



Tundra Swans

By Ron Winch

Glowing red in the light of the setting sun, her large white breast surges with every heartbeat. Shimmering water droplets clinging to her body appear as thousands of tiny crimson jewels. I am looking almost straight up now – through a 600 mm lens. Pressing the shutter release, I fully expect to hear the motor drive rattle off a series of exposures. I hear only a groan as big black letters appear on the viewfinder screen: END. D____!

The focus was sharp, the framing was great, the angle was superb and the lighting would be hard to duplicate. Well aware that such things happen, I stepped back from the camera and observed the broader view. Five Tundra swans in tight formation, appearing rosy-red against the blue-purple sky crossed the zenith and became smaller and smaller as they headed for the Mississippi River.

Maybe it is for the best that I missed the shot. Memories grow richer with each passing day whereas that image on film becomes finite; the image would still be the same after years – no matter how exciting it appeared at the moment of capture. What can I say? The light was fading fast and a northeast wind has been kicking up for the past few hours. My ungloved fingers are slow to function in the 30 degree temperature. Maybe next year.

Cuddling a cup of hot tea in my cold hands, I reflect back on the day. I arrived at Rieck's lake just north of Alma, Wisconsin – less than 100 miles from the twin cities – at 2 p.m. this afternoon. Conditions were ideal, but the hint of an impending storm agitated the birds. Four to five hundred Tundra Swans were tipping-up the shallow lake, feeding on the bottom vegetation. Scattered among the swans were mallards, wood ducks, teal and ring-necked ducks. Hundreds of Canada Geese also used the lake to rest and feed before moving on. They will follow the Mississippi to their wintering grounds. Swans will veer east and eventually spend the winter on Chesapeake Bay.

An eagle perched on an aspen snag turns an eye toward the sky as another eagle rides the thermals. Nuthatches work the rough bark of the oaks, gleaning their food supply. Blue jays uncover acorns from under the leaf litter and squirrel them away in their secret hiding places – to be enjoyed at a later date. Ever present chickadees garner seeds from vegetation along the shore. On the observation stand visitors chat with the volunteer about wildlife – especially the swans. Everyone has binoculars and still most folks enjoy the sporting scopes provided by the volunteers.

Just maybe, if we continue to encourage people to observe, feed and photograph wildlife the world will be a better place for all.

Camera gear packed away, fingers warmed and the down jacket tossed into the back seat, I head north to Stillwater with wonderful memories and a few good photos and a great afternoon.

Field Notes

Minnesota Winter Tips

Part 2 - "What to shoot in winter"

By John Pennoyer

Snow, ice, cold, and sun that is what we need for a good old fashioned Minnesota winter! Those are the conditions that I like to have to do my winter photography. The sun will put a sparkle in the snow, and give some interesting shadows for the photographer to work with. Not only will ice give some interesting compositions but also can help to add some color to a winter scene. I love the cold and feel relatively comfortable at -15 F as long as the wind stays calm. Plus the cold can add atmospheric type conditions to open water.

There are many Minnesotans that do not enjoy our lovely Minnesota winters. Unfortunately the reason they do not enjoy winter is because they stay inside by the fire with a cup of hot chocolate. So the number one rule to enjoy a Minnesota winter is "get outside". By that I mean let's grab that camera gear and I will give some tips that I look for when photographing subjects from December through March.

Birds and Animals

This is the easy one. Backyard type birds will come to bird feeders much easier in the winter than at any other time of the year. So if you are already feeding birds just keep it up in the winter and take your pictures. But I want to talk about birds but not in your back yard. For the last few years I have used a double bean bag on my vehicle window for photographing birds and animals. My bean bag is always filled with bird seed to support my camera. My bean bag is "always" in my vehicle whether I intend to use it or not. Many times during the winter I have taken some seeds out of my bean bag and laid them on a log or other suitable type perch and gotten some great bird images. Whitetail deer many times will be closer to roads looking for food; just drive around in some state or community parks and a person can get some great whitetail images. Kathio State Park and Goose Island County Park in Wisconsin are two good choices. Get out of the vehicle and snow shoe or hike on some of the trails and you may even get better images. Of course, be sure to walk or snow shoe slowly and keep your eyes peeled for the whitetail or other critters. I just got some great winter pictures of wild turkeys using this method a couple of weeks ago. Always be aware that winter is a stressful time for birds and animals. Of course, most of you are aware of the Trumpeters Swans on the Mississippi in Monticello, and Bald Eagles from Red Wing to Wabasha. Both of these are great spots from about Christmas time to the first week of March. Rare bird alerts from the Minnesota Ornithologist Union is updated every Thursday (www.moumn.org) I check it regularly looking for that hawk or owl that might be in our area.

Color

Although I really enjoy trying to be creative with winter landscape images, I also get tired of my winter images being monotone. So I always try to add some type of color to the image. It could just be blue sky, blue water, orange sunrise/sunset, lichen on rocks etc. Adding color during the winter months can be a challenge but is certainly worth the extra effort.

Open Water

No matter how cold it is, a photographer can always find some open water. Fast moving water is very difficult to freeze and will usually stay open in the coldest winters, maybe there is a power plant that keeps the water warmer. Whatever the reason these areas can be a photographer's paradise. Open water many times means waterfowl and other birds will use the area and many times they will tolerate human activity. Open water also gives the photographer points of interest to put in your landscape image. Sun, cold and open water may also result in steam rising off the water. The Trumpeter Swans accompanying this article were shot at -15 F at sunrise. Where there is open water many times there is also ice or icicles to put in your composition. Shooting the sun through a hanging icicle can certainly add interest to a winter image. Better yet a sunrise or sunset on ice or hanging icicles is hard to get but certainly worth the effort.

Sun-Moon-Shadows

For me the best time to shoot the sun and moon is during winter time, especially the full moon (visit my web site on full moons www.impressionsofnature.net). The sun is much lower in the sky during winter time and this can cast some interesting shadows on the snow. A creative photographer may be able to get some great compositions with these shadows. I also like to shoot the sun as it peeks through the forest using the trees to break up the brightness and give a cold feeling to the winter landscape. What is nice about winter is that sunrise/sunset and moonrise/moonset are also at respectable times. A photographer can capture sunset or moonrise and still be able to eat dinner with the family. Unless there is a cloud cover, I almost always try to capture the full moon in winter. I just like the full moon, snow, leafless trees etc. in a winter scene. I usually try to capture the full moon the day before the official full moon and the day of the full moon. The reason is that the moonrise is close to sunset and the light helps in putting a little light on your subject. Even though the day before is not the official full moon, you will never be able to determine that by looking at your image. But I also will shoot the moon when it is dark, this will put a blue cast (white balance set to incandescent or fluorescent will "cool" the image and put in more blue.) I do like this blue cast on the snow and landscape. Again this type of image gives the viewer another perspective of a Minnesota Winter.

Those are just some of my ideas when I shoot during our beautiful Minnesota winters. After you have been out a few times trying to capture images of a Minnesota winter, you can now feel good about sitting around the fire and having that cup of hot chocolate.



"Elm Creek Park" by John Pennoyer



"Deer in snow" By John Pennoyer



Trumpeter Swans by John Pennoyer

Good Shooting

ST. CROIX WATERSHED RESEARCH STATION ANNOUNCES ARTIST/WRITER RESIDENCIES FOR SUMMER 2007

Artist at Pine Needles, a residence program sponsored by the St. Croix Watershed Research Station, seeks applications from artists and writers for summer 2007. The Artist at Pine Needles project invites natural history artists or writers to spend 2 to 4 weeks in residence to immerse themselves in a field experience, gather resource materials, and interact with environmental scientists and the local community.

The St. Croix Watershed Research Station, the field research station of the Science Museum of Minnesota, is located near Marine on St. Croix, Minnesota. The setting for the Artist at Pine Needles project is the James Taylor Dunn Pine Needles Cabin, located just north of the village along the St. Croix River. In 2006, the artists selected were photographers Linda Gammell and Stephanie Torbert and painter Rebecca Silus, all of the Twin Cities area.

Applications for 2007 will be accepted from writers and visual artists who focus on environmental or natural history topics. Participants will have an opportunity to interact with environmental scientists and to create links between their art, the natural world and the sciences. As part of the program, artists will be encouraged to design an outreach project to share their work with the local community. In addition, the residency requires that participants contribute an original work for the benefit of the research station.

Housing and rustic studio space is provided for the artist's choice of a 2, 3, or 4-week residency; up to three residencies will be awarded for the summer of 2007. Application packets are available from the research station or at www.smm.org/SCWRS/pineneedles.php. The application deadline is March 2, 2007. For more information, contact Sharon Mallman at the St. Croix Watershed Research Station, 651-433-5953, extension 13.

Photoshop Classes - Date Changes - Register Again

Sorry to have to do this, but Jeff is not available for two of the dates which were originally set up for the Photoshop classes. I have managed to change the dates, but retain the location at our regular meeting rooms in the Wildlife Refuge for the Saturday morning Photoshop Classes. The Center and room will open at 9:00 am and it will take us a short while to set up the projector and room, so the start time will be about 9:15 am. We have the room until noon so we will start to pack up about 11:45 am, about 2.5 hours.

Nothing else is changing, just the dates. The classes will be projected in CS2 on a Windows machine but most of the things we will be doing can also be done in Photoshop Elements on the MAC.

These sessions will be question driven. Jeff will do his best to help you get to a point where you are comfortable enough to take a well exposed RAW image, have an understandable workflow to get a good color balanced image ready for a Nature salon. There

will be no prepared notes and what we do not finish in one session will be carried over to the next. The later sessions will be defined by questions and requests made at these earlier classes and move towards more advanced techniques.

Class 1 - January 20th - The digital image basics.
(Originally scheduled for January 13th, but now changed to 20th)

HISTOGRAMS! Questions about the digital camera and shooting in digital. Getting images into the computer and setting up Photoshop and Bridge (the preferences, display and defaults). Then how to sort, rate, move, backup and apply settings to one image or groups of images.

Class 2 - January 27th - The digital workflow.

This class will be a walk-through of a good basic Workflow for both RAW and JPG camera images.

Class 3 - February 17th - The digital touch-up and finish.

The third class is open to suggestions but could be removing sensor spots, clone tool, healing brush, resizing, sharpening, shadow - highlight, projectors - printing and color calibration (image output).

Class 4 - March 10th - Layers and Masks.
(Originally scheduled for March 3, but now changed to 10th)

This class could be layers, layer masks and non-destructive editing, and cover the digital split neutral density filter, using filters, adding noise, blur, etc., and black & white conversion.

Class 5 - March 17th - Advanced.

HDR or Pano Stitching or Batch Processing or Recording Actions or ??? You name it!

These are suggestions and Jeff will look for input from the people who attend. He is happy to do both beginner or advanced techniques. It is quite possible we will finish the first three lessons in the first two classes but that depends on how many questions and your understanding of the process.

Cost is \$15 per class, or \$75 for all five. Needs to be paid in advance to me (at Jan 17th meeting or mail to 3955 Glenview Ave, Arden Hills MN 55112). Checks made to Minnesota Nature Photography Club.

Please sign up for classes with Mariann Cyr - mcyr@mmm.com.

PLEASE SEND ME E-MAIL AGAIN, EVEN IF YOU HAVE ALREADY DONE SO. I WANT TO MAKE SURE I HAVE AN ACCURATE COUNT NOW THAT THE DATES HAVE CHANGED.

Direct content questions to Jeff - jeff@elmstudio.com

Mariann

2005-2006 Year-end Competition Results

Title	Photographer	
<u>IMAGE OF THE YEAR</u>		
Lake Superior	John Pennoyer	digital
<u>WILDLIFE IMAGE OF THE YEAR</u>		
What's Going On	Jeff Morgan	digital
<u>General Category - 1ST PLACE</u>		
Sunrise	Drew Mattison	digital
<u>General Category - 2ND PLACE</u>		
Itasca	Joe Miller	digital
<u>General - HONORABLE MENTION</u>		
Zion	Mary Kay Bertas	slide
Prairie Sunrise	John Pennoyer	digital
Lake Itasca	Joe Miller	digital
Single Maple	John Dykstra	digital
Austria Fog	Alan Schulz	digital
Clouds	Ron Lahr	digital
Cascade River	Cynthia Fleury	digital
Clouded Sunrise	Jim Aronson	digital
Afton Sunrise	Lyle Bergman	digital
<u>Zoology Category - 1ST PLACE</u>		
Trumpeter Swan	Nadav Cssto	digital
<u>Zoology Category - 2ND PLACE</u>		
Morning Swans	Dave Vichich	digital
<u>Zoology - HONORABLE MENTION</u>		
Mt. Kilimanjaro	Karen Eckman	digital
Elk Eating	Rick Graves	digital
Hummer	Ron Lahr	digital
Long-eared Owl on Branch	Jean McDonough	digital
Brown Pelican	Jeff Morgan	digital
In a Day's Work	Jeff Morgan	digital
Ram Lip Curl	John Pennoyer	digital
Skipper Butterfly	Lil Polley	digital
Egret 2	Wayne Sanderson	digital
Red Fox 2	Jon Wilbrecht	digital
Monarch 2	Betty Goossens-	
	Bryan	digital
Alligator	Jeff Morgan	digital
Elephant	Wayne Sanderson	digital
Eagle Eyes	Alan Schulz	digital
Eagle Snow	Alan Schulz	digital
Rosy Finch	Alan Schulz	digital
Tree Frog	Virginia Sanderson	digital
Kingfisher	John Pennoyer	digital
Come Dance	Jeff Morgan	digital
American Bitten	Jeff Morgan	digital

Roland Grebe	Mariann Cyr	digital
B & W Deer	Dave Vichich	digital
Mallard	Dave Perez	digital
Great Egret	David Hoyt	digital
Avocet	John Jenkins	slide
Beach Wolf Spider	Jeff Hahn	slide
Monarch Butterfly on flower	David Zosel	slide
Honeybee on Sedum	David Zosel	slide

Botany Category - 1ST PLACE

Showy Lady Slipper Bud	Jim Aronson	digital
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Botany Category - 2ND PLACE

Fern Fossil	Cynthia Fleury	digital
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Botany - HONORABLE MENTION

Showy Lady Slipper	Duane Wraalstad	digital
Pinecones	Joe Miller	digital
Cactus	Jon Wilbrecht	digital
Stark Tree	Lyle Bergman	digital
Autumn Vines	Dave Ellenbecker	slide
Woodland Habitat	Marilyn Gladitsch	slide

All of the above images can be viewed on the Minnesota Nature Photography website, listed on the last page of this newsletter. The category and overall winners are shown on the next page, enjoy!!

General Category First Place



Drew Mattison - Sunrise

Botany Category First Place



Jim Aronson
Showy Lady
Slipper Bud

Zoology First Place



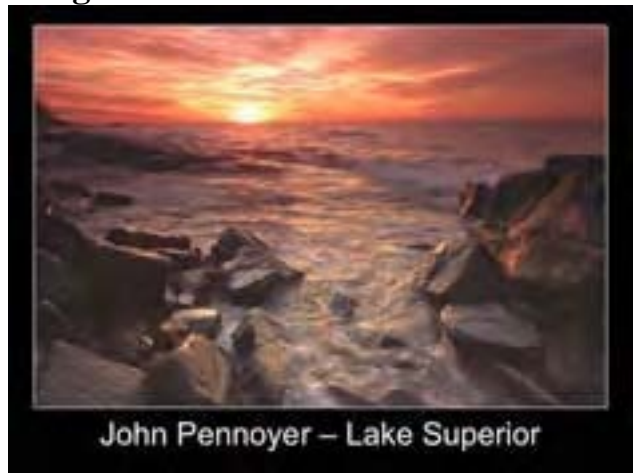
Nadav Cassuto – Trumpeter Swan

Wildlife Image of the Year



Jeff Morgan – What's Going On

Image of the Year



John Pennoyer – Lake Superior

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

6:15 PM - Set-up and Social Time

6:45 PM - Announcements and Business

7:00 PM - Program

8:00 PM - Nature Salon (Competition and Judge's Comments).

Meetings are held at:

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

January 17, 2007 Meeting

January's Program:

North Star Nature Circuit slides. Winning slides from the four club competition will be presented.

FIRST CLASS MAIL





Field Notes “Metadata Information” By John Pennoyer

Not only is it important to learn all of the technical aspects of photography, but it is also important to keep a good record of all of those images that we shoot. When I was shooting slides, I learned right away that keeping them in yellow and green boxes certainly was not the way to go. I developed my own method of labeling and cataloging those images into archive plastic pages based on the subject. It was very tedious to do, but if you want me to find images of whitetail deer I can grab the folder and you will have 1000 images in your hand. If you give me the file number I can find that image in a heartbeat. In the digital world it is as important to do this if not even more important, because I find that I seem to shoot many more images in the digital world than I did with slide film. A few months ago I wrote an article on organizing your images into folders with appropriate file names on your computer. That is still pretty much how I still do it with maybe a few modifications since the article was written. This article is not so much on cataloging but how to keep track of location, subject, name, or any other pertinent data that is important to us photographers.

This information is all based on Photoshop, which is the most popular software for digital image editing. But to my knowledge all editing software will have this type of information, which can be referred to as metadata, exif data, IPTC data etc. Here is my process in Photoshop CS2 using a PC.

After I have done a rough edit of all of my images for a particular shoot and these are the ones that I have decided to keep. The “**very next**” thing that I do is to fill in the metadata information. After an image is opened in Photoshop click on “**file/file info**” fill in the appropriate information and click OK! This process will work in all of the Photoshop programs, but the rest of this article is how I do it in CS2.

After I open Adobe Bridge (this is only with CS2) I select the folder that has my images, right click the image and it will than be highlighted. That will also display a pop up window. Then click on “**file info**” and that will pull up the metadata window. Type in your appropriate information and when you click OK that information is now attached to that image. It is not necessary to open the image in PS to just put in the metadata information. Remember this is my very first step after determining these images are keepers. I may have done some RAW editing, but after converting to Tiff this is my next

step. If you have multiple images of the same subject or similar subject, it is very easy to “batch” process you metadata information. I just came back from Alaska and kept about 800 images of Alaskan Brown Bears. Trying to do every single image would take forever so here is how I batch process. After I open the folder that has my bear images in thumbnail view on Adobe Bridge, I will click on the first image, then hold down “shift key” and then click on the 10th image and all 10 images will now be highlighted. Right click in the highlighted area, fill in your metadata, but now click on the pull down icon in the upper right of metadata screen, click save metadata information, type in your title and click save. For my example I titled the saved metadata as Grizzly Bear, so I now select another 10 images and than on the metadata screen I click on the Icon in the upper right and click “Grizzly Bear” and the next 10 images will have the saved metadata written to them. Using this method it only took me about maybe 1 to 1 ½ hours to write metadata to 800 images. The attached image, marked “metadata 1”, is the way all 800 images were initially written.

But you are probably saying; “but you have all 800 images titled the same?” It is true that all of the information will be identical; however, if I happen to select an image for possibly club competition, commercial purposes, send to my stock agent, etc. I will re-title that one particular image. This image was sent to my stock agent and I re-titled it “Grizzly Bear at Naknek lake” (Image Metadata 2) when this image is now saved the new metadata will stay with that image.



Grizzly Bear at Naknek Lake

John Pennoyer

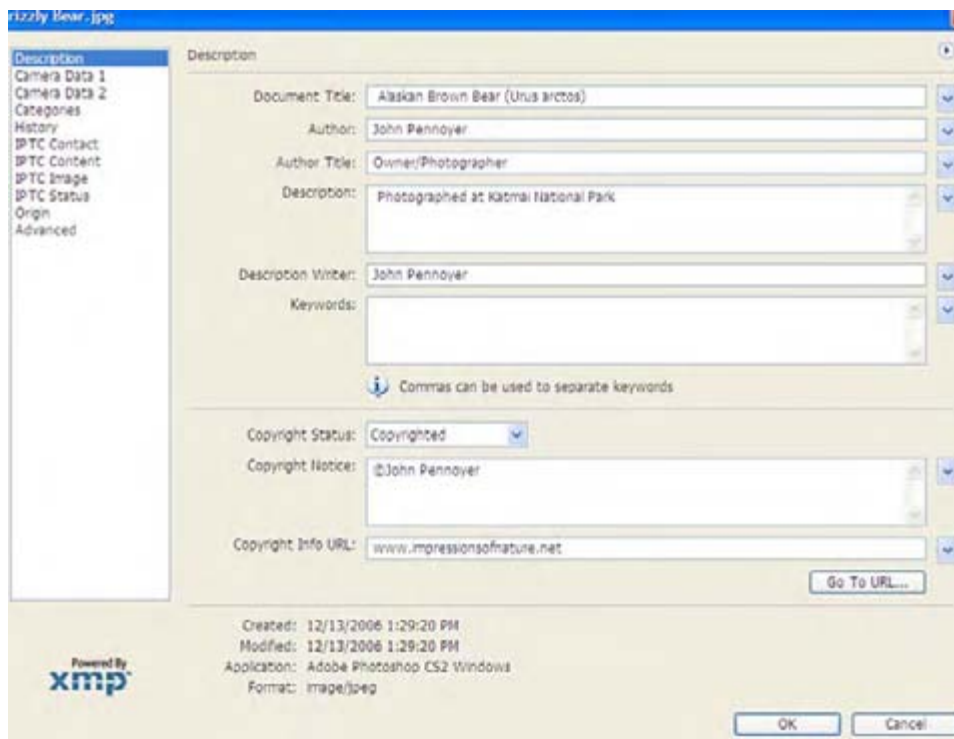
It is important for you to fill in the appropriate information as you see fit for your use of images. But what is critical for me is that if any of my images get published, I record that on the metadata information (Metadata 3). Many editors/art directors require “unpublished” images. This is my record on what images of mine get published. In discussing this article

with Don Nadreau, he mentioned that he also puts scores in from our club competitions and maybe even some useful comments (or maybe not so useful comments) from the judges. I thought that was a great idea!

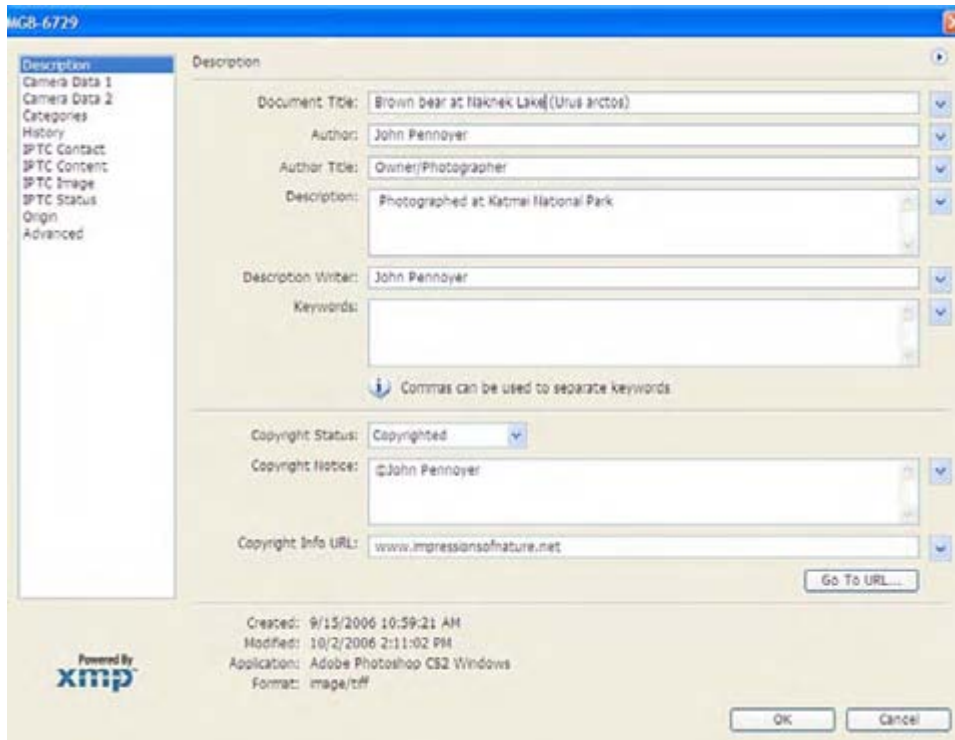
Also remember that when you send in a copy of your image, all of the metadata will travel with the image, so editors, art directors, publishers, etc. can read this information; as a matter of fact many of them require these fields be filled out. It is always a good idea to put in the scientific name for all birds, animals, plants etc. Also I would recommend that you create a master template and fill out all of the information such as your name, address, e-mail, web site or any other information that does not change and only leave the title, description, and key

words blank. I saved mine as IPTC and on every image I just click on IPTC and the information is automatically written in, then I only need to type in the information specific to the image/s.

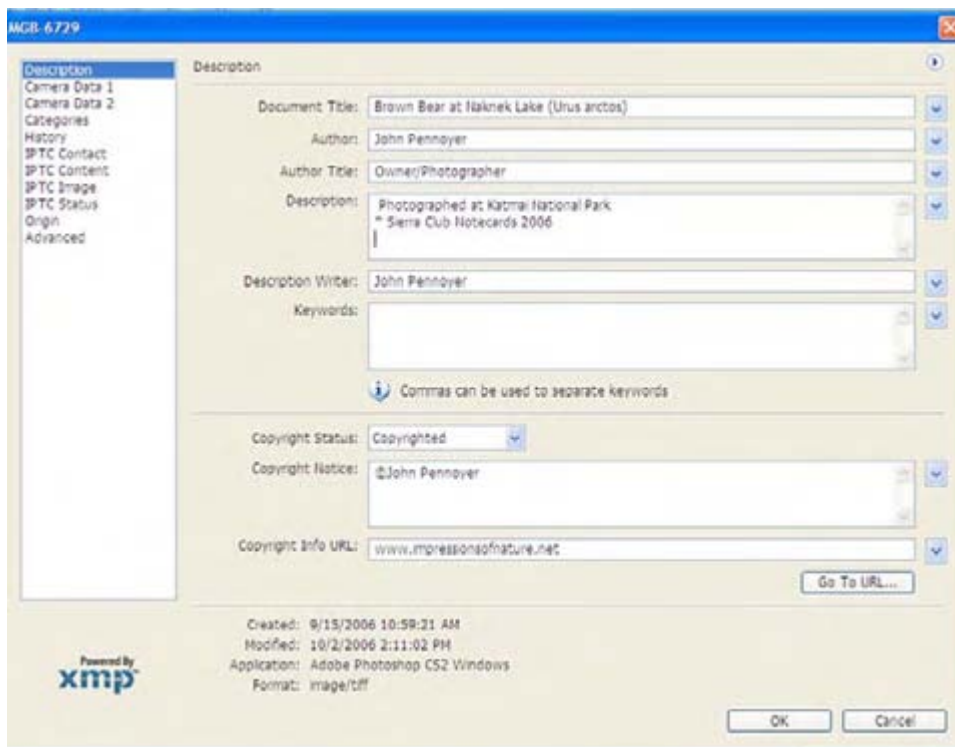
This was a very difficult article to keep simple, but if you are a digital shooter I highly recommend that you start doing this. It is not as difficult as maybe this article makes it sound. Once you start you will see how easy it is and I guarantee that you will not regret it. You will be able to pull up that image 5 years from now and refresh your memory on the time of year, location, and any other pertinent information that may make you decide to go back to that very same location.



Metadata 1



Metadata 2



Metadata3

Good Shooting!

**January 2007 - MNPC Salon Scores
Judges Marainn Cyr and Jeff Hahn**

Photographer	Title	Score	Format
Marilyn Gladitsch	Lobed Leaf Bloodroot	8	Slide
Vern Nelson	European Starling	8	Slide
Ted Galambos	Crex Sunset	8	Slide
Tom Samuelson	Kasota Prairie Sunset	8	Slide
Marilyn Gladitsch	Marsh Marigolds	8	Slide
Carolyn Abbott	Yellowstone Pool	8	Digital
Nadav Cassuto	Osprey (W)	8	Digital
Betty Goossens-Bryan	Bee on Flower (W)	8	Digital
Rick Graves	Clouds over the Rockies	8	Digital
Drew Mattison	Ice	8	Digital
Don Nadreau	Flowing Water	8	Digital
Lynda Nygren	Egret Sunset (W)	8	Digital
Lil Polley	Elk Kiss 2 (W)	8	Digital
Wayne Sanderson	Hérons & Snake (W)	8	Digital
Alan Schulz	Kings at SA (W)	8	Digital
Jon Wilbrecht	Osprey	8	Digital
Jean McDonough	Mitten Shadow on Mitten	8	Digital
John Pennoyer	Trillium Habitat	8	Digital
Dave Vichich	Young Eagle (W)	8	Digital
Ron Lahr	Fish Lake Sunrise	9	Digital
Virginia Sanderson	Trumpeter Swan (W)	9	Digital
Nadav Cassuto	Rosetta Spoonbill (W)	9	Digital
Betty Goossens-Bryan	Sandhill Crane Flight (W)	9	Digital
Jeff Morgan	Splash (W)	9	Digital
Don Nadreau	Virgina Bluebells	9	Digital
Jason Husveth	Aspen Fire PP	9	Digital
Aaron Moen	Common Loon (W)	10	Digital
Virginia Sanderson	Anhinga (W)	10	Digital
Alan Schulz	Gentoo Scenic (W)	10	Digital

Notes from the President

1. Club meeting location: It appears that our February 21st meeting will be held at our regular location, the Minnesota Valley Wildlife Refuge Visitor Center. The legislature is scheduled to vote on the appropriation of funds for the Center's heating plant on February 15th. So it is possible that we will have to meet at an alternate location this spring, but when that will occur is unknown at this time.
2. TCACCC Interclub Competition: I encourage everyone to enter the TCACCC 2007 Interclub Competition. It would be a shame if a club other than the MNPC were to take home the trophy for nature images. **There are sections for both slide and digital nature images.** The other sections are **digital realistic** (you can show your Photoshop skills here as long as the final result looks like a regular straight photo), **digital contemporary** (pretty much anything goes), **slide traditional**,

slide contemporary. The deadline for entries to the 2007 Interclub Competition is February 23, 2007. Get full details and entry form at <http://www.cameracouncil.org>.

If you bring your entry to the February 21st meeting, I will see that it is delivered to one of the collection points.

Mariann

Editor's Note:

I want to thank Dave Zosel for contributing an article this month. It is wonderful to have more folks contribute to the newsletter. I hope his example will motivate others to pick-up a pen and compose an article for publication. We all have ideas that can enhance the club experience for others and for you. If you have questions about how to do this, give me a call at 763-377-4589 or ask me at a club meeting. I prefer email submissions with photos attached in JPEG format. I do have a scanner if you want a slide included in the article. Hope to hear from you soon.
Don

“Reflections on Antarctica”

By Ron Winch

I stood alone on the deck at midnight. The mountains were playing peek-a-boo as the distant clouds parted again, this time revealing a backdrop of snow-clad peaks bathed in glowing alpenglow. Sinewy glaciers snaking their way thru the valleys, only to terminate at the open sea. Orca whales break the reflective surface of the 29 degree water as they suck in air and dive to feed on krill. A shattering crash behind me sends a headwall of frigid dark water rushing toward me. As I spin around, the glacier, less than a quarter mile away, groans once more and sends huge chunks of ice plummeting down to the sea. The sound of tinkling ice chips gives way to silence like you’ve never heard before.

Looking south once more, crimson-topped mountains peer thru the ever churning clouds. A single shaft of sunlight spotlights the tiny red buildings of the British Antarctic Survey Station on an equally small pimple of rock in the Southern Ocean. As the lump in my throat grows and my eyes well-up, I realize that I alone am witnessing this very special moment. The magnitude, beauty and quietude of the ice, and the utter insignificance of the British Station – and all of mankind for that matter, evoke an emotional high never before experienced.

More ominous now, clouds huddle together, trying to conserve the warmth of the sun’s last low rays. The light level diminishes to the point where my sense of color is lost. Only shades of gray surround me, as I make my way to my cabin and two hours of sleep before we arrive at the Lemaire Channel to begin a new day.

“Winter Woods”

**By
Dave Zosel**

I have a long time habit of enjoying a walk through the winter woods. To be out on those stark, frigid, winter days when most people can see no earthly reason for leaving the comfort of their home, is my delight. There is so much to see in the winter landscape. Even when birds are snuggled like tennis balls in the thickest conifers and mammals are curled in snow burrows awaiting a break in the temperature, I can find beauty all around in the winter woods.

What is there to see? To answer that question is impossible. It’s been said that beauty is in the eye of the beholder and nowhere is this truer than in the winter woods. The very thing that I seek out, the one thing that thrills me and that I might intimately enjoy, your eyes may pass over and not return for a second glance.

The secret of enjoyment is to get involved. The desire to be involved is not something innate but rather, something you develop. It’s something that pulls at your insides and you must see and learn everything possible about the chosen subject. We all have subjects of interest that enthrall us and we fail to understand why others do not feel the same way. To some it’s fishing for smallmouth bass, to others its walleyes.

One hunter will give up every weekend for two months just to be in the woods chasing ruffed grouse. Another will sit for hours in the consuming cold of a goose blind just for one chance to bust a goose. The reason that these subjects hold such allure to those fishermen and hunters is the fact that they have pursued them in more than superficial detail. They have become involved. They have searched out every technique available, every ounce of information they can gather on the subject, and they are putting it to work in their lives.

Photographers are the same way. They must become involved. They must develop a passion for seeing. The play of light setting off unique subjects and perspectives tend to get them charged. They must be long on patience and consumed by a passion to study and learn everything possible about their subjects and equipment. Then they must put it all to work.

When I walk through the winter woods I find the Lord’s handiwork in every ragged leaf. I see and I have to admire. My eyes search for and catch the tangle of every shadow. I love to see the play of sunlight and its effects on crystal snow, on the bark of trees and on the dried up fruit of Solomon Seal.

I love to see dripping icicles and to “pick-up” a fresh animal track and follow it for hours. I love to see a single fluffy feather caught by a scraggly raspberry cane. It calls on my imagination and challenges me to account for its very presence.

I am thrilled to see a rugged, old, oak tree with its bottom rotted away just enough to form a perfect mouse tunnel. I watch the tracks pass through the opening, follow them through the black interior and then to the wind-drifted crystals on the other side. Just maybe I’ll flop down on my belly and look through the hole. Now and then it’s good to get the perspective of the little creatures. Then at the risk of being discovered and labeled “strange”, I get back on my feet and continue trekking down the trail like a normal person, though my eyes are still searching every object in sight just hoping for a chance to pull me back to my knees again.

I’ve discovered that it makes sense to carry a camera with a spare lens or two on these winter walks. As a photographer I have a good excuse to scrunch down in a snow bank and poke my lens up close to a sere, bronze leaf. With the camera visible people are less likely to label me “suspect”. Suddenly my snooping becomes an “art form”.

Nature Photo Times

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3815 East 80th Street
Bloomington, MN

February 21, 2007 Meeting

February's Program: Brian Peterson

Workshop:

John Pennoyer will be instructing a week-end workshop on Nature Photography. The workshop includes a class room session at REI Bloomington on Saturday April 28th with an optional field shoot in SE Minnesota on Sunday April 29th. The class is designed for the beginner to intermediate level photographer. Information available outside the meeting room, or feel free to talk to John

FIRST CLASS MAIL



Final Click of the Shutter

One of our Honorary Members Jean McIntosh passed away in late January after a long illness. Many of the newer members won't remember Jean but she was always a very active member of our club and one of the founders of the Women's photo club. Jean was one of those individuals who was always available to help wherever she was needed. You could rely on her for not only help at club events, but she was also a great photographer. One of her images of a bolt of lightning that was taken many years ago was still circulating around at various club activities. I only photographed with Jean a couple of times and that was in the very early 80's - Nine Mile Creek in Bloomington after pasque flowers and in Lebanon Hills after mushrooms. This was very early in my photography but just watching all of these experienced members was a great learning tool for me. My wild imagination is now picturing Jean with camera in hand and instructing others on the finer elements of nature photography especially getting the exposure and composition perfect. Godspeed Jean, you will be missed, but we also know you are in a perfect place.

Note: There will be a memorial service sometime this spring!!

John Pennoyer



Nature Photo Times

Founded 1956

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

Vol. 51, No. 7 - Mar 2007

Field Notes "Competition" By John Pennoyer

It was just in the paper recently where Vikings head coach Brad Childress was thinking of using their 7th pick in the first round for a quarterback. Didn't the Vikings just draft a quarterback last year in the first round? Wasn't he supposed to be the Viking quarterback of the future? His reasoning was that at this level the majority of athletes enjoyed the competition. It will make everyone in that position work harder to be a better player. I certainly agree with that thinking. Back to my high school days (no need state how long ago that was!) when I played in athletics; when someone was trying to compete for my position I always tried to play my best to show the coaches that I deserved to be in that starting position.

Having been a member of this camera club for many years, I have noticed that the images in our monthly competition have greatly improved from just a few years ago. Yes, I will agree today's equipment is far superior to what I started with some 25 years ago. We all are able to capture images today that were next to impossible just 5 years ago. But I think that there is so much more to it than just equipment. When I judge I see some very talented photographers. No longer is it a select few individuals that are getting the 10's. All of us need time to get used to photography especially as it relates to nature. Our equipment now really shortens the learning curve from a few years ago. But as I now judge in our monthly competition, I see photographers with perfect composition, understanding the "nature story" and not just pretty pictures. What surprises me most is the variety of subjects. No longer are wild flowers 80% of the imagery. When I judged in February we had a variety of wildlife, landscapes, wildflowers, insects and many other subjects. So why is it that all of a

sudden our competition is getting so strong? I believe that all of us are students, not only of photography but of the subjects that we photograph as well. Most of us will attend instructional classes/workshops, read books/magazine, and most important of all take lots of images and self learn from each one. Of course I still think one of the best learning tools is being a member of this club! Every time that I am in the field, it could be a failure unless I learn something from this experience. It might be something with my equipment; maybe I discovered a new subject, it may be a location that I have never been to before. But I always want to learn. Once we feel there is nothing more to learn, you will be doomed to failure. I thought that I was the only one that had "passion" for nature photography, after all how many "normal" folks will brave cold, rain, snow, wind and any other element that nature wants to throw at us just to go out and take a picture. But now many of you are right out there with me! C'mon folks give me a break!

It is a real pleasure to judge at this quality of nature photography. Not only are the images inspirational to me but I hope to all of you as well. But it also encourages me to keep improving on my skill as a nature photographer and not just sit around resting on my laurels. Whether or not you enter our monthly competition, the images you see should inspire you to be more creative, open your vision to other subjects, try other techniques, and to just be a better nature photographer. I know that it certainly does it for me! Competition is good for all of us; it makes no difference if it is at the professional sports level or as nature photographers.



Sunrise in the Boundary Waters



Mergansers on the Mississippi

Good Shooting

**“Winter Survival”
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 on the 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 critters – especially birds.

White-footed mice, living in old stumps, dens and even abandoned bird nests, ventured 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 size leaf nest high in the old cottonwood and 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 the 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 thermostat drops to zero, and they really get excited when zeros 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 weather person 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 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 norm daytime temperature of 108 degrees F. Over 50% 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 body temp by 18-20 degrees F below their normal daytime temperatures, resulting in an energy savings of 20%. Combine this with their plumage, which is denser 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 for the night, they fluff up and tuck their head under their wing – thus reducing that heat loss.

All this may not be enough to survive an extremely cold night. But by controlling the shivering through controlled shivering outbreaks, body temp 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 primary means energy conservation.

Finally in the warmth of the noonday sun our resident flock of six chickadees shows up at the feeders, looking as chipper as ever, and feast 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. And 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 0 degrees F in the suburbs. That temperature is at 4-6 feet above the ground. At the snow surface it is likely 7-10 degrees colder. At ground level, under 10-12 inches of snow the temp 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 20-35 feet. At 0 degrees F the wind chill at ground level is minus 22 degrees

F, at 35 feet minus 44 degrees F. Pretty tough on our small feathered friends.

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

February Salon Results – John Pennoyer Judging

Score of 8:

Baker, Eric	Surfing Ibis
Fleury, Cynthia	Wild Geranium 2
Galambos, Ted	Rock Pattern
Gladitsch, Marilyn	Nature's Pattern
Goossens-Bryan, Betty	White-tail Close-up (W)
Graves, Rick	I See You (W)
Holt, Kristin	Sharptail Grouse (W)
Hoyt, David	Dunlin on One Foot (W)
Lahr, Ron	Marshmallows
Mattison, Drew	Twenty Below
McDonough, Jean	Porcupine Up High
McDonough, Jean	Giraff Walking Left
Miller, Joe	Pine Silhouette
Morgan, Jeff	Fight (W)
	Green Heron in Duck Weed
Nelson, Vern	Wolf Creek by Moonlight
Perez, Dave	Longhorn in Rut (W)
Polley, Lil	I See You (W)
Samuelson, Tom	Flying Bass (W)
Vichich, Dave	Lynx
Wilbrecht, Jon	

Score of 9:

Aronson, Jim	Three Swans (W)
Baker, Eric	Ruff Grouse
Bertas, Mary Kay	Sunrise
Fleury, Cynthia	Caves Cove
Nadreau, Don	North Shore Sunrise
Scholljegerdes, Flo	Prairie Smoke

Score of 10:

Cassuto, Nadav	Stonechat (W)
Cyr, Mariann	Fur Seal (W)
Cyr, Mariann	Adelie in Snow (W)
Gladitsch, Marilyn	Amanita #30
Morgan, Jeff	Domestic Duties (W)
Vichich, Dave	Flying Fish 2 (W)
Zosel, David	Barred Owl (W)
Zosel, David	Dragon Fly (W)

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March 21, 2007 Meeting

March Program: "The Motorized Blind" by Nadav Cassuto.

Workshop:

John Pennoyer will be instructing a week-end workshop on Nature Photography. The workshop includes a class room session at REI Bloomington on Saturday April 28th with an optional field shoot in SE Minnesota on Sunday April 29th. The class is designed for the beginner to intermediate level photographer. Information available outside the meeting room, or feel free to talk to John

FIRST CLASS MAIL



Correction to last month's salon results -
Dave Zosel - Muskrat (W) – 8, our apologies Dave!

Equipment for Sale:

Lens Sale

Bernie Friel is offering a Nikon 80-200/f2.8 AF with a new design Kirk tripod collar.

Bernie also has a Nikkor Fisheye Auto 8mm f/2.8 AIS lens w/caps built in filter ring w/ Y/48, Y/52, O/56, R/60 and L/1A filters in LN condition and UG case, \$2,750. Contact Bernie Friel at 651-454-3655.

Lawrence Duke has Nikon; two Macros, a 105/2.8 AF, for 1:1, and a 200/f4 Ai MF for sale. Also, a user, Nikon 400/2.8 Ai MF, glass is in great shape.



Nature Photo Times

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Vol. 51, No. 8 - APR 2007

The Heart of Nature

By
Ron Winch

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

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

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

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

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

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

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

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

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

And they will invite you back.

Field Notes

“What's in your vehicle?”

By John Pennoyer

As I lay in bed still in the fog of sleep, my half opened eyes looked at the clock- it was 5:30 AM. I got up and looked out the widow overlooking our deck and all I could see was darkness filled with stars! My heart leaped for joy and I quickly went downstairs, got dressed, grabbed my tripod and photo pack, raced to the bedroom and loudly informed my wife I would be out photographing. She mumbled something like “have fun”. Within 30 minutes I was at the river. The temperature was -8F with no wind which is perfect conditions for winter photography. I quickly put on my winter outer clothing, put on the winter pac boots, pulled the polar fleece neck covering over my nose, put on my polar fleece hat, stuck in some chemical heat packs in my mittens, grabbed my camping stool and within 45 minutes of waking up I was set-up in darkness on the shores of the Mississippi River waiting to capture a sunrise and later, hopefully, some waterfowl along the river.

As I look back over the 25 years of my nature photography, I have come to determine that probably 60% of my photography is “spur of the moment”. Living in Minnesota all of us are so fortunate because we have so many natural and wild things that live and grow so close to us, no matter where we live in the Twin Cities area. However, to be a “spur of the moment”

photographer does not mean that you do not have to plan. I would not want to be photographing at -8 F without the proper clothing etc. I would have to say that, being retired, I probably am out photographing 2-4 times a week with most of that only being for 3-4 hours each time. So I thought that for this article I would write on what I do to try and stay prepared so when the clock says 5:30AM with perfect conditions to photograph my subject I can be on the road in a heart beat. Of course if the conditions were not perfect I would probably just roll over and go back to sleep.

My Photography Vehicle:

This is probably the most important item for the “spur of the moment” photographer. Here is how my vehicle is “almost” always equipped. I have to say almost because sometimes for family outings my wife insists that I clean it out! Also remember what is in my vehicle will change with the seasons.

Bean Bag: This never leaves my vehicle, with the exception that it takes a plane ride with me, or I am going in a friend’s vehicle where I may use it. Not only have I captured some great images with this bean bag, but it is a great pillow when snooze time arrives.

Compass: The only time this leaves the vehicle is when I am in unfamiliar woods or bogs and it is with me. The compass also is handy when in unfamiliar territory on a cloudy day to locate east and west for potential sunrises and sunsets.

Nutri-grain bars: I usually have 2-3 bars in my glove box for when hunger strikes. Of course it really sucks when on my last outing I ate them and never replenished my glove box!!

Camping stool: I hate sitting on the cold, wet ground so I frequently use camping stools. I have 3 different types depending on my subjects. Almost always it will be in the back of my vehicle.

Camo netting: Those of you that have heard of my photo blind programs know that when I use my vehicle as a blind that I will use camo netting on the driver’s window while photographing. Also during the spring for wild turkeys I always have my other camo netting that goes in the field with me.

Boots: During the spring, summer and fall I keep knee high rubber boots, or I like the term Ron Cleveland uses - “his bog boots”! These stay in the vehicle for use when ever I go into bogs or wet prairies. They work especially well when going into grassy or prairie areas with dew on the ground. Just tuck your pants inside and stay dry. Also I think bog boots work excellent during tick season. My winter pac type boots stay in the back of my vehicle and I only bring them inside to dry out the inserts.

Snow shoes: If the conditions warrant my snow shoes stay with me. However, this year I only used them the last week of February and 1st week of March.

Winter Snow Camo Suit: My favorite item of winter gear is a snow camo type suit that I bought for \$20.00 many years ago at a company that was going out of business. Usually from about December until sometime in March it just resides in the back of my vehicle.

Chemical heat packs: Every fall I usually purchase 20-30 of these chemical warmers to keep my hands nice and toasty during my winter photography.

Hats-gloves-mittens-neck: Most of these are all for winter photography, but again they will stay in the back of my vehicle so I don’t have to think “Where is my polar fleece hat”?

Photo Packs:

I have two different photo packs, one is set-up for wildlife and the other one is for all other subjects that do not require a 500mm lens, such as landscapes, wildflowers etc.

Hama Bubble Level: If my flash is not on my camera, I will have a bubble level on the hot shoe. Each bag will have a level in it.

Flash Cards: Each bag has spare flash cards. (Of course like many things in photography I learned this the hard way)

Wildlife Photo pack: 500mm lens-70-200mm lens and 1.7X converter.

Other Pack: 12-24mm lens, 28-70mm lens and 70-200mm lens (No I do not have two 70-200 lens but depending on what I am photographing I will change that lens into the appropriate pack) and I have two cameras, but my primary camera is the D200 and that will go into the pack that I intend to use.

This just gives you a quick run down on how I try to stay prepared to do some “spur of the moment” photography. Doing it this way is why I can wake early and have nothing to think about except to grab my photo pack (or packs) and tripod and can be out the door quickly. Doing it this way I am almost always prepared for a quick 3-4 hours of photography. And I am usually home by 10:45 AM and downloading some great images. On the above mentioned morning I captured Trumpeters, Geese and my prize - 4 Common Mergansers who swam by within a few feet of me. As a result, I got some full frame images of a species that I didn’t have in my stock file. Being prepared paid off!





Good shooting

March Salon Results (Alan Schulz Judging):

Score of 8:

Aaron Moen	Ice Bridge
Cynthia Fleury	Dogwoods
Cynthia Fleury	Waves on Rocks
Dave Ellenbecker	Spiderwort #6
Dave Vichich	Family Reunion (W)
David Zosel	Ground Squirrel (W)
Don Nadreau	Sierra Nevadas
Douglas McGinley	Gold Heart
Jean McDonough	Waiting for the Ice
Jeff Morgan	I See You (W)
John D. Jenkins	Waterfall
John D. Jenkins	Light on Angel Arch
Jon Wilbrecht	Black Bears
Linda Nygren	Pelican (W)
Mariann Cyr	South Orkney Islands
Marilyn Gladitsch	Toad in Habitat
Mary Kay Bertas	Firery Sky
Nadav Cassuto	Rosetta Spoonbill Reversed Throttle (W)
Rick Graves	Rocky Knob
Rod Blesener	White on White (W)
Roy Abbott	Swan Argument (W)
Roy Abbott	Soaring Swan (W)

Todd Nordquist	Bald Eagle with Fish (W)
Todd Nordquist	Fall Woods Floor

Score of 9:

Aaron Moen	Superior Ice
Betty Goossens-Bryan	Grouse Display (W)
Bill Handsaker	The Combs
Dave Ellenbecker	September Sumac
Dave Perez	Fox Kit (W)
Drew Mattison	Hyland Lake
Drew Mattison	Dance (W)
Jean McDonough	Red Tailed Portrait
Jeff Morgan	Building Next (W)
Joe Miller	Ice Crystals
Joe Miller	Ice and Water
John Pennoyer	Boundary Waters Sunset
Marilyn Gladitsch	Bellworts Four
Rick Graves	Elk & Wildflowers (W)
Rod Blesener	Subzero Swans (W)
Ted Galambos	Victoria
Tom Samuelson	Sunset on Sugar Lake
Tom Wilson	Flying Drake (W)
Vern Nelson	Female Sparrow

Score of 10:

Betty Goossens-Bryan	Barred Owl
Dave Vichich	Misty Morn
John Pennoyer	Morel Mushrooms
Mariann Cyr	Grass Wren (W)
Tom Wilson	Gray-Headed Coneflower

Election Time

Club officers will be elected at the May 16, 2007 meeting. The slate of officers for 2007-2008 is:

President: John Pennoyer
 Vice President: Rod Blesener
 Treasurer: Jim Duncan
 Secretary: Linda Nygren
 Editor: Don Nadreau

Floor nominations may be made at the April or May meeting providing previous agreement of the nominee has been obtained.

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Visitor Center, Minnesota Valley National Wildlife Refuge,
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April 18, 2007 Meeting

April Program: Bernard (Bernie) Friel, real high speed flash.

Workshop:

John Pennoyer will be instructing a week-end workshop on Nature Photography. The workshop includes a class room session at REI Bloomington on Saturday April 28th with an optional field shoot in SE Minnesota on Sunday April 29th. The class is designed for the beginner to intermediate level photographer. Information available outside the meeting room, or feel free to talk to John

FIRST CLASS MAIL



«First» «Last_Name»
«Address»
«City_State» «Zip_Code»



Field Notes "Brown Bears of Katmai" By John Pennoyer

Many people have told me that the only way I could carry a tune is to put it in a backpack and take a hike! But here I was in the rain hiking down the trail and singing out-loud some of my favorite tunes such as jingle bells, she'll be coming around the Mountain, 99 bottles of beer on the wall, etc. As you can see my repertoire of music is very limited, but I was instructed to make loud noises when hiking down the trails. It was during the chorus of 99 bottles of beer on the wall, that I noticed this big brown blob walking down the trail towards me about 50 yards away. I did as instructed and moved off the trail and this Male Alaskan Brown bear continued walking towards me, his slow deliberate steps causing his huge head to sway from side to side. This Brown Bear passed within 15 to 20 feet from me and for an instant we made eye contact and I thought that my rapidly beating heart was going to fly out of my chest. The bear paid no attention to me at all; I went back on the trail and continued on to the falls. My emotions were so mixed that I cannot describe it, but I can tell you that one of the emotions was not fear. This was my 4th day and I had seen numerous Brown Bears and they are only interested in the salmon and not this guy from Minnesota. Growing up in Montana near Glacier National Park, I have seen many Grizzlies, but from the safety of a vehicle or they were seen from quite a distance away. But seeing a 1000 lbs. Alaskan Brown Bear this close, was a thrill that will be with me forever.

The year was 1988 and that was my first trip to Katmai National Park, I consider this park to be one of the best places to photograph Alaskan Brown Bears. The biggest problem is that so does everyone else and that is why it is one of the busiest places to view or photograph this magnificent animal. It had been 18 years since I was there and in 2006 I decided to make a trip back to Katmai. I had gone in July during the peak of the salmon run and this next trip I decided to go back in September with the salmon run being completed the bears would be feasting on the dying and decaying fish. I also had hoped that it would not be as busy, but it was busier than I thought with many people running workshops at this time. It seems like many of the places where I venture alone you still are competing with the numerous workshops that go on world wide. Many things have changed at Katmai since my very first visit, but one thing that hasn't changed is the joy and thrill to see and photograph this very large carnivore. So for this month's newsletter articles Ron Winch and I decided to write separate articles on the Alaskan Brown Bear from our own perspectives.

Brooks Lodge was one of the very first wilderness lodges in Alaska; it was a fly-in fishing lodge which is what it still is. Brooks River is known for not only its salmon run but also gigantic rainbow trout. When Katmai became a National Park in 1980, Brooks Lodge was still being run by the original founder, now his son runs the lodge. However fishing is still as popular as ever, but the gigantic brown bears began showing up in the middle 70's to feast on the salmon. Brooks Lodge now caters to not only folks who want to fly fish, but also to many of us that want to see and photograph the Alaskan Brown Bear. I have heard from reliable sources that there could be anywhere from 100 to 150 Alaskan Brown bears along the one mile stretch of the Brooks River. However just don't expect to see them all at one time. July and August are the busiest times to view the bears, this is during the peak of the salmon run and thousands of people from around the world come at this time, many on just daily flights from the many lodges in the area. September is not quite as busy but still many more than I thought would be there. Here are some cost factors for going to Katmai National Park in the Brooks Falls area.

Want to stay at Brooks Lodge? **\$650.00 per night** (may include flight from King Salmon and of course all meals)
Anyone is welcomed to eat at Brooks Lodge: (2006 costs)
Breakfast: **\$12.00 (continental \$8:00)**
Lunch: **\$16:00 (soup/salad bar \$12.00)**
Dinner: **\$22.00 (soup/salad bar \$18.00)**

Camping: (this is primitive camping run by NPS not Brooks Lodge)
\$8:00 per night (showers available at Brooks Lodge for \$7.00 for 5 minutes)
Food: I brought my own freeze dried food, but did eat two meals at the lodge.
Those are some of the basic expenses at Brooks Lodge, but let's get back to the bears!

My clock said that it was 6:30AM and time to get out of the sack. I quickly got up and woofed down a Nutri-grain bar, grabbed my photo pack and tripod and started down the trail to the river. It was 7:00 AM when I walked by the lodge and noticed that many of the workshop participants were eating breakfast. As I crossed the bridge to get to the other side of the river, the sky was beginning to turn to a brilliant red. With my 500mm lens fixed on the tripod I noticed a bear standing on his hind legs in the river searching for fish on the bottom. The river was a brilliant red from the sunrise and made some great silhouettes. As the sun began to peak above the horizon I noticed a large bear on the edge of the river, but too far for any photos. Slowly he walked towards me constantly looking in the river for fish. As he approached within shooting distance the sun was

giving his fur some beautiful rim lighting, I quickly stopped down 2/3 stop and focused on this bear, as he stepped into the river I fired off a couple of shots and within seconds he was gone. I was pretty much alone on this side of the river, because all of the other photographers had gotten stuck in a “bear jam” and was not able to cross the river.

I could tell that it was going to be another great day to photograph “The Brown Bears of Katmai!”

Everyone have a great summer and if I don’t see you in the field, I will see you next September.



Good Shooting

Coastal Katmai – Alaska By Ron Winch

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

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

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

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

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

Our best count has been twenty-one bears in sight at one time. Salmon are migrating in from the sea, running up the streams to lay eggs and die, or be eaten by bears. This morning we are working the bears on a small river and standing at the edge of the water. All lenses are pointed at a midsize bear working her way downstream toward us. A quick rush yields a twenty inch fish which is torn apart and quickly devoured. She continues downstream toward us. At 100 feet the word is given, “Pick up your gear and move back as a group,” thus keeping the appearance of a “mass of humanity” rather than individuals. Tripods and camera bags were hoisted and moved back a safe

distance – all but one camera backpack. Patti didn't seem to be with the program this morning as she moved her tripod, but failed to pick up her camera bag. Too late! The bear spots the bag, comes over to inspect, rolls it over once and begins dragging it toward the river. Luckily no food was in the bag, but enough is enough. In unison the six of us throw our arms into the air and yell. That did it. The bear dropped the bag in a puddle of rotting fish and water, looked up bewildered then returned to fishing.

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

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

Election Time

Club officers will be elected at the May 16, 2007 meeting. The slate of officers for 2007-2008 is:

President: John Pennoyer
 Vice President: Rod Blesener
 Treasurer: Jim Duncan
 Secretary: Linda Nygren
 Editor: Don Nadreau

Floor nominations may be made at the April or May meeting providing previous agreement of the nominee has been obtained.

April Salon Results

Judge: Mike Prokosch

Score of 8

Aronson, Jim	Turks Cap Lilly Closeup
Bergman, Lyle	Savanna Storm
Bergman, Lyle	Bored (W)
Blesener, Rod	Oak in Fog
Cassuto, Nadav	Osprey #1 (W)
Cassuto, Nadav	Osprey #2 (W)
Cyr, Mariann	Iceberg with Penguin (W)
Ellenbecker, Dave	Yellow Jewel Weed
Fleury, Cynthia	Mountain Color
Lillestrand, Dottie	One Milkweed Seed
Lillestrand, Dottie	Rough Blazing Star
McDonough, Jean	Cheetah on Ant Hill (W)
	Great Blue Heron & Branch (W)
Morgan, Jeff	Cascade Ice
Nygren, Linda	Brown Bear Silhouette (W)
Pennoyer, John	Male Wood Duck (W)
Pennoyer, John	Pheasant Tracks
Samuelson, Tom	White Pelican
Scholljegerdes, Flo	Ducks 1 (W)
Vichich, Dave	Red Fox Kits
Wilbrecht, Jon	Yellow Headed Black Bird (W)
Wilson, Tom	Tree Swallow (W)

Score of 9

Cyr, Mariann	Adelie with Egg (W)
Gladitsch, Marilyn	Purple Hepatica #26
Graves, Rick	Fan Fall
Nelson, Vern	Male House Finch
Polley, Lil	Buffalo Itch (W)
Polley, Lil	Pronghorn (W)
Samuelson, Tom	A Superior Morning
Schulz, Alan	Gull & Clouds
Zosel, David	Honeybee (W)

Score of 10

Gladitsch, Marilyn	May Bloodroots
Nadreau, Don	Death Valley
Spicer, Michael	Leaf

The BATTLE is scheduled!

An international battle is on the horizon—and we need your help to win!

The History

About two months ago Selsdon Camera Club in the U.K. asked if we would like to accept an international challenge. One of the club members, Ian, had been to our web site and had seen our images and thought we would give them a good challenge. I looked at their web site:

<http://www.selsdoncameraclub.co.uk>

and thought they were OK but nothing special. Since Ian was really keen, I accepted the challenge to do battle. I was then informed that there was another UK camera club in the fray-- Hoylake Photographic Society:

<http://myweb.tiscali.co.uk/hoylakephoto/>

To keep things even, I invited the Minnesota Nature Club to also join in a four-way battle with the 2 U.K. clubs and Minneapolis Photographic Society.

It was about this time that I started to notice some warning signs. One was that “battles” were so important to the Selsdon Camera Club that they even have a board (officer) position for External Competitions! Next we exchanged club locations on Google Earth and Selsdon is really an area of South Croydon, a suburb of Greater London. Hoylake is just on the other side of the Mersey River across from Liverpool--think Beatles! These are *not* small-town clubs! Then Ian directed me to some sample images from a previous overseas battle. Gulp! We need well-armed troops and everyone’s best images to win!

Rules of Engagement

To do battle, here are the guidelines:

1. Each club will submit 15 images. There will be 60 images total and they will be projected in random order.
2. Each club member may submit only one image.
3. The images will all be judged in one evening by a totally independent judge.
4. There will be one judge in the U.S. and one judge in the U.K.
5. A sound recording of the judges’ comments will be provided with the program to all clubs.
6. One club will be named the winner and has bragging rights for a year.

Preparing for Battle

Where I really need your help is with the images to use in the battle. These are digitally projected images. There are no restrictions except we should have less than 50% nature images (no more than 7 total). Your image can be the best image you have ever captured, and it does not matter what it has won

before. Closer to the time you will each need to send me 4 or 5 of your best images and we’ll put them all together to select the very best.

On Wednesday, July 18, at 7:00 p.m. we will meet **at a place to be determined** to project these images and vote on which images we will submit as a club. This will be an evening of fun choosing and selecting which 15 images we will use to represent our club. This will enable us to get our images to Europe by the deadline of July 31.

The Battlefield

The international judging in the U.S. will take place on Monday, August 6, at IFP, in the normal MPS meeting room. Everyone is welcome and encouraged to attend. Additional details will be provided later. At that time we will get to hear the U.S. judge evaluate and score 60 images. This will give us the opportunity to see some great European images, so it should be fun and educational.

The U.K. clubs are sponsoring a meeting in September when a judge from the Royal Photographic Society will score the same set of 60 images. That judging will be recorded and sent to both U.S. clubs to listen to at a club meeting sometime in autumn.

Scouting the Territory

If you would like to see the location of the U.K. clubs you will need to download and run “Google Earth” (see more about Google Earth below) which is a free program:

<http://earth.google.com/>

Here are the locators for Selsdon Camera Club and Hoylake Photographic Society in Google Earth:

www.elmstudio.com/docs/scc.kmz

www.elmstudio.com/docs/hps.kmz

Call to Arms

Can we beat the Brits—and MPS? We are relying on you! Please give us your support and join in the fun. Our club’s honor is at stake! Come be part of this historic challenge!

Thank you!

Jeff

a.k.a. “Battle Commander”

The View from Here
By Lawrence C. Duke
"Photography Spoken Here"



My juice camera's got juice ... What's yours got?

After the Brian Peterson presentation, which I enjoyed because I had shot stories with two of the writers, a new member walked up to me and asked, "where do you go shooting? "

It use to be a long time ago, "... In a Galaxy far, far, away. Obi-Wan lead us out of the Dark Side ..." oh, sorry, I got lost in space.

We have in the past had someone who thought to lead the Club out into what was then called the, "Field ". Hey folks, it was a "Field Trip "that's what it was!

Nature photography for some reason has come to be known as an individual form of photography. Is there some kind of magic that nature photographers do (so that their score will be higher) and are afraid of sharing with others, who are not worthy? There is no magic going on under the dark clothe (from the old days). Maybe a good fishing hole is something to guard but sooner or later someone else will show up to cast in a line.

Sorry, but the good old Phoenix Camera Club have me on their mailing list, and each month they are on a " Field Trip ". They will have so many members on a trip that it takes two members to keep track of everyone. This season they been to; Phoenix Zoo, Desert Museum, Bosque, Monument Valley, White Sands, "and they keep on going ".

On one trip I made with the PCC group to the Desert Museum, the critters are behind wire thank you, a member standing near by was trying hard to get the attention of a Javelina, a wild pig with a bad temper, so being from Iowa, I called the Javelina in by squeaking like a rabbit. The sound of the shutters, mine too, brought other members over and everyone got shots. And, I was the hog caller for the day.

I joined the Club a ways back and we had outings for; Spring wild flowers, Birding, Zoo shooting, Mpls., St. Paul, we've got two of them, Fall color at different State Parks, and we even had Picnics. Let's think about it again, Club members can be fun, and if ... "you open up your mind "... you may learn something new about a plant or animal or how to call a Javelina in. Photography is my kind of fun.

Nature Photo Times

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

6:15 PM - Set-up and Social Time
6:45 PM - Announcements and Business
7:00 PM - Program
8:00 PM - Nature Salon (Competition and Judge's Comments).

Meetings are held at:

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

May 16, 2007 Meeting

May Program: John Pennoyer – Working in the field with a camera.

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Nature Photo Times

Founded 1956

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

Vol. 52, No. 1 - Sep 2007

Field Notes “Give Something Back” By John Pennoyer

It always amazes me that we live in such a great state that allows us so much “nature” to enjoy. For me it makes no difference if you are a nature photographer, bird watcher, hunter, fisherman, hiker, canoeist or any others that get us outside to enjoy this great state. For me I participate in all of the above; of course some more than others. My fishing skill has a lot to be desired, but don’t tell my grandsons that.

Nature Photography has allowed me to be self-educated on subjects that several years ago I knew nothing about. I often wonder how many wild flowers, fungi etc. I trampled on during my expeditions in the outdoors. When I took up photography many years ago I learned about Round-lobed Hepatica, Inky cap mushrooms, cinnamon ferns etc. It is like anything else that we do in life. We always want to be the best that we can be. For me it was not just taking great photographs, but learning more about the subjects that I photograph. I did this by using field guide books and talking to those that know, such as naturalist, other photographers, etc. Over the years not only will we have some great images but we also gain tremendous knowledge on subjects that many know nothing about. So what do we do with all of those images and that knowledge that we have accumulated over the years. I can say this with one word; **“SHARE”!**

Many of you are like me and make a little income from your photography, but I also will say that I give back much more than I ever take in if you put my volunteer time into a dollar figure. Photography is an expensive hobby when you do it on the scale that I do, so a little income allows me to keep “shooting”. Volunteering and sharing my knowledge is one of the great joys nature photography has provided me. So here are some of the ways that you can also share your photography and knowledge. Are there local nature preserves, state parks, community parks that you frequent? I bet if they have a visitor center they would like to have some high quality prints of subjects that were taken on their grounds! Have you thought about putting on a program for our club or maybe some other club? Maybe that local nature park would like some help on a program where others can also learn about nature. Ron Cleveland and I both volunteer at Sherburne National Wildlife Refuge in Zimmerman. I know Dale Bohlke does a lot of volunteer work for Crex Meadows in Wisconsin. Ron Winch also does a lot of volunteering at various parks. By the way just because you volunteer your photography skills, don’t think that allows you to get into restricted areas, usually it does not unless they have a special project and allow you into those areas. Elm Creek Park Reserve has an amateur nature photography judging every year and I have been a judge for that on numerous occasions. Last year I held a special evening

after the judging for those that wanted to hear my comments on their images. The naturalist at Elm Creek was not sure how many would come. Let me tell you I was going full bore for 3 hours. People want to learn not only about photography but nature in general.

I know many of you also contribute your time for various volunteer projects as it relates to nature and photography. But how do you know when you have achieved some status as being knowledgeable on photography and nature. I guess one of the best clues is when friends, relatives, and other club members begin asking you all sorts of questions on those subjects. They are looking at you as being someone knowledgeable in those areas. Maybe it is now time to begin to “give something back”. And always remember there is no such thing as an expert. If someone reaches an expert status, their learning will stop!
Good Shooting



“Cascade Falls”



“Oberg Mountain”

Minnesota Nature Photography Club

Board Minutes

8/27/07

Members Present: John Pennoyer, Linda Nygren, Mariann Cyr, Jim Duncan, Ron Cleveland, Rod Blessner, Larry Duke, Don Nadreau

Programs: Rod Blessner managed to get all of the programs filled for 07-08 with the exception of February. John Pennoyer recommended that possibly get 2-3 members to put on "mini" programs of about 15 minutes each. Topics could be photo tips, where to go, and some unique experience a club member may want to share. John volunteered to put on one of the "mini" programs.

Program Schedule

Sept: Restoration of the Trumpeter Swans---
Carroll Henderson

October: Badlands---Rikk Flore

November: Minnesota Botany Showing---
Mariann Cyr

December: End of year Judging and Christmas
party

January: North Star International: Mike Prokosch
February: Open

March: Botany Techniques---Mariann Cyr

April: Photographing Wild Horses---Dominique
Braud

May: Alaskan Brown Bears---Ron Winch

Judges: End of Year Judges, Some suggestions for Linda Nygren to contact, Bob Firth, Dominique Braud, Stan Teklia. Also need monthly judges through at least November and Mariann Cyr volunteered to judge for September.

Meeting Place: We will meet at REI for 07-08 and see how it works for the club. We will discuss this at our December meeting and try to have a place for 08-09 set by February 08. We will start our club meetings at 6:30 PM instead of 6:45 PM. With social between 6:15 and 6:30PM

Liability Insurance: Jim Duncan will check prices for insurance from 2-3 different companies and e-mail board members and than we will decide on if this is a necessary expense for the club.

Ombudsman: Larry Duke said that he would be willing to take over the role of Club Ombudsman a position that was held by John Pennoyer. Everyone agreed that Larry will be the new club Ombudsman.

Other Business: Treasure Report: John Pennoyer forgot to put in the agenda for Treasurer's report but Jim Duncan did not and he gave the treasurer's report. (See attached hard copy in official minutes). The balance in our club treasury is \$4932.19.

Refreshments: John Pennoyer will bring refreshments to the September meeting and try to get a volunteer to serve being in charge of refreshments.

John will also check with Bill Handsaker to see if he is willing to again be in charge of a new club directory.

Field Trips: John will make a sign up sheet for those members that might be willing to take some a time and conduct a field trip for a particular month.

Next Board Meeting: will be on Monday night December 10th
@ 6:00 PM

MNPC May 2007 Salon

Judges: Cynthia Fluery & Marilyn Gladitsch

Score of 8

Aronson, Jim
Baker, Eric
Bertas, Mary Kay
Bertas, Mary Kay
Cyr, Mariann
Galambos, Ted
Galambos, Ted
Graves, Rick
Holt, Kristin
Lillestrand, Dottie
Lillestrand, Dottie
McDonough, Jean
Morgan, Jeff
Nadreau, Don
Nelson, Vern
Nordquist, Todd
Pennoyer, John
Polley, Lil
Schulz, Alan
Zosel, David

Pasque Flower
Great Horned Owl #1
Moon Over Rock Dog
Morning Light
Violet
Winter Oaks
Sky Waves
Rocky Mountains
Rooster Pheasant (W)
Sticky Geranium
Purple Hepatica
Foggy Morn with Two Cranes (W)
Goldeneye (W)
Pasque Flower
Black-capped Chickadee
Lake Superior
Brown Bear at Sunset (W)
Wolf Howl
Austrian Creek
Landing Swan (W)

Score of 9

Aronson, Jim
Baker, Eric
Bergman, Lyle
Blesener, Rod
Ellenbecker, Dave
Goossens-Bryan, Betty
Graves, Rick
McDonough, Jean
Miller, Joe
Morgan, Jeff
Nordquist, Todd
Zosel, David

Sandhills in Flight (W)
Blue Heron at Beach #2
Forever
Trillium flexipes
October Oak Leaves
Greater Prairie Chicken (W)
Columbine
Cougar in Badlands
Pasque962
British Robin (W)
Sharptail Grouse (W)
Doe in Ferns (W)

Score of 10

Sanderson, Virginia
Wilson, Tom

Piping Plover (W)
Mallard Hen (W)

From the President

Here it is June 4th and I am sitting in the Wood River Motel in Grantsburg, WI. For the last two days I have been canoeing the back waters and driving the back roads looking for subjects to photograph. It hasn't been great but than again for us old retired guys I like to say that it is better than working! I have been busy editing some images while I wait for the late afternoon and evening light for a little more photography. My goal tonight would be to have the wind quiet down to give me some calmer water so I can use my canoe for some waterfowl especially a pair of Loons.

I thought that I would take my "quiet time" and talk a little bit about our camera club for 07 and 08. By now I think everyone knows that we will no longer be able to use the Visitor Center at the Minnesota Valley National Wildlife Refuge. Due to budget cuts they will not allow any organization to use their facility after hours. It has been a fantastic place for our meetings for the last few years. We certainly appreciate the refuge staff for allowing us to conduct our meetings at the Visitor Center. But our new meeting place will now be at **REI Bloomington**, located on the corner of 494 and Lyndale Avenue. I used their facility for the Judging workshop a couple of years ago and I also held one of my workshops in the same room that we will be using. They will be great to work with, however we must be **out by 9:00 PM**, so for that reason we will now be starting at 6:30 PM, this should allow us time for a short business meeting, program and judging and start packing things by 8:50 PM. We also will continue looking for another place to conduct our meetings that might be more conducive to our time schedule. If you know of a centrally located spot let someone on the Board of Directors know.

I am really not sure how I got to be President of this camera club, all I had to do was to tell Mariann "**No**"!! But I have been a member of this club for over 24 years and always have been an active member. Whatever success that I have accomplished as a nature photographer I attribute to this club. Probably like many of you, in my early years I was about as green as they get when it came to photography. Most of my knowledge came from various members of this club, whether it was listening to the judging, shooting in the field or just discussions with members during break. So maybe it was my time to step up to the plate and try to continue the great work that Mariann contributed for the last two years as our president.

The program for our first meeting in September will be "The Restoration of the Trumpeter Swans" by Carroll Henderson. Carroll is the supervisor of the non-game wildlife division of the Department of Natural Resources. I thought that this would be a great program because so many of us go to Monticello in winter to photograph this magnificent bird.

Here at Crex Meadows there has to be at least 3 pairs of Trumpeters on nests. Carroll also leads birding workshops, has published books and is currently updating his book "Woodworking for birds." He is also an accomplished photographer. Feel free to ask Carroll with any questions regarding the operation of the non-game division of the DNR, or any questions in general.

See you at REI Bloomington on September 19th.
6:30PM

John Pennoyer

07-08 Board of Directors

1. Mariann Cyr	Past President
2. John Pennoyer	President
3. Rod Blessner	Vice-President
4. Linda Nygren	Secretary
5. Jim Duncan	Treasurer
6. Don Nadreau	Editor

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

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

Meetings are held at:

REI
750 West American Blvd
Bloomington, MN 55420

September 19, 2007 Meeting

September Program: The Restoration of the Trumpeter Swan by Carroll Henderson

Most of us have gone to the Mississippi River near Monticello during the winter months, there are about 700-1200 Trumpeters that winter in this area. Many of us have gotten some very memorial images of these magnificent birds. But not to many years ago you would have been very hard pressed to find a trumpeter. Carroll Henderson is the Non-game supervisor for the Department of Natural Resources of Minnesota. He will present a program on how the revival of the trumpeters began and all of the hard work the DNR and other agencies did to allow us to enjoy and photograph these beautiful birds.

FIRST CLASS MAIL



Refreshment coordinator: Would someone be willing to help coordinate refreshments for our monthly meetings? If you are interested let John Pennoyer know.

Field Trips: If you would be interested in leading one or two field trips sometime in the future, I will have a sign up sheet and just pick a month and type of trip or location. We have not had field trips for the last couple of years and I would like to get this started again.

The field trip leader would not be expected to do any type of instruction, but like all photographers try to pick the optimum time of year, day etc to photograph this location or subject.



Nature Photo Times

Founded 1956

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

Vol. 52, No. 2 - Oct 2007

From the President

Well the inaugural meeting at REI went off without a hitch. We started on time and had a great program on Trumpeter Swans by Carrol Henderson, Non-Game supervisor for the Department of Natural Resources. This winter when I go to Monticello to photograph wintering Trumpeters, I now realize all of the work that was taken by many agencies and individuals to make this a reality. The room also worked out well for us, we had a microphone provided by REI, but as large as the room is it will be interesting to see how comfortable it is with 70-80 people. We only had 6 slides and 38 digital images to judge so we were done and out of there by 8:45PM.

There is one area that the club needs immediate help on, Wayne Sanderson has been doing the handling of the digital images, and he will be out of town every once in awhile and we need someone to help with the digital images. I need someone for November, just let me or Wayne know if you would like to help in this area and Wayne will be willing to help you get started.

By the time most of you read this, I would guess that most of the fall colors in Northern MN will be past peak, so I would look for colors around the Twin Cities and further south. Some of my favorite areas; Elm Creek Park Reserve, Lebanon Hills Regional Park, Big Woods State Park, Rice Lake State Park, Sakata State Park all can be excellent at the right spots. However sometimes I think that colors that are well past peak can also make for some very unique late fall imagery. I enjoy going out in late October or early November as much as during peak color time. If you want to know, for me those images can be quite good in

the market place, because many people put their equipment away when the colors are gone, and may not bring out their equipment again until spring!

Rikk Flohr, one our club members, will be putting a program on Photographing the Badlands. There is more information elsewhere in the newsletter.

See you on Wednesday evening Oct 17th.

John Pennoyer

Field Notes By John Pennoyer

“Digital Noise”

The two black bear cubs were busy playing in the tall grass, when all of a sudden something startled them; in a flash both cubs scrambled up a tree just as Mom had taught them. Unfortunately for this photographer their position was not conducive for a photo. But in a few minutes when their “danger” had passed they immediately made their way down the tree. It was a heavy overcast day so I quickly set my ISO to 800 to try and get enough shutter speed to take an image. Luckily for me both cubs stopped and played on a fallen tree and I was able to capture several images.

It wasn't too many years ago those images would never have been possible, but I think one of the biggest benefits of digital photography is the ability to change ISO at any time. Although I still try to leave my ISO between 100-200 for botany and landscapes images and 200-320 for wildlife images, there are situations that higher

ISO is required for photography especially for wildlife in low light situations.

But this also brings up a problem with digital photography when using higher ISO settings, digital noise. So what is digital “noise”? To make it simple, each pixel in a camera’s sensor contains light sensitive photodiodes which converts the light into the appropriate color. When the pixel is exposed to light several times, such as long exposures, the color of the light can have a variation of color. Also when using higher ISO speeds the power amplifier in the camera can also give the pixel a variation of the color of the light. There is also some other contributing factors of digital noise, size of the camera’s sensor, obviously the bigger the sensor the larger the pixel. As an example a 10MP camera with a full frame sensor would probably have less noise issue than a 10MP camera with a 1/2 frame sensor. I would also think that the type of sensor CCD vs CMOS could also be a contributing factor. Some people may compare digital noise to the old film grain when shooting higher ISO speed film. For me I do not because I have seen some film grain images that were very creative and acceptable. At least for my photography I have never seen any image that had “digital noise” and acceptable in any way except for a record shot of a subject. So how do we control digital noise in our digital photography? For me it is very easy always shoot at the lowest ISO possible that the situation calls for! But like already stated, what does a photographer do when confronted with a situation that a longer exposure or higher ISO is necessary to capture a particular image. Most of the newer camera bodies have a built in feature for high ISO noise reduction and long exposure noise reduction.

My Nikon D200 has a noise reduction in camera control for high ISO and long exposures. I generally leave my ISO noise reduction on all the time, it takes affect anytime

the ISO is 400 or above and has no effect on lower ISO settings. I will turn on my long exposure ISO which takes affect anytime that my exposure is longer than 8 seconds. The only time this is used is for possible twilight images or longer exposures for some botanical subjects such as mushrooms that are in dark habitats. With my D100 camera which has no noise control anytime I have an ISO above 500, I have to deal with various amounts of noise levels, depending on the subject. However with my D200 with some in camera noise control I am very comfortable shooting at ISO up to 800. Almost all newer digital SLR has at least high ISO noise reduction built in camera. If you are shooting in high ISO situations be sure to turn on the noise reduction. It does make a difference; however, may still have to do some post-processing noise reduction.

For the last few years all digital camera manufacturers have been competing against each other for mega pixel count, fast shutter speeds etc. Most newer SLR’s have pixels counts anywhere from 8MB to 12MB, with a select few even higher. For the wildlife and sports photographer shutter speeds are now approaching 6-12 FPS. I think the next big competition between manufacturers will be for noise control. A friend of mine and I were shooting together and he was using the new Canon Mark III, we were in a situation that high ISO was required and his camera was set at ISO 1200. After loading his images onto his lap top, both of us were amazed at the small amount of noise that was present at that high ISO setting. I know the newer Nikons that are coming also will be much better at noise control. So for all SLR camera manufacturers, all I can say is let the “noise wars” begin! It makes no difference on the manufacture we choose to shoot, all of us will benefit from the noise war!



Nikon D200
 Nikon 70-200 S VR Lens
 1/80 second @ F5.6
 Matrix Metering
 Aperture Priority
 EV -1/3
ISO 800
 Fill flash @ -1 1/



Bear cub enlargement
 with in-camera noise reduction

Good Shooting

September Salon Results:

Judges: Mariann Cyr & Joe Kandido

Score of 8

Ellenbecker, Dave	Oak Leaves & Frost Hz
Schollegordes, Flo	Autumn Splendor
Cassuto, Nadav	Osprey #3 (W)
Goossens-Bryan, Betty	American Finch on Knappweed (W)
Lahr, Ron	Ptarmigan
Pennoyer, John	Marigold Habitat
Sanderson, Virginia	Tiger Longwing Butterfly
Cleveland, Ron	Five Puffins (W)
Grave, Rick	Ice Cap
Lahr, Ron	Cardinal
Morgan, Jeff	Swan & Cygnets
Nadreau, Don	Touch the Sky
Pennoyer, John	Showy habitat
Perez, Dave	Woodpecker (W)
Wilson, Tom	Drake Mallard (W)
Zosel, David	Tree Frog (W)

Score of 9

Grave, Rick	Aquietly Flowing
Morgan, Jeff	Cascade
Vichich, Dave	Rack (W)
Aronson, Jim	Cedar Waxwing
Wilbrecht, Jon	Red Fox Kits

Score of 10

Aronson, Jim	Superior Ice
Wilson, Tom	Spider on Web (W)
Goossens-Bryan, Betty	Common Loon (W)
Sanderson, Virginia	Laughing Gull (W)

Nature Photo Times

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

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

Meetings are held at:

REI
750 West American Blvd
Bloomington, MN 55420

October 17, 2007 Meeting

October Program: "Badlands" by Rikk Flohr

Take only 10,000 Pictures – Leave only 100,000
footprints is the story of Rikk's 35 day odyssey at
Badlands National Park serving as Artist in
Residence. In addition to showing many images
captured during his stay, he discusses the logistics
and challenges of shooting this rugged landscape
across the boundary of winter and spring.

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The field trip leader would not be expected to
do any type of instruction, but like all photographers try
to pick the optimum time of year, day etc **to**
photograph the location or subject.

For Sale: Florence Scholljegerdes has the
following for sale (call her at 952-835-7718)

- 1 .Cullman 2030 with a Slik ball head.
- 2 . A Slik 444 Sport II with head.
- 3 . Stitz Monopod.
4. Sequaia Compact tripod (mini for table top
or close-up work).
5. Two Tomar photo vests (never used).



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Vol. 52, No. 3 - Nov 2007

From the President

Wow!! We really had a great turn out for our October meeting. The program on "The Badlands" by Rikk Flohr was great and makes me want to visit there within the next year or two; it has been many years since I have been there.

I did learn a couple of things at the October meeting; one was that some folks had a hard time hearing the judges, so I will make a point to be sure the next judges speak clearly and right into the microphone. We will also have to be sure to set up more chairs. Being in a new place will always have some rough edges and the Board will do its best to get them smoothed out. Even with 10 slides and 45 digital images to be judged, we still made it out by 9:00 PM.

So what is there to photograph during the month of November? I know of many folks that think November is like March kind of in between seasons. But actually November can be a very productive month. The Sandhills should still be around until about the middle of November. Many times we will get our first freeze on some of the lakes and quiet part of stream, this can make some great images of new ice formations and especially if a leaf or other object enhances the image. Actually late fall is also a great time to photograph fall foliage, maybe its not as colorful but you can still capture some unique images. Goose Island County Park in WI is a great place to photograph Whitetails, the rut is on and the Bucks will be in their prime. I have been there many times, even though by my standards the bucks are average at best, it is still a great place. Also in the middle of November the Tundra Swans will be arriving at Reick Park in WI. Even though over the last few years their numbers have diminished it is still a great place to go especially if you have never been there. So don't put your camera gear away yet. (Actually never put it away)

Eric Baker volunteered to bring some snacks next month and our judges for November will be Dale Bohlke and Dave Vivich. See you in November.

John Pennoyer

On Safari By Ron Winch

Threading our way through the rush hour traffic in Nairobi is definitely not for the faint-of-heart. We have four lanes of SLOW moving traffic, cars and trucks, plus everyone trying to change lanes, and pedestrians weaving their way through it all. Suddenly a crouching young chap, pinned in by the heavy traffic, is seen running along side our Land Rover. Quickly he speeds up – an arm coming through an open window, reaching for a beltbag hanging over the back of the driver's seat. Just as quickly the driver's muscular arm swings into action and around the intruder's neck, quickly the thief forgets about the beltbag while struggling to get away. With one valiant effort he breaks the neck-hold, falls to his knees and is narrowly missed being run over by an eighteen wheeler beside us. As he dodges the other lanes of traffic, our guide tells us that if the police had seen the incident, they would have shot to kill, with no questions asked. And if he had been hit by the truck – mince meat. So rampant is crime on the streets of Nairobi that the consequences are harsh.

International flights arrive in Nairobi in the evening, so at that time the streets are not crowded and it's an easy ride to your lodging. If you must stay in the city I would suggest the Norfolk Hotel near the Nairobi Museum. Better yet is the Safari Park Hotel, a gated complex some 45 minutes from the airport. It is only on your return flight that you will run into traffic problems. Outgoing

international flights leave in the late evening, so you are on the road at 6-7 PM.

If you are interested in photography, go only on a photo safari. Good photo safaris will have no more than three photographers in a nine passenger Land Rover for maximum shooting opportunities. We have always gone with Joe Van Os Photo Safaris (except for two trips) and have never been disappointed. You say they are too expensive, but once you pay for the trip – leave your wallet at home – except for personal expenses and tips to guides and camp staff. You will have some of the best guides in Kenya and a good 4-wheel drive vehicle. To save time you may even fly to your camp.

Once you are settled into camp and have had lunch, it's time for an afternoon game drive. You'll be shooting from an open top Land Rover – only three of you – with camera and long lens supported on a bean bag (usually two stuff sacks from REI, filled with beans from the camp). This will round out to about the size of an 8.5 X 11 bag. I have seen others shooting from a monopod or a ballhead secured to the vehicle's top rail with a Bogen Super Clamp. The ballhead, Super Clamp is very workable but you should remove the camera when moving or you will shake your outfit to pieces. A tripod is useful for sunrise shots, but 99% of your shooting is from the beanbag.

The guides are great naturalists and have been through the extensive Guide College and will position the vehicle to give you the best light on the subject.

Through the years I have stayed at many of the camps in the Masa Mara. This year's camp may be the best. The Mara Intrepids is a fine tented camp with a great staff, and centrally located in the Mara and only 12 miles from the Mara River and the great wildebeest crossings of late August and September.

The day begins with a wake-up "JAMBO", (good morning) and a tray of coffee, tea or hot chocolate and cookies at your tent at 5 AM. By 6 AM – it's still dark – all the safari vehicles are rolling. You're decked out in two fleece jackets and a windbreaker, fumbling to get your camera and big

lens mated! It is light enough to discern shapes, but not colors as we descend a steep bank to cross a small river. Fortunately our guides have crossed here many times. Still the vehicle drops off the upper rock shelf and leans precariously up river, especially so as we stare into the face of a 20 foot Nile crocodile and 2 hippos nearly submerged, waiting in the background. As the vehicle ahead of us clears the river and churns up the far muddy bank, our guide goeses the engine, all four wheels grab and we are on our way again.

We come upon a small pride of lions, including one female with a cub no larger than a house cat. Unfortunately it has an injured hind leg and can't keep up. Mom leaves him a hundred yards behind. Two days later he is not to be seen again.

The day continues with cheetahs, hippos and elephants, several cats and wildebeest. We arrive at the Mara River to discover thousands of Wildebeests and zebras milling about on the other side, just waiting for one to be daring enough or foolish enough to jump and begin a mass crossing with crocodiles waiting for a hearty warm meal.

To be continued.

Field Notes
By John Pennover

"It's all in the clouds"

When it comes to vacations in Minnesota both my wife and I think the two best places to spend some quality time together and, of course for photography, is in the Ely area and also along the North Shore from Two Harbors to Grand Portage. We have been going to the North shore for over 40 years and to the Ely area for only the last five years. Even with the development going on along the shore it is still a great place, but I have also found some very interesting areas in Ely. With the big lake, inland lakes, large white water rivers, small flowing streams, deciduous forest, boreal forest, numerous waterfalls and loads of flora

and fauna there is something for everyone regardless of your photographic interest in northeast Minnesota. If your interest is nature photography these are great places to be in any of our four seasons.

A couple of years ago we were driving north on the Gunflint trail and it was a magnificent blue sky day with typical late September temperatures. As I crossed the South Brule River I found what looked like a great photo possibility. Walking along the river with camera in hand trying to figure out a composition I decided that the blue sky was not adding any interest to my image. It was what I refer to as “negative space”. The blue sky needed some clouds to add interest to my image. I left without taking a photo. After 5-6 hours of photographing along the Gunflint, we decided to head back to Highway 61 and while crossing the South Brule again I noticed that some white puffy clouds had begun to move in ahead of an approaching storm. I stopped and took several compositions of this “Moosie” looking habitat with clouds over this great northern river and captured the picture I was looking for.

All of us enjoy those very infrequent blue sky days that we have here in Minnesota. But when it comes to my landscape photography give me some clouds! Clouds can take an average landscape and make it something very special. There are many very common photogenic locations in North America that are photographed at the same spot, same time of the year, time of the day etc. by thousands of photographers both professional and amateurs and what makes that location special is the clouds and light, with the clouds having a major impact on quality of light. However I do have some rules for the clouds when it comes to my landscapes. In order for the sky part of your landscape to be included the clouds must be interesting and absolutely must show some detail. A flat dull gray sky with no detail is

much worse than plain blue sky. A nice thin cloud cover is a necessary ingredient for those magnificent sunrises and sunsets that all of us go after numerous times over the course of a year. (However I do like cloudless nights for civil twilight photography - the colors can be phenomenal.) Over the last several years I have been doing lots of landscapes in Minnesota’s numerous prairies. From my perspective a prairie landscape image just about has to include the sky with some very interesting clouds to enhance the prairie. A person cannot look at a prairie without seeing the sky. So I do my best to include that in my prairie landscapes.

But what does a photographer do when they are at a location for a landscape and the sky has no interest. It may be that blue sky or one of those dreadful days with a flat, dull gray sky. My advice would be to eliminate the sky entirely or to at least minimize the sky in your composition. However, to be able to make that work it is still necessary to have interest throughout the frame and I try to do that by giving the image a strong foreground which is the central focus point for the viewer. That way the middle and background can be weaker but still compliment the stronger foreground. Of course sometimes the best way is to just come back when the sky will meet your expectations.

Of course all of us know that clouds with there patterns, texture and creative way of forming such unique artistic designs are an image in the making all by themselves.

My one final thought for you digital shooters is you will be surprised how the tone adjustments in Photoshop can really bring out detail in what you may think is a dull gray sky. Levels, curves, shadow/highlights are great tools to work with to bring out some detail in those types of images. I personally like shadow/highlight tool to work on those types of gray dull clouds. This tool will bring out the

various tones of gray of what you think is dull gray, and the image will now show some texture and detail in the various gray tones.



“Lake Superior at Twilight”



“Misty Morning at Stearns Prairie”

Good Shooting

PS: This photographer realizes that many photographers do not think of a “blue sky” day as “negative space”!

Waterfowl Outing: December 8th, 2007

Please join me for a morning of fun and excitement photographing waterfowl. There will be much in the way of opportunity to be close to multiple species of ducks and several subspecies of Canada goose. There will also be numerous species of songbirds, plus the

possibility of sightings of Bald Eagles, several Hawk species, and Trumpeter Swans.

We will meet at the county park just East of Dangerfield’s restaurant in Shakopee, Minnesota (West of Valleyfair about 3miles) on hwy 101. There will be no set time for arrival, but I will be there at about sunrise. The best time to shoot will be from sunrise to about 11am. Dangerfield’s serves a nice lunch and there is a Perkin’s within a ½ mile of the pond as well if others would like to do lunch afterwards.

Suggestions from experience: **DRESS VERY WARM!** I have spent many a morning there at temps well into the single digits. Bring fresh batteries. Tripods are a good deal, but most flight shooting is done handheld. Bring the longest lenses you have. (300mm is perfect for handheld flight shots) There will be birds as close as ten yards, but the majority of the truly wild birds will keep a distance of around 50 yards or better. The geese and ducks will come and go in large flocks, so the action is fairly consistent for the morning by that time of the year. At this time, there are no plans for any kind of formal instruction or seminar on my part, but I would be happy to share as much information as you can stand about waterfowl, and about photographing birds in flight. I look forward to a great day, and hope you can attend.

Thanks and God bless,

Tom Wilson – Images of Creation Photography

P.S. Meeting will be cancelled if it is raining, snowing heavily, or the temps are below zero.

Salons Scores October, 2007

Judges: John Dykstra & Doug Livingston

Score of 8:

Bertus, Mary Kay	Closhuas Full Moon
Cleveland, Ron	Elliston Newfoundland
Cleveland, Ron	Humpback 1851 (W)
Cyr, Mariann	Cones
Cyr, Mariann	Dew on Ox-eye Daisy

Gladitsch, Marilyn	Wild Geranium #30
Goossens-Bryan, Betty	Coyote (W)
Graves, Rick	Upper Goosberry Falls Roller with a Grasshopper (W)
McDonough, Jean	Partridge (W)
Morgan, Jeff	Gray Jay (W)
Olson, Mary	Lake Superior Twilight 001
Pennoyer, John	Mountain Goat (W)
Polley, Lil	Grinnell Lake
Rach, Eric	Teton Deer (W)
Rach, Eric	Graceful Take-Off
Ringquist, John	Staredown (W)
Vichich, Dave	Lynx
Wilbrecht, Jon	Dandelion Heart
Wilson, Gail	Sunrise Oaks
Wilson, Gail	Yellow Head Bbird (W)
Wilson, Tom	Swallowtail (W)
Wilson, Tom	Eastern King Bird (W)
Zosel, Dave	Chickadee (W)
Zosel, Dave	

Score of 9:

Aronson, Jim	Nesting Loon
Cassuto, Nadav	Osprey #4
McDonough, Jean	Running Gazelle (W)
Morgan, Jeff	Robin (W)
Sanderson, Virginia	Osprey
Sanderson, Virginia	Laughing Gulls
Vichich, Dave	Hide and Seek (W)
Wilbrecht, Jon	Cougars

Score of 10:

Blesener, Rod	Breakfast (W)
Pennoyer, John	Relaxing Cub 001
Polley, Lil	Mountain Goats (W)
Ringquist, John	Fishing

Accepted Slides for Year End

Competition:

The following slides qualify for the year end competition; you need to bring these to the November meeting if you want them entered into the year end competition. All accepted digital images are automatically entered. If you have any questions, please contact Marianne Cyr.

Photographer

Baker, Eric
 Baker, Eric
 Baker, Eric
 Baker, Eric
 Bertas, Mary Kay
 Bertas, Mary Kay
 Bertas, Mary Kay
 Bertus, Mary Kay
 Dave Ellenbecker
 Dave Ellenbecker
 Ellenbecker, Dave
 Ellenbecker, Dave
 Ellenbecker, Dave
 Galambos, Ted
 Gladitsch, Marilyn
 Gladitsch, Marilyn
 Gladitsch, Marilyn
 Gladitsch, Marilyn
 Gladitsch, Marilyn
 John D. Jenkins
 John D. Jenkins
 Lillestrand, Dottie
 Lillestrand, Dottie
 Lillestrand, Dottie
 Lillestrand, Dottie
 Marilyn Gladitsch
 Marilyn Gladitsch
 Marilyn Gladitsch
 Marilyn Gladitsch
 Mary Kay Bertas

 Nelson, Vern
 Nelson, Vern

 Nelson, Vern
 Nygren, Linda
 Samuelson, Tom
 Samuelson, Tom
 Schollegerdes, Flo
 Scholljegerdes, Flo
 Scholljegerdes, Flo
 Ted Galambos
 Tom Samuelson
 Vern Nelson
 Vern Nelson

Image

Surfing Ibis
 Ruff Grouse
 Great Horned Owl #1
 Blue Heron at Beach #2
 Sunrise
 Moon Over Rock Dog
 Morning Light
 Closhuas Full Moon
 Spiderwort #6
 September Sumac
 Yellow Jewel Weed
 October Oak Leaves
 Oak Leaves & Frost Hz
 Rock Pattern
 Nature's Pattern
 Amanita #30
 Purple Hepatica #26
 May Bloodroots
 Wild Geranium #30
 Waterfall
 Light on Angel Arch
 One Milkweed Seed
 Rough Blazing Star
 Sticky Geranium
 Purple Hepatica
 Lobed Leaf Bloodroot
 Marsh Marigolds
 Toad in Habitat
 Bellworts Four
 Firery Sky
 Green Heron in Duck Weed
 Male House Finch
 Black-capped
 Chickadee
 Cascade Ice
 Pheasant Tracks
 A Superior Morning
 Autumn Splendor
 Prairie Smoke
 White Pelican
 Crex Sunset
 Kasota Prairie Sunset
 European Starling
 Female Sparrow

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6:45 PM - Program
7:45 PM - Nature Salon (Competition and
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REI
750 West American Blvd
Bloomington, MN 55420

November 21, 2007 Meeting

November Program:

"Minnesota Botany" by Marianne Cyr

Marianne will share the 2007 Minnesota Botany
winners with us.

November judges will be Dale Bohlke and Dave
Vivich.

FIRST CLASS MAIL



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The field trip leader would not be expected to
do any type of instruction, but like all photographers try
to pick the optimum time of year, day etc **to**
photograph the location or subject.

For Sale: New, in the box Canon Pixma
Pro9000 inkjet printer. I purchased the printer
as part of the current Canon 5D promotion and
do not need a new printer. Will sell for \$300.
Check ebay and Adorama or B&H Photo for
price comparison. If interested, give me a call
at 763-377-4589.



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Vol. 52, No. 4 - Dec 2007

From the President

As I am writing this, it is late November and still no snow on the ground. I am one of those photographers that really enjoy photographing in the winter, but I like my images to show a good old fashioned Minnesota winter. This of course means; snow, ice, frost or anything that conveys a winter message. But it is early yet and maybe we will get lucky this year and have a couple of feet of snow by Christmas.

Thanks to Dale Bohlke and Dave Vivich for doing a great job of judging in November. And speaking of judging our end of year judge will be Stan Tekiela. I have known Stan for several years; he is a naturalist, writer, author of several nature books, and a professional photographer. Also remember that in December right after the End of Year judging, we will be having our Holiday Party. So bring some goodies to share! As of now I have scheduled a Board Meeting for Monday night December 10th, one of the items on the agenda will be a microphone. As many of you know the REI microphone did not work in November. We will make a decision if the club should purchase a microphone.

Happy Holidays
John Pennoyer

Field Notes **“Shooting in the Field”** **By John Pennoyer**

The temperature was in the teens and for early November it certainly was much colder than normal. I had been in my blind for about 2 to 3 hours trying to capture an image of a huge whitetail buck that had been hanging out in this area. I had spotted him several times but so far

no images. The Whitetail rut was on and I was not going to give up on photographing this magnificent buck. In the still of the morning I heard noise in the marsh and I could make out two big bucks fighting. There was no chance for photos because of the cattails and the position of my blind. The battle did not last very long but to my surprise both bucks came in my direction and I was able to expose about 2 rolls of film.

I was so excited that instead of using my normal mail order, I went right to a local outlet and had my film processed. The next day I went to get my processed film and they could not find one of the rolls!! In over 25 years of shooting thousands of rolls of film I have only had two lost. This one and a mail order one. However I do think that lost roll would have been one of my best Trophy Whitetail Buck portraits!!

That certainly is one of the nice things about shooting digital - no developing, no lost rolls as our images are imbedded in the memory card which is then loaded on our computers and we are set to go. But wait a minute, what happens if I lost the memory card, my portable storage device crashes or is dropped. Like the old saying --- does happen! A couple of years ago when I was in Alaska photographing Bald Eagles a workshop leader had put his photo pack down on the beach and in his moving around getting photos, the tide came in and his photo pack was totally under water. His Portable Storage Device (PSD) was in that photo bag with many Bald Eagle images loaded. Every photographer should always have more than one copy of their images whether in the field or permanent files at the home office.

So when shooting in the field, this is my process of trying to reduce any chance of unfortunate incidents and losing my valuable images. (Note: I said reduce!) As soon as one of my compact

flash cards is filled, I install an empty card and my filled card is put in the card holder. (The filled card is put in backwards so as not to get mixed up with empty cards which are installed with the label up) In my photo pack I carry an 80GB Sanho Hyper-Drive PSD, the filled card is downloaded to the Hyper-Drive either in the field or motel room. If I am on an extended trip the same card is then downloaded to my laptop computer. (If I am at home the card is downloaded to my desk top) It is then that I will format my memory card, for it is now backed up with two electronic copies. I will also then write CD's/DVD's of those images. So I now have two electronic copies and a hard copy written on CD/DVD.

There are many different Portable Storage Devices on the market, some with LCD viewing screens, some without. My Hyper-drive is about 2 years old and does not have a viewing screen. These PSD's can cost anywhere from \$150.00 to \$700.00 or more.

Some examples of PSD's are Epson, Wolverine, Hyper-drive, JoBo and many others. They come in various hard drives, 40GB, 60GB, 80GB, and 120GB, depending on your shooting. My caution is don't short change yourself on memory. Personally I would not consider one under 80GB. Some are truly portable with battery operation (my choice) some will need USB connection from a laptop. I think all of them will also connect to 110VAC. Due to the fact that I now have a new desk top which is so much faster, I will probably quit bringing my laptop with me and will purchase another PSD, this time with a viewing screen. I will still bring my laptop on extended trips so I can write images to CD/DVD.

If you are shooting digital, my advice is to always have at least two copies of your images on separate hard drives of some type. And also write them on CD's/DVD's. That will give you three copies of your images which will greatly reduce the chance of losing all your images when unfortunate things happen.

That workshop leader that had his bag under "salt water" had his images backed up on his

laptop. Also he told me a couple of days later that his PSD still worked, along with his other equipment. (That must say something about Lowe-pro bags).

The whitetail attached with this article is one of the truly magnificent bucks that I have ever photographed. This image was on the roll that I got back. So what makes my other image better? The buck left and came back from the other side so instead of being backlight I had great front lighting with steam from his body and great eye contact! My consolation from the developer (won't mention name, but I never went back ever again) a free roll of Provia 100!



Whitetail Buck

John Pennoyer

Note: My trophy whitetail photography is really taking a hit. The regional park I used to go to in the above mentioned episode is now a "GOLF COURSE"! Good Shooting

“On Safari”
(Continued from last month)
By Ron Winch

Our guide coaxes the Land Rover ever so close to the bank and positions it broadside to the river allowing each shooter the best possible view – than we wait. Thousands of wildebeest crowd the edge of the 20 foot bank. Below, zebras test the water of the Mara River, but are hesitant to take the final plunge.

Up top wildebeests are crowding back – making way for a 6,000 pound hippo returning from grazing and seeking the cool water where it will spend the daylight hours. His balloon-like body ambles along on short thin legs as he looks for a pathway to the river. It is some sight to see this primitive looking hippo plodding along, backed by thousands of wildebeest and fore grounded by zebras testing the water below the 20 foot bank. Great photos of rarely seen animal behavior.

A note to future safari-goers; if you go to the Mara with aspirations of photographing a river crossing be sure to stay somewhere in the central Mara so when you approach the river you will be on the river’s left bank (as the current flows downstream). This assures you that you will see the animals coming toward you – rather than hundreds of rear-ends. The best light is from first light till noon – especially if it is sunny. One of the best crossings is river left across the river from the Mara Sepena Lodge.

Long lenses (300mm to 500mm) nestled into bean bags provides a stable platform to photograph the plunging, wild-eyed animals who are feverishly swimming, hoping not to become a meal for a hungry croc. Shorter lenses yield a panorama of the entire scene from the plunge to the dripping exhausted animals scurrying past your Land Rover. What a thrill! Hope it can be yours someday.

Cruising the savanna on an afternoon game drive we observed tui, thomson’s gazelle, wildebeest, warthogs and zebras. All presented wonderful photo ops, but it was the zebras that really made

the Nikon’s motor drive sing. One aggressive young stallion thought he was hot stuff and wanted some of the actions. No young upstart was going to intimidate the herd stallion. He stood erect with head high, ears pointed and tail arched in a display of dominance. “Hot Stuff” was not intimidated – with teeth bared and ears laid back, he charged into the leader. Up on hind feet, bodies almost erect and front feet slashing – each had their moment of glory as a cloud of dust chased by a slight breeze drifted toward the seemingly uncaring herd. Meanwhile, as they moved, we moved with them, always staying in good range for the Nikon 200-400 zoom lens. Ouch, a sharp blow to the shoulder caught “Hot Stuff” off balance and down he went, only to quickly recover and continue the battle. Finally after 7 or 8 minutes the youngster was tiring. Laying his ears back and open-mouthed chewing displayed submission and he beat a hasty retreat. For us it was a time to really be thankful for shooting digital as changing film four or five times would have interrupted the flow of the action.

The sun was racing for the western horizon as Toni, with pocket binoculars, spotted two bateleur eagles in a dead tree some 200 yards out. We have photographed bateleur eagles on every trip to Kenya, but never two perched side by side in such sweet light with only a blue sky behind. Needless to say, the Land Rover made its way toward the eagles – stopping several times to get insurance shots in case the birds took flight. They didn’t and our final shots were full frame bateleur eagles. The eye rings, lores and lower legs showed a brilliant red complimented by the low sun. How many photos can you take of two bateleur eagles? Let’s put you in the same situation and you tell me.

At lunch one day Joe suggested we all display our favorite images. There were some fantastic shots of birds, animals and landscapes. Joe’s comment was “I’ve been here 32 times and after only 8 days you folks have gotten shots that I’m still dreaming of”.

Masai Mara - sounds pretty hard to beat, especially if you hook up with the right outfitter.

May your dreams get bigger and your trips more exotic.

Ron & Toni

November Salon Results
Judges: Dale Bohlke and Dave Vichich

Score of 8

Alan Schulz	Albatross Colony (W)
David Zosel	Fishing Heron (W)
Dotti Lillestrand	Cardinal Flower
Jim Terpstra	Star Trails Circular
John Ringquist	Mystic
Jon Wilbrecht	Poppy
Kristin Holt	Hooded Merganser Hen (W)
Lil Polley	Foxtail
Lyle Bergman	Hyena Meal (W)
Mariann Cyr	Elephant Seal (W)
Mary Kay Bertas	Loveable
Mary Olson	Reflections
Nadav Cassuto	GGO 1 (W)
Tom Samuelson	Water Lily
Tom Wilson	Pretty Suzie (W)
Vern Nelson	Tieger Swallowtail Caterpillar

Score of 9

Claire Dolan	Romping Calves (W)
Dave Ellenbecker	Turkey Tail
Jean McDonough	Male & Female Lion (W)
Mariann Cyr	Scurvy Grass
Mary Kay Bertas	Kanab, Utah
Matthew Schillerberg	Autumn Hawk (W)

Score of 10

David Hoyt	White-phase Redish Egret (W)
Jean McDonough	Two Zebrase Nose to Nose (W)
Jeff Morgan	Thrush (W)
John Dykstra	Sun Rays
Tom Samuelson	BWCA
Tom Wilson	Screaming Eagle

Location, Location, Location
By Don Nadreau

Locating the sun or moon is usually not very difficult. However; there are times when it is helpful to be able to predict with a great deal of certainty the exact location. This is most helpful to me when shooting on the north shore of Lake Superior. The challenge with the north shore is it runs from southwest to northeast. For some reason I always think of it running south to north and as a result the sunrise or moonrise is in a different place than I think it should be.

The easiest tool I have found to aid in determining the exact location for these events is the US Naval Observatory website at http://aa.usno.navy.mil/data/docs/RS_OneDay.php. At this site click on the "Data Services" line at the left area on the webpage, then click on "Altitude & Azimuth of Sun or Moon". You will be brought to a screen to fill out with you location and date. As an example, I selected Beaver Bay (near Split Rock Lighthouse) for the date of 12/07/2007 for the sun and got these results:

	Altitude	Azimuth (E of N)
h m	°	°
06:30	-11.0	111.5
06:40	-9.4	113.2
06:50	-7.9	114.9
07:00	-6.4	116.7
07:10	-4.9	118.4
07:20	-3.4	120.2
07:30	-1.9	122.0
07:40	0.1	123.8

From this I know sunrise will be at 7:40 and located at 123.8 degrees east of north.

I find this handy for pre-scouting a location and set-up when I'm ready to shot.

There are more complicated sites and software to accomplish this, but I like the Navy site best. Good luck!!

The View from Here
by Lawrence C. Duke
Photography Spoken Here

The Dust Bowl Days of long ago are back and finding it's way to your Sensor.

For years dust found it's way on to sheet film, I'll even bet it ended up on glass plates, if your that old? It made its way on to slides with no trouble, along with the occasional fingerprint.

First it was the card board mount; it was card board dust from the paper in the mount. Then, somewhere in the 60's the plastic mount was going to solve the dust problem, but not the fingerprint part. With plastic came a more exciting problem, if you were that unlucky. They were the scratches like railroad tracks, the whole length of the frame. They came from the auto mounting machines and the way the film was handled, to get it into the mount, the fingerprints came later with the sorting. The Dust would never dare be in the camera, oh, an occasional hair might get into the shutter track when changing film and you would see funny spots in the view finder, now and then. But for the most part you could change lenses as many times as you needed to. I can't deny that it was a problem during the time of film, but it sure was a heck of a lot easier to keep clean. You just got out your can of air and a brush or lens cloth, and spent 5 minutes.

Now we are in a new era of the Dust Bowl Days. It's those fun off color spots in your skies, or the black blob on the flower petal or someone's face, the curly gray thing, looking like a vapor trail from a jet.

And now being a member of the Digital world, I have a new dislike for Dust. I've been super careful of my digital cameras,

and my lenses, making very few lens changes in the field. I've had to send the bodies back to the manufactures, because I didn't know how to clean, I mean really clean, that sensor thing. The body was no problem; wipe it down," no fingers on the monitor ", get a Hoodman cover for the LCD, so you can catch the Dust on the monitor, and in general be careful of your camera.

Age and wisdom, don't come easy. I've been plagued with Dust, some times I feel like I'm back in Arizona, just before a rain storm. That's the age part, now for the wisdom part. This last week, I let a friendly Sales Associates, convince me that I could learn to clean my own Sensors.

You don't get smarter as you get older. You learn that some things are better left to someone else. I now have about three hours on the web learning how to use all the new stuff. I also have some great images of a bald sky, a blank wall and a bracket of exposures. All have different arrangements of Dust from; the sensor swabs, the electric brush, the super air blower, and I think I saw something jump on to the sensor from the loupe.

Really, I just want to make beautiful photos, that are free of all the above.

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

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

Meetings are held at:

REI
750 West American Blvd
Bloomington, MN 55420

December 19, 2007 Meeting

December Program:

End of Year competition results. Judging by
Stan Tekiela. He is a naturalist, writer,
author of several nature books, and a
professional photographer. We will also
have our annual Holiday Party, so remember
to bring an item to pass around.

FIRST CLASS MAIL



Refreshment coordinator: Would someone be
willing to help coordinate refreshments for our
monthly meetings? If you are interested let John
Pennoyer know.

Field Trips: If you would be interested in leading
one or two field trips sometime in the future, I will
have a sign up sheet and just pick a month and type
of trip or location. We have not had field trips for the
last couple of years and I would like to get this
started again.

The field trip leader would not be expected to do any
type of instruction, but like all photographers try to
pick the optimum time of year, day etc to photograph
the location or subject.