2 hours but I still maintained my vigil and patience for eventually he had to do something. I started talking to him thinking maybe this would work but it was to no

avail. He was taking his afternoon nap and nothing was going to change that. Then suddenly, without notice, he stirred a little and stood up and immediately began giving me several exposures of a Bighorn "lip curl". These were without a doubt the best images I have ever taken of this behavior. Bighorns, like all ungulates, have a scent gland in their upper lip and will exhibit



© Dale Bohlk

this behavior to sample air currents to see if a female is ready.

Like everyone else, I always enjoy viewing and taking portraits of beautiful and magnificent birds and animals. A properly composed and exposed por-



© John Pennoyer

trait with great feather/fur detail can sometimes take your breath away. But those types of images are generally the easiest to create. In order to make wildlife images really stand out, one of two elements are needed - great light and "just doing something." In order to catch the great light the photographer just has to be there when the light is right. This could be morning or evening light, but sometimes other atmospheric conditions can make good light too. But the photographer needs to be there. Waiting for wildlife to exhibit their behavior can be very frustrating! When animals are feeding they never seem to lift their heads. Egrets and herons seem to stand still for the longest time without moving a muscle. But the photographer that maintains his vigil will get that striking image. Sooner or later that majestic bull elk will lift his head and give a bugle that will echo through the whole valley. The egret will eventually thrust his bill into the water to capture the unsuspecting prey. The photographer that is patient will get that unique image.

A photographer doesn't have to travel to southwestern Montana to capture unique wildlife images. Most of

Field Notes - cont'd

us that shoot wildlife have numerous Red Wing Blackbird photos. They are a very common subject - easy to photograph and approach. I have numerous photos of them in the spring doing their territorial calls, but one image always comes to mind and that is one that Dale Bohlke took a couple of years ago with a red wing giving a territorial call. So what makes this a unique photo? Dale arrived early in the coolness of the morning, positioned himself with some great backlighting, and as the bird gave his territorial call a wisp of vapor came out.

I don't know if Dale talked to the bird and told him to "just do something," but my guess is that he arrived with the great light and was prepared to capture a very unique image of a very common subject.

Good Shooting

Bighorn Tech Data

Camera: Nikon D100
Lens: Nikon 80-200 S w 1.4X
Aperture priority
EV: +1/3
Flash Card: Lexar
White Balance: Auto

Authors Note: As you look at the tech data, you can see that I am now shooting digital. With many of our members now switching to digital, I think that we need to look at a way to allow digital capture in our monthly competition starting next fall. My next couple of articles will be on this switch from film to digital.

The last two newsletters contained some information of how to look for lines and circles in your images. As you look at the two bighorn photos, what lines and circles do you see?

Exposure Tip

- Dale Bohlke

Do you get burnt out highlights when shooting white birds on a neutral tone background? One way to correct this problem is to dial in a minus one third or one half on your exposure compensation dial. Why a minus adjustment when everything you read says increase exposure to get a good white? Slide film has an exposure range of 5 stops. Your camera's meter will expose for the neutral tones and the bright white will be at least 2 1/2 stops over neutral. By underexposing you pull the white back within the film's range at the expense of darkening the neutral colors. Birds in shadows or without highlights should be exposed as you would normally expose for whites by adding a stop or so if the bird fills most of the frame. You cannot go wrong by using manual exposure for these situations. Your camera may automatically give good reading for whites so shoot some film or check the histogram on your digital display and record the compensation needed. Remember you want bright white with detail, not light gray.

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 dbohlke@mn.rr.com.

February **February 14th, 8:00 am**
Location: Red Wing, MN
Bald Eagles

March **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 24th & 25th, 6:00 pm
(Tentative)
Location: Blue Stem Prairie
Subject: Prairie chickens and pasque
flowers

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

Trip Details

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

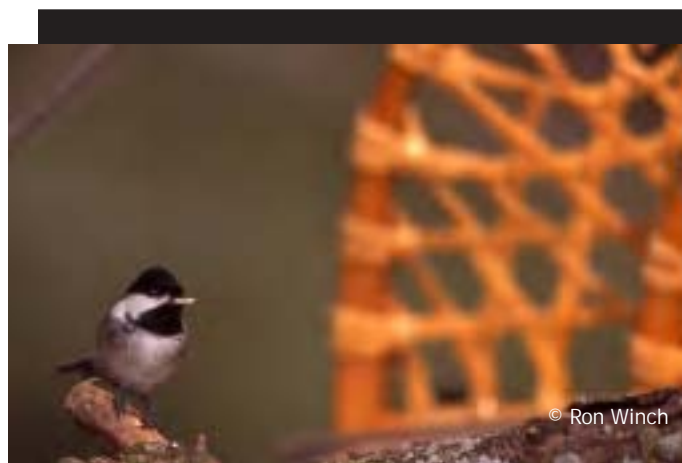
Meet at Colville Park to photograph bald eagles as they fish in the open water below the power plant and fly over the parking lot. Dress warmly and bring your longest lens. A 400 mm lens will get a full frame flight shot if you are patient and the conditions are right. Birds tend to be most active early 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.

MINNESOTA BOTANY INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

There's still time 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. Closing date for entries is January 31, 2004

Little Creatures

by Ron Winch



It's a beautiful January morning. The sun, up only an hour or so, beams down through an azure blue sky, sending long dancing shadows across the landscape.

Through the night a light snow, hurried in by Force 6 (25-31 mph) winds of an Alberta Clipper, dusted the sheltered areas with a half-inch of light snow. Wind chill dropped to minus 45 degrees. A pretty tough night for critter - especially birds.

White-footed mice, living in old stumps, dens and even abandoned bird nests, venture out on top of six inches of old snow in search of food - leaving their tracks and tail drags written in the fresh snow. Voles, heavier bodied and with more fur are hardly affected for they live in the subnival zone where the temperature is likely within a degree or two of freezing. Gray squirrels are snuggled into their tree den or curled up in a deep sleep in their warm windproof basketball sized leaf nest high in the old cottonwood, being rocked by the wind. Red squirrels, lacking brown fat to burn for extra heat, are huddled together in a log, or even an underground den. They, however, will need to venture out soon to feed, for they are less furred than their cousins and have virtually no fat reserves. The 'possum, denned up under the garden shed, is protecting his hairless ears and tail. A hollow 70-foot cottonwood hosts a coon or two. Only the cottontail seems oblivious to this sudden arctic blast, as his tracks appear everywhere, especially under the bird feeders.

What about these cold temperatures and extreme wind chills? We hear the TV weather people warning us about frostbite when the thermometer drops to zero, and they really get excited when zero is accompanied by a thirty mile wind. Perhaps they are right - considering today's general population. However, I grew up long before the advent of the TV weatherperson and it was no big deal to spend hours outdoors - even at 43 degrees below zero. Even now it is not uncommon to spend five or six hours out in the coldest of weather - be it photography or taking a five mile stroll through the woods.

Even the birds are quiet this morning. Not one has visited the feeders yet. Hopefully they (especially the chickadees) spent the night in the dense evergreens, or even better, in an old woodpecker nest cavity. These tiny bundles of energy, weighing only 10-12 grams (less than one half ounce) have sacrificed fat storage for mobility and would probably perish if unable to restoke their heating plant throughout the day, thus maintaining a normal daytime temperature of 108 degrees Fahrenheit. Over 50 percent of the fat they store through the day is burned through the cold night. They simply do not have enough caloric reserves in fat to make it through a cold night if they try to regulate the same body temperature at night as through the day. To counter this, they lower their body temperature by 18-20 degrees below their normal daytime temperature, resulting in an energy savings of 20%. Combine this with their plumage, which is more dense than that of similar sized birds, and we find that heat loss is mainly from the area around the eyes and bill. When turning in

Little Creatures (cont'd)

for the night, they fluff up and tuck their heads under their wings, thus reducing that heat loss.

All this may not be enough to survive an extremely cold night. But through controlled shivering outbreaks, their body temperature gradually drops until a particular depth of hypothermia is reached. Shivering is then resumed with regular bursts, maintaining a closely regulated hypothermia. In chickadees this response is not dictated by declining fat reserves, but is induced by decreasing temperatures and is used as a primary means of energy conservation.

Finally in the warmth of the noontime sun our resident flock of six chickadees shows up at the feeders, looking as chipper as ever, and feasts on fattening black sunflower seeds.

As humans, we aren't all that concerned about severe winter conditions. We don't seek shelter from the cold, but rather venture out into it, buffered by layers of fleece or goose down. When we get cold, we retreat to our warm snug burrow. Wildlife, on the other hand, has a bit more to contend with. Consider a chilly January night. The weather report indicates zero degrees Fahrenheit in the suburbs. That temperature is at 4-6 feet about the ground. At the snow surface it is likely 7-10 degrees cooler. At ground level, under 10-12 inches of snow, the temperature is only a degree or two from the freezing mark. Little wonder rabbits have such warm fur and voles live in tunnels with grass nests beneath the snow. All this matters little to birds, except for the Ruffed Grouse who dives into snow and tunnels down 10-12 inches, taking advantage of the snow's insulation.

Of even greater concern is the wind, for it steals heat quickly. A 20 mph wind at ground level can easily double to 40 mph at 30-35 feet. At zero degrees Fahrenheit the wind chill at ground level is minus 22 degrees Fahrenheit, at 35 feet, minus 44 degrees Fahrenheit. Pretty tough on our small feathered friends.

I hope this gives you a greater appreciation for all those living outside your snug burrow.

Coldsnap Photography Presents...

Winter Photography on the North Shore

There are those people who believe that to truly understand Lake Superior's awe inspiring beauty you must experience it in the winter. This is when its volcanic rocky shoreline is ringed by shards of sheet-ice, stacked haphazardly along the edge of the lake, revealing the forces that created it; fire and ice. Yet winter can be the most challenging of all seasons to photograph. From exposure to visual design, the conditions in winter challenge even the most accomplished photographers.

Join us for four days of instruction and fun as we explore the winter wonderland in the north.

Dates: February 19-22, 2004. 16 student limit.
\$695.00, includes meals and lodging.

News from the

Minnesota Valley National Wildlife Refuge

Programs

January



Beginning Bird Walk

Black Dog Park

Sunday, January 25

2:30 p.m.-4:00 p.m.

Join us for a walk at Black Dog Lake. Discover which species of birds spend the winter in Minnesota and where to look for these species on the refuge. Learn about the latest field guides and other birding equipment and then enjoy a walk along the Marsh trail. Bring along your binoculars and dress appropriately for a winter hike. Craig Mandel, Refuge Interpreter

Gallery

January

"Exhibit of Botanical and Nature Art" by the Gathering of Artists and Illustrators of Nature, (GAIN) opens on January 7 and runs through February 15, 2004. It will feature drawings, paintings, prints, and paper artworks of native plants and other botanical subjects.

February

"Reflections" by Laura Baker opens on February 17 and continues through March 28. The exhibit features wilderness landscapes influenced by naturalists such as Sigurd Olsen, Aldo Leopold, and Annie Dillard. The artist wishes to connect the viewer with a sense of time and place in the natural world.

Photo Blinds

The Refuge has three nature photography blinds that may be reserved for use by the general public. The blinds are located in the Wilkie Unit near the highway 169 bridge in Shakopee, the Chaska Unit in Chaska near highway 212, and the Upgrala Unit in Eden Prairie near highway 212. The blinds in Wilkie Unit and Chaska Unit are available from April through December 1. The blind in the Upgrala Unit is intended for use by the physically challenged and is only available from April 1 through September 1 of each year. As wildlife observation and photography are high priority public uses within the National Wildlife Refuge System, the refuge encourages use of these blinds.

Reservations for use of the blinds can be made by calling the Refuge at 952-854-5900. Users will need to obtain the code to the combination lock from the refuge. Chairs are not available in the blind, so users might wish to bring portable seating

For more information or to reserve your blind online, go to: http://midwest.fws.gov/MinnesotaValley/photo_blinds.html

Nature Photo Times

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www.minnesotanature.org

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Meetings are held on the third Wednesday of the month September through May. Set-up and social time with light refreshments begins at 6:30 pm. The nature slide salon starts at 7:00 pm and a program follows the salon.

Visitor Center
Minnesota Valley National Wildlife Refuge,
3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



January Program

Dale Bohlke presents
members' slides from
recent MNPC field trips



In This Issue...

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Just Do
Something!

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Field Trips In Review A Slide Presentation

by Dale Bohlke



MNPC photographers aim their lenses at Trumpeter Swans at Mississippi Drive Park - Monticello, MN during a club field trip held on Sunday, January 11th, 2004

There is a vast potential for nature photography in the Metro area which is overlooked by many nature photographers. Since the club's field trips were initiated, eleven sites have been visited. Subjects have ranged from spider webs, prairie flowers, fall color, to trumpeter swans and bald eagles. A few members have offered their slides taken at these locations for your enjoyment and these will be shown after the Salon at the January meeting.

Club Tidbits...

Oops!

The 2003-2004 Membership Roster has a few errors. Phone numbers for Jean McIntosh, Thelma Beers and Doris Larson should have an area code of 952. Please make a note of these changes in your roster.

Welcome

You can also add two new members to the roster:

Torsten Muller
3701 Pillsbury Ave. S.
Minneapolis, MN 55409
612-822-0569
tmuller@cems.umn.edu
and

Venky Narayanaswamy
9180 Goldenrod Lane N.
Maple Grove, MN 55369
763-391-7777
venkyravi@yahoo.com

If you have tidbits of interest to the club, please submit them to Cathy Jones at cathyj@toomuchheat.com



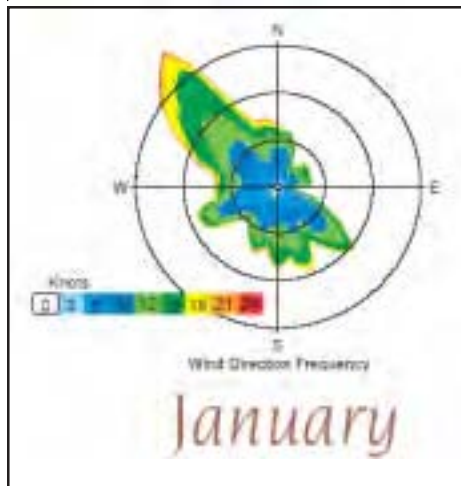
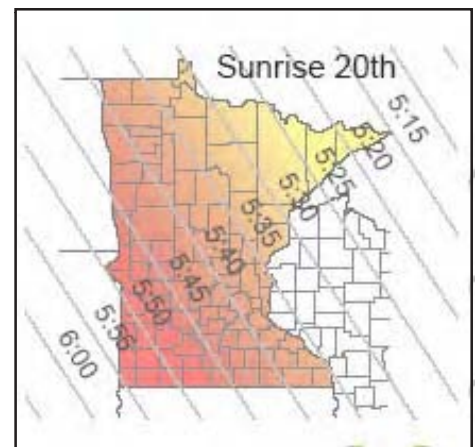
Using the Weatherguide Calendar

by Dale Bohlke

Many of us regularly submit to the Weather Guide in hopes of being published. In addition to the possible monetary reward there is a wealth of useful information in the calendar to the nature photographer. Both weekly and monthly versions contain similar information and the weekly calendar is a great place to write notes. I am writing this with the 2004 monthly version in front of me. The information may be at a different location in the weekly edition.

I always start by seeing where the photo was taken and its photo credit. It is no surprise that several club members are chosen throughout the year. The first useful information on the calendar page is the sunrise and sunset time as it varies over the entire state. The time on the calendar date is for the Twin Cities but it can be extrapolated to the area you will be at on a specific date. Sunrise is the mid point of morning photo sessions and sunset is the beginning of my photo frenzy in the summer with shooting light extending almost an hour beyond sunset. Keep this in mind when you are planning your shooting sessions. In other words eat supper early, everything will be closed before you finish.

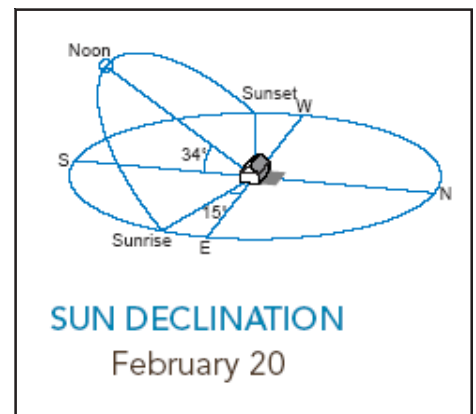
Full moon dates and times are looked at next to see when a full moon rise coincides with any remaining daylight for a full moon over the landscape shot. I usually look at moon rise, but moon setting at about sunrise is another good time to photograph this phenomenon. I rarely use the other data on the calendar page.



The next page shows the wind rose which is very useful when planning where you want to be to photograph birds. Wind and sun at your back make excellent bird shots but you can see by the wind rose that times are tough in January for this combination. Pick one of those rare days with a south wind or do the best you can in the afternoon. Certain locations are sheltered from this arctic wind and may harbor large numbers of birds.

at sunrise. If you want to photograph the sun rising or setting down a river it may only occur a few days of the year.

Phenology* can help find subjects that are in season. The next step is finding a suitable place to photograph them. An example in May is the simple statement "mushroom hunters collect morel mushrooms in moist woods" which may lead you to a mushroom festival in search of this delicacy or you may find something unexpected while in the woods looking on your own.



Although the wealth of information seems overwhelming, these sections have helped me. You may find other areas that are helpful. I would love to hear about them.

* Phenology is the study of the annual cycles of plants and animals and how they respond to seasonal changes in their environment. For example, in botany phenology refers to the timing of flower emergence, sequence of bloom, fruiting, and leaf drop in autumn

A Snowy Adventure

- Ron Winch



© Ron Winch

The snowy landscape is changing from a warm gold to a cold blue as the January sun races for the western horizon. A chill is setting in as it always does when the sun vacates a clear blue sky. I snuggle a little deeper into my down parka and shuffle the hand warmers in my gloves as I wait.

There are only forty minutes of good light left and I wait. I've been waiting for over an hour and I'm getting stiff from inactivity, but out there on a weathered old snag is a Snowy Owl scanning the open field for his evening meal. Even through the 600mm lens, the owl looks like nothing more than a headless form against the distant horizon. But I am hopeful. The owl's body remains motionless, but its head is constantly turning as it watches, listens and triangulates on the location of its prey.

Although the Snowy Owl hunts primarily in the low light hours of early morning and early evening, it shares a hearing sense with

the hunters of the dark. In order to hunt successfully at night, owls have evolved in unique ways. Since they depend on their hearing to locate prey, owls have every large, wide heads to accommodate their huge, highly developed ears. The ears of most owls are arranged asymmetrically (with one higher than the other) so they can triangulate on their prey.

When an owl hears potential prey, such as a mouse rustling in the grass - or even under the snow - it begins to bob its head up and down and from side to side while its body remains stationary. This head movement tells the owl exactly where the prey is located.

Having located its prey the owl drops off the snag and glides in near total silence toward the prey and me. This is possible because their flight feathers have no hard edges and have a soft velvety covering to muffle the sound as the wings pass through air. Even the legs and feet are feathered so the extended talons make a silent approach. Wide wings and lightweight bodies also help in silent flight.

I hear not even a whisper of sound and, obviously, neither does the prey as the owl, with wings fully extended



© Ron Winch

and tail spread, terminates its glide with a slight lift - then plunges into eight inches of powder snow. It bobs

up and down only twice, then stands tall with a brown rodent - a mouse or vole. Quickly turning away from me, it mantles over its prey and then in one



© Ron Winch

quick gulp the Snowy has finished the first course of its evening meal.

What I had just observed seemed like an old time movie as the mirror of my F5 flapped up and down at eight frames per second.

As the owl flew back to its hunting perch and I worked the stiffness out of my joints I thought that if all went well, I should add to my file a few great Snowy Owl photos.



Equipment for Sale

The following equipment is being listed for sale by Mariann Cyr:

Lenses

- Canon EF 300mm F4 L (~\$600)
- Sigma APO 500mm F7.2 for Canon (~\$150)
- Sigma APO 170-500mm F5-6.3 for Canon AF (~\$250)

Monopod

- Gitzo 562 Mono Sport (~\$30)

If you're interested, please contact Mariann at (651) 636-3738 or email her at mcyr@mmm.com

Digital Corner

by Jeff Morgan

Digital Competition

Well, as those who attended the January meeting know, we successfully opened our monthly competition to digital images. I hope those who were there found the judging of these photographs to be of interest. The digital projector in the Nature Center is a really good one; in fact it's so good that we would like to request that you send us images with increased resolution. The ideal size now would be 1280 pixels on the longest side, but since the software we use to show the image will automatically scale the image down, there would be no problem in sending your image in even larger than that. There were a couple of images entered that were only about 650 pixels long and they did look quite "pixilated" so higher resolution would really help. If you do not know how to correctly size images to 1280 pixels long, then just send them as they are—we can work with them.

There were a couple of things I hope we can improve on. The digital projector showed a very large, bright picture compared to the slide projector and we will try to minimize this as much as possible. The start and finish slides were very bright and these have now been turned down. One slide was inadvertently skipped and the acceptance review at the end surprised me, so I hope to improve with practice.

Digital Focus Group

One comment we got was to review the issue of sharpening since we say nothing about it in the guidelines. Technically as far as PSA is concerned, you are not allowed to manipulate a nature image. However they do not count cropping, sharpening, color correction, brightness or contrast as digital manipulation since you are not altering the truth of the image. The digital focus group will meet this month to discuss this issue and make recommendations for next month. The meeting will take place at 7:00pm Wednesday, February 25th, at a to-be-determined

location. All club members are invited to be part of this digital focus group. If you would like to know the meeting location, please email mnpcc@comcast.net or speak with me.

Technical Subject

Each month I would like to discuss one technical issue associated with entering digital images into the competitions, and this month I would like to look at the process of entering your images. There are two ways to enter:

1. Email in advance: This is the most foolproof. You simply send an email to mnpcc@comcast.net and attach your images (Insert / File, or Click on the paperclip). The advantage of this method is that someone will check that your image(s) arrived correctly and will email you a confirmation that they are good to go.

2. CD on the night: This is easy and gives you more time, but could result in the CD not being able to be read on the computer if it is not in a correct format. You could be disappointed.

It turns out there are quite a lot of ways you can write to a CD-R disk. The one that is normally used for data interchange is ISO-9960 or ISO-9960 with Joliet extensions. These are the only two formats we can accept. The good news is that nearly every system I have ever seen can produce these standard CDs, but it may not be the default setting on your system. When you make a standard CD it is normally a two-step process: 1) you select the files, then 2) you burn and close the disk. These disks are either single-session or multi-session disks. Each session is a fixed process that is closed at the end, and each session remains a separate space with an associated overhead.

Because of these difficulties and inefficiencies, CD drive manufacturers and software writers thought they might increase public acceptance and use if they made the CD-R drive work more like a floppy disk drive. So quite a few companies brought out device drivers and software that made the CD-R drive a "drag and drop" disk drive. The issue is that these formats are unique to each company and there are no uni-

versal standards for data interchange. Most companies refer to these products as "drag to disk", "drag and drop" or "packet writing" and it is a one-step process. Sometimes the first time you use a new CD you will have to format it. When you install the CD burning software it will normally try to install both options on your system, but I recommend you deselect the "easy" or "direct" CD software and install just the standard ISO or Creator option. If you have already installed both, then I recommend you uninstall the direct drag and drop filing system. Whenever you make a CD for reading in another computer or device, it has to be made in a standard CD ISO type format.

This month's subject was quite technical and not directly photography related, but next month it will focus on a subject related to digital photography. Looking forward to receiving some more great digital images from you soon!

Club Tidbits...

Welcome

Please welcome the following new members and add their information to your roster:

David Zosel
14767 192nd Ave.
Elk River, MN 55330
(H) 763-441-1564
(W) 763-506-6058
zoselfamily@juno.com

Rod Blesener
2810 Overlook Dr.
Bloomington, MN 55431
(H) 952-884-4352
(W) 952-285-8145
blesener@mn.rr.com

Judging

Are you interested in judging a salon, but are a bit nervous? Need some practice judging before you try the real thing? If you're interested in practice judging, please contact Mariann Cyr for more information.

If you have tidbits of interest to the club, please submit them to Cathy Jones at cathyj@toomuchheat.com



My son and daughter-in-law were scheduled to have our first grandchild in early January '04. I decided for a Christmas gift that I would buy them a digital camera. They live in Dallas, TX and being a first time Grandpa, I didn't want to miss a thing. During my hunt for a digital camera, I went to Best Buy where there are two counters - one for film cameras and one for digital cameras. No one was at the film counter and at least 7 people were all looking at digital. We settled on a Nikon Coolpix 4300 which we finally bought at National Camera. As the young lady was helping me I asked her how many film cameras were sold that week. Her answer was one film camera and something like 15 or 16 digital cameras. While I was there 5 folks were looking at digital (including me) and one person looking at lenses. It is predicted that in 2004 many more digital than film cameras will be sold.

The price of digital cameras is beginning to decrease. I just bought a Nikon D100 that is \$500.00 less than it was one year ago. I have been shooting digital for about 3 months and have shot approximately 1000 images. So I decided that for this month I would write an article on my experiences and opinions on shooting digital. This article is not to try and convince anyone to switch; both systems have pros and cons.

The Purchase

My Nikon N90s has been a great camera but I decided to replace it. I had every intention of purchasing another Nikon F100 film camera, but Nikon had just dropped the price of the D100 another \$200.00. I knew that eventually I would purchase a digital camera, but was considering it to be a couple of years down the road. My new camera arrived about one week before I was going to leave for SW Montana for a week of photography. This only gave

me about 3-4 days to get somewhat familiar with this new technology. That evening I read and re-read the owner's manual and played with the controls on the camera as I studied it. The next day I went outside and snapped some photos of leaves, trees, etc. It is then that I studied downloading the images to the computer. As I was doing this, I could tell that I was beginning to get excited about this new technology. The next day I took my new system and went whitetail hunting. But no whitetail wanted to have his photograph taken with my new system. However, a cooperative Red Squirrel came and started

to eat the birdseed that I leave on a tree branch to photograph birds while I sit in my blind waiting for Whitetails. So my first true animal photos with my new camera were of this squirrel. Two days later I left for Montana. I was still unsure if I would use mainly film and only occasionally digital or use digital and film as a back up. At this point I had only taken about 30 images with the new digital camera.

Comparison

It took a couple of days but I finally found the Bighorns that I was looking for. On my way both to and from Montana, I stopped at T. Roosevelt N.P. to photograph Whitetails and Mule deer. During this trip I took about 750 images. All were digital except for two rolls of film when my Flash Card filled up. I have also taken some images of Trumpeters this winter.

Comfort Zone

As soon as I picked up the new camera, the controls were almost identical to my F100. I will actually say that taking exposures is not any different than with film. At this point my expo-

sure values are the same with both systems. Some folks have told me that digital has a difference of about 1/3 stop. I have had no exposure problems on the digital system. I do believe there is about 1 stop more latitude than with film. I have always maintained that film has about 5-stop latitude; I think digital is closer to 6 stops.



© John Pennoyer

1.5X factor

The majority of digital cameras, because of the size of the sensor, have a multiplication factor. If you are shooting a 500mm lens, with digital it is actually a 750mm. (A couple of manufacturers do have a 35mm equivalent but those are very high end cameras) this can be great for wildlife, especially small birds. But it is not so good when you need a wide-angle lens. Twice I have missed scenic photos because of this factor. My 28mm lens was actually a 42mm. So I will need to address that issue by purchasing maybe a 17mm or 20mm lens.

Immediate feedback

This is a huge bonus. As soon as the image is taken it can be viewed on the LCD screen on the back of the camera. This will give the photographer an "approximate idea" on the exposure. Also, you can download the images back home or in the motel room, get your images from the days shoot and make the necessary corrections for the next day's shoot.

Field Notes - cont'd

ISO Equivalent

Another Bonus is that you can change the ISO setting any time that you want. Shooting at 200 ISO and the light changes? Switch to 400 ISO. This cannot really be done with film in mid roll.

Saving Money

Don't believe this! Maybe your film purchase will diminish, but you will still spend money on compact flash cards, software, etc.

Computer Knowledge

If you can shoot with a film camera, you will have absolutely no trouble with a digital camera. There are some differences but everyone will learn this very quickly. However, you will spend a whole lot more time on your home computer, downloading images, making adjustments, cataloging them etc. I am still experimenting with different software to determine which system I will use to do this. For me this is the biggest learning curve.

In my opinion the quality of the image is identical between film and digital if the camera is at least about 6 Mega pixels, which is what most of them are. I do not think that one is any better than the other; it just depends on the comfort zone of the photographer. This photographer is certainly no expert on digital, but from my short experience, I do see that I will be shooting much less film. As time goes on I will be writing more info on digital as I begin to expand my own comfort zone.

Oh Yes, about that Grandson he was born on December 30th at 4:32 PM. I was downloading a photo of Nicolas on my laptop at 6:30PM. Isn't digital technology great!!
Good Shooting

Photo Quote

Which of my photographs is my favorite? The one I'm going to take tomorrow.

-Imogen Cunningham

January Awards

Judges: Dale Bohlke
and John Pennoyer

10

John D. La Mere	Yellowstone Elk
Jeff Morgan	Heron Young
Mike Prokosch	Tufted Puffin
George Ryan	First Snow on Mushrooms

9

Jim Aronson	Milkweed Seed
Mariann Cyr	Thistle
John Dykstra	Oak Leaves
Dave Ellenbecker	Small Yellow Lady-Slipper
Rick Graves	Morning Glory Close Up
Jerry Harlow	Reflection
Torsten Muller	Porcupine Mountains, MI
Vern Nelson	Ten Point White-Tailed Buck

8

Jim Aronson	Hot Lava Flow
Cynthia Fleury	Rocks on Shoreline
Jerry Harlow	Eagle Reflection
Cathy Jones	Great Egret Portrait #1
Vijay Karai	Alert Coyote
John D. La Mere	Lebanon Hills Turtle
Torsten Muller	Snomass Mountain and Geneva Lake
Vern Nelson	I Didn't Do It
Mike Prokosch	Adelie Penguin
George Ryan	Monarch in Morning
Tom Samuelson	Prairie Sunrise
Tom Samuelson	Prickly Pear Cactus, Blue Mounds
Duane Wraalstad	Indian Paintbrush
Duane Wraalstad	Weathered Wood

Minnesota Nature Photography Field Trips

At A Glance Calendar

All trips will be held regardless of the weather. Any changes will be printed in the newsletter. An email bulletin will be sent shortly before the planned trip. For further information contact Dale Bohlke at 952-445-6125 or dbohlke@mn.rr.com.

March 20th, 9:00 am

Location: Memorial Park, Shakopee
Subject: Mallards and Canada Geese

April 18th, 6:00 pm

Location: River Terrace SNA
Subject: Pasque Flowers

April 23rd & 24th

(Contact Vijay Karai for details)
Location: Blue Stem Prairie
Subject: Prairie chickens and pasque flowers

May 22nd, 8:00 am

Location: Schaefer Prairie
Subject: Lady Slippers

Trip Details

Memorial Park Field Trip

March 20th, 9:00 am

Are you unhappy with your bird images taken with your macro lens? Can't afford a "bird" lens? This trip is for you! Wide angle bird photography is the highlight of this field trip. Any lens and camera body (slide or digital) will get a great image. If you don't mind getting low and possibly dirty a truly unique eye level shot may be possible. Mallards and geese are fed daily by local residents resulting in habituated birds that are virtually at your feet.

Meet at Memorial Park at 9 AM on Saturday, March 20th. Memorial Park is located just east of Shakopee Ford on Hwy 101 or about a mile west of Valley Fair, on the north side of Hwy 101. Turn left when you enter the park.

Note: This is a location change from previous listings which gave the location at the Visitors Center.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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Co Vice Pres.: Vijay Karai 763-757-6300 vkara@temgweb.com
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Meetings are held on the third Wednesday of the month
September through May. Set-up and social time with light
refreshments begins at 6:30 pm. The nature slide salon
starts at 7:00 pm and a program follows the salon.

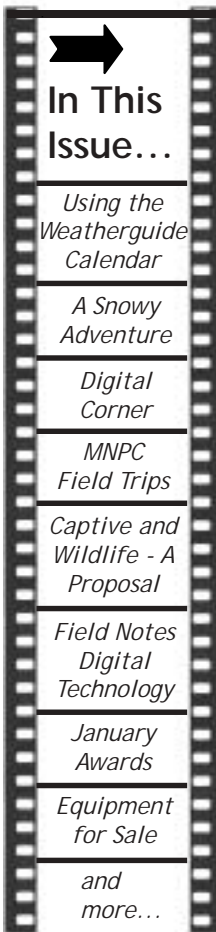
Visitor Center

Minnesota Valley National Wildlife Refuge,
3815 East 80th Street, Bloomington, MN

February Program

Mariann Cyr presents the winning
slides as well as selected
accepted slides from the Botany
International Exhibition

FIRST CLASS MAIL



Captive and Wildlife Images

Your Vote is needed



In October 2003, a committee was formed to address the situation of having captive zoology images separated from the authentic wildlife images for our year-end judging.

The committee has met and exchanged many e-mails in an attempt to come up with a favorable solution for the entire club. With that in mind, here is the proposal that we ask the club membership to vote on at the February 18th meeting. By voting **for** this proposal, you will be effecting a change to our year-end judging procedures as defined by the proposal. By voting **against** this proposal, you will be voting to leave the year-end procedures as they have been in the past.

PROPOSAL

Create a new category for Zoology, called Captive, which would have the following awards for the year-end judging:

1. Slide of the Year
2. Runner-up Slide of the Year
3. Honorable Mentions, in the same ratio that is now being used.

The authentic wildlife section will have the same awards at the year-end judging.

All slides must be marked either with a "W" which represents authentic wildlife or a "C" which represents cap-

tive wildlife. All digital images must have a "W" or a "C" as the first character in the title of the image. This will facilitate the sorting for year-end judging.

1. Authentic wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat.
2. Any Zoology image that does not meet the requirements of authentic wildlife must be considered as Captive. This includes game farm images and zoo images.
3. Any image, digital or slide, that is not marked with the appropriate "W" or "C", cannot be judged.

We sincerely hope that everyone can attend the Feb meeting, as this is a very important proposal that needs the vote of all the membership.

Jim Duncan
John Pennoyer
Kathy Hobbs
Janet Cardle
Jeff Hahn



Nature Photo Times

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

Vol. 48, No. 7 - March, 2004

Field Notes - AF or MF?

- John Pennoyer

Most cameras have so many automatic features that it can lead a photographer to think that all he has to do is mount the camera on the tripod, come back an hour later and collect award winning images just waiting to be processed. Automatic exposure, focus, and other automated features have certainly allowed me to capture images that I know I would have missed with my old Nikon FE2. However, as I've discovered, I don't use these automatic features very often. This month's article will detail how and when I use auto and manual focus.



One thing that I've always maintained is that there is no camera on the market that can "think". When the first auto-focus cameras began to make their appearance in the late 80's and early 90's, they used one auto-focus sensor which, of course, was right in the middle of the frame. This feature certainly did not help composition very much. Most of the early auto-focus cameras were also very slow to focus. But times have changed and the camera manufacturers have designed very fast AF cameras with multiple sensors to improve our compositions. However, auto-focus still has its limitations.

Most of my Nikon lenses have a slider that allows me to select AF/MF, MF or AF. My decision to choose a particular setting is determined solely by the subject I am photographing. I use MF for all scenics and botanical subjects. However, whenever I am doing zoology, I move the slider to the AF/MF position. If I am photographing static or slow moving subjects, I almost always use this dual position. I can hold down the shutter half way, and focus manually to take my photos. For example, if I am in my floating blind photographing an Egret, I will generally manually focus on the bird. I nearly always focus on the bird or animal's eye as good eye contact with the viewer is crucial to good bird/animal shots. However, if the bird decides to take flight, my system is ready to go in the AF/MF position and as I press the shutter, auto focus will take over. My equipment is always set-up for dynamic AF and continuous shutter. As the bird or animal moves within the frame, my Nikon system will change AF sensors automatically to keep the bird or animal sharp. This is referred to as "focus tracking". This is the feature that has allowed all of us to take photos that were virtually impossible in the "old" days. Most AF sensors will focus much more easily on a bright subject. I guarantee that my Nikon will be great on a White egret, but will have much more difficulty on black bears. The better the light coming into the camera, the better the AF will work. That's why the lens is usually wide open to work its best. So, if your 500mm is an F4, it will focus more quickly at F4 and slower at F5.6. Most AF sensors will not work well if they are stopped down more than that. If you're going to attend my Bear Workshop, I recommend setting your camera to MF and

the aperture to at least F5.6 to get that head portrait so both the eyes and nose are hair sharp.

If you're photographing a bird or animal and want to include some of the habitat, I recommend setting the camera to MF and the aperture to the desired depth of field. If you use AF in this situation, the AF sensor may have a difficult time locking onto the subject, or may refocus when the shutter is released and the result is an out of focus photo. In addition, when there is something between you and the bird or mammal that you are photographing, it is almost always necessary to focus manually. At one of the recent competitions, there was a photo of an animal in deep snow feeding on vegetation. If you looked closely at the photo, the snow-covered twigs in front of the animal were sharp but the animal itself was slightly out of focus. My guess is that the photographer had the camera set on AF and the sensor picked up the brightest subject (the snow) and slightly missed the animal.

More often than not, my camera is set to the AF/MF position. By holding the shutter half way down, I will be in manual focus mode. This is the way that I prefer to focus on slow moving subject such as Bighorn sheep, Prairie chickens and Black bears. This allows me to concentrate my focus on the critter's eye. However, if the critter begins to fly or makes a sudden movement, releasing the shutter will allow AF to take over. When you're specifically photographing birds in flight, the camera and lens must be set to AF.



© John Pennoyer

Good shooting

Captive or Wild

Theodore Roosevelt National Park

April 2003

by Ron Winch



© Ron Winch

With a sandwich in one hand and the shutter button in the other, this group of photographers was taking advantage of the harsh noonday light by enjoying a leisurely lunch and photographing inquisitive prairie dogs as they stood sentinel-like at the edge of their burrows. The rattle of motor drives and the ensuing smiles meant only one thing - great images - and then a bite of sandwich, washed down by a cold drink. Life is good!

The group had been shooting since the first light of day. A coyote, muzzle to the sky, mouth open and howling, against the exquisite sunrise of an April day. Film rolled through the cameras almost as fast as a movie camera. As the sunlight reached the lowlands, the

© Ron Winch



long lenses began to focus on a badger grubbing for insects and burrowing into the hard earth. Even in the hard soil of the ranch, the badger dug more quickly than a man with a shovel could. Long lenses and fast cameras - both film and digital -

captured the badger's every movement.

When you're having fun and capturing great images, minutes quickly turn into hours - so, a short break and time to move into Teddy Roosevelt National Park and photograph wild horses. Several bands are within working distance of the road, and offer wide-angle herd shots as well as long lens shots of stallions or mother and young.

At about 1:00 pm the stomach is telling the brain what to do, so it's off to the picnic area. The trailer with the coyotes, badgers and all is parked in what little shade the old cottonwoods provide and everyone chows down. Enter a couple of other photographers - lunch time. They notice the trailer and animals, and talk leads to, "So you guys are shooting captive animals?" Hans, a quick-witted chap of German ancestry, quickly fires back, "So what do you think you're doing? This park is fenced and all the animals are captive." Time to reconsider. Something to think about. To what degree is a captive a captive? Is an animal that is put away at the end of a shoot captive? Certainly. But is the bison, rattlesnake or coyote that lives within the fenced confines of Teddy Roosevelt National Park also a captive? Yes - only his confines are larger. The same could be said of Custer

State Park and Wind Care National Park in South Dakota, or the National Bison Range National Wildlife Refuge in Montana. Even Lake Nakura National Park in Kenya is fenced. Does the white rhino, cape buffalo or flamingo classify as a captive there? Only the flamingo is free to come and go as it pleases.

On our deck each year are several pots of parsley among the other herbs. A Tiger Swallowtail Butterfly visits and deposits eggs, which later hatch and range over the plants as caterpillars. Are they captive - or free ranging? Suppose I bring the plant into the studio to better control light and wind. Is it now a captive?

Does it really matter if you photograph captive or wild critters? The answer is simple. It depends! Many of the images you see in books and maga-



© Ron Winch

zines are indeed captive. If these images were not available, think of the great void in knowledge that might exist. But more important is that when you photograph captives in particular, you become engrossed in the subject, learn all that you can about it and pass that knowledge on to others. Of course the same is true of wild critters, but knowledge and good photos of captives are many times much harder to come by, especially photos of the lesser species.

And if some of your images are spectacular, simply mark the slide mount with a "C" when you submit them for camera club competition. May your scores be a "10" whether it be a "C" or a "W".

Good Shooting - and remember to share.

Digital Corner

by Jeff Morgan

Digital Competition

Our digital entries continue to climb. We had 14 entries in the February salon. Please keep those entries coming! The projector did not work out quite as well as the previous month in the color consistency department. It seemed to drain the colors out of the weak areas and enhance strong colors. There were quite a few of the images entered in the wrong color space, Adobe RGB, instead of sRGB, and I'm not sure if this played a part in the problems. In March I will get in early and attempt to do a manual calibration on it.

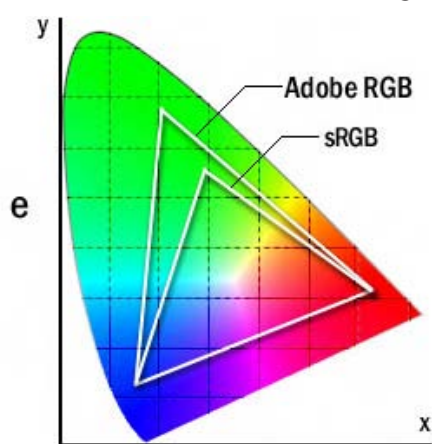
Digital Question

Someone asked me if the same image that has been entered as a slide and accepted could be scanned and re-entered into digital. The answer is no! The medium (slide or digital) you use does not matter, it is the image that counts.

Images (slides or digital images) not accepted may be resubmitted once, but accepted images (or similar images) may not be submitted again for club competition.

Technical Subject

This month I would like to take a quick look at "color space". Color space can be defined as a standard model representing color numerically using at least three coordinates. There are standards organizations that have defined accurate digital standards to represent consistent color quality across multiple devices.



The main two standards that are most likely to be used with home computers and digital cameras are Adobe RGB (1998) and sRGB IEC61966.

The color space chart is the easiest way to visualize a color space. The colored area represents the visible spectrum that you can see with your eyes. The triangular lines on the chart show what each color space is capable of representing.

The sRGB color space was defined mainly for use on the Internet and it was chosen to include only colors that a typical home computer 15" monitor was capable of reproducing. This is so that when shopping on the Internet,

for example, you can order clothes and other items without receiving a nasty shock when they arrive.

If you use an amateur digital camera or a semiprofessional digital camera or Adobe Photoshop Elements, it is likely you are using the sRGB color space.

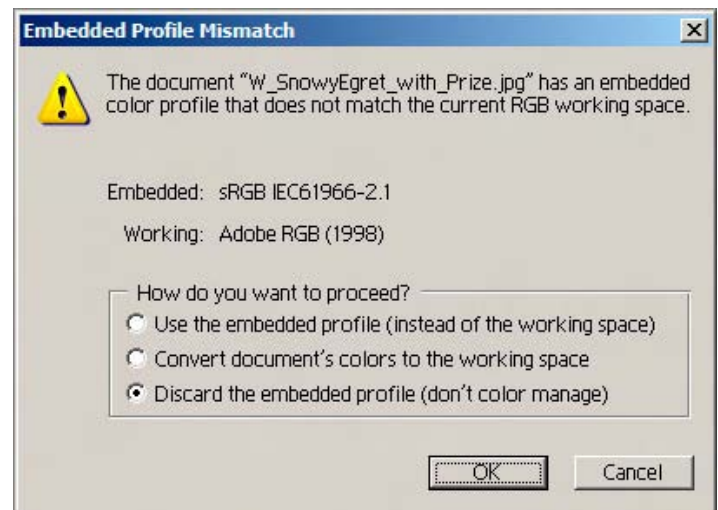
If, on the other hand, you are using a film scanner and a full version of Adobe Photoshop, it is very likely you are using Adobe RGB color space.

The problems come when you try to display a file encoded in one color space on a device that is reproducing a different color space. The club's digital projector is using the sRGB color space, so if you enter digital images into the salon in Adobe RGB or any other color space other than sRGB, then the colors of your image could be wildly different than you expected.

Except for the top professional digital cameras, most cameras come set to sRGB color space, so that will be right for our salon, but if you scan images then you need to check what color space you are using. Here are the instructions for changing the color space of an image in Photoshop:

- 1 Image > Mode > Convert to Profile
- 2 Set "Destination Space" to sRGB IEC61966-2.1
- 3 Make sure "Conversion Options" are set to
 - Engine = Adobe (ACE)
 - Intent = Relative Colorimetric
 - Check = Use Black Point Compensation
 - Check = Use Dither
 - Click "OK"
- 4 Then "Save As" .jpg

Just one final thing I would like to cover is if you ever see this warning screen in Photoshop, be very careful.



Make sure you check one of the two upper "radio" buttons and not the default one shown (Discard the embedded profile) which will turn off color management and may result in wild colors.

Club Tidbits...

Captive Versus Wildlife

At the February meeting a vote was taken to determine if the year end procedures should be changed to allow for a new section for just Captive images in Zoology. The vote was 50 for the change and 8 against the change.

This vote means that for the year end salon in December, all images submitted for the Zoology category, must have either a "W" or a "C" on the slide. In the case of a digital image, the first letter of the title must either be a "W" or a "C". Entries not marked can NOT be judged.

In the Captive section of Zoology, a Slide of the Year and Runner-up Slide of the Year will be awarded along with the appropriate number of Honorable Mentions and acceptances as is the current practice.

This change will only effect the Zoology category.



According to the *Upcoming Events* calendar, our own Bill Handsaker will giving two presentations at the Ridgedale Public Library on March 30th and April 1st.

Armchair Travel: New Zealand

Tuesday, Mar 30, 7:30 pm

Travel with serious amateur photographer Bill Handsaker as he covers the entire length of both the north and south islands of New Zealand. See the spectacular and unspoiled coastline, rain forests, mountains, and pastoral scenery. Hear about the people, cities, and climate of a country known for its beautiful scenery and exceptional culture.

Armchair Travel: Nepal

Thursday, Apr 1, 1:30 pm

Photographer Bill Handsaker takes us with him to the Solo Khumbo region of Nepal, including a trek to the Mt. Everest base camp, starting point for climbing the highest mountain on earth. His focus is on the scenic extravaganza of this small Asian kingdom as well as its proud and handsome people, known for their tolerance and peaceful ways.



Ooops!

Bob Hosker's phone numbers and email address were inadvertently omitted from the MNPC Membership Roster. Please add this new information:

Bob Hosker

Home Phone: 763-473-4795

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NATURE'S
BEST
MAGAZINE

Nature's Best
International Photography
Awards Competition

Nature's Best Magazine is currently accepting entries to their Nature's Best International Photography Awards Photo Competition that is celebrated annually at the Smithsonian National Museum of Natural History in Washington, DC. Past keynote speakers have included Art Wolfe, Frans Lanting, Michael "Nick" Nichols, and Jeff Corwin.

Members may enter the competition individually and/or as a Camera Club category submission. The deadline for entries is April 2nd, 2004.

Slides and digital images will be judged on technical quality, composition, originality and artistic merit. Categories include:

- **Wildlife:** Wild animals photographed in their natural habitat (no captive animals).
- **Landscape:** Dramatic scenes and unusual perspectives of the land.
- **Oceans:** The fascinating world of the sea. Coral landscapes, marine life, etc.
- **Animal Antics:** Wildlife in humorous or surprising situations
- **Plant Life:** Flowers, trees and other flora in their natural habitat.
- **Backyard Habitat:** Native wild animals or plants photographed in urban/suburban settings
- **People in Nature:** People enjoying the outdoors, backpackers, kayakers, divers, adventure travel, family travel in outdoor locations.
- **Endangered Species:** Plants or animals that are listed as endangered species
- **Environmental Issues:** Images that document current environmental issues
- **Art in Nature:** Naturally occurring artistic compositions in nature (not digitally manipulated)
- **Youth:** Photos in any category by photographers 18 years old or younger.
- **Creative Digital:** Any nature related image or combination of images that is created and/or manipulated using digital/electronic technology.
- **Zoos and Aquariums:** Images submitted in this category must be taken at AZA accredited venues (see list a www.aza.org) and may include animal portraits, behavior, keepers working with animals, visitors or special events.

For more information, go to www.NaturesBestMagazine.com

Como Park Zoo & Conservatory

Camera and Artist Event Schedule for 2004

Update

The Artist and Camera Event originally scheduled for April 4, 2004 at the Como Park Conservatory has been changed to March 28th, 2004 from 8 - 10 am

February Awards

Judges: John Dykstra
and Rose Duncan

10

Eric Baker	Great Blue Heron
Rod Blesener	Cascade
Mariann Cyr	Snake with Toad
John D. Jenkins	Harsh Winter
Jeff Morgan	Silver Lake
Vern Nelson	Palamedes Swallowtail

9

Rod Blesener	Tettegouche Fog
Michele Burkstrand	Slot Canyon #8
Mariann Cyr	Fiddlehead
Larry Duke	Tres Rios Bird Refuge
Marilyn Gladitsch	Largon Lake Algae (pattern)
Dale Hargadine	Snowy Egret with Prize
Jerry Harlow	Fallen Tree
Vijay Karai	Snow Magic 4
Marsha Kessler	Camo Spider
Dottie Lillestrand	Bleeding Heart 1-2003
Dottie Lillestrand	Jack in Pulpit #2-03
Jeff Morgan	Heron & Young

8

Jim Aronson	Red Sumac Leaf
Eric Baker	Reflection
Dave Ellenbecker	Trillium Grandiflorum
Tom Farrell	Bison Bull
Cynthia Fleury	Moose in Snow #1
Ted Galambos	First Snow
Ted Galambos	Menace of the Lily
Rick Graves	Bee on Raspberry Flower
Rick Graves	Lichens on Tree Bark
Dale Hargadine	Watchful Eye
John D. Jenkins	Winter Light
Marsha Kessler	Robin Bath
Jean McDonough	Leopart at Sunset
Gerald Moran	Cascade River
Gerald Moran	Pigeon Falls
Torsten Muller	Ooh-Aah Point on South Kaibab Trail
Venky Narayanaswamy	Maple Plain Fall Colors
John Pennoyer	Black Bear
John Pennoyer	Fighting Prairie Chickens
Duane Wraalstad	Prairie Smoke #14
Duane Wraalstad	Web 38
Diane Zeiss	Mushroom in Moss
John Zeiss	Snail
David Zosel	Ticolored Heron Reflection

Minnesota Nature Photography Field Trips

At A Glance Calendar

All trips will be held regardless of the weather. Any changes will be printed in the newsletter. An email bulletin will be sent shortly before the planned trip. For further information contact Dale Bohlke at 952-445-6125 or dbohlke@mn.rr.com.

March

March 20th, 9:00 am

Location: Memorial Park, Shakopee
Subject: Mallards and Canada Geese

April

April 18th, 6:00 pm

Location: River Terrace SNA
Subject: Pasque Flowers

April 23rd & 24th

(Contact Vijay Karai for details)

Location: Blue Stem Prairie
Subject: Prairie chickens and pasque
flowers

May

May 22nd, 8:00 am

Location: Schaefer Prairie
Subject: Lady Slippers

Trip Details

Memorial Park Field Trip

March 20th, 9:00 am

Are you unhappy with your bird images taken with your macro lens? Can't afford a "bird" lens? This trip is for you! Wide angle bird photography is the highlight of this field trip. Any lens and camera body (slide or digital) will get a great image. If you don't mind getting low and possibly dirty a truly unique eye level shot may be possible. Mallards and geese are fed daily by local residents resulting in habituated birds that are virtually at your feet.

Meet at Memorial Park at 9 AM on Saturday, March 20th. Memorial Park is located just east of Shakopee Ford on Hwy 101 or about a mile west of Valley Fair, on the north side of Hwy 101. Turn left when you enter the park.

Note: This is a location change from previous listings which gave the location at the Visitors Center.

River Terrace Field Trip

April 18th, 9:00 am

Pasque Flowers! Spring is here! The prairie is starting its rainbow of color with the pale lavender of the pasque flower. Meet at the Cannon Valley Trailhead across the street from the grocery store in Cannon Falls at 6 PM, Sunday, April 18th for an evening of prairie and pasque flower photography. We will caravan to River Terrace Scientific and Natural Area which is about 5 miles east of town. In addition to the flowers there is an excellent opportunity for a prairie sunset and several oak trees for silhouette or texture shots. Any lens will work but macro capability is recommended. There is a short, steep hike from the car to the terrace and best photographs are on the hillside. Sturdy shoes are recommended.

Nature Photo Times

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Meetings are held on the third Wednesday of the month September through May. Set-up and social time with light refreshments begins at 6:30 pm. The nature slide salon starts at 7:00 pm and a program follows the salon.

Visitor Center

Minnesota Valley National Wildlife Refuge,
3815 East 80th Street, Bloomington, MN

Photo Quote

No place is boring, if you've had a good night's sleep and have a pocket full of unexposed film.

-Robert Adams

FIRST CLASS MAIL



The View From Here

by Lawrence C. Duke

Film and Digital or Keeping an Open Mind

Is the sky really falling? Do those beautiful Coachwhip snakes really snap their tails when disturbed? Must I stop using film, because you're using digital?

I was fortunate enough once to land a photo job for the summer. I was to shoot the life and operation of the family farm. This was to include; a class A dairy operation, "... watch where you step son" and a turkey farm, "...watch where you step son" and a hog farm, "... I'm watchin', I'm watchin'". I worked from May to August, and I was right there on the farm to get the sunrise and the daily chores of farm life without getting in the way, or knocked down, or stepped on. And of course, I watched my step. Farming has to be one of the most difficult professions I've ever followed for photos. And what an eye opener!

But the one thing that really got to me, was when my host for that day came down from his \$160,000.00, four wheel drive, computer operated tractor to go into town for 10 o'clock coffee at the Chatter Box Café with "the boys". I would hear someone ask my new friend, "Why on God's green earth are you still drivin' that old model?"

Sound familiar? Isn't it what you can do with what you've got that is really important?

When Eugene Smith, Life photographer, was asked in a class about how he worked, he replied, "... as for equipment, I use a 35mm camera with a 35mm wide-angle, and that's all the discussion of technique you need."

I hope the day will come soon, when one can mention the words Film and Digital in a sentence without feeling like they just knocked someone off their tractor.

March Program

Recent Work From the North Shore

by John Gregor



© John Gregor

In December of 2002 I moved ColdSnap Photography to Silver Creek near the North Shore of Lake Superior. Since that time I have been exploring the north shore and surrounding regions. This presentation is a "work-in-progress" of those explorations. This body of work is a mix of 35mm and large format landscape photography. I will show and discuss my process, shoot locations, and philosophy regarding this work. I will present this work in both 35mm slide format and prints. Questions are invited.


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MNPC Field Trips

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The View from Here

Nature's Best Magazine Photo Contest

and more...



Nature Photo Times

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

Vol. 48, No. 8 - April, 2004

Interstate Park St. Croix Falls, WI

by Ron Winch

© Ron Winch



river are transported back to an earlier time.

Somewhere in that lichen-rich landscape of tumbling rocks and mosses a nature photographer searches for a semblance of spring. He should have no trouble, for as the song goes "...spring is bustin' out all over." The pines are in bloom. Their flowers, heavy with pollen, shed clouds of yellow pollen dust with each slight breeze. The fresh oak leaves, light green to red in color, stand guard over their dangling pollen flowers, and the flowers of the wild plum flood the area with their seductive fragrance. In the seeps and along the creek,

© Ron Winch



even yield a cactus.

White-tailed deer are abundant in the park, however, at this time of year they are not in the best of shape due to shedding. You may find a very pregnant doe worthy of a photo or two. Later, in May or June, you might be fortunate to view and perhaps photograph a young spotted fawn hidden in dense foliage or frolicking in an open field of flowers. The headquarters area usually draws a number of red,

The beautiful St. Croix River muscles its way through the basaltic gorge as kayakers play in the surging rapids. Overhead a Bald Eagle, circling on the rising warm air currents, lets go with a scream. Majestic Red and White Pines squeeze their roots into seemingly solid basalt. Rock climbers test their skill on the sheer 150-foot rock faces to the tune of pitons being driven into the almost invisible cracks. Tourists, enjoying an ice cream cone, feel the mighty surge of the great river and listening to the music of the wild



© Ron Winch

the last skunk cabbage is beginning to fade. Higher ground yields Bloodroot, Hepatica and Dutchman's breeches in full bloom. Dry rocky outcrops may



© Ron Winch

keen observer may identify nearly 200 bird species in the park throughout the year and at least 75 species nest here, including a dozen different warblers. Spring and fall migrations see many more birds moving through the park.

The floodplain forest is made up primarily of silver maple, black and green ash and American elm. You're likely to find a raccoon or barred owl in the large old trees. Several frog species in addition to puddle ducks, muskrat and an occasional mink, inhabit the many ponds.

Surely the jewels of the river bottom are the vernal pools, those temporary pools that fill with snowmelt and early spring rains and later dry up. Here you will find a myriad of insect larvae. Salamanders, Blue spotted and Tiger, come to the pools shortly after ice-out to breed and deposit eggs. Red-backed salamanders are also found here, but being strictly a woodland salamander, and unlike other salamanders it does not go to water to breed. You might be surprised to find shrimp in these pools. The Fairy Shrimp, semi-transparent and pinkish-green in color, is only about an inch long and swims on its back by waving its appendages. As the pools dry up in summer the adults perish, but the eggs over winter in the moist bottom and hatch after ice-out next spring.

Fifteen feet away a Scarlet Tanager settles onto a Silver Maple branch and feeds on tender young insects - and here I am with a macro lens on the camera. Oh well, nature photography is as much, maybe more, about nature as photography.

If you've never been here, give it a try. Almost three square miles of park, miles of trails and as varied a terrain as you could ask for. Don't forget good sturdy shoes or boots.

Maybe I'll see you there.



© Ron Winch

gray and the seldom seen fox squirrels that visit the bird feeders during the winter. You'll likely find the usual feeder birds here also. A



The Bald Eagle sat high atop his perch intently looking at the water below. It was dinner time and he was ready for his next meal. I was certain that ocean Herring was on the menu for the night. As I watched him through my viewfinder, it was easy to see that he was ready to take-off at the first sign of a catchable fish. Suddenly he lifted off with his powerful legs and began to fly in my direction. He dropped down just inches above the water and with a quick thrust of his legs and with hardly a ripple, he pulled a herring up out of the water. He circled behind me and headed straight to his perch. With a screeching eagle call as if to say "I got my dinner", he began to tear apart the herring with his powerful beak. I looked at the LCD screen on my digital camera and found that I had taken 6 frames and it looked like at least two of them would certainly be keepers.

There are many difficult subjects to photograph in this beautiful natural world that we live in, but I don't know of any subject more difficult to photograph than birds in flight. Not only are the majority of birds swift in the air, but they also know where they are going - and you don't. With a quick movement of a wing tip or tail feathers, they can change direction in a heartbeat. If we are pressing the shutter while they're changing direction, all that is left is a great image of a partial bird, or empty sky. Over the past five years I have been doing a great deal of bird flight photography. Here are some ideas that have really helped me increase the number of keepers.

1. Study bird behavior. Many birds will have some specific type of behavior before they take flight; i.e. head bobbing or looking around. Since it's more difficult to lock on to a flying bird than one at rest, try to pick a bird before it takes flight.

2. Pay attention to the wind. Birds will take off heading into the wind and land heading into the wind. If you see a bird in the water and it changes direction into the wind, the chances are it is going to take flight.

3. Consider shutter speed. In most cases I consider the minimum shutter speed to be 1/500 of a second. Not that a

slower speed won't work - especially if the bird is going into the wind. Many times it may be necessary to push your film one or two stops or set the ISO equivalent on a digital to ISO 400.

4. Focus on the head. As difficult as it is, try to focus on the head and not the body of the bird. If there are multiple birds in flight, focus on the bird closest to you.

5. Shoot wide open. In most cases shoot with your aperture wide-open. This will give the fastest shutter speed possible. Also, the auto-focus will work better. If I can get enough shutter speed, I might go to F5.6 on a light colored bird and my AF will be excellent in this area. This will allow for a little more depth-of-field and a little more room for error.

6. Set Focus Tracking. Have your camera system set up for focus tracking or whatever your camera's manufacturer calls this operation. For my Nikon it is set up for Dynamic AF and high speed continuous shooting. As I lock onto a bird, I pan with the bird and when the light is hitting the bird I just hold the shutter down while still panning. Depending on what camera system I am using, I usually fire off 6-8 images.



7. Observe flight direction. Birds flying towards the photographer are easier to photograph than those flying parallel. Once the birds are flying away, I usually quit shooting but may still keep the camera on them because I might capture a turning bird or some other behavior. In addition many birds, especially waterfowl, will circle before landing, so when they pass, keep locked on them and you may get an opportunity for a great image.

One of the items that has been around for about 10 years or so is the Gimbal-style tripod head. For me this head has been a real ace in the hole for bird flight photography. The first manufacturer that I know of to make this type of head is Wimberley. Kirk Enterprises has one called the King Co-

Digital Corner

by Jeff Morgan

It's time to go Digital!

I believe now is the optimal time to jump on the digital SLR bandwagon. Here is my personal review of the advantages and disadvantages of a 35mm film SLR versus a digital SLR for nature photography comparing the Canon 10D to film.

Digital Advantages

1. Crop Factor

The size of the sensor in the 10D is smaller than a 35mm frame, so when you attach a lens and look through the camera you are effectively multiplying the focal length of the lens by 1.6 times. The viewfinder looks just the same, the image fills the screen, but you are closer to the subject. It's just like getting a longer lens for free and the really great part is that the f stop stays the same. For example your 50mm f1.8 lens is now the equivalent of an 80mm f1.8 lens and because it is not using the edges of the 35mm frame, it is sharper also. A few more examples: Your 600mm f4.0 becomes a 960mm f4.0, and with a two times converter a whopping 1920mm! Your 400mm becomes a 640mm lens. Your 100mm macro becomes a 160mm macro. This alone is worth the cost of the camera. The disadvantage is that your 21mm wide angle becomes a 33mm—not exactly wide!

2. Free film

Once you have purchased the camera and accessories, the images you take are free of film and processing costs. I have read a number of accounts from famous photographers who have stated that their photography really improved after they started working for a company that paid for film and processing costs. When you can just keep shooting and practicing without regard to the cost, you experiment more and learn from your mistakes and successes. I shot over 10,000 images in the first year with my digital SLR—a great learning experience.

3. Instant Feedback

You know in the field instantly if you have nailed the exposure. No more bracketing and missed shots. Shoot that

eagle against the sky, the raven on the snow—perfect exposures every time. No waiting for the film to come back to review your images. Since camera settings are recorded with every image, you know exactly why one shot worked and another did not just by reviewing the data. One of my favorite late evening camping activities is sitting at the picnic table reviewing the day's images on my laptop computer.

4. Film type

With the digital camera you have slow ISO, medium ISO, fast ISO, color, artificial light, daylight, and black & white film loaded at any time—even mid-roll.

5. Quality and cost of prints

The 6 megapixel sensor gives me a fantastic 11x17 print from my own printer. I am fully in charge of the color, brightness, contrast, crop, paper surface, etc. I can get a better, sharper, cheaper print at 11x17 off my printer than I can get a lab to produce a print of the same size from a 35mm transparency. I will bring a few to the next meeting, so just ask me if you wish to see them.

6. Show your work

Small prints are great, cheap and easy to do. I can now show anyone my best images without setting up my projector and darkening the room. I can also take a CD-ROM full of images to Sam's Club and get them printed for just 19 cents each. But the big WOW is email where you can send all your friends a copy of your latest image just minutes after you take it.

7. Travel on airplanes

I have no worries about security checks at airports now since everything can get x-rayed no problem! I have almost unlimited amounts of (digital) film and backup CDs and don't have to worry about risking images or equipment going through the scanners.

8. Unlimited originals

If you take one good action shot of a bird in flight on film, you only have one (valuable) original. Yes, you can get it scanned but that may mean trusting it to someone else. The quality of film scanning is not as good as a digital original. A digital original has no film grain, no dust or scratches, and you have to

scan at more than twice the resolution to get equivalent quality. A digital master can be copied many times without degrading the quality. You can send a master to a magazine without a second thought and forget that dupe!

Digital Disadvantages

1. Cost

An equivalent digital camera costs at least 3 times what a film camera costs. It is true that it is quite expensive to equip yourself for digital. However I believe that it has now reached the point where the cost-benefit ratio favors the advantages. Even if I had bought the cheapest slide film and processing for the number of images I have shot with my digital SLR, I would have paid twice the cost of the camera by now.

2. Projection

This is the BIGGIE! A transparency projects really well, has great colors and looks really sharp on a projector that costs a few hundred dollars. As you have by now noticed, we are having some problems getting the digital projector to have good, consistent results. There is hope on the horizon, though, since the new DLP projectors they are developing and selling for HDTV are very good. I was in Best Buy last week and took a look at a \$900 DLP projector. The colors were great, the image sharp, the projected image was bright and impressive, and there were much better blacks (2000:1) than a LCD projector (about 350:1). It will not be long at all before we are very happy with these projectors.

My closing point is that digital has conquered nearly every area into which it has moved. You can still buy records and tapes if you are a collector. There are still typewriters if you really want one. You will still be able to buy film for many years, but it will start to get expensive and processing will be slow and not local. So one day you WILL want to move to digital. Why wait to face the steep learning curve later? Do you really want to be at the back of the line playing catch-up?

If you're interested in a local, one-day workshop on Digital SLR Workflow, keep an eye on www.elmstudio.com or speak to me

Bluestem Prairie Field Trip



April 23rd & 24th
Location: Blue Stem Prairie
Subject: Prairie chickens and pasque flowers

Four club members have already signed up for the April trip to Bluestem Prairie. There is still room for two more people, so if you're interested, please contact Vijay. You'll be in the blind by 5:00 am and will stay until about 8:30 am when the prairie chickens leave the site. Later during the day you'll explore Pasque flower photography.

March Awards

Judges: Alan Schulz and Cynthia Fleury

10

Dale Hargadine	Snowy Egret #4
Aaron Moen	Cougar Kitten

9

Eric Baker	Heron
Mariann Cyr	Yoho Mushrooms
John D. La Mere	Eye of the Shoveler
Marilyn Gladitsch	Frog on Rock
Marilyn Gladitsch	Maidenhair Fern
John D. Jenkins	Yellowstone in Winter
Joe Kandiko	Ice - Two harbors
Jean McDonough	3 Spoonbills
John Pennoyer	Showy Lady's Slipper Grouping

8

Jim Aronson	Pink Petals
Jim Aronson	Trumpeter Landing #2
Joel Bahma	Badwater Sunrise
Joel Bahma	Mesquilel at Dunes
Eric Baker	Ibis
Mariann Cyr	Lefroy Lake, Yoho NP
Betty Goossens-Bryan	Wintering Trumpeter Swan #2
Betty Goossens-Bryan	Wintering Trumpeter Swan #9
Jerry Harlow	Lutsen Forest 8
John D. Jenkins	Bison in Winter
John D. La Mere	Bosque del Apache
Jean McDonough	Arctic Tern on Rock
Aaron Moen	Trees at Baptism River
Jeff Morgan	Egret
Venky Narayanaswamy	Elk in Winter
Venky Narayanaswamy	What's in the Air
John Pennoyer	Backlit Egret
Tom Samuelson	Into the Woods
David Zosel	Snowy Egret

Minnesota Nature Photography Field Trips

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Subject: Lady Slippers

Trip Details

River Terrace Field Trip

April 18th, 6:00 pm

Pasque Flowers! Spring is here! The prairie is starting its rainbow of color with the pale lavender of the pasque flower. Meet at the Cannon Valley Trailhead across the street from the grocery store in Cannon Falls at 6 PM, Sunday, April 18th for an evening of prairie and pasque flower photography. We will caravan to River Terrace Scientific and Natural Area which is about 5 miles east of town. In addition to the flowers there is an excellent opportunity for a prairie sunset and several oak trees for silhouette or texture shots. Any lens will work but macro capability is recommended. There is a short, steep hike from the car to the terrace and best photographs are on the hillside. Sturdy shoes are recommended.

Schaefer Prairie Field Trip

May 22nd, 8:00 am

Lady Slipper Morning

The small white lady slipper is a delicate prairie orchid that can be hard to find. Schaefer Prairie, managed by the Nature Conservancy, has several of these plants which typically bloom during the latter part of May. There are other locations in the Metro area where these can be found but Schaefer was chosen as a field trip location to spread out photographers and minimize habitat damage.

Meet at the fast food restaurant (Burger King?) on the Northwest corner of the stop light in Glencoe at 8:00 am on Saturday, May 22nd. We will caravan to Schaefer Prairie which is about 6 miles west on 212. Caution: Poison ivy is everywhere! You will be in direct contact if you leave your vehicle. Wearing rain gear and washing thoroughly within 6 hours of contact will decrease the risk of acquiring this miserable rash.

Nature Photo Times

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Visitor Center

Minnesota Valley National Wildlife Refuge,
3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



April Program The Beauty of Birds

presented by
Ron Winch and Toni Meglitsch



The Beauty of Birds

presented by Ron Winch and Toni Meglitsch

Gyrfalcons and Dovekies in the high arctic. Gentoo and Chinstrap Penguins in Antarctica. Hyacinth Macaws and Taco Tucans in Brazil. Lilac Breasted Rollers and Malachite Kingfishers in Kenya. Atlantic Puffins in Iceland. Crested Auklets in the Pribilofs. Barnacle Geese in Svalbard. Barn Owls in New Jersey. Ringneck Pheasants in Iowa. Bald Eagles in Wisconsin. Chickadees in Minnesota. Red Shouldered Hawks in our back yard.

Marvel at the colors and splendor of birds from many parts of the world and their diverse habitats. See how birds are adapted to their habitats.

As a fellow-up to Dave Klein's excellent program a year ago on how to photograph birds, Toni and I will present some of the most beautiful birds in the world for your viewing pleasure. We've traveled from 81 degrees North to 65 degrees South latitude and from 171 degrees West to 40 degrees East longitude capturing avian species through long and not-so-long lenses. Please join us and share in the beauty of birds.



Art,
Film,
Food
And
Fun!

Featuring the
artwork of
Bruce Wilson

Friends of the Minnesota Valley presents an evening full of art, film, food and fun.

Award-winning nature and wildlife artist Bruce Wilson presents his incredibly detailed work in the spacious art gallery located at the Minnesota Valley National Wildlife Refuge. Hors d' oeuvres and refreshments will be served. The breathtaking feature film "Winged Migration" will be shown twice during the evening in the intimate setting of the Refuge Theater, and a silent auction to benefit the Friends and the Refuge will be taking place throughout the evening.

This exciting event will be held on Thursday, May 20, 2004 at the Minnesota Valley National Wildlife Refuge Visitor Center, 3815 American Blvd. East, Bloomington, Minnesota, 6:00pm to 10:00pm. Tickets \$15. Call 952-858-0706 for reservations. Space is limited to 200 persons.



Nature Photo Times

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

Vol. 48, No. 9 - May, 2004

Field Notes - Mushroom Cheeseburger

- John Pennoyer



© John Pennoyer

By the time you read this newsletter, it will be the best time to be out in the hardwood forests looking for one of my favorite subjects to photograph - the Morel mushroom. Morel mushrooms will generally start working their way through the forest floor near the middle of May. 2003 was a fantastic year for Morels. I found more Morels last year than I ever have before. I certainly don't consider myself to be a Morel expert because there are only a couple of places that I consistently visit, but whenever I happen to be in a hardwood forest at this time of year I keep my eyes peeled for these photogenic fungi. To hunt for Morels, look for dead and decaying hardwoods such as Elm and Oak trees. Be sure to look carefully - turning over old decayed bark and sifting through leaf litter. If you find one, be sure to keep looking for there are sure to be more. If they are not there one day, go back the next because they seem to appear overnight. Last year, in the area where I live, I spotted one and as I kept looking I counted at least 40 more!

Whenever I photograph Morels, I look for particular compositions and for some interesting habitat. Most of the Morels around here are of the common or yellow variety. I usually set my exposure at EV -1/3. The reason that I do this is because in the majority of cases the Morel is lighter than the habitat so underexposing by this amount will render perfect exposure on the mushroom and have very little affect on the habitat. For the correct depth-of-field, I usually stop down anywhere from F-11 to F-32 depending on the lens I am using and the composition of the Morels. I use an 81B warming filter to help "pop" the colors and to remove any blue cast that can occur from long exposures in a shady area. Some gardening will be required and it may be necessary to temporarily remove some of the loose bark that is lying around.

Whenever I photograph any subject I always take great care so as not to damage any of the habitat or the subject itself. That is why after I am done photographing, I take out my very sharp pocket knife and cut the mushroom stalk at ground level. This will leave the root for possible growth next year. Yes, it is OK to take the Morel home with you. I have even talked to State Park personnel and there are no restrictions on hunting for Morels. Chances are you will not be the only one out there looking for these very delicious mushrooms. Of the 40-50 Morels that I spotted last year, I probably picked about 10 of them. When I went back later to check on them, they were 100% gone. There is a contest every year for who gets to these mushrooms first!

There are two other folks that know this place and I guarantee you they were the ones who picked the rest.

After picking the mushrooms, I soak them in some salt water as this will help bring out any little critters such as ants that might be hidden in the pores. I enjoy eating the mushrooms by themselves so I just cook them in butter and feast away but, you can't beat having mushrooms with your steak and burgers. Morels are very photogenic and may possi-



© John Pennoyer

bly score well in image competitions; however, on the dinner table they will always score well!

Here's wishing all of you a great summer and take lots of photos. But most of all enjoy the outdoors.

Good shooting

Note: To have been selected as an Honorary Member of this club is truly an honor. I was totally caught off guard last month. This camera club has given me more that I have ever given. Any type of personal achievement that I have ever accomplished in nature photography is the direct result of my membership in this club. To all of you; Thank you for this distinguished honor!

A Morning on the Lek

by Ron Winch



It was 5:15 am and the sun was still sleeping somewhere below the eastern horizon. Stars twinkled overhead and off to the south a Great Horned Owl hooted softly. Then it was quiet for a long time.

Snug in a down jacket and a cup of hot tea warming my stiffening fingers, I waited for the dawn. Slowly, the darkness of night began to fade as a faint sliver of light identified the eastern horizon. My eyes peered through the openings in the blind, but I could see nothing. Quietly at first, but with ever increasing volume, I was targeted by this strange moving sound. Staring intently in the direction of the sound, I began to see shapes. Strange and alien, they seemed to be coming in from all sides.

Anxiously I gripped the long lens, but it was only a reflex action. It would be forty-five minutes before I could achieve a minimum exposure of 1/125 @ f-4. Full of anticipation with nowhere to go, I pulled the down hood over my head and sat back to watch the morning unfold.

Straight ahead the North Star was giving up its brilliance to the encroaching dawn. The rattling call of Sandhill Cranes somewhere in the distance recalled days spent on the Platte River, photographing these magnificent birds. Whoosh, whoosh, whoosh, directly above the blind, a lone Canada Goose wings its way to breakfast in a distant cornfield. In the west, the deep blue of earth shadow gives way to pre-dawn magenta and pockets of fog reflect the warm colors.

The alien shapes are beginning to show color as well as motion. They are heavily spotted with dark brown, cinnamon and pale buff above and below, and with some scaling on the breast. The yellow eye combs show promi-

nently when the bird struts with wings extended, tips almost dragging on the ground.

The moment is NOW! Warm hands and cold camera meet and ever so cautiously the long lens is panned to locate the first bird. He struts, rattles his quills, and advances to challenge another bird. A magnificent sight - two Sharp-tailed Grouse, each accepting the other's challenge. Purple neck sacs inflated and quills rattling, they posture, trying to bluff the other out. When that doesn't work, there are only two options - retreat or battle. This being the first encounter of the day, both birds spring forward into the air, wings flailing and feet jabbing - each one sure that he can intimidate the other. The challenge becomes more intense as a hen saunters by, but she pays no attention for it is still too early in the season.

WHAT?? I press the shutter release and nothing happens. Jammed, dead batteries or???? Oops, frame #38, end of the roll. How quickly film flies through the camera when you're caught up in the action.

Sharp-tails are everywhere on the lek. Dancing, strutting, challenging or just sitting face to face eight to ten inches apart as if trying to stare each other down. With more light comes action stopping shutter speeds and the chance to capture some of that action.

As if by signal, the birds freeze and hunker to the ground. Scanning the sky, I spot a Red-Tailed Hawk at some distance, but the grouse are spooked. The lek - or courting grounds - is located on flat grassy plains devoid of trees and shrubs, thus assuring the birds of minimal attacks from predators.


Five rolls of film later, the last pair of Sharp-tails is leaving the lek. It is now 8:30 am. They had gathered, danced, challenged and sparred. Probably in grouse language some things have been settled, but that is beyond me. They will continue again tomorrow, and for many tomorrows until mid-April. It feels good to stretch after nearly four hours in the blind.

Interested? Contact Crex Meadows Wildlife Management Area in Grantsburg, Wisconsin for more details.

Just remember, you must be in the blind well before sunrise and you cannot leave the blind until the last bird has left the lek.

Club Tidbits...

Election Time

Elections for club officers will be held at the May meeting.  The offices of Vice President and Editor need to be filled. For the past two years, two members have shared the responsibility of the Vice President position. If you are interested in running for either of these offices, please contact Tom Samuelson at 952-472-2235

Timberwolves

No, it's not another article on Kevin Garnett, its a featured story in Wisconsin Outdoor News with photographs by our own *John La Mere*. Taken at Crex Meadows, one of John's photographs appears on the cover of the publication while two more accompany the story inside. Congratulations John! For more information, go to www.wisconsinoutdoornews.com.

Club Photo Display

Arrangements have been made for the club to have a photo display early next year. Details will be provided at the May meeting

Coffee Anyone?

Cynthia Fleury will be exhibiting her photographs at Dunn Brothers Coffee Shop in Roseville from May 1st through May 31st. Stop by and have a cup of coffee while you enjoy Cythia's prints.

For the Birds

Expert birder and MNPC member *Arden Aanestad* has turned his Edina property into a savanna garden, which serves as a haven for birds. Wild Ones, an organization advocating native plants in natural landscapes, will be conducting a tour of Arden's property on Sunday, May 23rd from 1:00 pm to 5:00 pm. The tour is free to Wild Ones members and \$10.00 for non members. For more information, visit www.for-wild.org.

Club Tidbits... (cont'd)

Shooting with John Pennoyer

An interview with *John Pennoyer* is featured on the Beyond Main Street website this month. Beyond Main Street is a volunteer-based organization headquartered in Stillwater, Minnesota. Its goal is to promote a working knowledge and respect of Minnesota's amazing wilderness, and assist other conservation organizations in bringing their word to the public. The site is created and maintained entirely by volunteers, and they accept submissions, including photographs and columns from the public. For more information, or to read the interview in its entirety, go to www.beyondmainst.com.

April Awards

Judges: *Vijay Karai & Bill Handsaker*

10

Jean McDonough	Red Flower
Jeff Morgan	Squirrel
Don Nadafau	Big Sur
John Pennoyer	Great Catch

9

Jim Aronson	Fiery Sunrise
Mariann Cyr	Claret Cup
Mariann Cyr	Curved-Bill Thrasher
Dave Ellenbecker	Spotted Jewel Weed
Cynthia Fleury	Fog at Sunrise Badlands
Ted Galambos	Mono Lake, CA March '04
Rick Graves	Pasque Close Up
Paul Hoppe	Loon Resting
Charles Kessler	Spiderwort
Virginia Sanderson	Little Egrets
Florence Scholljerdes	Bark and Moss
John Ziess	Falkland Upland Goose

8

Eric Baker	Blue Heron
Eric Baker	Pelican and Fish
Mary Kay Bertas	Destin, FL '02
Cynthia Fleury	Moose in Willows in Storm
Marilyn Gladitsch	Indian Paintbrush
Dale Hargadine	Osprey in Mangrove
Jerry Harlow	Tawny Funnel Cap
Cathy Jones	Great Blue Heron Portrait #1
Jean McDonough	Five Penguins on Ice
Jeff Morgan	Gallinule
Vern Nelson	Chickadee on Lilac Branch
John Pennoyer	Showys in Habitat
Mark T. Smith	Female Cardinal
Mark T. Smith	Zebra Butterfly
Duane Wraalstad	Red Cactus
John Zeiss	Fish Close Up

Minnesota Nature Photography Field Trips

Field Trips, the Next Step

By Dale Bohlke

I am relocating to south central Minnesota this summer. This creates a new opportunity for a club member to continue the field trips. During the past two years several new members have had their first experience with the club during a field trip. Longstanding members have shared ideas and strengthened friendships. More importantly, more people are now aware of some great natural areas in the Metro.

Many more unique areas and subjects in the Metro area are awaiting discovery. The more widely known these areas are, the more likely they are to survive intact into the next century. Examples of threatened natural areas include Louisville Swamp which is under significant attack by an outdoor amphitheater, Wood Lake is losing ground to encroaching buildings, and Springbrook Nature Center is all but lost because of uncontrolled water levels and a lack of funding.

If you want to share your special photo locations and carry on the two year tradition, now is your chance. Contact me and I will give you planning and logistical details for setting up a field trip. Contact Dale Bohlke at dbohlke@mn.rr.com or 952-445-6125.

At A Glance Calendar

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

Schaefer Prairie Field Trip

May 22nd, 8:00 am

Lady Slipper Morning

The small white lady slipper is a delicate prairie orchid that can be hard to find. Schaefer Prairie, managed by the Nature Conservancy, has several of these plants which typically bloom during the latter part of May. There are other locations in the Metro area where these can be found but Schaefer was chosen as a field trip location to spread out photographers and minimize habitat damage.

Meet at the fast food restaurant (Burger King?) on the Northwest corner of the stop light in Glencoe at 8:00 am on Saturday, May 22nd. We will caravan to Schaefer Prairie which is about 6 miles west on 212. Caution: Poison ivy is everywhere! You will be in direct contact if you leave your vehicle. Wearing rain gear and washing thoroughly within 6 hours of contact will decrease the risk of acquiring this miserable rash.

Digital Corner

by Jeff Morgan

Salon

We had 18 entries in the April salon. Excellent! Please keep those entries coming! I brought in my own projector in April and the brightness and color accuracy seemed very good to me, but please let me know what you thought. I did get into a little trouble for obstructing the judges' view with the lectern, but I had to have something to place the projector on, so that was a trade-off.

Reminder

To enter the monthly salon in digital:

1. Images should have 1280 pixels on the longest side.
2. Images should be JPEG or .jpg format.
3. Images need to be in the sRGB color space.
4. Bring your images on CD or email them to mnpc@comcast.net.
5. The file name should consist of title, your name and (W) for wildlife images. For example: "Bear in River by Jeff Morgan (W).jpg"

Topic: Photoshop Sharpening

There are quite a few myths about digital images and sharpening that I would like to talk about and hopefully dispel.

You can sharpen an out-of-focus subject. This is not true! If a photograph is taken out of focus, it cannot be sharpened in Photoshop. To understand this you need to remember two things:

1. The way sharpening is applied in software is to find edges or transitions in an image and to lighten pixels on one side of it and darken pixels on the other side of the transition. This extra contrast along the edges makes the image look sharper to our eyes. If it is overdone, there appears to be a black and white stripe down each edge in the picture and it looks very unnatural.
2. Consider what is happening on a pixel level with a subject that is out of focus. Imagine a fine hair as just a

line of single brown pixels on a green background in an image that is sharp. That same strand of hair in an out-of-focus image becomes 3 to 5 pixels wide and much softer in color. So if you then run that out-of-focus hair through the sharpening filter in Photoshop, you end up with one line of light green pixels, one line of dark brown pixels, a couple of lines of lighter brown pixels, one line of dark brown pixels, and finally another line of light green pixels. That hair is now a far cry from the thin one-pixel wide hair in a naturally sharp photograph.

If an image is just very slightly soft and you apply a small amount of sharpening, the image can at first look a little better, but not much.

You do not need to sharpen digital images that were correctly focused.

Again, not true! If you think back to the days when checkered suits were popular and viewed on a television screen, remember those dreadful "moiré" patterns? Well, the same thing happens in digital cameras (and scanners) with square pixels all in a fixed-grid pattern. This effect can be reduced by anti-aliasing (low pass) filters built into cameras, which unavoidably reduce resolution by softening the image. Another issue is that conventional digital sensors have their pixels arranged in a pattern known as the Bayer mask, with two green pixels for each red and blue pixel. This is appropriate because the eye is most sensitive to green. With the Bayer mask sensor there is some resolution loss and side effect, mostly "moiré fringing", due to interpolation—the process of filling in the data for the two missing colors at each pixel location. Both these issues have the effect of softening the image and making some form of sharpening required.

My camera does not sharpen images or my digital camera produces fuzzy images. This may or may not be true! Most cameras, especially in the pro category, capture an image without applying any sharpening to it, resulting in an image that appears "soft" or even slightly out of focus. Others apply a

certain degree of sharpening to the images and output crisp looking images. Generally speaking, the less expensive and less sophisticated the camera, the more it sharpens the image. For example, point-and-shoot cameras have a high amount of sharpening that you cannot turn off. A Canon 10D can be set to low, medium or high, and the default is medium. Is this enough sharpening? Generally not, because for SLR cameras and above, the camera does not "see" the subject the way your eyes do and therefore does not know what amount of sharpening to apply. Since sharpening is a destructive process (changes image data), it is much better to err on the low side. The more professional the camera, the less the sharpening because the camera manufacturer assumes the photographer knows how much to sharpen the image.

When I resize my images down for the web or entry into a salon, they appear to lose focus.

This is true! Think about it for a moment. You have this high-resolution image that looks sharp, and you have just asked Photoshop to discard 11 pixels for every one pixel you keep. Which pixels does Photoshop discard? Some of those sharp edges and other details get thrown away, so you do end up with a softer image. You can purchase plugins or "actions" to reduce your images down to size, and some of these will automatically apply sharpening.

How do I sharpen my images? My favorite way is Photoshop's "unsharp mask" filter. In the "Amount" setting I would suggest from 50% to 150% would be a good setting range to try. The "Radius" is how many pixels on each side of the edge Photoshop will use to lighten or darken. I would suggest a setting of 1 pixel. The "Threshold" setting is harder to understand, but this is how Photoshop finds an edge to work on. It is the difference in brightness required to find an edge. I would suggest you never go below 5, but anywhere from 5 to 10 works for most images. If you go lower, it starts to sharpen, mist, noise or (scanned film)

grain and things like that. Always expand the image up to 100% to examine the effects of sharpening, and do not overdo it. Always save and keep the original "unsharpened" image because sharpening is destructive.

If you are interested in a local, one-day workshop on Digital SLR Workflow, take a look at www.elmstudio.com or speak to me.

Free Admission to Minnesota State Parks

on Open House Day, Sunday, June 6

Visit your favorite state park for free on the first Sunday in June. No vehicle permit is required to enter a state park on Open House Day, however, tour fees, camping and lodging fees will still be in effect that day.

Local Photo Opportunities

Over the course of the past two years, Dale Bohlke has organized photo field trips in and around the Twin Cities metro area. If you're looking for nearby places to take pictures this summer, here's a list of the places Dale and fellow club members have visited on their outings. Although these locations were visited at certain times of the year for specific subjects, check them out for their year-round natural beauty.

- Reicks Lake - Alma, WI
- Colville Park - Red Wing, MN
- Rapids Lake Unit - Carver Co, MN
- River Terrace SNA - Cannon Falls, MN
- Seven Mile Creek - Nicollet Co, MN
- Lake Maria State Park - Monticello, MN
- Tierney's Woods - Bloomington, MN
- Black Dog SNA - Burnsville, MN
- Schaefer Prairie - McLeod Co, MN
- Roscoe Prairie SNA - Stearns Co, MN
- Louisville Swamp - Shakopee, MN
- Wood Rill SNA - Orono, MN
- DeSoto NWR - Missouri Valley, IA
- Bluestem Prairie SNA - Clay Co, MN
- MN Valley NWR - Bloomington, MN
- Memorial Park - Shakopee, MN

And remember John Pennoyer's words of wisdom... "There is always an image out there - it is just up to us to go and find it"

Upcoming Photo Tours & Seminars

John Gregor (Coldsnap Photography) - www.coldsnap.com

2-Day Weekend Primers:

Lecture/demonstration, field shoot, and a critique of images taken during the field shoot.

- **June 4-5, 2004**
Spring Tune-up
- **August 13-14, 2004**
High Summer
- **October 8-9, 2004**
Fall Color

June 17-20, 2004.

Wild Orchids of Minnesota's Boreal Forest

September 30-October 3, 2004

Lake Superior In Autumn

Rick Hobbs - www.rickhobbs.com

August 22 - September 1, 2004

Southeast Alaska

Humpback whales, grizzly bears, black bears, orcas, porpoise, sea lions, harbor seals, eagles, magnificent scenery, and more

September. 23-28, 2004

Theodore Roosevelt N.P.

Medora, ND - Badland scenes, wild horses, bison, mule deer, prairie dogs, and more

John Shaw - www.johnshawphoto.com

May 29 - June 12:

Spain

An exciting cross-section of wildlife, landscapes, classic architecture and cultural photography

June 27 - July 9:

Iceland

The Land of Fire and Ice as few will ever see it—puffins, icebergs, waterfalls, wildflowers, geysers and unusual coastal landscapes

September 4 - 11:

Denali National Park, Alaska

The mountain, wildlife and landscapes at the predicted height of fall color

September 10-15:

Brown bears, Katmai National Park, Alaska

Bears in winter pelage with fiery red salmon.

Rocky Mountain School of Photography

September 11 - 17, 2004

Rocky Mountain National Park - Estes Park, Colorado

Spectacular sunrise views of Longs Peak; mountain reflections in alpine lakes; and waterfalls and fall colors adorning Moraine and Horseshoe Parks

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Meetings are held on the third Wednesday of the month September through May. Set-up and social time with light refreshments begins at 6:30 pm. The nature slide salon starts at 7:00 pm and a program follows the salon.

Visitor Center

Minnesota Valley National Wildlife Refuge,
3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



May Program

A Mid Winter Photo Shoot

*presented by
Vijay Karai*



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May Program

A Mid Winter Photo Shoot

Undaunted by a family that didn't share his enthusiasm for a winter road trip, Vijay Karai recruited a couple of his friends to share his dream of capturing winter images of Yellowstone National Park. During their 10 day excursion from Minnesota to Wyoming and back again, the three companions went from shirt-sleeves to parkas and photographed images as varied as the weather. Geysers, Mule deer, Bison, Pheasants, Sheep, Wolves, Elk and Bald Eagles were just some of the subjects that met their lenses during this trip.

Join them as they travel across the country letting serendipity be their guide.

Photo Quote

Thirty-six satisfactory exposures on a roll means a photographer is not trying anything new.

-Freeman Patterson



John Pennoyer Receives MNPC Honorary Membership

At the April meeting, John Pennoyer was presented with a plaque commemorating his Honorary Membership in the Minnesota Nature Photography Club. This award is presented to members

who have provided exemplary service to the club over a period of many years. This distinction carries with it a lifetime free membership to the MNPC.

John has been a very active member of this club since 1983. For the past 11 years he has been the club's Ombudsman, a position which entails writing a monthly article for our newsletter, and making himself available to anyone to answer questions about the club and about nature photography. In addition, he has been our club judge many times and has always done a great job in critiquing the slides. He has put on numerous programs, including a memorable presentation in 1989 called "Brown Bears of Katmai". John has also been the projectionist at our club meetings since the late 1980's. In addition to being a judge at the MN Botany Internationals (sponsored by MNPC) he has willingly volunteered his help on many judging days. He also arranged for the club to meet at the General Motors Training Center (his place of employment) when we had no other place to meet.

Thanks John, for your years of commitment and service to this organization.



Field Notes – Graduated ND Filters By John Pennoyer

It makes no difference if a photographer is shooting slide film or digital, correct exposure is not only determined by exposing for the correct tone but also to have detail in your subject. Slide film has latitude of about 5 stops, digital slightly more at maybe 6 or 7 stops. As you look at your subject and a difference of more than 1 stop exists it will be very difficult to expose correctly for the entire image. It is always important for the photographer to expose correctly for the main subject and let all other details fall where they may. When shooting a black cub up in a birch tree, a photographer should expose for the cub and let the birch tree be a little over-exposed. When shooting a mature Bald Eagle it may be important to expose for the white head and let the brown feathers on the body show a little under-exposure. But in certain situations there is some help in your camera bag; the Graduated Neutral Density Filter (GND).

For me these filters are a necessity when shooting scenes where the skyline is lighter by one stop or more. This is where GND filters can help by bringing the lighter part of the image in balance with the rest of the image. They will come in 1, 2, 3 or 4 stop graduations with either a “hard” or “soft” edge. If you are going to use a hard edge the skyline must be defined to hide the transition. I use only 1, 2 and 3 stop GND filters, held in a Cokin P filter holder. As I look through the view-finder I slide the filter up and down for the best position to bring the lighter areas in balance with the darker area. The graduated part of the filter will easily blend into the transition from light to dark.

So how does a photographer know which GND filter to use? The majority of the time I just look at the scene and determine which filter to use. If I am in doubt I will take images using both filters. Some Photographers will spot meter on the light part of the scene and again on the darker area. The stop difference will be the filter they select.

Using the wrong GND filter can cause the lighter areas to be darker than normal. When I expose for a scene with the filter in place, the camera’s reflective meter will take in consideration the GND so my exposure is based on what I want the subject to show. If the scene is neutral my EV is set at EV 0 and if I’m doing some backlighting, such as the pasque flowers in this article, I adjusted the EV to -1/3 to highlight the flowers. I also use my GND filters for reflections and sunrise/sunsets. Remember that it is very easy to overuse a GND, such as the reflection of mountains in a lake. The reflection of the mountains should be darker than the mountains themselves. Always try to maintain the area that is supposed to be lighter to less than 1-stop difference.

Of course, like many things in photography there are always challenges to overcome. Using the Cokin P filter holder is difficult with lenses of 32mm or less. The wide angle lenses will pick-up the edges of the filter holder and make the edges of the image darker. To counter that problem I remove the first slot in the holder which solves the problem down to my 28mm lens. If I use a lens wider than 28mm, I will usually just hold the filter in front of the lens, making sure my fingers are not in the way. A photographer can also purchase gaffer tape and tape the filter to the lens.

Another problem when using filters on backlit subjects is lens flaring. Looking into the viewfinder these bright “donut holes” are easy to spot. Try moving the sun or bright areas just out of the viewfinder or change composition so the “donut holes” are in a lighter area of the image. Sometimes using your hat as extra shade can also be helpful.

If you have never used a GND filter, I heartily recommend that you purchase at least a 2-stop GND and experiment with your next series of scenes. Good Shooting!



Soaring Bald Eagles/3-stop GND Filter



Backlit Pasque Flowers/ 2-stop GND Filter

May Awards

Judges: Mike Prokosch and Mariann Cyr

10	
Cathy Jones	Glowing Egret
Cathy Jones	Royal Tern
Jean McDonough	Eagle Eating Fish
9	
Eric Baker	Heron
Michele Burkstrand	Fisher Smiling
Ron Cleveland	Rue Anemone
Jeff Hahn	Squast Bug Mother
John D La Mere	Redwing Blackbird
Jean McDonough	Mountain Goat Resting
Aaron Moen	Superior Shore
Jeff Morgan	Sandhill Crane(d)
Tom Samuelson	Ruff Grouse
John Zeiss	Walrus After A Hard Day
8	
Dave Ellenbecker	Skunk Cabbage #9
Cynthia Fleury	Swan Lake 3-4 (d)
Jeff Hahn	Yellow-necked Caterpillar
John D. Le Mere	Crex Crane
Jeff Morgan	Bird (d)
John Pennoyer	Turning Eggs (d)
John Zeiss	Old Burl

September Awards

Judges: Rose Duncan and Marilyn Gladitsch

10	
Don Nadreau	California Sea Lions (d)
David Perez	Monarch Butterfly on Spotted Knapweed (d)
Mariann Cyr	Primroses & Ferns
Jean McDonough	Yucca at Sunrise
Mary Kay Bertas	Merced River
John D LaMere	Monarch 2004
9	
Jeff Morgan	Yellowstone (d)
Amitabh Chaturvedi	Grand Canyon of Yellowstone (d)
Jim Aronson	Prairie Chicken Show
Tom Samuelson	Roscoe Prairie
Michelle Burkstrand	29 On Look-out
Dave Ellenbecker	Jewel Weed
Jeff Hahn	Mating Flower Flies
Ted Galambos	Uluru Australia
Jim Aronson	Spring Bellwort
Ted Galambos	2012 Apostles
Curt Snowden	Showy Lady Slipper
Mariann Cyr	Greater Prairie Chicken
8	
Rick Graves	Mallard (d)
Amitabh Chaturvedi	Baltimore Oriole (d)
Don Nadreau	Montana de Oro (d)
Vern Nelson	Male Northern Cardinal
Joe Kandiko	Lagoon
Flo Scholljegerdes	Upper-Lower Yosemite Falls
Ron Cleveland	Virginia Bluebells & Anemone

Curt Snowden	Dewey Spider Web
Vern Nelson	Bull Thistle
Jeff Hahn	Gomphid Dragonfly
Jean McDonough	Two Burrowing Owls
Ron Cleveland	False Rue Anemone
	Blossom/Bud

East Greenland – September 2004

By Ron Winch

“Grab the dishes and hold onto your breakfast!” Those few words had a double meaning on a mid-September morning as we crossed the unruly Denmark Strait riding the tail-end of Hurricane Francis. The sea was as rough as anything I had encountered in four crossings of the southern ocean’s Drake Passage.

Fighting sea sickness, many folks had elected to stay in their bunks, flat on their backs, rather than fight the rolling 230 ft. Russian ship to partake of a good breakfast; which may come back to haunt them a bit later. As the ship pitched and rolled, table settings, even with rubber mats, defied their place on the table and headed for the floor. Some folks who had not taken motion sickness medication made hasty exits, napkins clasped tightly over their mouths. Most of us who enjoyed breakfast managed to keep it – and so the day went.

After cruising at half speed for 40 some hours to combat the tumultuous sea, the sky began to clear and the sea settled down to tolerable rolls, and folks began to appear from their long sleep.

As we entered East Greenland’s Scoresby Sound the first giant iceberg began to appear. Fulmars and Kittiwakes accompanied the ship and the south coast seemed even more dramatic in the presence of the many icebergs. Cocooned in multilayer of fleeces and windbreakers or down jackets, we watched from the front deck. Numerous seals were spotted and an occasional whale – most too distant for good photos. A disturbance in the water near a huge iceberg proved to be a pod of narwhals – the unicorn of the sea. They are one of the mythical animals I have yearned to photograph. I still do.

Choked with brash ice and bergy bits the fjord offered little resistance to the Russian research

ship, the Professor Multanovskiy, as it gently eased its way deeper into the narrow fjords. The highlights of these probes put us in front of the enormous Christian IV glacier, over 7.5 miles wide at its face and 275 ft. high. As the captain zigzagged through the ice to give us the best view possible, a call came over the P.A. system that lunch was served. Obviously, this ship has taken very few serious photo trips. A cold lunch was relished when we finally left the glacier.

Zodiac cruising certainly lets one appreciate the size of some of the icebergs – over fifty feet high above water which means there is over 400 feet of ice below the surface – no wonder the Titanic didn’t stand a chance. Never getting too close – on the chance that the berg might roll and swamp the Zodiac – we photographed the deep blue ice of the older bergs that had been compressed until most of the air had been squeezed out.

One afternoon the zodiacs cruised among the ice while the ship went on ahead. Staying close to shore we spotted 2 groups of five musk oxen – close enough to photograph as they grazed on the meager plants and mosses. Leaving the shoreline we spooked a small flock of Long-tailed Ducks which were immediately harassed by a magnificent white Gyrfalcon. The Gyrfalcon is a bird of the high arctic, and for centuries past they were the prized flacons of kings. I have been fortunate to have photographed one on a previous arctic trip and am now using the image on my business card.

Looking around, the ship was nowhere to be seen because of the ice. Having no radio, we were up a fjord without a ship. Continuing on into the ice choked fjord we came across some areas of thin ice where the zodiacs, pushed by 40 hp motors, crashed through and at times tried to ride up on the ice. It didn’t seem like a good idea, but the ship was somewhere ahead of us. Finally open water and the ship at anchor appeared among the icebergs. A great afternoon photographically, but as the zodiacs were being brought aboard, the Russian seamen observed the bottom of the boats and said in stern broken English, “Zodiac Not Icebreaker!”

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Bloomington, MN**

Editors Corner

I wanted to include a little background about myself. I'm currently retired from Xcel Energy and have a little spare time to devote to this effort, which is the primary reason I took on this role. I have been shooting photographs for about 35 years; you would think I would be better than I am by this time, but I keep trying. I have just recently converted to shooting digital (Canon 10D) and really love it. I have some background in using Microsoft Word and hope this will carry me through this process.

Some ground rules and miscellaneous items:

1. Articles are welcome, let loose and submit an article of your experiences. I prefer articles be submitted via email or a CD, this will reduce errors and make my life easier. I need items submitted by the 1st of the month so I can get them into the newsletter. Slides I can handle; however, I don't have a scanner so I will need a little extra time to get the slides scanned.
2. Those of you getting this via email (or wishing to get it via email), you will receive an email telling you the newsletter is out on the club website for your viewing pleasure. I will not be attaching the newsletter to an email due to constraints with some ISPs.

3. There was no September 2004 newsletter. The number on that newsletter would have been Volume 49, Number 1. I'm numbering this newsletter Volume 49, Number 1 & 2 to make-up for the missed newsletter in September. Also, I have included the May salon winners in this edition.

October Meeting: Wednesday 10/20/2004

Program: Jeff Morgan "Digital Phase 1"

Membership Dues

Just a reminder that membership dues are due.
Please send your membership dues to:

Jim Duncan
304 Blue Heron Lane
Woodbury, MN 55125-2850

Or, give them to Jim at the next meeting.



Field Notes

Shooting Silhouettes

By John Pennoyer

This summer while my wife and I were on vacation in the Whistler Mountain area of British Columbia, we were hiking on one of the trails when we came upon a very picturesque scene. We had stopped at the overlook to visually fill our senses with this very beautiful mountain scenery. I heard a voice from behind me saying, "Would you take a picture of us?" As I looked around it was a young couple and they probably assumed that I knew what I was doing because they had noticed my tripod and photo pack. The sun was directly in front of us and I knew this would be a difficult photo, but never-the-less I obliged and took their photo. When I was done he asked if he could take our photo to repay the favor. My wife gives him her digital camera and he snaps a photo. After they left I asked her to look at the LCD display and of course the only thing she sees is two dark figures. The light was so bright behind us that the metering system turned us into nothing but dark blobs with no detail.

Whenever the light is brighter behind the subject this will always make for very challenging metering. Usually if you want to get some detail in your subject either use your spot meter and meter right on the subject and compensate accordingly, or use matrix/evaluate metering and open up to help render some detail. But when I am confronted with those types of situations this is a good time to silhouette your subject against this very bright light.

Shooting silhouettes is probably one of the easiest metering that a photographer will have to do. The reason that I say this is that your goal is to make your subject darker than the light, so no need to worry about detail in your subject. The camera by itself will do this automatically, just depending on how large the subject is in the frame. Listed below are some guidelines that I like to think of when shooting for silhouettes.

- 1. Majority of the light must be behind your subject.**
- 2. Meter for the light, not the subject.**
- 3. Change exposure values to determine the silhouette affect. (I have a tendency to stop down when shooting in bright light as this will put more intensity in the light and make your subject darker, which allows more separation from the light to the subject.)**
- 4. Very important for the outline of the subject to define itself. (sometimes head position, wing position etc can ruin the silhouette)**
- 5. Generally the light in the background should be interesting, that is why I think sunrise/sunsets are the best times for silhouettes.**
- 6. Try to keep the background uncluttered, trees, branches etc. can either add or take away from the image.**
- 7. If shooting a bird or animal silhouette, behavior such as wing flap, mouth open, etc. can put considerable interest in the image.**
- 8. I always manual focus - most auto focus systems will have a hard time locking onto a dark subject.**

9. Of course anytime that you shoot into a bright light, lens flare can occur so try to minimize as much as possible.

I have always believed that one thing that will separate photographers is their use of "light". With the type of photography equipment that most of us use today, it has made it much easier to capture images that were almost impossible a few years ago. There really is no such thing as bad light it is just that some light is better than others, it is up to us to use the available light to our advantage and capture that very unique image.

Good Shooting



Prairie Silhouette



Eagle Silhouette

October Awards

Judges: Vijay Karia and Duane Wraalstad

10

- | | |
|--------------------|-------------------------------|
| Swanson, Robert | Olympic NP Elwha Valley Creek |
| Morgan, Jeff | Cranes (W) |
| Gladitsch, Marilyn | Scarlet Waxy Cap |
| Hahn, Jeff | Dragon Fly Close-up |
| Miller, Joe | Fireweed and Aspen Leaves |
| Aronson, Jim | Drying Off |
| Jenkins, John D. | Snack Time |
| McDonough, Jean | Wet Mint |
| La Mere, John D. | October Reflection |

9

- | | |
|---------------------|-----------------------------|
| Cleveland, Ron | Crane Take Off (W) |
| Wilbrecht, Jon | P9056762 |
| Chaturvedi, Amitabh | My Sweet Home |
| Morgan, Jeff | Ducks (W) |
| Palley, Lil | Montana Sunrise |
| Samuelson, Tom | Ball Cactus |
| Snowden, Curt | Dewy Damsel |
| Muller, Torsten | Morning Glow on Circle Peak |

8

- | | |
|-----------------------|-----------------------------|
| Wilbrecht, Jon | Strawflower |
| Prokosch, Mike | Feeling Out of Place |
| Nadreau, Don | Kadunce Rocks |
| Fleury, Cynthia | Bond Falls |
| Prokosch, Mike | Fog on the Mountain |
| Fleury, Cynthia | Michigan Sunrise |
| Swanson, Robert | Banning SP Wolf Creek Falls |
| Jones, Cathy | Chinese Goose |
| Aronson, Jim | Pearl Strands |
| Duke, Larry | Zoo Beaver |
| McDonough, Jean | Prairie Dog Close-up |
| Snowden, Curt | Pictured Rocks |
| Handsaker, Bill | Capitol Reef |
| Goossens-Bryan, Betty | Black-tailed Prairie Dog |
| La Mere, John D. | Rabbit, North Dakota |
| Jones, Cathy | Blue Heron Landing |
| Samuelson, Tom | Hepatica |
| Goossens-Bryan, Betty | Cedar Waxwing #2 |
| Gladitsch, Marilyn | St. John Wort |
| Harlow, Jerry | Deer on Alert |
| Hahn, Jeff | Anthomyiid Fly |

Whitetail Deer

By
Ron Winch

The whitetail doe paced nervously in a small patch of eight year old cottonwoods. With tail held high and nervously licking her flanks with uncommon frequency. Her sides were convulsing in a steady rhythm, a definite indication that she was about to drop her fawn. Suddenly she stood alert; ears cocked as if trying to pickup and identify some predatory sound. Her whole body quivered as she surveyed the area and cautiously stepped out of the protective cottonwoods then made for the dense spruce grove where she melded into the shadows. It was interesting to learn later that does seem to be able to hold off giving birth for a short time if predators are sensed.

A missed photo op for sure, as this happened only thirty feet from my library window, but I learned a lot about deer behavior and biology in my ensuing research.

For instance, did you know that over five million whitetail deer are born each year? All those fawns should help us realize that we should be good stewards of the earth. Deer bring out strong emotions in people. Bucks portray the image of strength and majesty, does grace and beauty, and fawns the frolicsome innocence of children. And still we visualize deer as a symbol of wilderness.

The whitetails reproductive rhythm is regulated by photoperiods; not by temperature. Therefore, fawns are born in late spring as the days grow longer and climatic conditions are favorable, and food and cover are abundant. About 75% of doe fawns and all yearling does usually breed in our area. Most whitetail fawns are born in late May or early June following a 200 day gestation. Doe fawns usually breed in December and their fawns are born in July. Fawns are born with front feet and head first. The doe may give birth while standing or lying down. Fawns are licked clean by the mother – thus establishing the bond between them. Twins are usually born about 20 minutes apart.

Fast forward to early August; we now have seven deer as regulars in the pasture and under an old apple tree. There is a single doe, a doe with one fawn and two doe with twin fawns. They can be quite approachable in the early evening. While

mowing spotted knapweed with the tractor I have come within 20 feet of three deer. Toni however, walks out in the pasture with the horses and easily approaches that close. Or she may sit down and the deer, curious as they are, will stiff-leggedly approach as she talks to them.

Occasionally, I watch and photograph from a blind. One evening in early September all seven deer were enjoying fallen apples when two fawns began to frolic. They would run and jump like the impalas of Africa. The highlight of the evening was a contest of who could jump over mother without touching. Four successful jumps proved their worth and with tail raised they raced across the open pasture into a brushy ravine and back again to nibble fallen apples.

Another evening as I was photographing a tawny colored doe in the golden light I was surprised by a young wild turkey poking its head into the blind. No chance for a photo, but what an experience!

Best to hold onto those memories, for deer season is at hand and we are sure to loose some of our friends. But not to worry, maybe we will get a few of those five million newborn fawns next spring.

The Digital Decision

By Cathy Guisewite (Thanks to Lawrence Duke)

CG: I haven't seen you in ages! Where have you been?

His Wife: Camera shopping.

Her Hubby: We're going Digital.

HW: My honey is studying the mega pixel situation.

HH: Yah! 5mp, 4mp, 3mp, 2mp, or 1.2mp

HW: I'm in charge of zoom. 3x

optical/2.5x digital Vs. 3x optical/6x

digital Vs. 4x optical/2x digital Vs.

6x optical/2.5x digital Vs. 2xoptical/3x

digital...

HW: The kids are researching battery options.

Kids: (in chorus) Nickel-metal Hydride!

Lithium-ion! Photo-Lithium!

HW: Our dream is to come together as a family at the end of July...find a ten-minute window where the technology isn't changing...buy our camera...and then spend two weeks in August studying the instruction book and upgrading our computer!

CG: Any plans to go anywhere to take pictures?

HW: Who has time? Or money?

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Editors Corner

Reminder: Your club dues are needed see the enclosed form and instructions. Thanks.

November Meeting (11/17/04):

"A Photographer's Sketchbook" Dale Bohlke

This presentation shows the transformation of an idea into an image. Some photographers pre-visualize, and then take one or two shots to get a great image; I may need to shoot a roll or two to get the same result. The ideal image may take years to acquire or it may come during one shooting session with the subject. During this presentation you will see various works, both in progress and those where I feel I have reached my ideal image.

2005 Minnesota Botany Exhibition:

Enclosed in this newsletter you will find copies of the entry form and an information sheet on this event.

FIRST CLASS MAIL



December Meeting:

We will have our annual year-end Salon at the December meeting. **If you have slides on the attached list, please bring them to the November meeting, or send them, by 11/18, to:**

Mariann Cyr
3955 Glenview Ave.
Arden Hills, MN 55112

Jeff Morgan has the files of the digital images that are eligible and will provide these to Mariann.

Everyone must indicate if their images are wildlife in order to be eligible for the wildlife award. Put a "W" designation on the slide. Some people have already indicated if their digital images are wildlife, but if you did not check with Mariann so it is recorded correctly.

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 (nor are botanical specimens from gardens, farms, nurseries, or arboretums).



Field Notes

Organizing Your Images By John Pennoyer

Over the last few months I have had many people ask me how I organize my images. When I was shooting slides a friend of mine, who was very computer savvy, made me a program for labeling and searching images. In my opinion, it was better than any program that you could purchase. But since I went to digital I had to generate my own system. So in this article I thought that I would write on how I organize and label my images.

With digital you store your images in “folders”. My very first folder is titled “2004 Photos” and within that folder I have sub-folders such as mammals, birds, MN scenes, flowers, botany etc. Within these folders I use additional sub-sub folder. Let’s take a look at some bird images. The sequence is 2004 Photos—Birds—Loon. All of my Loon images will be stored in this folder. At times it may be necessary to expand your folder system. Maybe I have images of Common Loons, Red Throated Loons and Pacific Loons. In my Loon folder I would than have more sub folders marked for those specific Loons. It is always easy to start a new folder. I highlight the Loon folder by clicking once and than Ctrl N will open a “new folder” under Loons. Just rename it for the sub-category you need..

Also important is how you label your images. I use a very simple method, here are some examples. My prefix would be Mammals—Bighorn Sheep= MBS. For my numbering system I just use numbers in sequence. So MBS0001 would be Mammal Bighorn Sheep 1. An image numbered BBE0278 would be Birds-Bald Eagle

278. When I send my images to my two stock agents I put JP in front. As an example BBE0278 would now be JPBBE0278.

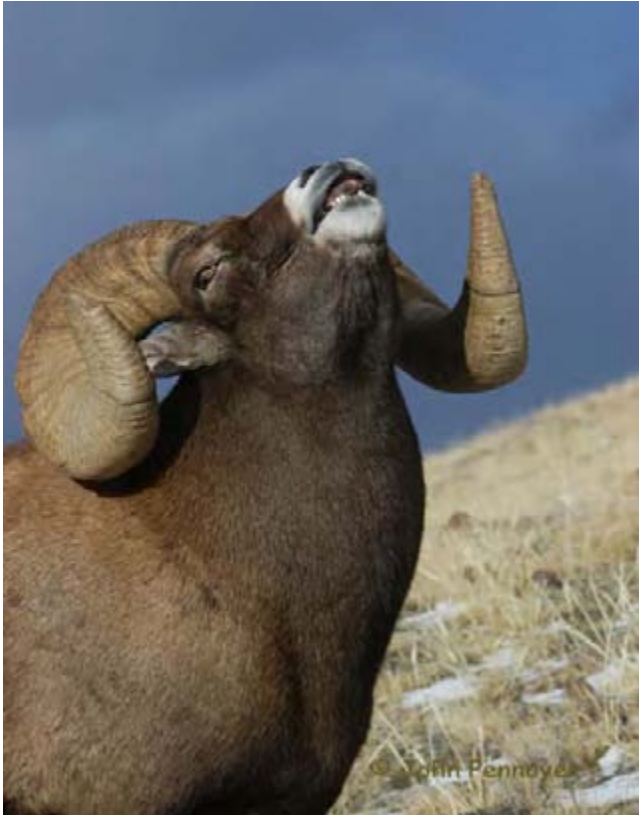
There are some people that use dates for their numbering system as in BBE2-05. This would say Bald Eagle February of 2005. However, I avoid this method because the software that I use is very easy to batch mark my images and I can use this method to include the date.

Now this may sound very confusing but it really isn’t. Remember, the only person you’re filing and labeling system has to make sense to is you! Unless you have other people looking for your images, using a folder system and filing system that makes sense to you is the only system that matters.

Here are two images I shot with their associated image numbers:



BBE0376



MBH0226

The software program that I use to organize and catalog my images is Digital Pro 2. This works very well for me. However, there are many other excellent software programs, such as Breeze Browser and AC/Dsee. I really like Digital Pro 2; however, it is mainly for photographers that submit many images. Most software programs have a 30 day free trial. Just download several and give them a try. While no software program is necessary if you are purely storing photos, they will make it easier when you shoot 400 images of Bighorn Sheep in one trip. Also my program allows me to store other pertinent data that I can input on the image (such as title, location date, etc). For example, title: Bald Eagle fighting over fish---location: Homer spit---Date: March 04---time: 9:00 AM.

I use three programs for working on my images; Nikon Capture for working on my RAW files, Photoshop 7 for working on them when converted to Tiff files, and Digital Pro 2 for

cataloging and labeling. As far as storing my images I do not store any of them on my computer hard drive. I use my computer exclusively to work on the images. My original RAW files are stored on CD's and my working Tiff files are stored on external hard drives.

My biggest learning curve when I switched to digital was never the act of taking the image because for me there was very little difference than shooting with slides. The learning curve starts after the image is taken and I am still learning this process. If you ask me two months from now maybe I will be doing something different but right now this works very well for me. The sooner you get started managing your digital images the more you will enjoy the venture into digital photography.

Good Shooting!

November Awards

Judges: John Pennoyer & Dale Bohlke

10

Aronson, Jim	Stormy Sunset	
Fleury, Cynthis	Mount Moran	D
Handsaker, Bill	Paw Hole	
Harlow, Jerry	Sedona Sunset	
Hoyt, David	Reddish Egret (W)	D
McDonough, Jean	Mule Deer in Fall Color (W)	
Perez, David	Buck in Velvet at Sunset (W)	D
Wildnecht, Jon	Windy Autumn	D

9

Cleveland, Ron	Crane Group	D
Cyr, Mariann	Banning Mushrooms (W)	D
Graves, Rick	Light Blue Morning Glory	D
Harlow, Jerry	Prairie Chicken '04'	
Jenkins, John D.	Autumn Leaves	
La Mere, John D.	Prairie Dog (W)	
McDonough, Jean	Gentoo Penguins Squacking (W)	
Miller, Joe	Beaver Brook Falls in Autumn	
Miller, Joe	Yucca Plant, White Sands Nat'l Monument	
Morgan, Jeff	White Ibis	D
Snowden, Curt	Maroon Bells	
Swanson, Robert	Lassen Nat'l Park Painted Dunes	D

8

Cyr, Mariann	Bison (W)	D
Duncan, Jim	Leaf 1	D
Duncan, Jim	Milkweed Pods	D
Graves, Rick	Wild Geranium Bud	D
Jones, Cathy	Angry Goose (W)	
Jones, Cathy	Mute Swan Bathing (W)	
Kandiko, Joe	Wonder Lake View	
Kandiko, Joe	Fall Reflection	
Moen, Aaron	Falls at Night	
Moen, Aaron	Sunrise	
Morgan, Jeff	Badlands Skyline (W)	D
Prokosch, Mike	Gentoo Profile (W)	D
Prokosch, Mike	King in the Landscape	D
Samuelson, Tom	Tree Swallow	
Zosel, David T.	BOP-1 Osprey	
Zosel, David T.	WB-202 Snowy Egret	

California Dreaming

By Don Nadreau

Last July I combined a wedding in California with a training class that I have wanted to do for several years. The class was conducted by George Lepp at his facility in Los Osos, California. The appeal of the course for me was a combination of shooting photographs and working in the digital darkroom. I had just recently converted to digital and wanted to get up-to-speed fast. In addition, this was a reward to me for surviving until retirement.

The class I took was entitled "Photography and The Digital Darkroom". It was a five day course that included a day and a half of shooting in the field with the remaining time working in the digital darkroom. There were 16 students and three instructors, including George.

The photo portion of the class was conducted on the California coast, at Montana de Oro State Park, and at a location just north of San Simeon where we shot photos of California Seal Lions. George and his assistances were very generous with help and also allowed class participants to try different pieces of equipment. I

tried a 90mm tilt shift lens that George had and also used his variable neutral density filter. George also had a 500mm lens he allowed folks to use.

The digital darkroom portion of the class consisted of training and free time to setup and prints your own photos. The instructor had a PC hooked to an overhead screen so the class could see what he was doing. Photos used by the instructor were available to each student on their own computer so they could follow the demo and perform the steps on the same photos. It worked well. Each student had a PC with two screens. One screen had the photo being worked and the other had the tools used in Photoshop CS. You could move the cursor back and forth between the screens as if they were one. In addition, there was one Epson 2200 printer for two students.

We covered color management, film scanning, image editing (including a digital workflow), printmaking, and archiving images to a CD. The digital workshop was available from 8:00 am until 9:00 pm with an hour off for lunch and dinner. Classes ran from 9:00 am to 5:00 pm. At the end of the five days, we kept all photos we produced and Lepp provided mailing tubes if you wanted to mail your photos home. On the last day of the class, we each put together a set of our best 6-8 photos for review. George reviewed each photo and provided feedback.

One of the midweek evenings was devoted to a barbecue at George's home. After dinner we looked at the photos he has framed and mounted in his home. We also got a tour of his office and darkroom. He has about 10 five foot high file cabinets filled with slides he has taken over the years. He is now shooting exclusively in digital but is working on converting the best of his slides to digital.

The class was terrific and I would definitely like to do another.

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Editors Corner

December Meeting (12/15/04):

Program: "Images of the Year"
Christmas Social – Bring a plate or treat to pass around.

Step-up and Contribute

We need articles for future additions of the newsletter. Consider sharing your experience or knowledge via an article. This is one of the primary educational features of the club. Also, let me know if you have suggestions or comments that would help improve this newsletter. If you have equipment for sale, let me know and I will include it in the next letter. In addition, if you know of photo opportunities or outings, send me an email, or call me. Thanks and have a happy holiday.

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