

Founded 1956



Nature Photo Times

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

Vol. 44 , No.5 - January, 2000

1999 Slides of the Year

Judged by Scott Sharkey

GENERAL

Slide of the Year

Dale Bohlke - Morning Fog on Jabs Dike

Runner-up

Joe Kandiko - Cumulonimbus

Honorable Mentions

Mariann Cyr - Rockies Reflection

Lynn Hass - Estes Park

Joe Kandiko - Mountain Meadow

Joe Kandiko - Sumac and Maple

BOTANY

Slide of the Year

Mariann Cyr - Fungi

Runner-up

Dottie Lillestrand - Bleeding Heart

Honorable Mentions

Mariann Cyr - Scarlet Elf Caps

Marilyn Gladitsch - Turk's Cap Lily #21

Paul Hoppe - Coneflower

Joe Kandiko - Fiddleheads

Dottie Lillestrand - Sunflower Close-up

Dottie Lillestrand - Laetiporus Sulphureus

Vern Nelson - Showy Lady's Slipper

Alice Ruminsky - Indian Paintbrush

ZOOLOGY

Slide of the Year

Dave Klein - Great Blue Heron

Runner-up

Vijay Karai - Bee on Coneflower II

Honorable Mentions

Dale Bohlke - Green Heron and Cattails

Ron Cleveland - Egret in Flight

Ron Cleveland - Minnesota Zoo Cougar

Jeffrey Forseth - A Tender Moment

Jeffrey Forseth - Excavator

Jerry Harlow - Buffalo Grazing

John Jenkins - Action at Nest Site

John Jenkins - Elk in Morning Mist

John Jenkins - Dueling Elk

Vijay Karai - Butterfly Landing

Vijay Karai - Black Bear in Water

Vijay Karai - Black Bear in Tree

Dave Klein - Badger at Crex Meadows

Doris Larson - African Ground Squirrels

Toni Meglitsch - Leopard

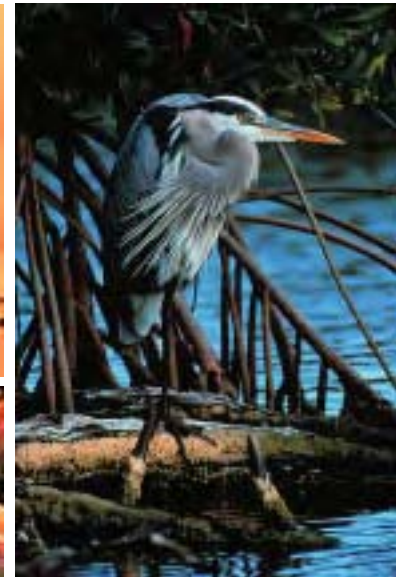
Vern Nelson - Male Red-tailed Hawk

Vern Nelson - Painted Lady on Sunflower

Duane Wraalstad - Osprey

Congratulations Award Winners

The annual Slide of the Year program brought back many memories of the great slides we've seen in the past year. Thank you to Scott Sharkey for judging and to Jean McIntosh for producing and narrating the program. Thanks to Marilyn and Warren Gladitsch - our masters of hospitality all year - for setting the holiday table and to the members who so deliciously and abundantly filled it. Our thanks to all for another good year.



Clockwise from upper right: Dale Bohlke - Morning Fog on Jabs Dike, Dave Klein - Great Blue Heron and Marianne Cyr - Fungi.

Spring Break 2000, March 31st - April 1st.

Spring Break events are open to all camera club members and the general public. Friday evening activities will be held at the Hilton/Airport Hotel in Bloomington, while the Saturday programs will be held at the University of St. Thomas in the St. Paul midway area.

This year a star-studded agenda includes nationally known nature photographers John Shaw, Rod Planck and Darrell Gulin, plus master photographer Ed Skeen.

The Interclub Photo Competition is hosted this year by Crosstown Camera Club (CCC) and chaired by Kathy McLean. Judging will be in mid-March, and all club members are encouraged to participate. Rick Hobbs of CCC is the general chair of Spring Break.

The Saturday agenda is a wide range of 1-1/2 hour programs and workshops presented by regional and local experts. The topics will cover everything from techniques to creativity, publishing and marketing your photos. You may select three of these events on your registration form. Register early. Group size is limited and some programs/workshops will fill up.

Cost of the full conference is \$80/person which covers 9 programs over both days, dinner on Friday night, and lunch on Saturday. Friday only and Saturday only tickets are available. See the registration form for pricing. All details and other information will be in the official Spring Break 2000 registration form available soon at your camera club meeting and through the www.cameracouncil.org website. The January "TCA Councilor" also has details.

Remote, Wet and Wonderful

The air's grown cool, with a touch of dampness. Patches of ground fog rise off the marshlands, lending a touch of make-believe to the fields.

With the sun gone now, an easy peace prevails. The afterglow reflects like liquid mercury on the few remaining pools of water. The backs of caiman glisten silver, and the storks still working these waters cut a wake that sends rose-colored ripples around their legs.

A capybara barks like a wheezing dog, splashing into a safe waterhole. Snail Kites leave their hunting territories and wave after wave of Black-bellied Whistling Ducks are silhouetted in flight against the blue-magenta earth shadow. Jabiru Storks settle onto leafless skeleton trees to spend the twelve-hour night out of harms way.

A delicious fresh wind wafts in from the southwest, clearing the sky—now blacker than a crow's belly. A black void seems to let you look through the Milky Way into another galaxy. The Southern Cross, the Southern Hemisphere's Big Dipper, points down to the South Pole and is a focal point of the night sky. It's easy to identify, and for centuries navigators depended on its reassuring bright points to guide them home.

A small light in the distance grows closer over the next half-hour until I hear the sounds of oars dipping into the Paxim River. Several ranchhands guide the old flat-bottomed boat to a nearby dilapidated dock and tie up for the night. Stepping off the boat, they each light up a cigarette and display a fine catch of seven piranhas—tomorrow's dinner.

It's dark and quiet again and I reflect on the day's highlights. Traveling the Transpantaneira Highway is an adventure in itself. The "Highway" is a very narrow, dusty and rutted roadway built some eight feet above the low water level. Red dust fills the air as we pick our way through the ruts, only to be challenged by another bridge. Boards missing here and there, two heavy planks provide the track for crossing. Looking down into the slow moving brown water, one sees six-seven-foot caiman and several wading birds. It's a bridge you'd never cross on a bicycle.

Jabiru Storks, Wood Storks, Wattled Jacanas and Snail Kites are busy working the

Photos by
Ron Winch



river for their meal. A fleeting view of a Marsh Deer or a Giant River Otter is the best we can do for the day. Now, in mid-May the sun shines out of a deep blue sky. By September the sky is hazy brown with the smoke of burning fields as ranchers, eager for new grass, torch the fields.

Five hours and forty-three rickety bridges later we arrive at the ranch—well, almost. The high water of the rainy season has dropped only a foot or so and the road is still under water. A quick radio call and several flat-bottomed boats are being poled through the reeds and high grasses. The customary greeting is shortened to a handshake, smiles and a few gestures. They speak no English—we speak no Portuguese. Camera gear and duffel bags are quickly loaded and we slip through the flood plain toward the Santa Thereza Ranch.

We are greeted with a cool juice drink and our guide relays a warm welcome from our host. Looks like we are in for some good times.

Fact Sheet

The Pantanal—“swampland” in Portuguese—is a spectacular wildlife sanctuary in western Brazil that few outsiders know. Roughly 20 times larger than the everglades, only two small reserves are officially protected. The balance consists of huge privately owned cattle ranches. Each year, torrential rains inundate up to 70% of the Pantanal, merging rivers, lakes and ponds into a vast inland sea. Five months later the powerful tropical sun and the north-south drainage transform the region into verdant grassland.

Igauzu Falls has a maximum height of approximately 270 feet, is one and one-half miles long and contains 275 named falls. It is the focal point of the 650,000-acre Igauzu National Park. The area was transformed into a national park in 1939.

"Call of the Wild"

It was the middle of November and I was in my blind hoping to photograph a majestic rutting Whitetail buck. The sun was beginning to get lower in the horizon and I was just about ready to give up for the day when I caught some movement off in the cattails. Looking through my viewfinder, I could see that it was a Red Fox looking for dinner. This particular area holds quite a few pheasants and I am sure that this is what the fox was looking for.

But like all predators, they also are very opportunistic. They will take whatever is the easiest to catch. Knowing this, I always keep a "mouse squeaker" alongside my 400mm lens. Looking through my camera, I gave it a couple of "Squeak-Squeaks." Immediately, the fox stopped in his tracks and looked in my direction. "Squeak-squeak" again and he now comes on a dead run and stops about 50 yards away trying to figure out where this easy meal was coming from. "Squeak-squeak" a couple more times and he is now within 10 feet of me. I am in total camouflage so he does not locate me. But, he is very close and I know that any movement from me will send him high-tailing it out of the area.

That is exactly what happened as I tried to move my camera ever so slowly to capture a full-face portrait of this beautiful animal. But surprisingly he stops at about 50-60 yards away. I begin to wonder if I can bring him in any closer so I give him another "squeak-squeak" and to my surprise he starts coming in again but with a whole lot more caution. I am able to get him within about 50 to 60 feet. This is close enough for a few pictures before he decides that this stupid mouse is not worth the effort. He slowly slips back into the cattails but not before giving me one last look.

The last few years I have been using many different photographic aids to try and capture wild birds and animals on film. Using calls is one method I find very useful.

The above story occurred this past November and this is the fourth time that I have been able to call in a Red Fox. Even though I don't have that award-winning photo yet, it certainly brings me a lot of enjoyment and a few photos for my stock file. Here are some of the "critters" that I have called and the type of calls that I use.



Elm Creek Buck - John Pennoyer

RED FOX/COYOTE

I consider these animals to be the easiest to call in. They will always go after a free meal. The biggest challenge is to locate them. When I specifically go after these species (I only do this in winter) my first call is a "dying rabbit" call. This is a long-range call that will bring them in looking for an injured rabbit. I will then use my "mouse squeaker" when I can visually see them. If you can get these animals to start looking for this easy meal, and you are in total camouflage, they will come very close. However, to get the actual photo is another story! They have excellent eyesight and a very sensitive nose. I will call in a particular area for about 30-45 minutes and if I don't see an animal by that time, I will move to another location about 1/4 to 1/2 mile away.

WILD TURKEY

Wild Turkeys are the most challenging to bring within camera range. This coming spring will be my fifth spring on wild turkeys. There has been some success but also many failures of the bird not trusting the situation, and staying hung up 50 to 60 yards away. Camouflage is an absolute necessity because these birds have the keenest eyes of any bird or animal that you will encounter. The slightest movement from the photographer and the bird is gone. But when you capture a true "WILD TURKEY" in full

mating display it is an event that you will not forget. I use many different types of calls, mouth calls, box calls, slate calls, etc. Of course the idea is for you to sound like a very "seductive hen" and the tom will come in and show you how beautiful he is by "displaying". Minnesota and Wisconsin have many public places for you to try calling in a Wild Tom, but do be careful because these same places probably allow hunting.

By the way, if you try this and call in a magnificent Tom, you will be hooked for every spring thereafter.

DEER

I have been a deer hunter for 38 years, and I have witnessed a lot of changes in the tactics of deer hunting. The last 8-10 years have many hunters now calling in deer with "grunt tubes" and "doe bleats", plus the use of "rattling antlers" which simulates two bucks fighting. I also use those tactics for my deer photography, and I guarantee you that they do work. That is not saying that they work on every deer every time, but under the right situation they will bring these animals in closer for that frame-filling portrait. These calls usually work the best during rutting season. The smaller bucks are the easiest to bring in. Larger bucks are more cautious but they will come in to investigate. Also, I photograph deer where there is no hunting season. I would not recommend that you photograph in an area that is open to hunting.

DUCKS

Now in most cases, mallards are relatively easy to photograph. Just go to any local pond and photograph away!

But not all ducks are that way. I will use decoys and duck calls to try and bring in wood ducks, pin tails, scaup, etc. These are ducks that are a lot more skittish and usually fly away when a photographer gets too close.

These are some of the calls that I use. This is certainly not for everyone. It can be extremely time consuming and your failures will be a lot more frequent than your successes. But I guarantee you, if you decide to pursue this aspect of photography, you will witness bird and animal behavior that you would not otherwise observe. This is why I took up photography whether I capture the photo or not.

Good shooting!

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FIRST CLASS MAIL

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

January 19 Program

The Pantanal & Igauzu Falls

by Ron Winch

"Join Toni and me for a photo tour of the Pantanal-Brazil's Forgotten Wilderness, and Igauzu Falls-one of the great waterfalls of the world."

Ron Winch photo

February Flower Photo Shoot

Dale Bohlke

Explore the variety of ways to capture the beauty of a flower. Bring a fresh roll of film, your camera, a tripod, and \$6 to Como Conservatory on Sunday, February 6. We will meet at 7:55 AM, doors open at 8 AM, and photograph until 10 AM. Brunch to follow at a nearby restaurant. Azaleas and cyclamens will be the featured flowers. The goal is to use different apertures, perspectives, and flower parts to capture the essence of a flower. A suggested shot list will be provided. Come if you can, no reservations or RSVP necessary.

PSA Notice to Star Rating Applicants

From the November, 1999 *PSA Journal*

An applicant for a star rating must be a PSA member. Acceptances acquired before January 1, 2000 may apply toward any star rating in the appropriate division. Acceptances acquired after that date must be earned during membership in PSA, as indicated by the date on the membership card, in order to be counted toward any star ratings beyond the first star in each division. For application requirements, send a SASE, or money for return postage to divisional star ratings directors, who are listed in the "Services and Activities" section of the October *PSA Journal*. Not a member of PSA? See Jim Duncan for details.

Wanted: Used slide projector. Contact John Puszczkowski, 612-869-5033

Nature Photo Times is now available in color from <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>

Meetings

General schedule unless otherwise noted:

6:30 PM - Social and set-up time.

7:00 PM - Salon. Members may submit 2 slides

8:15 PM - Program following the slide salon.

January 19

February 16, March 15, April 19, May 17

MINNESOTA BOTANY
INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Entry form with details enclosed

Deadline for entries - **Wednesday, January 26, 2000.**

Judging - **Saturday, January 30, 9:00 a.m.:** at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington. The public is welcome.

Showings - **Wednesday, February 16, 2000, 7:00 p.m.** Minnesota Nature Photography Club at the Minnesota Valley National Wildlife Refuge, Bloomington; **Thursday, March 2, 2000, 7:00 p.m.** at Minnesota Valley Photography Club, Burnsville City Hall, in Burnsville.



Minnesota Botany International Exhibition of Photography



1



2



3



4



5

Medals

PSA Silver Medal for Best of Show - Lupinus Polyphyllus by Murphy Hekner, Mount Vernon, WA (at right)

Leslie P. Hanson Memorial Award for Best Botanical Pattern - Sunflower Close-up 1-97 by Dottie Lillestrand, Bloomington, MN (on page 4)

Best Plant Showing Habitat - Alpine Larch by Murphy Hekner, Mount Vernon, WA (1, above)

Best Non-Flowering Plant - Lichen 94-2, Samuel Shaw, Turlock, CA (2, above)

Best Slide by an Exhibitor Outside the U.S.A. - Entoloma Hochstetteri #4, Gary Speer, Oamuru, New Zealand (below, right)

Best Slide by a Minnesota Resident (3)

Hepatica #14 by Marilyn Gladitsch, St. Paul, MN (3 above)

Star Hepatica by Marilyn Gladitsch, St. Paul, MN

Pasque at Dusk by Vijay Karai, Blaine, MN (4 above)

Open Medals

Green and Yellow Maple Leaves by Elvira Lavell, Santa Rosa, CA

Beach Pea #4 by Norman Halpern, Holyoke, MA

Columbine With Raindrops by Kenny Rhee, Grosse Point Woods, MI

Prairie Smoke Bud by Barbara Kudrnovsky, Oak Brook, IL

Flower of Larix Decidua by Marie-Antoinette Renaud, Montauban, France

Lonely Lupin by Timo Vare, Anjalankoski, Finland (5 above)

The Botany judging was held Saturday morning, January 29 at the Refuge visitor center. The "panel of selection" was Mariann Cyr, Joe Kandiko and Kathleen Schuller. Jim and Rose Duncan were co-chairs of the event. All the medal winners and the honorable mentions will be shown at the MNPC meeting on February 16 and at the Minnesota Valley Photography Club, Burnsville City Hall on March 2. Thanks to all who helped with the "Botany" this year. May you all be inspired to enter the 2001 exhibition.



The Heart of Nature

It's embarrassing! The images of the pine forest fade and meld 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 larger.

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 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 presses the shutter release. Two seconds and twelve frames later the owl, startled by the staccato rattle of the motor drive, flies to a quiet part of the forest.

For me, this is what nature photography is all about. Being alone in the woods—it's like being alone in a living library. You experience nature at her grandest with all of 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.

"Minnesota-Where Wild Things Are: Profiting from Wildlife Tourism"

That's the title of a workshop the Minnesota Department of Natural Resources will conduct around the state from February through October designed to benefit resorts, motels, hotels and B&B's as well as chambers of commerce and tourism bureaus. The DNR notes that about 650,000 people are traveling to see Minnesota's wildlife each year, about one-third of them are from out of state. These folks spend about \$380,000,000 per year for their wildlife-related pursuits.



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 four discards, seven 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 does not allow me to truly savor 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 the image, only now the emotions are

higher. There is only me and the audience, the 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 of our natural world.

And they will invite you back.



This aspect of tourism is especially important in terms of bringing people to areas during the "shoulder seasons" when there is less travel. While any time can be a good time for nature photography, these same seasons, early spring (wildflowers) and early fall (fall color), are ones we look forward to most of all.

We seek the quiet, welcoming, accommodating places with quality opportunities to experience the natural world and capture

its essence on film. Large group (10-20 people) field trips need an evening gathering space to share the experiences of the day and plan the photographic forays of the next day. Most often, however, it's just one or two people venturing outdoors in search of likely subjects.

The reason this is news is that the DNR will include a copy of *Nature Photo Times* in the information packets given to those who attend the workshops. Maybe we'll hear some ideas for places to go as a result.

CAPTURE THE MOMENT

I am going to have to borrow a phrase from Ron Winch for this month's article. Having judged with Ron or been present during his judging, this is one of the comments that he will make, especially when judging a bird or animal slide. I am almost positive that he does not have a copyright on this phrase, but if he does I will settle up with him at a later date.

Whenever we hear someone say that the photographer should try and "Capture the moment", almost immediately our mind will think of a bird or animal moment. The judge is trying to relay to the photographer that an animal or bird photo is always more interesting if it is doing something other than just staring at the camera.

There certainly is nothing wrong with a beautiful portrait of a species, but a photographer should always try to get those behavioral shots. These are some tips that might help you put some variety in your portfolio.

1. **EARLY AND LATE:** That is the time when most animals are the most active. I will usually have more activity at my bird feeder at 6:00PM than I do at noon.
2. **CABLE RELEASE:** It can be very tiring always looking through your viewfinder. Prefocus on a perch where you expect a bird to land, and when it does, trip the cable release. You can do the same thing on a stationary animal, one



that is lying down or slowly feeding—just prefocus and occasionally look through the viewfinder if it is moving.

3. **NOTICE MOVEMENTS:** Notice a bird's or animal's movements, eyes and ear position. Signs of nervousness, such as always looking around are early indication that something is about to happen.
4. **KNOW YOUR SUBJECT:** It is like anything else the more that you know about your subject the better your photographs will be.
5. **RUTTING/MATING SEASONS:** This is the time of year that birds and animals are always most active: males fighting, chasing females, and a species particular rutting behavior.

6. **BE OBSERVANT:** If you are watching a herd of elk, a gaggle of geese, or any group of birds/animals, there always seems to be one of those critters that is more restless than the rest. That individual is always preening, stretching wings, or at least doing something while everybody else is just snoozing away. That is the individual that you want to capture on film.
7. **CAMERA READY:** Always have your camera settings ready for that behavioral shot. Behavioral shots will almost always mean some type of animal movement, just be sure your settings are appropriate for that type of movement.
8. **BE PATIENT:** Even a sleeping animal eventually will wake, so be prepared or you might miss that one-eyed wink or mouth full of teeth yawn.
9. **BE ETHICAL:** Don't do anything to induce behavior such as yelling, clapping, etc. When you do that you are harassing a animal. Every critter has its own tolerance for your presence, its body language will dictate when you are too close. Don't violate it; not only can it be dangerous, but also the bird or animal uses valuable energy, especially in winter.

That phrase could be used for any type of photography. Who says that it has to be a fraction of a second, and only pertain to wild-life? Being a few days late for a particular plant species, or a half-hour late for that sunrise shot—those also mean that you did not "capture the moment".

Good Shooting!

The Gear of Nature Photography

The Lightning Trigger

Have you ever tried to capture that daytime "lightning landscape" but weren't quite fast enough?



The Lightning Trigger, lightning (or firework) activated camera shutter release simplifies daytime and nighttime lightning photography so that you can concentrate on the image. It automatically adjusts to varying ambient light levels and there are no adjustments to make.

Simply mount the device onto the flash shoe of your camera and connect it to the electronic release.

The Lightning Trigger works with many popular cameras and may be activated via an IR remote or flash unit.

To find out more about this fascinating device visit <http://www.lightningtrigger.com> or call Stepping Stone Products, LLC at 1-800-452-4167.

Specifications

Extremely sensitive optical flash sensor responds to lightning flashes up to 20 miles away
Automatic light level sensing daylight to dark - no manual adjustments
MOSFET technology provides 4000V isolation
Nature Photo Times

between camera and Lightning Trigger
Optical sensor is very sensitive to flash strobes and infrared (remote control) transmitters

Flash event indicator light included
Length - 4.95 in (126 mm)
Width - 2.75 in (70 mm)
Height - 1.38 in (35 mm)
Weight - 5.0 oz (142 gm) with battery
Mounting - Attaches directly onto camera flash shoe

Camera Coupling - Via electronic release cable or infrared release
Power - 9V alkaline battery
Extras: Case, 9V battery, 2 Yr. Guarantee
The Lightning Trigger — \$329.00
10% Camera club discounts on orders of 3 or more Lightning Triggers

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FEBRUARY 16 MEETING

Slide Salon

Showing of Botany International Slides

(the January 19 meeting was cancelled due to the weather.)

Sunflower Close-up 1-97 by Dottie Lillestrand

Minnesota Valley National Wildlife Refuge Wildflower Photo Opportunities

Visitor Center

April-May

Hillside Trail: bloodroot, dutchman's
breeches, violets

Prairie: large-flowered penstemon

Late May-June

Hillside trail: jack-in-the-pulpit, colum-
bine, sweet rocket

Courtyard: shooting star

June-July

Prairie: spiderwort, wild geranium, black-
eyed susan, puccoon, prairie phlox,
butterfly weed, thimbleweed, bergamot,
vervain, lead plant.

July-August

Prairie: blazing star, coneflowers, prairie
clover, sunflowers, sideoats grama, hairy
grama, big blue stem, switch grass, Indian
grass

September-October:

Prairie: Goldenrod, sunflowers, changing
color of grass

Courtyard: great lobelia, bottle gentian,
cardinal flower, turtlehead

Black Dog Preserve, MTC Park and Ride parking lot off Cliff Road

Plants: Mesic Prairie, wet meadow, fen

May-June:

White lady slipper, violets, blue-eyed
grass, prairie rose, golden alexander,
puccoon, prairie phlox, star-flowered
solomon seal, black-eyed susan

July-August:

Lead plant, wood lily, butterfly weed,
prairie clover, gay feather, blazing star,
coneflowers, sunflowers, big bluestem,
Indian grass, switch grass

August-September:

asters, gentians, great lobelia, changing
colors of grass

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February 16

March 15, April 19, May 17

Louisville Swamp, south of Shakopee

Marsh, oak savanna, woodland, prairie,
limestone rock outcrop

April-May:

Skunk cabbage, pasque flower,
dutchman's breeches, trout lily, showy
orchis, violets, marsh marigolds, trillium,
anemone, wild ginger

June-July

Blue phlox, kittentails, prairie smoke,
puccoon, prairie onion, whorled milk-
weed, wild garlic, tall bellflower, prickly
pear

August-September:

Asters, gentians, great lobelia, changing
colors of grass

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Wildflower Safaries by Car

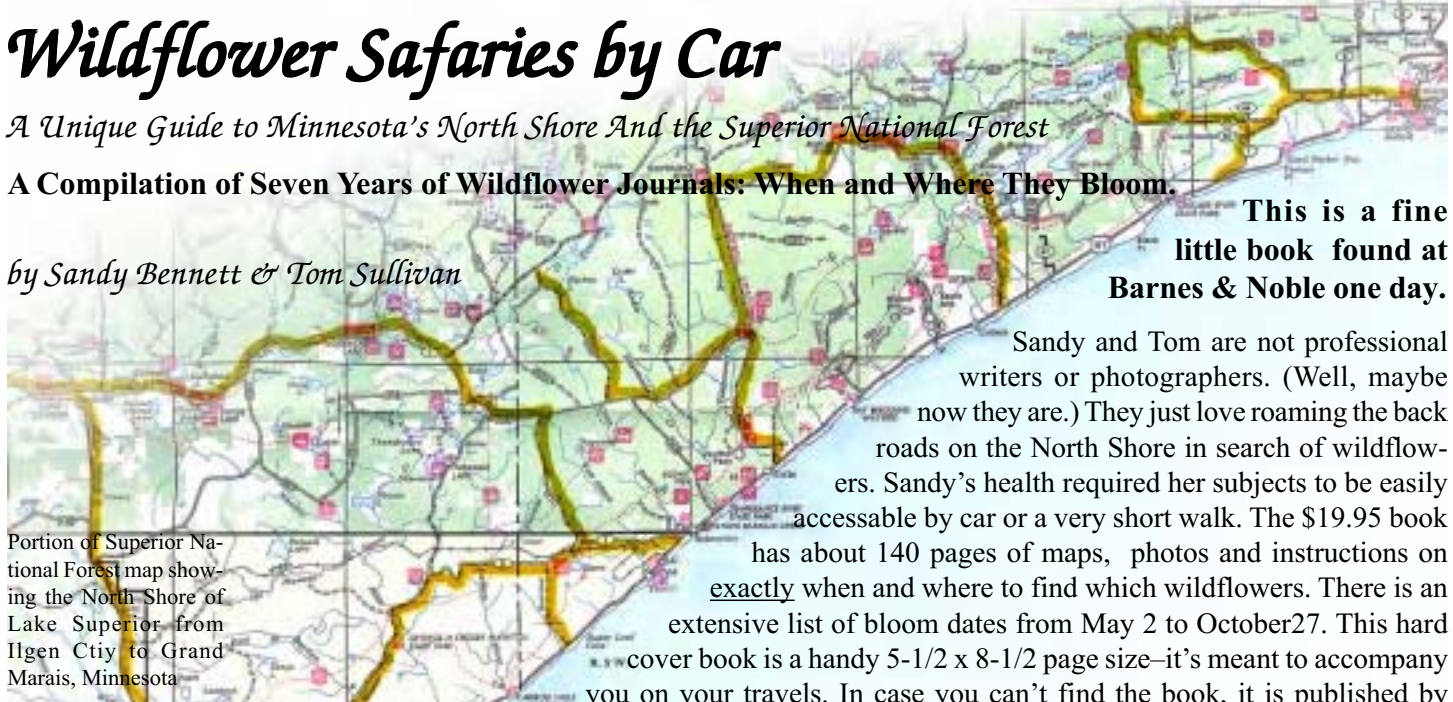
A Unique Guide to Minnesota's North Shore And the Superior National Forest

A Compilation of Seven Years of Wildflower Journals: When and Where They Bloom.

by Sandy Bennett & Tom Sullivan

This is a fine little book found at Barnes & Noble one day.

Portion of Superior National Forest map showing the North Shore of Lake Superior from Ilgen Ctiy to Grand Marais, Minnesota



Sandy and Tom are not professional writers or photographers. (Well, maybe now they are.) They just love roaming the back roads on the North Shore in search of wildflowers. Sandy's health required her subjects to be easily accessible by car or a very short walk. The \$19.95 book has about 140 pages of maps, photos and instructions on exactly when and where to find which wildflowers. There is an extensive list of bloom dates from May 2 to October 27. This hard cover book is a handy 5-1/2 x 8-1/2 page size—it's meant to accompany you on your travels. In case you can't find the book, it is published by Arctic Riviera Publishing, 9256 W. Highway 61, Schroeder, MN 55613. Phone: 218-663-7264. ISBN #0-9671442-0-5.

May dates of first bloom:

2-Plaintain leaved Pussytoes	13-Fiddlehead Ferns	20-Carolina Spring Beauties	24-Wild Ginger, False Rue	Sweet White Violet	26-Sessile-leaved Bellwort, Long-fruited Thimbleweed
9-Wild Leeks	17-Dutchman's Breeches,	21 Wild Strawberries, Smooth	Anemone, Hooked Violets,	25-Virginia Bluebells/ Mertensia,	27-Field Violets
10- Marsh Mari-golds, Wood Anemonies	Dandelions	Yellow Violet, Perfoliate	False Lily-of-the-valley,	Downey Phlox	31-Moss Phlox/ Moss Pink
12-Bloodroot	19-Yellow Trout Lily	Bellwort			

Register for Spring Break 2000

"Vision and the Art of Seeing"

Over 25 Programs and Workshops – March 31-Aprill

John Shaw, Rod Planck and Darrell Gulin are well-known professional nature photographers who have authored several books, videos and are widely published. They will be joined by master photographer (and magician?) Ed Skeen who will teach us how to make better photographs of kids, pets and people and expand our understanding of photography.

In addition to the four featured speakers there will be several regional and local experts sharing their knowledge and experience by presenting how-to's, show-and-tells and eye-opening programs and workshops.

These programs will cover everything from techniques (macro, portraits, black & white, birds, hand-coloring, etc.) to creativity, publishing, marketing your photos and more.

Vendor Booths & Great Door Prizes

Friday, March 31, 2000 - Hilton / Airport Hotel, Bloomington, Minnesota , 5:00 pm - 10:00 pm

Saturday, April 1, 2000 - University of St. Thomas, St. Paul, Minnesota, 7:00 am - 9:30 pm

Complete information including a schedule of events, accommodations, and directions will be found in the Spring Break 2000 registration form. To get a registration form simply do one of the following:

1. Print a copy off the internet site at www.cameracouncil.org
2. Request a form by e-mail at Hobbsphoto@aol.com
3. Request a form by voice-mail at (651)994-4778

The full conference is \$80 per person. This includes 9 programs, Friday night dinner at the Hilton, and Saturday lunch. Friday only and Saturday only tickets are also available, as are student discounts.

Nature Isn't Always Pretty

The merciless African sun beat down on the high desert landscape of Samburu National Park in central Kenya. Red dust boiled up from under the speeding Land Rover and hung like billowing clouds in the heat of the afternoon. Bandanas almost covered our faces and camera gear was sealed in plastic bags to battle the infiltrating dust.

We sped past animals of the high desert that some of our group had never seen before, but we never slowed down. Obviously our guides knew something that we didn't. With gritty teeth and scratchy eyes we crested the last small rise. At a junction in the track a half-dozen safari vehicles, all bristling with big glass, nearly surrounded two cheetahs. The intensity at the scene was much greater than I had ever seen at a cheetah kill. Photographers at the scene never took their eyes from the



viewfinders as we worked our way into the group to where all three of us had a good vantagepoint.

Before us lay a scene that I had never even imagined. Our guides had never seen or even heard of the happening before us. Even the safari outfitters and the Masai elders were disbelieving and in awe when we later told them of it.

THE HAPPENING: A wandering lone male cheetah had crossed the line and entered into the territory ruled by a coalition of two male cheetahs. On this particular day – a big mistake! The coalition happened to be hunting near the border



when they spotted the trespasser. Within minutes all hell broke loose! The intruder rolled on his back so that he could grasp his attacker with his forepaws while raking his belly with the hind claws and biting. Such territorial disputes often end in death for the trespasser, as it did here. This is common and accepted behavior for lions, as well as cheetahs. The story does not end here, however. The larger coalition cheetah began tearing into the lifeless body, pulling out chunks of meat and skin. It was this behavior that had never before been witnessed and the news spread quickly throughout Kenya.

Three months later we learned that this behavior had been documented for the very first time in South Africa, only two weeks before our encounter.

Needless to say, every mouthful and every move of the aggressor was captured on many rolls of film as we watched his belly swell.

His coalition mate had not fared so well. As he turned toward us, the 400mm lens revealed a deep slashing wound in his groin area. Only occasionally did he feed on the kill, but rather stayed to the outside, caring for his wounds.

Many great photos were taken that hot and dusty afternoon that would thrill animal behaviorists and wildlife researchers. But how would the photographic community view them? The photos are not beautiful and probably would not fare too well. The composition is less than perfect, and the background is a jumble of high desert shrubs. They show an animal, belly ripped open, guts spilling out and an aggressor

standing over him with a bloody muzzle all the way back to his ears.

The photos reveal a rare glimpse into wildlife behavior, no matter how distasteful that moment is to us. As photographers, commentators and judges we are so attuned to the beautiful, simple well composed and exquisitely lighted images that rare moments like this are relegated to a low regard, even though we profess that the story telling value must be weighed more than the pictorial value. Most of the coffee table nature books are graced with exquisitely beautiful images that we admire and appreciate. We are forever drawn to the beautiful for it is more pleasing, but let us not forsake the other side of nature as sometimes presented by such photographers as Hugo Van Lawick, Anup Shah, Yann Arthus-Bertrand, John Pezzenti and Mitsuoaki Iwago.

Perhaps you too have such images to be shared.

February Awards

49 slides submitted

Judges:

Jeff Forseth, Mike Prokosch

10's

Cascade Falls - Bruce Hoggarth

Pink - Joe Kandiko

Lady-slipper Profile - Dave

Ellenbecker

Landing Gear Down - Dale Bohlke

9's

Hepatica #6 - Marilyn Gladitsch

Locust Borer on Goldenrod - Dave

Ellenbecker

Male Downy Woodpecker Searches for
Insects - Vern Nelson

Seagull - Paul Hoppe

Two Raccoons - Jean McDonough

Alpine Paintbrush - Mariann Cyr

8's

Buffalo at Custer - Dave Klein

Reflections - Joe Kandiko

Mt. Moran Reflected - Flo

Scholljegerdes

Curved Bill Thrasher - Dale Bohlke

Raccoon - Gerald Moran

Lion Triplets - Ted Galambos

Dragonfly - Duane Wraalstad

Koolan Orange Orchid - Cynthia

Fleury

Winter Sunrise over Swede Lake -

Bruce Hoggarth

Bellworts Five - Marilyn Gladitsch

Bobcat - Gerald Moran

" CYBER-SPACE "

Right now we are going through a revolution that is equal to the industrial revolution of the early 1900s. As an example, all of us have seen changes in the way we do our daily tasks. I can now pay for my gas right at the pump—I don't even have to go inside! My customers can contact me virtually anywhere in North America with my cell phone, and almost every evening I use my laptop computer to conduct business by the way of e-mail etc. I can purchase, sell, make reservations and travel arrangements all right at home on my computer.

This summer my wife and I will be going to Europe for a two-week vacation and all arrangements are being done at home via the way of our home computer!

Now, I am certainly not saying that all of this cyber-space technology is always great. Just the other day we were at a movie and during the movie a cell phone rings and someone answers and begins a conversation. But, this technology is only going to increase, so lets use this technology to possibly help us in our photography endeavors. This article is not so much on photography, but how a personal computer can assist us in our pursuit of photography.

For the last couple of years, I have been in the process of updating all of my equipment. For two years I was trying to sell my Nikon 80-200 Zoom lens by advertising in the paper and even this newsletter with no luck. Last summer I put that lens on the Internet through ebay, and I sold that lens for \$50.00 less than what I paid for it four years previous. Since that time I have sold some other photography equipment on the Internet.

Most of the professional photographers all have web sites. Now granted, they use their

web sites to generate sales, but every one of them also has as part of their web sites such things as Tech Tips, Equipment Reviews, etc. Some of my favorite web sites are Moose Peterson, Daniel Cox, Arthur Morris/Birds as Art, John W. Herbst, Keenan Ward, and many others. What is great about these web sites is that they all have links that will put you in other web sites that a person would probably never go into. The photographers on a monthly basis update most of the web sites so there is always something new to learn. All photography businesses also have web sites. You can



Rose Pogonia

very easily compare prices from one company to the next and get your best buy. And of course, you can always buy your photography equipment off the Internet.

To find a particular web site just search for the name of a photographer or business. You will get a hit list and chances are the subject

of your search will be there. One of my favorite and frequently used sites is the Minnesota Ornithology site to look for recent bird sightings. During my travels, I will use my laptop to find different bird sightings in other states. Wisconsin Ornithology, Green Bay Area, mentioned a Snowy Owl sighting in the Fox River Bay area, so I went to that spot looking for a Snowy Owl while I was in Green Bay for business reasons.

Within a couple of months I will get a good slide scanner and then I will be able to scan my slides and e-mail them to this Editor [of course I mean Ron our great editor] and even to publishers. All of my slides are labeled and cataloged in my computer so I can keep track of them when they are sent out.

As of yet, I do not own a digital camera but that is not saying that I won't in the future. I would probably not use it for nature photography, but for business purposes. Also I am not into any digital imaging. You can never say never, but at this time I don't intend to get into it.

I can just hear some of you right now; I don't have a computer! I could never learn how to use one of those things! —etc., etc.— Let me put you at ease! **IF I CAN USE A COMPUTER, ANYBODY CAN!** We have had our home computer for about a year. Probably 90% of my use of this electronic gadget is centered on photography. I would be lost without it. If you have been debating about getting one—go ahead "jump in!" I guarantee you will not regret it.

Well, I better e-mail this article to Ron before he fires me!

Oh by the way, I always read our newsletter from our web site. The photos are always better in color, which always seem to make the articles better.

GOOD SHOOTING!

The Gear of Nature Photography



CANONPHOTO GOLD

Maybe I should get CANONPHOTO GOLD instead of upgrading to the latest version of Adobe Photoshop. It looks like a lot of fun for less than \$60. Digital camera owners wouldn't even need to get a film scanner. The program is available on CD for IBM/Windows and as a download for Apple Macintosh. Details are available on line at www.software.canon.com/ads/.

Here's what you can do/get (emphasis CANON's): Create **full** panorama pictures and **movies** in 4 steps – **Rotate** and **animate** images – One-button **auto-fixes** – **Adjust**

brightness, **contrast**, color and **sharpness** easily – **Full range** of editing tools – "**Red-eye**" and **dust** removal. – **Share** photos with NetCard® Pro electronic **postcards** – Over **250 photo project templates** – **Multiple** printing **options** including **full** photo sheets, **standard** photo sizes and **custom** photo sizes.

The program enables you send images or projects to your home page, or as an e-mail attachment. Canon even provides you with 5MB of free space where you can set up your own web pages.

Do you already have CANONPHOTO? Let me know what you think of it. –Ed.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 612-425-6009, rcland@minn.net

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FIRST CLASS MAIL

Meeting on the third Wednesdays, Sept-May

at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington. It's across from the airport and next to the Hilton Hotel.

March 15 Meeting

Interclub Nature Slide Judging

See the Best Nature Photos by Members of all
the Twin City Area Camera Clubs

(No Salon)

Photo by Ron Cleveland from the February 6 flower
photography practice at the Como Conservatory

Spring Break Not Enough?

Sign up for the Rod Planck "How to Photograph Nature" seminar, Sunday, April 2. It will be held at the Marriot, 5801 Opus Parkway, Minnetonka, MN 55343. Register by phone (906) 492-3444 or e-mail rplanck@up.net.

Minnesota Wildflower Workshop

by

Coldsnap Photography

3724 10th Avenue South

Minneapolis, MN 55407

(612) 822-2059 1-800-963-8785

Join us in discovering the magic of photographing Minnesota's emerging spring wildflowers at Nerstrand-Big Woods State Park and a Scientific and Natural Area (SNA) near the Twin Cities. These sites are renowned for their abundant and diverse wildflowers.

We welcome all skill levels and offer one-on-one assistance in the field to each participant. Learn how to take great wildflower images from some of Minnesota's best outdoor photographers.

This is a practical, hands-on learning experience that combines classroom lectures, two separate on-location shooting ses-

Nature Photo Times is now available in color from <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>

Meetings

General schedule unless otherwise noted:

6:30 PM - Social and set-up time.

7:00 PM - Salon. Members may submit 2 slides

8:15 PM - Program following the slide salon.

March 15

April 19, May 17

sions and follow-up critiques over a three week period. Field work will be emphasized while providing thorough information on composition, visual design, color, landscape and macro techniques and much more.

Workshop Format & Dates:

May 3 - Evening classroom lecture

May 6 - Field shoot, Nerstrand Big Woods S.P. Lunch provided.

May 17 - Evening classroom critique of field shoot and lecture.

May 20 - Field shoot at SNA. Lunch provided.

May 24 Evening classroom critique of field shoot and lecture.

Cost: \$265

Editor's note:

John Gregor, of Coldsnap Photography will present a program at the April 19 MNPC meeting.



Minnesota Zoo & Nature Photographers Connect

The Minnesota Zoological Garden needs photos for their publication and marketing purposes. And, after seeing some of our work on the MNPC web site, thoughts began to develop and contacts were made. What we have now is the opportunity - or a series of opportunities - to combine the interests and skills of MNPC photographers with the special access and privileges the zoo can provide. The purpose is to build a body of quality photographic work and to give nature photographers an enjoyable and rewarding public service and photographic experience.

Ron Cleveland is coordinating the recruitment and scheduling of volunteers for this program. Those who wish to participate or desire further information should contact him at 763 (formerly 612) 425-6009, e-mail rcland@minn.net.

The first large group event will be a photo shoot of the new Wells Fargo Farm now under construction. It is still a hard hat only area but should be ready for photography in May. A number of subjects and situations are on the shot list. In April, a small group will photograph some of the animals destined for the farm. After that will come a series of photo shoots which will generally take place early on a weekend morning. Zookeepers and staff

will assist with bringing animals and photographers into optimum photographic range and with general logistics.

The Zoo also invites the development of nature photo demonstrations, presentations and seminars - programs of interest to budding as well as blossoming nature photographers.

Volunteers will be registered in order to get free admission and to facilitate communication over the coming months. FUJI will

make a major donation of slide film to the Zoo for this program. Film will be issued to the photographers at the start of each shoot and returned to the Zoo at the end. They will have the film processed, select what they need and return the rest to the photo-

grapher. Slides will be maintained so individual photographers receive appropriate photo credit. Hopes for other uses of the photos include retail products such as postcards and calendars for which the photographer would receive compensation for photos used.

The extent of the Zoo photo project will develop over time. Plans and details may change. New possibilities and maybe even some problems will occur. The Zoo is enthusiastic about this project and is eager to continue the opportunity - as long as we're all having fun. Remember to let Ron know if you are interested or have questions or suggestions.



ColdSnap's John Gregor - April 19

The April meeting will feature renowned Minnesota photographer and teacher John Gregor who will present the work of ColdSnap Photography where he is the senior photographer. ColdSnap specializes in photography of natural history, gardening, and outdoor activities. He will present work from last years' project for the Scientific and Natural Areas (SNA) Program of the Minnesota Department of Natural Resources. This work included the photo-documentation of more than 31 SNA locations throughout Minnesota.

Some of this work was included in the book *Worlds Within A World* a collection of essays about selected SNA sites by Paul Gruchow. In addition ColdSnap Photography has illustrated several other recently released and soon to be released books, including: *Northland Wildflowers* (to be released in 2001), *Growing Home* released March 2000, and *Trees and Shrubs For Northern Gardens* released March 2000.

We invite you to this special presentation of fine photography where you will discover some of the secret gems hidden in the Minnesota landscape.

The presentation will be at our regular meeting place: the Minnesota Valley National Wildlife Refuge in Bloomington. A slide salon is also part of the meeting. Members may submit two nature slides for judging. The meeting starts at 7:00PM. Refreshments and conversation at 6:30PM.



The following is one paragraph of "Notes from the Refuge Manager" as it appeared in the March-April-May Refuge newsletter.

How Much Noise is Too Much Noise?

The Refuge formally responded to an Environmental Assessment Worksheet that was prepared for the proposed construction and operation of an outdoor amphitheater by the Q-Prime Company. This proposed facility is located very near the Louisville Swamp Unit and if allowed, will project significant amounts of amplified music and related crowd noise into this important wildlife and public use area.

Without question, public use activities at Louisville Swamp such as bird watching and wildlife interpretation will be affected by this noise-generating facility. In addition, this facility has great potential to affect the use and distribution of wildlife on Refuge lands. Just as the State of Minnesota has determined that noise is a pollutant subject to regulation, we classify noise as a pollutant and that the dissipation of noise from this amphitheater as proposed is an inappropriate use of National Wildlife Refuge System lands.

Contact Rick Schultz, Refuge Manager, at 612-854-5900 if you would like additional information.

Falling Water, Rising Spirits

Water, in its many forms, provides some of earth's most beautiful landscapes. Rivers, lakes and coasts all offer images of scenic beauty, but, undoubtedly, waterfalls are the most impressive of our hydrologic features. People have always been drawn to falls as places of wonder, relaxation and inspiration.

Each waterfall and its accompanying stream can easily offer a half-day of photography. But first, a warning: The grandeur of waterfalls is accompanied by an element of risk. Accidents can occur even at the most developed locations. Sturdy footwear with Vibram or similar soles is highly recommended. Watch carefully the placement of each step. Wet, mossy rocks are the norm around waterfalls and it takes only one misstep to cause injury to you or your gear. A walking stick might also be a good idea for balance. When traversing slippery slopes or other questionable areas, separate camera body and lens and store in camera bag or backpack. Never leave cameras attached to the tripod as I did once. One careless step and I was face down in the muck with the camera bottom essentially torn off. Being 7500 miles from home, even a few choice words like "FUDGE" didn't seem to help. Be forewarned.

Within an hour's drive from anywhere in the metro area are a number of picturesque waterfalls that cry to be captured on film. The best known of these and likely the most aesthetically pleasing is Minnehaha Falls in Minneapolis. Striking photos can be made by looking at the top of the falls as Richard Hamilton Smith did for the cover of his book *Wild Minnesota*. More conventional views are seen from the observation areas below the falls.

Only yards away from Highway 61, just south of downtown Hastings, Vermillion Falls plunges some thirty feet onto limestone rocks below. Excellent vantagepoints are from the above the falls, several lookouts and, for the adventurous, from down in the canyon. Running a quarter-mile or so through a narrow, winding gorge the river is a playground for area kayakers during spring run-off. Rapids in this area offer opportunities for slow shutter exposures and soft cotton-candy water trails.

Osceola Creek has a wonderful falls at the back door of downtown Osceola, Wisconsin



Osceola Falls

and dumps into the St. Croix River just upstream of the Highway 243 bridge. A 1-o-n-g flight of stairs leads down to the base of the falls where a small footbridge allows access to either side. Under proper conditions, photos can be made from behind the falls. Several cascades above the falls will test your creativity.

Just south of the library in Marine-on-the-St. Croix, the Old Mill Stream emerges from under the roadway and tumbles over a veiled cascade to the bottomland. Twisting and turn-



Vermillion Falls

ing for the next 300 yards before entering the St. Croix River where some fine photos can be coaxied from the stream. Marsh marigold and skunk cabbage abound here. And, don't forget the Ice Cream Scoop behind the general store.

You hear the thunder and see the spray. A few minutes later you stand before your newly discovered waterfall. Visions of award winning photos dance in your head. Stop and as-

sess the scene. Look for vantagepoints that satisfy your creative bent. Only then do you set up the tripod and mount the camera. As for lenses, the proper lens is the one that captures the vision in your mind's eye. I have photographed waterfalls or parts of them with lenses as short as 20mm and as long as 400mm.

Mirror lock-up is desirable for exposures longer than 1/30 second as it may prevent possible vibrations in the critical shutter speed of 1/2 to 1/30 second. Depth of field preview is useful in determining depth of field in landscape views of the falls. Cable or electronic releases are essential for vibration-free photos using a tripod. Several filters are also useful here. The polarizing filter is most often used to eliminate distracting reflections from water, rocks and leaves. It also creates an image with greater color saturation. Warming filters help eliminate the cool, bluish cast generally found on cloudy days. The 81B is my favorite. Neutral density filters are useful in cutting the light reaching the film thus allowing for slower shutter speeds and the silky look of water. Graduated ND filters are particularly useful for bringing a light colored sky into the exposure range of the falls environment.

Exposure can be tricky. The falls are too light; the rocks are too dark. Center-weighted readings of a neutral area and stopping down 1/3-1/2 stop to keep detail in the white water works well for me. Shutter speeds of 1/125 and faster work best for close-ups of big volume wall-of-water type falls. Smaller, more delicate falls will benefit greatly from shutter speeds of 1/30 to several seconds. Streams with a mild gradient look great with a 1/2 to several second exposure. No firm recipe exists for the ultimate exposure of running water as many factors are involved, i.e. speed of water, volume, gradient, ribbons or walls, sunny or cloudy. Basic tips are given but it is best to keep detailed notes to satisfy your personal taste.

A cloudy day is generally best if you can keep the sky out of the shot. A lens hood keeps spray off the front element and a soft lens cloth takes the spray off the lens.

Experience waterfalls. Immerse yourself in their sight and sound. And, maybe, for a brief moment, nothing else will matter. Then you will find yourself, like me, wanting to return time and again.

Hope to see you there.

Flash Photography

All of us get into a set mind frame and think that there is only one way of doing a certain project. We think in those terms because that is the way we are accustomed to doing it. It is not that there may not be another way, but "my way is always best". When that happens we become very narrowly focused.

When I started in photography several years ago, that was my frame of mind. However, over the years, I learned that there is definitely more than one way to photograph a subject. Whoever said that a wildflower subject had to be shot at f32, so every thing is sharp? Why not focus on one blossom, shoot it at f2.8 or wide open, and you have one sharp blossom amongst some soft focused blossoms. You may be surprised how creative that can be. (Many editors prefer the second style.)

Now that leads me into the subject matter. When I first started in photography in the early 80s, I tried using flash. In those days not only were the cameras operated manually, but so was the flash system. My flash output had to match the aperture, and, of course, I had to use a tape measure to measure the distance from flash to the flower or other subject. My success was only moderate. Besides black backgrounds and all of the extra equipment that I had to carry, I gave up after only one spring. So my mind frame now said flash photography "sucks!" I thought that I would never ever use flash again!

Three years ago when I made my first trip to Vince Shute Wildlife Sanctuary to photograph black bears, I met a professional photographer by the name of Bill. We hit it off really great because he was a Montana photographer, and me being from Montana, gave us lots to talk about.

One Saturday it was a cold, drizzly and overcast day. On a day like that with a BLACK subject, your camera is wide open at about 1/15th of a second or slower. Both Bill and I shoot Nikon, but he was using flash as fill. Bill asked me why I wasn't using flash. I mentioned something about not having one. Bill had an extra Nikon SB-26 that he offered to let me use, but I politely told Bill that I didn't even know how to use one. He told me that it was all set up and to just shoot away.

So, not to be rude, I used it not knowing what I was doing.

When my slides came back I was absolutely astounded at the difference between the natural light slides and the ones that I used the flash on. The black bears on natural light were dull looking, no highlights. The ones with the flash had



h i g h - lights in the eyes and the fur just popped out at you. Needless to say, within four weeks a SB-28 was part of my arsenal of equipment.

I am certainly still learning about my flash system, but after two years I feel more comfortable using it. Almost all of my animal and bird photography is now done with flash as fill, yes even on a bright sunny day. Even on

a bright day sometimes it is hard to get that highlight in the eyes because of sun position, or on some animals the eyes are in deep, but a flash can certainly help.

Now using flash fill is pretty simple. I set my flash up at .7, which means that it is 2/3rd open (underexposed) from your camera's meter. If I would set it at 0, the flash output is equal to your camera's meter: +.7 would indicate that the flash output is 2/3rd stops greater than your settings (overexposed).

Now what some people don't understand with fill flash is that you just set up your fill flash the way that you want it to be. Then just shoot away. As you change your f-stops or shutter speed, the flash will automatically change with it. That is the convenience of modern cameras and flash units. The black bears mentioned above were still shot at 1\15th second but the flash added that touch of highlight that can make or break a photograph.

The black bear photo that accompanies this article would be a throw away had it not been for fill-flash. There would have been no way to get any highlight in the eyes without it. (Hopefully you can see the highlight in this publication, if not just trust me).

So far all of my fill flash has been on animals or birds. This summer I intend to try this on wildflowers. Fill flash allows a photographer to take an average photo and really make it "POP". If you haven't tried using the new modern flash technology, get rid of that old thinking and give it a shot!

Good shooting!

The Gear of Nature Photography

Keeping Gear Dry

By Carol Henderson

I just got back from leading a two-week birding and nature tour to Peru a couple hours ago. It was wonderful! And the photo opportunities were great. Great scenery, some nice opportunities on birds, and many opportunities on cloud forest orchids and butterflies. But wow was the trip hard on the camera equipment! Lots of rain, high humidity, and rough field conditions.

I found some great bags of desiccant at the "Sportsman's Guide" store on Hwy 10 in Spring Lake Park (their main store is in S. St. Paul) just before I left. They sell the desiccant for about \$8 for a package containing two large bags. It is normally used in gun safes to keep guns from rusting. I would place my camera bodies and lenses in gallon zip-lock bags with the desiccant each night to keep everything working in the rain forest. Another couple bags were shared with other members of our group whose cameras had stopped working.

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FIRST CLASS MAIL

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

April 19 Meeting

Slide Salon

John Gregor
of
ColdSnap Photography

Photograph Minnesota Black Bears

John Pennoyer will conduct his class "The Basics of Nature Photography" at the Vince Schute Wildlife Sanctuary. This class will have morning classroom sessions with afternoons at the sanctuary photographing the black bears. You will not have to be on the platform but will be with John and other volunteers amongst the bears.

Dates:

Friday evening, July 14: Dinner, and social get together
Saturday, July 15: Morning classroom, afternoon and evening photo session with the bears.
Sunday, July 16: Morning classroom, afternoon and evening photo session with the bears or other nature photo opportunities.

Cost:

\$195.00 (Includes Sunday dinner) All proceeds go to the American Bear Association.

To register and obtain information on the Orr area:

Call 1-218-757-0172 or write American Bear Association, PO Box 77, Orr, MN 55771
You may also call or e-mail John Pennoyer for more info, 763-416-4134 jplrp99@gateway.net

•••••
• How did we do in the Interclub competitions? What was
• Spring Break 2000 like? Did you go to the Rod Planck Seminar? Eyewitness accounts available at the April meeting!
•••••

Nature Photo Times is available in color from <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>

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7:00 PM - Salon. Members may submit 2 slides
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April 19
May 17

Photo Judge Needed for March 2001

For the year 2001 Minnesota Erosion Control Association annual conference (held early March), we would like to have a the Good, the Bad, and the Ugly (or bloopers) photo contest on erosion, products and outcomes. Would someone be willing to help judge such a contest for the organization? Please contact:

Dwayne Stenlund CPESC
Office of Environmental Services
Mn/DOT, MS620, 3485 Hadley Ave. N.
Oakdale, MN 55128
612-779-5638
Fax 612-779-5109
dwayne.stenlund@dot.state.mn.us
stenl003@tc.umn.edu



What is the Photographic Society of America?

The Photographic Society of America (PSA) is America's premier photographic organization for amateur photography enthusiasts. Some of the many benefits of joining PSA are:

1. Learn to make better pictures.
2. Share your pictures with others and get recognition for your photography.
3. Learn about different techniques to enhance your images.
4. Broaden your photographic knowledge, perhaps into types of photography and activities new to you.
5. Meet people with similar interests.
6. Be part of a leading organization and receive the monthly *PSA Journal*.

PSA is organized into nine divisions, each devoted to a specific photographic interest. They are: Color Slide, Electronic Imaging, Nature, Photojournalism, Photo Travel, Pictorial Prints, Stereo Techniques, and Video & Motion Pictures.

Most divisions have a personalized evaluation service, especially useful to the beginning photographer who wants to hone his or her skills. Members send their slides, prints or tapes to the person heading the activity. These are returned with written or taped comments on what was good, and what could be improved. Composition—exposure—interest—ways to increase impact—lighting. This is a one-on-one service to help members make better photographs. They even have an on-line study circuit in the Electronic Imaging Division headed by Director of Internet Study Circuits, (and MN Nature Photography Club member) Jim Duncan.

One of the major events is the annual Conference that is held in a different city each year. Several years ago it was in Chicago, then Orlando, and last year in Toronto. This year it will be held in Albuquerque, New Mexico. The event includes field trips, an all day seminar, programs from each division and often a model shoot. This is an



event planned for photographers, by photographers and surely one you will not want to miss.

The monthly *PSA Journal* serves members of all photographic interests. It tells you what PSA and its members are doing. It is an instructional guide for the beginner, a fine arts review, and much more.

For members, the *Journal* is an invaluable working tool and reference. It publishes news about the Society and its members, a list of upcoming exhibitions and most important for newer members, a directory of division activities and services, with names and addresses of the directors in charge, published quarterly. These are the people to contact for information.

The Society also has a network of Region Directors who are ready to help you in anything related to PSA, from getting information on an activity, to joining PSA. The Twin Cities are in Region 5, and the director for Region 5 is Jim Duncan. He is your closest link to the Society; so don't hesitate to ask him for help.

If you would like to join PSA (highly recommended) contact Jim at 651-459-3558 or e-mail at: jduncan1@isd.net.

Thank You!

Thanks to everyone who has contributed to these pages this past year, especially our fine and stalwart columnists, John Pennoyer and Ron Winch. All members are invited to supply articles or notices which may be appropriate for *Nature Photo Times*.

May 17 Program Ranger Sue McDonald *Brown Bears of Alaska*

The editor asked Sue to give us an introduction to her background and program. Her friendly enthusiasm and her love of the outdoors will be evident in her presentation. Don't miss it. What do you say, Sue?

I am looking forward to this...

My background: Seasonal park ranger for the National Park Service for seven years. I worked at the following parks: Wind Cave National Park (NP), SD; Everglades NP, FL; Glacier NP, MT; Denali NP, AK; and Katmai NP, AK. My first permanent position was at Arches National Park in Utah. Currently at Minnesota Valley National Wildlife Refuge, but will be moving out to Montana on June 1st to work at the Lee Metcalf National Wildlife Refuge.

My program: "Brown Bears of Alaska"

Journey to the highest concentration of brown bears in the world. Katmai National Park and Preserve and McNeil River State Game Sanctuary, along the Alaska Peninsula, are two of the world's most renowned brown bear viewing areas. Experience the magic of these wilderness areas and the bears that inhabit them through my slide presentation.

See ya on the 17th -Sue

Minnesota Zoo Shoots

Thanks and welcome to all that have expressed an interest in photographing for the zoo. Construction delays have altered plans a bit but Ron Cleveland will be making phone calls and sending information shortly.

The first project will be to photograph farm animals in their present holding areas. Next will be photographs of buildings and scenes of the Wells Fargo Family Farm.

The fun is about to begin!

A Beastly Beautiful Arctic Adventure

It's 2:30 AM and we're riding high tide out of the tiny fly-in fishing village of Togiak, Alaska bound for Round Island, some 25 miles out in the Bering Sea. Fifteen thousand bull walrus are hauled out on the rocks, just waiting to be immortalized on Velvia film. A light swell gently rocks the old fishing boat that has only seen water two days in the last three years.

The skipper, a certified Coast Guard Pilot, tells us that Togiak Bay is so shallow that it can only be navigated at high tide. The



borrowed boat hasn't had enough time in the water to seal her seams, and the engine is drinking transmission oil as it chugs along. Huddling in the lee of the pilothouse offers little protection from the cold wet mist

that's trying to dampen our spirits. The purr of the engine suggests we are moving along - but the decreasing wake says otherwise. Finally the skipper pokes his head out and gives us the bad news. We are taking on water through the seams AND we are going through so much transmission oil that we stand little chance of reaching Round Island.

He is rightfully cautious, as it was only eight days ago that his boat sank only a quarter-mile from Round Island. Biologists on the island responded to his radio call for help and picked him from his sinking ship, but only after some fine photos of him atop the pilot house, saving the



radio gear, which later appeared in the Dillingham paper. And so it was with mixed feelings that we turned back to Togiak - only to try at the next high tide.

A high overcast, calm sea and five gallons of transmission oil made this trip a breeze. We were met by the two biologists in Zodiacs and ferried ashore. The landing was so

treacherous that they had fixed ropes up the steep pathway. Hundreds of three-thousand pound bull walrus splashed in the sea as we cautiously made our way up the rope. Tents were pitched, dinner prepared and cameras readied. As we were only 7 degrees south of the Arctic Circle there was no shortage of daylight and photography time extended well beyond what we were used to.

Several large bulls were almost white or slightly blue in color, indicating that they had just recently come out of the cold sea. As they spend time ashore in relative warmth, blood again flows to the outer skin giving the warm brown color we associate with the walrus. It is almost comical to watch one of these giants haul out and make his way through the crowd. All goes well until he is challenged. Bellowing and posturing may settle the dispute, or the situation may erupt into

a tusk stabbing joust. Imagine, if you will, a three thousand pound animal driving 18-inch tusks into 2-1/2 inch thick skin on the neck and upper body of his challenger. As he settles in among the others, all becomes quiet again. Of course, the action was seen through the



viewfinder, interrupted only by the mirror flipping up and down.

A little rain, lots of clouds, a family of red fox, tons of walrus, wildflowers and thousands of pelagic birds make up a typical day on Round Island.

I'll cut the verbiage short and let the photos speak for themselves. Although the club season is rapidly winding down it is time for us as individuals, or in small groups, to get out and be recharged. Take that exotic trip you've dreamed about, or go to a nearby nature center. Photograph and enjoy, and don't forget to share with someone less fortunate. And if luck and the Good Spirit is with us, may we all meet again in September. Till then, have a good summer, good shooting and see you next time.

April Salon Cancelled

The slides looked wildly out of focus during set-up. We looked and found the lens element nearest the bulb was shattered. Mike Prokosch will bring his new large format projector for the May salon.

Share Your Slides With the Refuge

The Refuge is looking for the following slides. While it would be great if they were taken on the Refuge I will take anything folks are willing to give. If you don't want to actually give up the slide I can always scan it and send it back.

Birds: Great Blue Heron, Great Egret, Wood Duck, Blue Wing Teal, Green Wing Teal, Trumpeter Swan, Tundra Swan, Bufflehead, Mergansers (any species), Bald Eagle, Red Winged Hawk, Kestrel, Marsh Hawk

Mammals: Fox, Coyote, White Tail Deer, Beaver, Muskrat

Amphibians/Reptiles/Insects: Anything native to this area

Plants: (for use in some type of interpretive display for the items that were planted in the courtyard) - Prairie Smoke, Pasque Flower, Blazing Star, Butterfly Weed, Lupine, Leadplant, Purple Prairie Clover, Spiderwort, Wild Geranium, Woodland Phlox, Prairie Larkspur, Golden Alexander, Black-eyed Susan, Columbine, Big Bluestem, Little Bluestem, Switch Grass, Indian Grass.

Thanks!

Mail or bring your slides to me at:

Deb Gaunitz
Minnesota Valley National Wildlife Refuge
3815 East 80th Street
Bloomington, MN 55425-1600
612-854-5900, Ext. 203

Okay guys and gals, here's a way to help repay the Refuge for their hospitality and Deb for her service to our club. Don't have any slides? There are lots of flower and other photo opportunities near the visitor center. Post a note on your fridge so you don't forget. —Ed.

"DA-- IT"!

It was certainly a beautiful day for being in the middle of February. It was about 15 degrees and with a wind of 10 to 15 miles per hour. But regardless, I was still mighty cold after sitting in my blind for that long a time.

On those nice winter days I like to go down to the Mississippi and try to photograph eagles. Now one of the biggest challenges that you will ever have is to try and get a 10 point award-winning photograph of a wild Minnesota Bald Eagle! But that never prevents me from trying, and it is always better than doing "HONEY DO" chores around the house.

I often just watch the eagles and see if they are landing in any particular area. Some of the things that I look for are open water, and a lot of the diving ducks (Golden eyes, Scaup, etc.). As the ducks dive, the little fishies will begin to panic (wouldn't you if a big mean duck wanted you for dinner) and they will come to the top of the water. Of course, the eagles are soaring overhead ready to pick them off. Many people think that the eagles are trying to catch the ducks, which they will if given the opportunity, but in most cases they are after the fish.

Also, always be on the lookout for crows because a lot of times they will be the first to find scraps of fish that were left behind by ice fisherman. The eagles will spot the crows and chase them off and go investigate what they have been picking at.

That was the situation I came across this February. I spotted about 3 or 4 crows picking at something on the ice relatively close to

shore so I set up my blind and began the long wait. Now this certainly is not for everyone. The chances of success are very slim, but I have managed to get some photos of eagles with this method. My blind is always set up away from public view, and I never set up if there are eagles present. I always wait until they leave.

It was starting to get late in the afternoon and I was about ready to give up when I no-



ticed an immature bald eagle flying right over my blind. I virtually could see his head stare right at the ice in front of my blind. He made a circle and landed within 25 feet of me. As he walked over to where the crows were, my motor drive was firing away. (Believe me eagles are certainly more graceful in the air than they are walking on land). He picked at what remains were left of the fish, and then decided there wasn't much there and took flight again. Of course, photographers are never satisfied because I was wishing that it had been a mature bald eagle. But I was still excited and couldn't wait to get my slides back.

When they did come back from the processor, I looked at them on my light table. In the short amount of time I was photographing the eagles, I was able to shoot two rolls of film. As usual my wife heard the usual OOH's! and AHHH's! OH THAT's NICE! But she began to hear DA-- IT! DA-- IT! During the processing, the processor had managed to scratch about ten of the slides, and of course they had to be what I consider the ten best!

Now this is not the first time that this has happened to me. I shoot probably about 100 rolls of film a year and out of that 5 or 6 rolls will have some of the slides with processing scratches on them. But this time I called the processor and talked to customer assistance and really complained. I know what they will do - send me a complimentary roll of film, and tell me how sorry they are. But my final solution will probably be to try another processor.

I think it is about time to give Fuji processing a try. There is not too much that photographers can do for poor service, whether it is film processing or some other type of service. But all of us can always take our business elsewhere. You can be sure that come next winter I will again make 4 or 5 trips to my favorite eagle spots, and hopefully I will get that frame filling photo of a mature Minnesota bald eagle.

Everybody have a great summer and if everything works out for me, maybe I will be able to attend some of the meetings next fall!

Good Shooting.

The Gear of Nature Photography**Provia F**

by Dale Bohlke

This is Fuji's newest professional film which has been advertised as the finest grained film available. Its best feature is the ability to push this film without loss of sharpness. Pushing means underexposing a roll of film. (Expose ISO 100 speed film at ISO 200) and ask the processor to overdevelop it, i.e. underexpose 1 stop and push process 1 stop. Provia F is also excellent when exposed at ISO 320 (underexposed 1-2/3 stops) and pushed by the developer 2 stops. Don't ask me why but it really works. What are some of the other advantages and disadvantages of Provia F?

Advantages:

1. Shooting in much less light possible using reasonable exposure times before sunrise or after sunset.
2. Less dependence on flash for macro, giving a more natural appearance.
3. Increased depth of field, at ISO 320, almost f11 aperture, compared to f5.6 at ISO 100 if the shutter speed is unchanged.
4. Increased shutter speed, especially important when filming birds and animals in low light, at ISO 320 shutter speed is about 350, compared to 125 at ISO 100 if aperture remains unchanged.
5. A single film can be exposed at ISO 100, 200, 320. - Not the same roll of course.

Nature Photo Times

Disadvantages:

1. Cost is about twice that of Sensia (\$3 vs. \$6)
2. Push processing costs extra (at least \$1 per stop)
3. Poor record keeping can lead to more costs. If you forget what ISO a roll was exposed at, a costly snip test is needed to salvage the images.

I use Provia F when birds or animals are the subjects to get the fastest shutter speed possible for the existing light. I will be using it for macro work, especially butterflies this summer. Is this film for you? Try a few rolls and see what you think.

Nature Photo Times

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Minnesota Nature Photography Club

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

May 17 Program **Brown Bears of Alaska**

Presented by
Ranger Sue McDonald

Photo of the Raptor Center eagle "Washington" by Ron Cleveland

The Minnesota River Valley Audubon Chapter invites you to their May meeting featuring:

Native Orchids of Minnesota

Dianne Plunkett Latham

**May 25
7:30 PM**

Minnesota Valley National Wildlife Refuge Visitor Center

Join us for an evening with Dianne Plunkett Latham, the former President of Minnesota Nature Photography Club and member of North American Native Orchid Alliance who will speak on Minnesota's native orchids. Dianne has photographed 39 of Minnesota's 43 native orchids. We will learn where to observe them, how to photograph them, where to purchase them, and how to cultivate the more tolerant varieties. Her photographs, taken throughout the Great Lakes region, include orchid flowers, buds, foliage and seed pods.

You may wish to come early for the social period with coffee, cookies and committee exhibits beginning at 7 PM, followed by a brief business meeting, and the speaker.

Rocky Mountain School

Is anyone interested in doing an advanced field study class through the Rocky Mountain School of Photography, October 28-November 3rd in Zion National Park? The tuition is 895.00 for the class, plus airfare and lodging. Please call Mary Kay Bertas 612-448-5230 if interested.

Nature Photo Times is available in color from <http://www1.Minn.Net/~rcland/MinnesotaNaturePhoto.htm>

FIRST CLASS MAIL

Do We Have Your E-Mail Address?

Every month two or three e-mails bounce back because of incorrect e-mail addresses. If you have not been receiving the monthly e-mail note or if you (or someone you know) would like to get on the list, send an e-mail to Ron at rcland@minn.net today.

The monthly e-mail note announces when the latest color copy of *Nature Photo Times* is available for download. There are two lists. The monthly note now goes to 136 addresses. The member-only list has 45 addresses and is used occasionally for club-specific messages. There may be messages over the summer months when there is no newsletter.

Superior/Gunflint Photography Workshop

North Shore, Minnesota, June 15-19, 2000

This workshop involves exploring the North Shore of Lake Superior. Participants will document the varied streams, shoreline and moods of this pristine environment.

The workshop is operated out of the famed North House Folk School in Grand Marais. Workshop participants will journey to a variety of natural environments documenting their experiences through the eye of their cameras.

Film is processed for final day group critique at the lodge.

Magazine photographer Layne Kennedy will lead the expedition. Lodging is included in the price of the workshop. Film and processing are extra.

For registration and general information, please write to Superior/Gunflint Photography Workshops, P.O. Box 19286, Minneapolis, MN 55419. (Cost was not indicated in the mailing.)



Come along on the Mille Lacs Fall Photo Trip

October 6-7-8

We'll check in at Eddy's Friday PM, get acquainted with our surroundings and do what strikes our fancy. Night owls can catch the action at Grand Casino Mille Lacs. Others can do a little photography and then retire early to catch the 7:17 A.M. sunrise across the lake. We head for the woods after the complimentary continental breakfast at Eddy's.

Kathio State Park is across the street. We may also explore one or two privately-owned scenic parcels depending on the time and photographic possibilities. Father Hennepin State Park offers A.M. and P.M. photo opportunities on and near the shore. Deer, including albino deer are often seen from the park road and short hiking trails. Actual activities and locations depend on botanical and other conditions.

Photographer/Author Ralph LaPlant, from Gar-

rison, MN, is a former paramedic and police officer and is now conservation officer for the Mille Lacs Band of Ojibwe. He will present a short program based on his book and his photography after supper on Saturday. Q&A will follow.

The nightly rate for the MNPC block of rooms at Eddy's will be \$69 for singles and \$79 for doubles. Each room has a microwave and a refrigerator. Eddy's is an 80-room resort with a beautiful lodge containing a spa, indoor pool,



Eddy's Resort

sauna, fitness room, and restaurant. As you might expect, there are abundant facilities and services for fisher-folk.

Our mission, however, is to practice our photography, see and learn something new, and enjoy ourselves.

Chief advisor for the weekend is new MNPC member Ralph LaPlant, co-author of *Outdoor and Survival Skills for Nature Photographers*.

Want to join us? Tell Ron you'll be there and then call Arlene Bentley at Eddy's and reserve your room. September 25 is the deadline for reservations. For further information, contact:

Ron Cleveland
763-425-6009
rcland@minn.net

Eddy's Lake Mille Lacs Resort
41334 Shakopee Lake Road
Onamia, MN 56359
320-532-3657, Toll Free: 800-657-4704
eddys@eddysresort.com

P.S.: The Minnesota State Parks 2002 Calendar Photo Contest offers larger prizes for photos taken in parks, such as Kathio and Father. Hennepin, that have not been featured in previous calendars.

Thank You Zoo Shooters

They say they couldn't have done it without us.

MNPC photographers named Dykstra, Moran, Hahn, Winch, Meglitsch, Jenkins, Cardle, Hoppe, Klein, Harlow, Forseth, Karai and Cleveland provided a great service to the Minnesota Zoo over the summer. (I hope I have not overlooked anyone.) Heidi and Gwynn are most appreciative of your efforts for the farm, annual report and other projects.

Some of the photographic situations were difficult—especially in some of the quarantine areas—but you did a fine job.

There are continuing opportunities for service during the week and on weekends. Contact Ron Cleveland (763-425-6009) or Gwynn Heitala (952-431-9534) if you would like to register for the program.

Boxes of extra slides and slides which have been digitally archived will be available for pick-up by the photographers at the September meeting.

Salon Cancellation

Remember last April when the projector broke and the salon was canceled, or January when a snow storm forced cancellation? These events were beyond our control. Cancellation because of lack of two volunteers should not happen. Last year I begged, badgered, and generally harassed members to provide judges at our salons. This year will be different.

Notification will be made in the newsletter if judges are needed for the next meeting. If two volunteers are available the salon will be held. With that in mind we need one judge for the September meeting to share the duty with an experienced judge who has already stepped forward.

If you want to judge, please contact me to schedule a meeting that works best for you. Dale Bohlke (952) 445-6125 or e-mail dbohlke@aol.com

My Senior Summer

“Help!”

I spun quickly to the left only to see a long white lens with a Canon body attached plummeting down the 35-degree grassy slope toward an eight hundred-foot drop into the North Atlantic. A mere twenty feet behind was a 76-year-old pair of flailing arms and legs headed toward the same airborne adventure only thirty feet away.

Sure that my own tripod-mounted outfit was firmly planted, I dashed to intercept this windmill of a man. Down on my knees, with Vibram soles firmly planted, and leaning almost parallel with the slope, I managed to slow the old gent as his glasses went flying. Together we slid a few feet back before finally stopping. Then slowly checking his arms, legs and the camera that had been res-

cued before the final drop, he declared everything to be in better shape than expected.

As he started up the slope, he turned and, with a twinkle in his eye said, “Thanks for interrupting my trip, sonny.”



I spotted a fresh footprint in the soft earth and it was headed in the wrong direction. We followed the trail until it forked. Shortly, Lloyd found another footprint—still going in the wrong direction. We agreed that I would follow the three-mile loop trail and Lloyd would backtrack to the pickup.

A light mist was falling over the Wisconsin barrens and the disgruntled mosquitoes were real bloodsuckers. And ninety-three year old Jake was out there—somewhere. A mile and a half of overgrown trail offered no clues, and now, before me, a sandy clearing. Arrows scratched in the sand revealed that Jake had gone in both directions looking for familiar signs. He was lost! And now he was backtracking again—toward me. His idea of the way back was fully 120 degrees off.

After much discussion, he agreed to follow the thin trail through the swamp as I raced ahead to alert Lloyd who was waiting on the road. The Wisconsin DNR had responded to a radio call and suggested that Lloyd take his 4-wheel drive pickup down the trail. Again I dashed ahead and found Jake sitting on a log at the edge of the marsh—waiting. He insisted that we start back. Seven minutes later the pickup bounced slowly into

view. By this time 93-year-old Jake had hiked almost five miles and he seemed none the worse for it. Wiping the sweat from his forehead, he said, “Guess that’s a little more than the two miles I do every day.”



There were several other senior experiences during the summer, but they don’t compare with assisting a small group of senior ladies on a two-day shoot at the Minnesota Wildlife Connection game farm. I had previously scouted the area to assure easy access, good habitat and light and the best time of day for each location. These folks had been “around the block” more than once. They had photographed in some of the best locations in the country, maybe in the world, in their heyday. Maybe they were a tad bit slower now, but that was certainly not going to stop them from having a wonderful experience photographing Minnesota wildlife—even under controlled conditions.

Almost every species offered some moment of highlight, and if that was captured on film, it was a real bonus. Just being so close to animals they may have only read about was a real thrill. As the shoot wound down to the final minutes, I suggested individual and group shots with a wolf. Lee happily provided a fine three-year old wolf. Now imagine if you can, a wolf’s warm, wet tongue sliding across your face and his hot breath fogging your glasses. Does it get any better? Thank you ladies for allowing me to share such a wonderful experience.

May Awards

**Judges: Dave Klein & Dale Bohlke
10’s**

Milkweed Exploding - Dottie Lillestrand
Sunset Splendor - Mary Kay Bertis
Roseate Spoonbill - Jean McDonough
Hepatica in Snow - Mariann Cyr
Osprey Taking Flight - John Wallin

9’s

Great Blue herons - Jean McDonough
Great Horned Owl - Vijay Karai
Spring Melt - Dawn Holmberg
Maple Leaves - Joe Kandiko
Cranes at the Platte River - John Jenkins
Kestrel - Vijay Karai

Sphinx Moth Sleeping on Log - Vern
Nelson

Tulips - Dawn Holmberg

8’s

Cheetah & 5 cubs - Doris Larson
Emerging Bloodroot - Marilyn Gladitsch
Fog Over Grand Canyon - Flo
Scholljegerdes

Purple Coneflower Close-up - Dave
Ellenbecker

Least Auklet - Mike Prokosch

Pasque Flower - Mariann Cyr

3 Feet to the Right - Paul Hoppe

Monarch on Loosestrife - John Wallin

Lilac Breasted Roller #2 - Doris Larson

Chickadee on Lilac Branch - Vern
Nelson

3 Bloodroot Blossoms & Bud - Dottie
Lillestrand

Dobsonfly - Jeff Hahn

Olympus Equipment For Sale

OM leather case / OM Varimagni (1.2 and 2.5 magnif.) finder-like new / 14MM ext. tube / Vivitar 3700 with Oly module / Winder 2 (fair condition, works ok) / new elec. release for Winder / 1-7 and 1-3 focusing screens / 49mm haze, 81A and Pol. filters and lens hoods

Gerald F. Moran, 651-777-7084 – Gmoran1975@worldnet.att.net

Call me and we can work out a price on any of these items. I have now converted to all Nikon so have no further need for this equipment. Various FM2 Nikon bodies, lens, enlarger lenses, and other photography equipment are also available. Call for a complete list.

For Sale: Protection-Quick Access-Versatility

Nearly new Tamrac Pro Daypack Convertible with two M.A.S.™ side pockets: \$85. Main section 11.25"Wx5"Dx10.25"H. Overall height in daypack mode: 17.5". It carried my EOS 10s with 100-400mm and reversed hood attached along with other lenses and gear. My EOS3 with PB1 and RRS quick release plate won’t fit, however, so this bag is now surplus. Your camera, with an attached lens up to 8 1/2" long, is always ready to shoot. When used as a daypack, the top compartment will hold a lunch, a light windbreaker or a lot of other stuff. The front pocket has the usual Tamrac layout and the removable side pockets provide additional capacity.

Call Ron 763-425-6009, rcland@minn.net

Nature Photo Times



(Side pockets not shown in photo.)

The Little Guys

“WOW” where has this summer gone! Here it is September already and it seems just last week I was out photographing woodland wild flowers. I hope all of you have had as great a summer as I have. My summer was quite busy. My wife and I took a two-and-a-half-week vacation to Germany, and I was pleasantly surprised to see how beautiful Germany is. I managed to shoot a few rolls of film, but not as much as I would have liked to, for that was not the sole purpose of this vacation.

One of the other interesting things that I did was to teach a photography workshop and class in Northern Minnesota. There were nine people in attendance, coming all the way from the East Coast and the West Coast. During the course of the day we would rise early and meet at about 6 A.M. and photograph until about 9 A.M. Classroom sessions would then last until about 2 to 3 P.M., then back out in the field to photograph.

Much of our photography was of the black bears at Vince Schute Wildlife Refuge, but we also spent some time on the Vermilion River and falls and around Pelican Lake. (Believe it or not, actually photographing white pelicans). What actually drew these folks into this class were of course the black bears! I personally did very little photography because most of my attention was given to my students. However, my camera and 80-200mm lens mounted on a tripod were always right next to me. (I was not about to miss a pair of cubs suckling.)



As I was busy helping one of the students, I noticed a white admiral butterfly land on a blade of oat grass about 10-12 feet from us. I mentioned this to the class and it went totally ignored, but I was not about to miss this opportunity. I very carefully positioned my tripod as close as possible to this beautiful butterfly and proceeded to shoot about 48 exposures. Finally one of the students who could not stand all of the attention that I was giving this lowly little butterfly came over to check this little critter out. As he looked through his Canon 100-400 image stabilizer lens, he muttered something like “WOW” is that ever beautiful! He managed

to fire off about 6 or 7 exposures before the butterfly decided that was enough of this craziness and took flight just as a couple of more photographers came over to investigate.

Now I understand that the reason these photographers came all the way to Minnesota was to photograph Black Bears, but they still missed a golden opportunity on that butterfly. Most of those photographers probably already had anywhere from 15 to 40 rolls of film exposed on mainly black bears. They were so focused on that as their only subject that many other things were totally ignored.

Sometime our attention gets so focused that we get tunnel vision, and can't seem to divert our attention to anything else. When that happens we often miss some rare opportunities. Maybe those “little guys” aren't as exciting as a bugling bull elk, or a rutting bighorn, etc. but they still can give some excellent photographs to add to our stock of nature slides. Not only do I have black bear slides in my stock from Vince Schute Sanctuary, but also butterflies, all sorts of birds, squirrels, chipmunks, etc.

So the next time that you are out after some exotic animal species, remember to keep your eyes and ears open for those “little guys” that are also in the same area.

One final note—As of June 1, 2000, I got transferred back to Minnesota, so I will be able to attend some of our club meetings!

Good Shooting

Odds and Ends

...the editor



Thanks, Jim

Yes, that's me. Jim Duncan was in one skiff (Somewhere on Prince William Sound) shooting me and my wife in another. I just took this portion and posterized it in Photoshop. The smaller it gets and the less detail it has, the better it looks.

Speaking of Mr. Duncan, he said he is scheduled for shoulder replacement surgery in October. (Uffda!) I sure hope he trades that super-giant Gitzo tripod of his for one of those carbon fiber models.

“Botany” Applications Mailed

One of the things Jim and Rose did before hitting the road last week was to mail out the applications for the 2001 Minnesota Botany International. The closing date for entries is January 24 and the Judging will be on January 27, 2001.

Watch for details in a later newsletter.

Mariann, Sept. Dues Collector

You can mail your dues to Jim Duncan as usual. But, if you plan to pay your dues at the meeting, give your check to Mariann Cyr. Dues are \$20-single, \$28-couple.

Newsletter Staff Doubles

Lynne Pennoyer, John's wife, has volunteered to handle the printing and mailing duties for Nature Photo Times. Thanks, Lynne.

Deb is in Idaho

I heard from Refuge manager Rick Schultz the other day regarding our schedule for the year. He mentioned that they were a little short on staff at the moment. Deb Gaunitz, for one, is helping with the fire-fighting effort in Idaho. Deb will be our liaison with the Refuge again this year. We look forward to working with her.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

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8099 Grafton Ave. S., Cottage Grove, MN 55016-2624

Meeting on the third Wednesdays, Sept-May

at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington. It's across from the airport and next to the Hilton Hotel.

**2000-1
Dues
are
Due**

FIRST CLASS MAIL

September 20 Program

Members of the "A2K" expedition to Talkeetna, Denali National Park and Prince William Sound will show some slides and talk about the trip.



Photo by Sue Cleveland

Share Your Excitement!

This year I would like the programs to showcase the photographic excellence of our members. If you have a group of slides from a trip or of a particular subject matter let me know so we can arrange a presentation time. The only requirement is that they be primarily nature slides. Children, pets, garden plants would not be acceptable.

Your slides will speak for themselves so don't worry about the sophistication of your presentation.

Dale Bohlke (952) 445-6125
or e-mail dbohlke@aol.com

Meetings

Normal Agenda

6:30 P.M. - Social and set-up time.

7:00 P.M. - Salon. Members may submit 2 slides

8:00 P.M. - Program following the slide salon.

2000-2001 Dates

September 20,

**October 18, November 15, December 20, January 17,
February 21, March 21, April 18, May 16**



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



Gamma rays attack film in fridge!

A KODAK “PIC TIP”

If you enjoy taking pictures, you’ve probably heard you should store your film in the refrigerator. And you may have wondered if that’s really true. Well, here are the facts about film and temperature and the proper way to store your film ...

All color films are perishable. Under refrigeration at 55 degrees or lower, the chemical composition of color films remains relatively stable. Under normal conditions — 75 degrees or lower—Kodak color films used for general picture taking do not require refrigeration. In fact, storing them at room temperature allows the film to mature to its aim color balance and speed.

However, extreme heat is film’s worst enemy. During the summer or in tropical regions where temperatures exceed 75 degrees for extended periods, we recommend refrigerated storage for all Kodak films. Do not open the original, sealed packaging until you are ready to use the film. If you open it, the protection against high humidity will no longer be effective.

We do not recommend refrigerated storage to extend film life beyond the expiration date printed on the carton, especially for high-speed films such as KODAK ROYAL GOLD 1000 and KODAK PROFESSIONAL PORTRA 800 and SUPRA 800 Films. High-speed film used after its expiration may show excessive graininess due to the effects of cosmic and gamma radiation that is naturally present in the environment. Refrigeration will not prevent the effects of radiation.

If you choose to refrigerate your film, be sure to let it warm up to room temperature before breaking the seal. This will prevent condensation from forming on the cold film surfaces.

For a wealth of information on all topics photographic, visit our Service Library at: <http://www.kodak.com/go/servicelibrary>



Carlyn Iverson



Not the Usual Expedition

Glacier landings are an option for flightseeing into the Alaska Range around Denali (Mt. McKinley). One group of frisky passengers left this message stomp in the snow for the benefit of other flightseers: “Need Beer & Chicks”. This is a small segment of a photo taken by Jim Tchbanoff on the July trip to Alaska.

Photograph Animals of Minnesota

Carlyn Iverson

Some individuals in the club have expressed an interest in additional wildlife photography workshops at Minnesota Wildlife Connection near Sandstone, Minnesota. I spoke with Lee Greenly and he has agreed to a couple of dates at this time: October 21st and November 25th for the Saturday all-day workshops. The fee is \$175.00 and all funds go to the Center to support animal care. Individuals interested should contact me through e-mail (absolutsci@aol.com) or call (651) 405-8414 for further information. You may also call Lee Greenly at Minnesota Wildlife Connection, (320) 245-2017.

Editor’s note: This is nature photography and photos taken qualify as nature photos. Since the subjects are controlled animals, however, the photos do not qualify for “wildlife” designation in PSA sanctioned competitions. Photography at the Minnesota Wildlife Connection is pricey but affords exciting opportunities to practice your photography of animals you may not otherwise have the chance to see.

PSA Definition of Nature Photography

Revised 1996

“Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject and certify to its honest representation. The story telling value must be weighed more than the pictorial quality. Human elements shall not be present unless to enhance the nature story and are consistent with the definition of authentic wildlife. Photographs of artificially produced hybrid plants or animals, mounted specimens, obviously set arrangements, derivations, or any form of photographic manipulation that alters the truth of the photographic statement are ineligible, with the exception of detailed micro or macro photographs and scientific banding on wild animals.”

Any slide exposed and submitted by an MNPC member that meets this definition is eligible for judging at the monthly Minnesota Nature Photography Club Salon. Two slides per member are allowed each month. Slides which do not meet this definition will not be scored.

Club members who wish further clarification may contact Dale Bohlke, MNPC vice-president for programs and judging at 952-445-6125 or e-mail dbohlke@aol.com

The Birds (of Iceland)

(Not directed by Alfred Hitchcock)

I'd been crapped on by kittiwakes, vomited on by fulmars and now I was about to be pecked to death if the arctic terns had their way.

Having walked three miles from the 800-foot puffin cliffs at the tip of the Breidavik Peninsula down to the black volcanic sand beach of a small bay, I now hope to photograph nesting oystercatchers, ringed plovers and arctic terns.

I was not to be disappointed! Oystercatchers in their flashy black and white suits and screaming orange-red bill and legs wandered the beach with a purpose. Ringed plovers, only seven inches long, seemed much smaller. Wary and difficult to approach, they are hard to photograph well.

Arctic terns were nowhere to be seen until I walked near a small stream that I could easily have jumped across. From the sparse tufts



September 2000 Salon Results

Judges: Dottie Lillestrand & Vijay Karai

Slides With Score of 8

Dave Klein	Harris Hawk South Texas
Marilyn Gladitsch	Unusual Mushroom
Bill Handsaker	West Coast of Australia
Dawn Homberg	Columbine
Alice Ruminsky	Mew Gull with Young
Cynthia Fleury	Rainbow Over Yellowstone
Gerald Moran	Rock Dove
Jason Husveth	Yellowstone Terraces
Betty Goossens-Bryan	Yellow Lady Slipper
Bill Handsaker	Karanjini National Park Australia
Jerry Harlow	Yellow Pond Lily
Flora Hauser	Reflection II
Dale Bohlke	Red Wing Blackbird Singing
Florence Scholliegedes	Badger Digging A Hole
Doris Larson	Wolf Harassed By Two Cubs
Jean McDonough	Kittiwake Family
Gerald Moran	Pasque Flower

Slides With Score of 9

Mariann Cyr	Large Yellow Lady's Slipper
Vern Nelson	Tiger Swallowtail
Doris Larson	Brown Bear Up A Tree
Ron Cleveland	Denali Fox
Betty Goossens-Bryan	American Kestrel
Joe Kandiko	Lupine and Daisies
Vern Nelson	Female I O Moth
John Jenkins	Mallard Female
Dave Ellenbecker	Prairie Smoke
Marilyn Gladitsch	Yellow Trout Lily

Slides With Score of 10

Joe Kandiko	Cyclamen
Dave Klein	Sandhill Crane
Dale Bohlke	Great Egret in Flight
Duane Wraalstad	Mushrooms
Dave Ellenbecker	Ram's Head Orchid
Cynthia Fleury	Schwabacker Landing Grand Teton NP
Duane Wraalstad	Wood Duck
Dawn Holmberg	Iris

of grass at waters edge, screaming terns catapulted toward the sky. Their raspy, high-pitched calls filled the air with their ire. Pale wings and a long deeply forked tail appear translucent with the sun behind the birds as they hang in place—choosing the precise moment to dive.

I watch in awe as these delicately crafted birds dive on half folded wings. Their target: my head, of course. The camera is quickly brought into play as much for protection as to photograph the birds. The autofocus 80-200mm zoom lens backed by a 1.4 teleconverter does a great job of framing the birds while the high speed motor drive, capable of eight frames a second, is triggered in short bursts resulting in many great captures.

Ouch! She sure got me that time, knocked my hat right off. Again and again the birds dive at me, finally forcing me to put a folded farmer handkerchief under my hat, but only after discovering several bleeding puncture wounds on the top of my well-tanned head. But I persisted; thrusting the camera at the diver would often ward off the intruder. Thirty minutes of photography and dodging tern strikes yielded over a hundred exposures, many of them absolutely exquisite.

The Professional's Approach to Wildlife and Nature Photography, Including Digital Techniques

Presented by John W. Herbst
at West Photo, 21 University Ave. NE, Mpls, MN 55413
612-379-2321

Saturday, November 11, 8:30AM or 1:30PM

Cost: \$10

To register, call Tina at West
or e-mail TinaS@WestPhoto.com

Here's a note about Mr. Herbst from member Dave Klein: John Herbst is a noted wildlife photographer based in Keystone, S.D. I have talked with John before and he is incredibly approachable and knowledgeable. He is a Nikon shooter who shoots both the F5 and D1. He said he has captured 10,000 images already this year on the D1 and has shot little film in comparison. Though he is most familiar with Nikon stuff I think anybody in our club would benefit. He also has a very informative site at "grizzlyjphoto.com"

“Your Big Backyard”

Walking in the dark through a swamp is really not much fun when you forgot to bring your flashlight with you. My destination was to set up my blind at the edge of the swamp where I have been observing some Great Blue Herons and Egrets trying to catch their morning breakfast. With my camera gear safely tucked away in my Lowepro backpack and carrying my tripod and sitting stool by hand, I finally make it to the edge. Quickly I get my make-shift blind together and camera mounted on tripod and settle in for the wait.

It wasn't ten minutes before a Great Blue Heron came flying in and landed not more than 30-40 feet in front of me. It was still so dark that if I had wanted to take an exposure it would have been 8 seconds and that is with my ASA 100 film pushed to 200. But as I observed him through my viewfinder, I could tell that he was very cautious about this strange piece of glass sticking through the cattails. I was wondering how he found his way to this place because it was still quite dark. He slowly made his way through the lily pads, but never really took his eye away from my direction.

After about 30 minutes of just observing this beautiful bird it was finally light enough to take a few exposures. As I am firing off a few shots, four egrets come in at the same time. Immediately they start chasing each other in hopes of getting this small swamp all to themselves. Finally only one egret was left and the Blue Heron decides he has had enough of this nonsense and leaves for a secluded lake. All of this happened before the sun had yet to rise.



John Pennoyer

As the sun now begins to rise, there is only myself tucked away in the cattails, a gorgeous pearl white egret and the usual ducks and geese. As the sun now begins to put its golden rays on the swamp, my motor drive is firing on this totally unsuspecting egret, shots of reflections, nice “S” shape neck curves and feeding activities. As I am focused on this one bird, lo and behold here comes another egret. I now get shots of a pair of egrets, fighting, fishing, reflections etc. Finally after about 4 rolls of film and 3 hours sitting in a swamp, the egrets take off and it is only about 8:30AM.

Now maybe this sounds like I was at some exotic place in Florida or at the very least some National Wildlife refuge here in Minnesota. But I was at a small little swamp that is within walking distance from my house! As I was photographing those beautiful wading birds, vehicles were going 70 miles an hour (or faster) on I 94, and vehicles were backed up for 300 hundred or so yards waiting to get on the freeway. I was observing all of this while hunkered down in my blind.

With the rising gas prices and for a lone photographer such as myself, the cost of travel has really hit the old pocket book. So this summer and fall I decided to really explore and photograph my own community parks. This has truly been a fantastic opportunity and my stock files now have some great photos of numerous wildflowers, Juvenile Coopers Hawks, (photo accompanies this article) butterflies, turtles, and of course ducks, egrets, geese, and herons. I missed opportunities on Black-Crowned Night Herons, Green backed herons, and “MOREL MUSHROOMS”! (by the time I discovered them they were past their peak, but wait until next year). All of this was also within walking distance of my house!

All of us have very busy schedules, which sometimes makes it difficult to always travel to places we would like to go. So when you get the urge to photograph and have only 2 or 3 hours to spare, give your local park a try. I can guarantee you that you will not regret it!

Good shooting!

Odds and Ends

...the editor

Gunflint Trail Moose

The Superior National Forest has a designated moose viewing area off the Gunflint Trail north of Grand Marais. I checked it out recently and, sure enough, saw a moose. It was 7:00 PM though and too dim to get a good photo. It is located on the south side of the Gunflint Trail where forest service road 316 goes off to the north. Signs on the Trail also mark its presence. A wide, short path leads to a shorter, narrower path that ends at an observation deck overlooking a small pond. Some trees tend to block a good shot, but it's a pretty spot and worth the short walk.

Get a Warming Polarizer

When we were in Alaska, Steve Gilroy mentioned how a regular polarizer cools the light and how he prefers a warming polarizer. I naturally had to get one, especially for the fall color season. Moose Peterson and Hoya teamed up to market a combination 81A warming filter and a circular polarizer called “Moose's Filter”. I bought mine from National Camera in Golden Valley. It's a real treat. I wait in eager anticipation for my slides back from FUJI. B&W also has a warming filter but at about three times the cost.

Isabella Lake

The Isabella Lake area near the BWCAW has a number of moose but I didn't see any due mostly to the time of day I was there. There were, however, a surprising number of scenic opportunities. I also got to see my first British Soldier lichen in the wild. Look up as well as down when you go down the hill to the canoe landing at Isabella Lake. I was twenty feet from the lake, eyes on the path, when a bald eagle took off from just above me. I quickly ducked at the loud flapping and looked up to see the big bird flying to the other side of the lake. This area is definitely on my “visit again—stay longer” list.

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

FIRST CLASS MAIL



Dues for the club year beginning September 1, 2000
\$20 single, \$28 couple.

Please mail your dues today to:

Jim Duncan
8099 Grafton Ave. S.
Cottage Grove, MN 55016-2624

Include your address and phone number for the directory.

Make checks payable to Minnesota Nature Photography Club.

Meeting on the third Wednesdays, Sept-May

at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington. It's across from the airport and next to the Hilton Hotel.

October Program Northern Exposures

Presented by Ron Winch

Explore northern Minnesota's coniferous forest through the eyes of photographer/naturalist Ron Winch.

Discover the deadly beauty of winter as wildlife follow the age-old dictums of hibernate, migrate or tolerate when the temperatures plummet and snow lies deep in the woods.

Neotropical birds usher spring into the North Country almost two months after the vernal equinox. Their songs, the music of running water and the soft winds of spring coax new growth from the forest floor. Spring flowers grudgingly give way to the berries and fruits of summer. Young birds fledge; fox pups venture farther from their den and the ever-present hum of mosquitoes serenade the magenta twilight glow. As August fades we find ol' sol racing south to keep an appointment of the equator on September 21. He has left behind shorter days and longer, cooler nights, which sets the forest ablaze with autumn colors.

Migrating birds funnel down the shore and make a quick left turn at Duluth. Leaf-peepers by the thousands marvel at the artistry of Mother Nature. Slowly the show winds down and the first snowflakes appear.

Meetings

Normal Agenda

6:30 P.M. - Social and set-up time.

7:00 P.M. - Salon. Members may submit 2 slides

8:00 P.M. - Program following the slide salon.

Remaining Dates

October 18,

November 15, December 20, January 17, February 21,

March 21, April 18, May 16

Tell a Story!

Dale Bohlke

What should I enter in the monthly salon? My slides are not good enough. Everyone else has such beautiful slides. To begin with a slide should be technically perfect. If you as the maker say: "if only that bright spot were missing", the judge and everyone else will also see it. Choose another slide. When you finally have that technically perfect slide ask the most important question. Does the slide tell a story? Is there a subject and verb in the picture or only a subject? The subject should be immediately obvious; the verb may take a couple seconds longer to identify. The judges' impression of the slide is formed within a second or two, then it is scanned for details.

After you have made your best choice, go for it. There is a learning curve to making salon quality photos. Remember the judges' constructive criticism is more important than the score.

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



1



2



3



4



5

Images from Mille Lacs Fall Photo Trip – October 6-8

It was a fine time for photography and for getting acquainted with new member and host for the weekend, Ralph LaPlant.

The first major event was a little sunrise photography (#1) by the "Big Fish" in Garrison. Wouldn't you know, as soon as there was light on the ground, Mariann Cyr was looking for—and found—macro subjects (#3). After breakfast across the street we headed

for Ralph's place (#2) west of town where we spent the rest of the morning. We were at Father Hennepin (#5) and Mille Lacs Kathio (#4) State Parks in the afternoon. Ralph gave us a slide and video program Saturday night. Sunday, we were on our own. Participants were the Gladitschs, Holmbergs, Cyr, Tchobanoff and Cleveland.

(Photos 1, 2, 4 & 5 by Ron Cleveland)

MNPC Planning

How are we doing? Is there anything about the club you would like to change? Your comments and suggestions for maintaining a healthy club are always welcome. The phone numbers and e-mail addresses of the officers are listed in *Nature Photo Times* and in your member roster, if you don't have time to contact them at a meeting. We need your input.

I took a quickie e-mail poll of MNPC officers on this question last week. The (margin of error is +/- 50%) The general meeting format of salon and program was thought to be satisfactory. There is interest, however, in reviving the slide discussion group. This is a small group that would meet in the refreshment room during the salon. Participants in the group would rejoin the main meeting when the 8's, 9's & 10's are presented or before the start of the program. There would be a free-ranging discussion of the slides brought to the group. An experienced photographer-member would be moderator.

One suggestion from a member would be to occasionally have a short 10-15 minute how-to demonstration of a particular photo technique. The downside is that

meetings would last too long, especially for folks who have a long drive home.

Another thought is to have a few workshop or other events outside of meeting dates, particularly in the summer.

The 6:30–7:00PM period isn't enough time (for me at least) to get acquainted with new members and talk shop with other members. How do we get to know our new members? It would be particularly helpful if some recent new members would give us their expectations for the club and suggestions for welcoming and helping future members.

Getting candidates for officers and volunteers for various tasks can seem a daunting job. Working to get a volunteer is often more difficult than the work for which we need the volunteer! If you are smart enough to operate a camera, even a point-and-shoot, you are qualified for any position in the club. The only thing you need is a willingness to pitch in and help.

A lot of our competition rules and ideas for advancing our photographic prowess come from PSA, The Photographic Society of America. (See *Nature Photo Times*, May 2000 issue.) Information about the benefits and services available to you from PSA will be distributed in a couple of months.

Let us know what you think.

PHOTOGRAPHY LECTURE SERIES at Minneapolis College of Art and Design

Lectures are free & open to the public, starting at 7pm, in auditorium 109. MCAD is at 2501 Stevens Av S in Mpls.

Thursday night, Nov. 2: Wing Young Huie. "Creating community out of collaboration - both with his camera and choice of exhibition sites - Huie has found a way to put the public back into public art". (Works include books "Lake Street USA" and St.Paul Frogtown)

Thursday night, Nov. 16: Robert Polidori. winner Eisenstadt Award for architectural photos, his work "reveals the hidden life of buildings". "...combines a refined color palette with a dramatic sense of space to elicit what is most essential about a particular space".

Thursday night, Dec. 7: Uta Barth. "...photographs of empty space and light challenge our assumptions... ...transforms viewers into active participants... ...carefully structured yet serene" ...Barth's work epitomizes a new approach to minimalism and photography".



Minimalism? Check out my pre-dawn photo of Lake Superior. Look at the empty orange sky juxtaposed with the voluminous body of water – a ying and yang, above and below, dry and wet, empty and full – an image awaiting, yea, inviting an inspiring metaphor or some mystic symbolism. Isn't photography fantastic?
—editor

Wind-in the-Pines

On silent soft-edged flight feathers, the Tiger-of-the-Woods zeroed in on his target. The glide path was steep and without an inkling of sound until long curved black talons pierced the ribcage of the red squirrel. An anguished cry escaped from the chatterbox-of-the-forest, who only seconds before had discovered a newly fallen white pine cone, gathered it in and raced to his favorite feeding perch. Scales dropped by the wayside as tiny brown teeth girdled the cone and the first of some fifty pine seeds excited his taste buds.

WHAM! Sharp pain pierced his ribcage, and suddenly he was airborne, but not by choice. The cone followed a sharp downward trajectory and



Ron Winch

landed on the soft pine duff as forty-inch wings carried the squirrel upward to a pine branch. The great horned owl's powerful curved beak quickly dispatched its prey with a lightning quick snap of the neck. The owl dined on red squirrel this evening, then tipped forward and glided to another favorite hunting spot near the edge of a cornfield.

All this was nothing new to this majestic stand of white pines. They had been around for over a hundred and fifty years and had witnessed wild-life species come and go. They were mere youngsters when loggers moved through the St. Croix valley and sent their forefathers down river to mills in Stillwater.

Gazing upward I noticed a yellow aspen leaf tremble as the cool evening air slid down the valley. Quaking aspen leaves are borne on petioles longer than the leaf and are oriented at right angles to the leaf. This makes for the fluttering motion of aspen leaves showing one side and then the other as they tremble or quake. Finally loosing its grip, the yellow leaf alternately floats, tumbles and glides to a soft landing in the cool water of a spring creek that escaped from layers of limestone only a few yards upstream. Meandering a half-mile through a mix of virgin white pine and old growth hardwoods, the cool water is consumed by the warmer St. Croix.

Wildflowers such as trillium, bellwort, rue anemone and the rare kittentails bloom here in the spring. With a bit of luck you may even spot a rare Louisiana water thrush, red-shouldered hawk, mink or raccoon.

No, you don't have to travel hours to find this secluded and tranquil area. It is located in northern Washington County just off highway 95.



Ron Winch

Not well known, this area is known as Wind-in-the-Pines Township Park and borders on Falls Creek Scientific and Natural Area.

It's a great place to spend a quiet afternoon with or without a camera—but please wait until deer season is past.

Interesting Sites Found by Dale Bohlke

Two web sites that I enjoy are www.naturephotographers.net and www.bbcwildlife.com. The first is an E-zine and the second is a stock list with hundreds of images by pros for perusal.

Please let the editor know if you find any nature photography thing interesting on the web, in a camera store or in the field.

October Salon Results

Judges: Ron Winch & Gerald Moran

10 Points

Jerry Harlow	Coyote on the Prowl
Florence Scholljegerdes	Cougar on a Rock
Dale Bohlke	Alert Whitetail Doe
Rick Hobbs	Wolf in River
Jerry Harlow	Morning Reflection
Jean McDonough	Hérons
Dave Ellenbecker	Small White Lady Slipper
Vern Nelson	Cecropia Moths, Mating
Vijay Karai	Owl and Mouse II

9 Points

Jean McDonough	White Pelicans
Dottie Lillestrand	Hepatica 1-2000
Joe Kandiko	Mountain Meadow
Ron Cleveland	Moose Calves Denali Nat'l Park
Rose Duncan	Navaho Sandstone and Tree

8 Points

Bill Handsaker	Spider - N W Australia
Carol Trench	Monarch on Liatris
Cynthia Fleury	Prairie Dog
Cynthia Fleury	Badlands
Dale Bohlke	Sandhill Cranes at Sunrise
Dave Klein	Bobcat
Dave Klein	Prairie Dog at Custer
Duane Wraalstad	Hepatica
Florence Scholljegerdes	Sunflower Pattern
Jeffrey Forseth	Moonrise at Richey Lake
Jim Duncan	Rocky Mountain Stream
Rose Duncan	Coral Sand Pattern
Vijay Karai	Young Male Elk

IS/VR Technology

It sure would be nice if someone could explain to me why it is that I can sit and watch a butterfly land on a coneflower and sit there forever and suck-up that good old nectar and open its wings and display all kinds of great poses. But the instant that I go to grab my camera, all it ever does is “flitter and flutter” from flower to flower stopping long enough for me to set-up my tripod and get focused before flying off to another flower. So I decided to fool this little flying flower by hand holding my 80-200 F2.8 lens and following it as moves from flower to flower in my yard. Actually this works OK as long as I have enough light to keep my shutter speed fast enough.

Won't it be great when technology will allow us to do this and have most of our images sharp? Well folks this technology is now here. It's referred to as Image Stabilization (Canon) or Vibration Reduction (Nikon). With this feature turned on a little motor in the lens will turn on and any vibration that it senses will stabilize the internal elements, which allows the camera to produce a sharp image. I have had professional photographers tell me that they can hand hold down to 1/30th second and still get a respectable amount of sharp images. I know many members in our club use the IS lens from Canon and as far as I know everyone seems to like them. But I do have a word of caution regarding this new technology. **“USE IT TO ENHANCE YOUR PHOTOGRAPHY, NOT TO REPLACE GOOD TECHNIQUE!”**



John Pennoyer

A good tripod should still be an essential part of your arsenal of photographic equipment. This IS/VR technology should never be intended to replace your tripod, but used to enhance a certain aspect of your photography. As an example, my “biggie lens” is still a manual focus. The images that I take with that lens are as sharp as anyone's. However, when I want to photograph birds in flight or moving animals, obviously my success ratio is pretty grim. This spring I am going to purchase a “biggie Auto Focus” lens. Will my photos be any sharper? Absolutely not.

Will my success ratio on birds in flight and moving animals improve? You bet they will. Some areas where I feel this IS/VR technology can help photographers include shooting from a boat, from the window of your vehicle, hand holding for BUTTERFLIES, etc.

With our camera and lens mounted on a tripod, a couple of things will happen. First

of all, it allows us to slow down and think about what we are going to photograph. And second, nothing can reduce camera vibration more than a good sturdy tripod! One of my concerns is that many photographers with these newer lenses will have a habit of remaining a snap shooter! I would guess that within 2-3 years every new lens would have this IS/VR technology and eventually I will probably have one. But right now, I would say a good sturdy tripod is used on 95% of my photography. With the use of the new IS/VR that might drop to 90%.

Like most of you, when I started in photography many years ago, all of my cameras and lenses were manually operated. I now shoot Nikon F-100's and the “S” lenses (only my biggie is still manual, because they are EXPENSIVE). This newer equipment has certainly benefited certain aspects of my photography. However, technology can never replace good basic technique!

Good Shooting

Odds and Ends

...the editor

“IS” Example

The full frame photo shown here was taken on the recent Mille Lacs photo trip. I hand held the camera with the Canon EF 100-400mm IS lens at the 400mm position. My left arm rested on the windowsill of my stopped vehicle. No window-mounted support was used.

I was surprised when I looked at the slide and clearly saw the doe's long eyebrow hairs. Her chin hairs were even longer! The image stabilization feature was a big help here and on many other shots that weekend.

The deer were plentiful at Mille Lacs Kathio State Park and just a mite skittish.



Going slow and quietly with no sudden movements and with camera at the ready provided many opportunities to photograph individuals and groups of deer from the window of my mini-van.

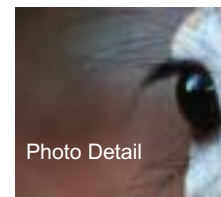


Photo Detail

My only shot of an albino deer in Father Hennepin State Park is pretty much a white speck deep in the forest. Others may have had better luck. I am going to try again, however. And, you can be sure I'm going to cruise Mille Lacs Kathio for more and better deer shots.

Ralph LaPlant was a tremendous help in showing us around the area, finding the white deer and in generally being interesting and enjoyable company.



Meet Dominique Braud

Our Judge for Slides of the Year 2000

I am a full-time French teacher at Apple Valley High School who came to the US in 1980 with an already very strong interest in nature photography. Although I have no formal training in photography, a workshop I took in 1984 with Larry West and John Shaw was instrumental in helping me reach my goal to be a published wildlife photographer.

Early in my "career" I specialized in local subjects close to home (sparrows, mourning doves, etc.), thus cutting down on overhead travel expenses. I was rewarded almost immediately with published photo essays in Ranger Rick and Petersen's Photographic.

The thrill of photo credit lines in national magazines helped me make a conscious choice early on to become an editorial photographer. I do not sell my framed prints.

To help me broaden my reach I joined a stock photo agency (Tom Stack and Assoc.) in 1984 while continuing my own marketing efforts. Since then, I have joined two other agencies that represent my work. (Agencies are great for someone who has little time for marketing his/her own pictures.)

Photo credits include such publications as National Wildlife, Ranger Rick, Nature Photographer, Outdoor Photographer, Outdoor Life, Bowhunter, Field and Stream, Geo, Weekly Reader, Wildlife Conservation, Natural History, and Zoolife to name the most recognizable, as well as a variety of books and calendars. I have been a regular contributor to the Minnesota Conservation Volunteer for 14 years.

My agencies all call me a generalist but I do specialize in wildlife and natural history subjects from the Great Lakes region as well as aerial photography from those areas. I have traveled from the jungles of Costa Rica to the Barren Grounds of the Arctic Circle. Oh, for those who want to know, I am a Nikon shooter.

I look forward to seeing you all on December 20.

Minnesota Plant Images Needed

Joel Dunnette
Minnesota Native Plant Society

The Minnesota Natural Heritage Program is seeking color images of all plants that are on the state list of endangered, threatened, and special concern species for use on our web site. We are trying to develop fact sheets for each of these species. There are a number of species for which we have many great images, but for many of the listed species we either have few images, poor images, or images that are under copyright. We are seeking images that can be used without monetary compensation to the photographer but of course all photographers would be acknowledged.

Photo Opportunities for Minnesota Nature Photography Club Volunteer Zoo Photographers

Chinchilla, Clouded Leopard, Hedgehog, Amur Leopard, River Otter, Small-Clawed Otter, Opossum, Puma, Sun Bear, Gibbon, Bald Eagle, Golden Eagle, Great Horned Owl, Hornbill, Peregrine Falcon, Tawny Frogmouth, Trumpeter Swan, Leopard Shark, Orange-Kneed Tarantula, Sand Tiger Shark, Bull Snake, Burmese Brown Tortoise, Iguana, Komodo Dragon, Leopard Gecko, Pink-Tongued Skink

We need good photos of a number of animals here at the Minnesota Zoo. It's quite a list! Club members who are interested in helping as a volunteer photographer can call me at 952-431-9534. I have film for all! For the tough animals (leopards, puma, etc.) I'll try to get in touch with the keepers and see if they can help us get a good, clear shot of the animals. Please call me to arrange for your photo visit.

Also, the main picture I'm concerned about getting is the one of the horses in the snow pulling the wagon. I'd appreciate any help I can get!

Once again, I really appreciate everyone's help and I hope we can continue to work together in the future.

Sincerely,
Gwynn Hietala
Zoo Tracks Editor/Public Relations
The Minnesota Zoo
952-431-9534

P.S.: Your Minnesota Zoo Volunteer tags expire 12/31/00. Be sure to request a tag for 2001 if you wish to have the privileges of an official volunteer. The Volunteer Photographers Memorandum of Understanding does not have an expiration date. Be sure to request one if you are new to this program. It is to the advantage of the photographer to have a signed copy on file at the zoo. Please contact Ron Cleveland or Sheri Commers, Director, Volunteer Services, 612-431-9200 if you have questions about the volunteer program..

If anyone has a collection of great slides they are willing to share they can contact me for a copy of the state list and let me know which of the listed species they have images of and we can go from there. I'm not managing the fact sheet project, but will refer the information to Ellen Heneghen in St. Cloud and she will get back to them. I am at: 651-297-4963 or nancy.sather@dnr.state.mn.us

The list of species is also on our web site as a PDF file which can be accessed at: http://www.dnr.state.mn.us/ecological_services/nhnrp/index.html

Our program can be accessed directly from the plant society's page via a newly established link. Go to <http://www.stolaf.edu/depts/biology/mnps/>

When Wildfire Goes Underground

It was a gray, somber day, the kind you get in late October when the weather fronts play hopscotch across the Upper Midwest landscape. A thirty-mile southwest wind, heavy with the acrid smell of smoke, races through the still smoldering peat bog. Overhead a helicopter with infrared-sensing instruments is flying a pattern over the bog—looking for hotspots. At ground level, red tape streamers fly horizontally in the wind marking hot smoldering peat fires still alive on the root systems of some trees.

Riding on a strong wind gust, a shower of oak leaves fills the air. And then I hear it behind me; the popping sound of breaking roots. The firefighters had cautioned me about being in the woods on a windy day. POP! Only a few yards away. I grabbed the tripod and scurried out of the way. Another straining groan and one more pop, the big ash heaved over and headed for the forest floor, stripping other trees of their smaller branches before hanging up in a neighboring ash.

Many fire-trees, their roots weakened or burned through by the smoldering peat fire, fell victim to the gusting southwest wind that day. But this old ash was special. It had grown tall and straight at the edge of the marsh. Warblers celebrated each new spring from his branches; white-tailed deer

browsed under his watchful gaze and ruffed grouse raised their broods in his presence. Wildflowers bloomed under his canopy and overhead an eagle eyed the strong open branches that looked out over the marsh. A perfect place for a nest!

For more than a decade the stately ash had harbored the massive stick nest and had witnessed fourteen young eagles fledge the



nest. Spring found folks with binoculars and spotting scopes searching out the massive nest before new foliage all but obscures the structure. Some returned time and again throughout the spring and early summer for the chance of seeing an adult carrying a fish or an occasional duck back to the ever-hungry young.

But it's all history now. Months of little or no rainfall and dry southerly winds had created tinder dry conditions. A still warm ember in a brush fire though to be extin-

guished was excited by gale force winds until it glowed cherry red. A fickle gust whipped the fiery ember into a field. Within minutes it was a fire to be reckoned with. Within hours it was an explosive wind-driven wildfire. Within days over 8500 acres (an area equivalent to one by 13 miles) were burned and four homes lost—despite the valiant efforts of over fifty units of professional forest fire fighters from as far away as New Mexico.

Now I was here to document the effects of the fire for the Carlos Avery Wildlife Management Area. As far as I could see, everything was scorched black. Pretty tough exposure situation! An ideal task for my incident meter—except that I normally don't carry it in my shoulder bag. What to do now? Meter the gray sky and open up one full stop; meter the palm of my hand and open up a stop and a half; spot meter a tuft of grass or a patch of smoking ash and shoot; meter the

burned black and stop down one stop. It was as real challenge and a great learning situation. All were tried and all worked well.

With leaden skies darkness comes early. A flight of geese wing their way westward and a whitetail nibbles at tender young grass.

Dirty and smelling of fire, I turned in the required hard hat at headquarters and headed home.

It was a good day.

November 2000 Salon Results

Judges: Marilyn Gladitsch and John Dykstra

	10		8
Betty Bryan	Yellow Lady's Slipper	Gerald Moran	Wolf – 2
Vijay Karai	Mountain Lion on the Prowl	Mary Kay Bertas	Contrast
Dottie Lillestrand	Couger on Rock	Ron Cleveland	Dall Ram
	9	John Jenkins	River Otters Fishing Expedition
Betty Bryan	Desert landscape #1305	Dottie Lillestrand	Scratching the Itchy Spot
Vern Nelson	Male Red-breasted Nuthatch	Florence Scholljegerdes	Yellow Trout Lilies – 2000
Rick Hobbs	Wolf in Fall Color	Rick Hobbs	Young Couger Jumping
Dave Klein	American Bittern	Gerald Moran	Bobcat 2
Dale Bohlke	Trumpeter Swan	Mariann Cyr	Marsh Marigold
Duane Wraalstad	Indian Pipes	Florence Scholljegerdes	Pond of Water Lilies
		Vern Nelson	Darner Dragonfly on Marigolds
		Dave Klein	Bald Eagle

CLOSE-UP PHOTOGRAPHY

When I first started coming to the camera club meetings way back in the middle 80's, I remember the first close-up of a flower that was projected on the screen. It was an image by Francis Breyette. I don't remember the name of the flower, but I will always remember my reaction - I wanted to be able to photograph like that! Shortly after that, I joined the club and seriously began to pursue my photography. The very first lens I purchased was a 55mm micro by Nikon.

Even though I probably don't do as many close-ups as I used to, I still enjoy being able to look through my viewfinder and see every little detail of that flower, mushroom or whatever the subject matter is. The easiest way to do close-up photog-

raphy is to purchase a macro/micro (Nikon says micro, others say macro, they are one and the same lens.) These lenses come in different focal lengths (generally 50mm-100mm-200mm). All of them will give a 1:1 image size but provide a different working distance.

The greater the focal length the more working distance you have to work with. As an example, with a 50mm macro a photographer would probably have to be 10-12 inches away from a flower; with a 200mm, the distance might be 40-48 inches. The greater this distance the better your perspective is of the flower. It is also easier to work with diffusers, etc.

My recommendation to a new nature pho-

tographer would be to purchase a macro lens in the 100-200mm range. My personal preference is a 200mm. A photographer can also put an extension between the lens and camera to allow closer focusing and an image size greater than 1:1. I will commonly use a 27mm extension with my 200mm micro. This allows me to move a few inches closer and really get that full frame of an orchid bud. Also if you are going to purchase a new micro/macro lens, to save a little money, just get a manual focus. There is no reason to get auto focus (unless you have some eye problems, which happens as we get older) for close-up work.



Amanita Trio

For a photographer that will only do occasional close-up work, (or to save weight when hiking or backpacking) you can purchase close-up attachments that will go in the front of your existing lens. Even though you will lose a little light the newer ones allow extremely sharp photos to be taken.

Some of the precautions to consider while doing close-up work is that the larger the subject is in the frame, the more critical focusing and depth-of-field become. To show all of the little details it is generally necessary to be at F-22 or F-32. This will automatically make for a slower shutter speed. A tripod is mandatory to achieve that tack-sharp, eye-popping image. Use the depth-of-field preview button to be sure all of the

petals, etc. are in sharp focus and trip the shutter with a cable release.

Generally, when doing a close-up of a botanical subject, it is important that it be in its "prime" development. If you look through the viewfinder and see a small brown spot on that Showy Ladyslipper petal for instance, you may think that it is small. But, when the slide comes back and is projected, it will stick out like a sore thumb!

Also, when a photographer is in some very critical habitat while photographing native orchids, mushrooms, etc. always be careful when stepping, kneeling down, placing our tripod, etc. as no photograph is ever worth endangering a species.

One final thought, and this goes back to last month's "tell a nature story" by Dale Bohlke. As a judge, I certainly agree with that article. When doing close-up work, it is important for the photographer to not just try and get a pretty picture, but to also tell a story with that close-up. It certainly can be done, but the photographer has to work harder to achieve that. Some examples: dew

covered flower (cool, cold early morning), rim frost maple leaf lying on ground (the season's first frost), flower and bud (different stages of development). Well, you get the idea. As you look through the viewfinder, just say to yourself, "Nature Story"!

I hope all of you have a very Merry Christmas, and that each and every one of you gets that special piece of photography equipment from Santa Claus.

Good Shooting!

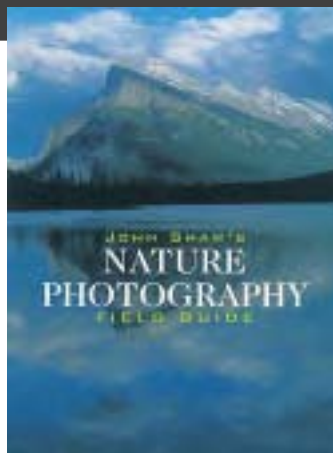


Bunchberries

Odds and Ends

John Shaw's Nature Photography Field Guide: Revised edition of The Nature Photographer's Complete Guide to Professional Field Techniques by John Shaw, List Price: \$24.95, Paperback - 160 pages Rev edition (October 31, 2000)

An updated bestseller, this book of extraordinarily beautiful photographs of nature contains state-of-the-art instruction on how any photographer can aim for equally impressive results every time a camera is focused on the great outdoors. Even highly skilled photographers are often baffled



Nature Photo Times

...the editor

by the problems facing them when they work outdoors. But with this exceptional field guide in hand, every photographer, beginner, serious amateur, semi-pro, and pro, can conquer the problems encountered in the field. Using his own exceptional work as examples, the author discusses each type of nature subject and how to approach photographing it. Specific advice and information cover selection of equipment and lenses; how to compose a shot; how to get close ups; and other tips covering a range of techniques to enrich various types of nature photographs.

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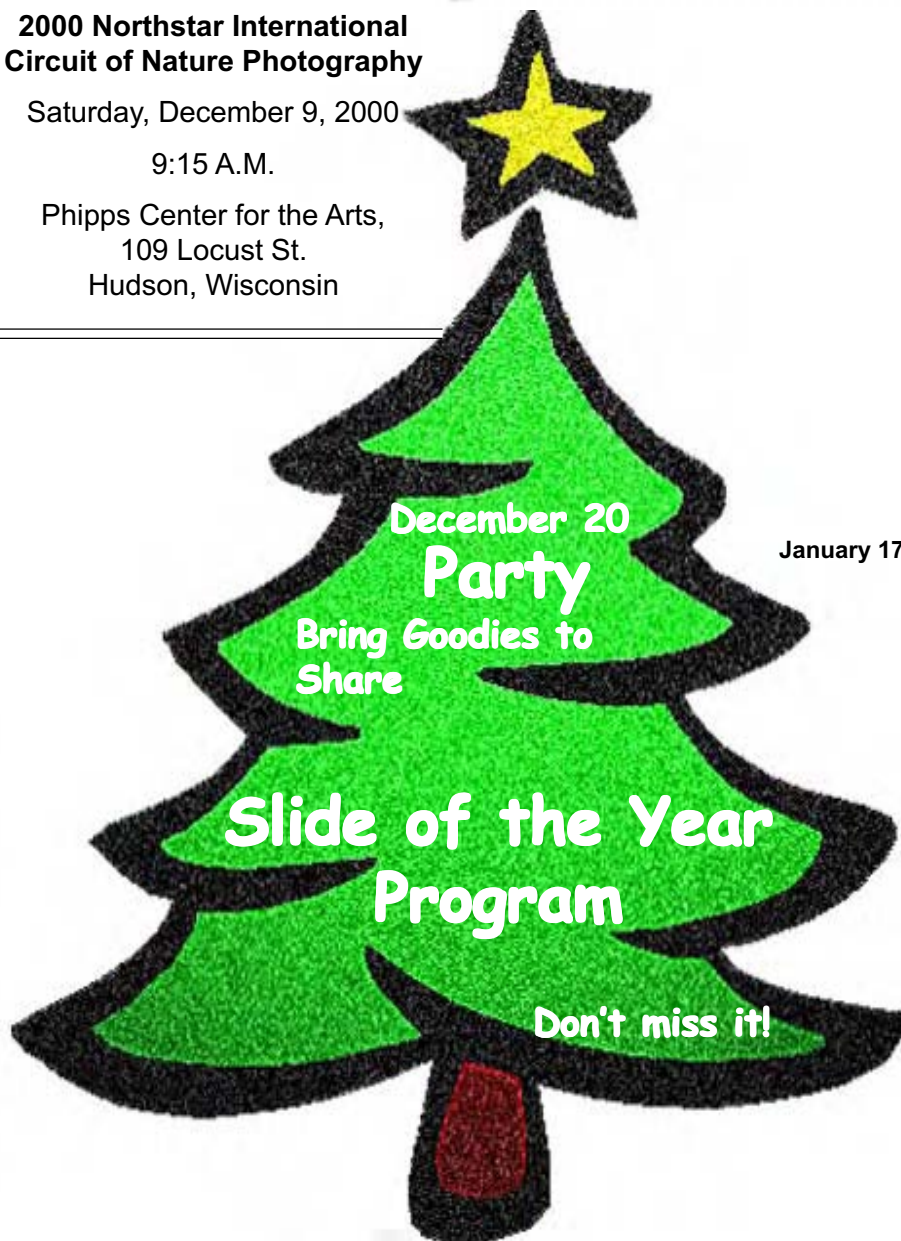
Judging of the MNPC Section of
the

2000 Northstar International Circuit of Nature Photography

Saturday, December 9, 2000

9:15 A.M.

Phipps Center for the Arts,
109 Locust St.
Hudson, Wisconsin



Meetings

Remaining Dates

December 20,

January 17, February 21, March 21, April 18, May 16

Ralph LaPlant to teach
***“Outdoor and Survival Skills
for Nature Photographers”***

Saturday, January 27, 2001

from 1 PM - 5 PM

Long Lake Conservation Center.

Directions to the LLCC: from the cities take 65 north to 210 in McGregor. Go west (left) about 8 miles. Turn north (right) on CR. 5 about three miles to CR. 88 and follow that. Please contact Bob Schwaderer at the Long Lake Conservation Center to register or for more information: 1-800-450-5522. Attendees will receive a copy of Ralph's book of the same title.

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