



Field Notes

"Are Tripods Becoming Obsolete?"

By John Pennoyer

As I pulled into the parking area at Roscoe Prairie this past summer, my eyes immediately scanned the eastern horizon. It was about an hour before sunrise and with no wind and a thin layer of clouds I was expecting to see an absolute perfect sunrise. You can only imagine my amazement when after putting on my photo pack and reaching into the back of the vehicle for my tripod I discovered that I had accidentally left it at home. For the type of photography I do it is essential that I have a tripod especially when doing landscapes and close-ups of flowers. I had just received my new 12-24mm wide angle lens and I was anxious to put it to the test. I was not about to travel the 60 miles back home so I had to improvise to take my photos. Of course the sunrise was better than I expected and I took many images. It was necessary for me to really tuck my arms in tight and when possible try to support my camera by leaning against a tree or sitting and putting my elbows on my knees for additional support. It was also critical that I paid special attention to keep the camera level, always checking my bubble level and the grid screen in the camera. Shooting at shutter speeds of about 1/15 to 1/30 second I took many images and most of them were as good as if I did use a tripod.

In November I attended a week-end seminar presented by two different photographers. These were two very well known professional photographers and both of them on numerous occasions kept mentioning that they very rarely use tripods. Probably in most cases they are using lens with image stabilization, and one of the photographers specializes in photographing people but he also does other types of

photography. Now don't get me wrong their work speaks for itself, but that is not saying that I can't disagree with them. I would agree that when doing close in portraits of strangers a tripod would be a huge handicap. And yes I also have a Vibration Reduction lens and many times I use that hand held and have gotten some very sharp images. It is so much easier to chase butterflies with just a camera and lens then to have to worry about a tripod. But when I use that lens for a flower or landscape image the VR is turned off and it is mounted on a tripod.

In the type of photography that I do, I still find a tripod a very essential tool for me to use. It is so much easier for me to set up for my composition and get everything level and then lock it down and trigger the shutter with my release cable because in many cases I will be at very slow shutter speeds. On many landscapes the camera may be just a few inches above the ground. I can set the shot up, lock the tripod head and sit up and trip the shutter with my release cable. Just try laying flat on the ground hand-holding your camera and keeping everything level! Usually when I am looking for a landscape image the camera is removed from the tripod and I walk around with the camera and look for my composition or the image that I want to capture. Sometimes after many minutes of looking through the view-finder I will go back get the tripod and set up my shot. Tripods will slow you down, but this is good as it really makes you study your composition and how you want to set-up your shot.

Even though I did get many fine images from Roscoe Prairie the day that I forgot my tripod, the morning would have been a whole lot more pleasant had I had my tripod with me. I came away with many fine images, but I also "deleted" a lot of them.

Yes, I do certainly agree that VR/IS is a great technology for all of us to use. I know that I have captured some great images with this technology but I still find that on much of my photography a tripod is still a very essential tool. Always use technology where appropriate; however there still are times that you may find it necessary to go get the tripod - just don't forget it at home!

Good Shooting

“The Color of Snow”

By Dale Bohlke

What great photography snow makes! Snow is unique in at least two aspects: color and brightness. It may seem odd to talk about the color of snow; everyone knows it's white; except your camera. Just look at the blue shadows on your image. Since snow gets its color from the sky the time before sunrise and after sunset give incredible pastel colors that are not possible any other time of the year. Depending on the direction you are shooting the colors can be either warm or cool. The magical hour before sunset makes a hot orange which doesn't fit with our mental image of winter but put that like on the prairie grass or a tree trunk with a blue sky background and the colors sing.

If you don't believe white snow has a variety of colors try this experiment at home. Place a boiled egg in natural light and put a colored piece of paper beside the white egg. Photograph the egg and look at the color of the egg. What color is the egg? Try this with different colors and exposure compensations to see how the color changes. After you are convinced of the colors, go ahead and eat the egg. You could do this same experiment outside in the snow, with or without the egg.

This brings us to the brightness of snow. Your goal as a photographer is to make the snow bright white with detail visible. Snow is white; however,

your camera thinks it is gray, blue, red, or any color of neutral density. This works to your advantage if you set your camera to manual exposure. Take a reading off the side of your dirty car (neutral density) and you will have the proper exposure for snow during the day. During dawn or dusk light spot meter a neutral sky tone. Light can change rapidly so frequently check the exposure. Sometimes I bracket to capture for that unique color I am seeing in my mind. When bracketing the compensation is always at least one stop over neutral, sometimes up to two stops over exposed. If I have to squint my eyes I open 2 stops but usually one stop is sufficient. Remember you want white with detail, not bright white and no detail so you are really slightly under exposing snow to get that detail.

If you are now totally confused go out and find some snow to see for yourself. Your shots will be unique since most shutter bugs are warm and toasty in front of the computer slaving over last summer's images.

2005 Image of the Year Winners

Thanks to John Gregor from ColdSnap Photography for a fine job of judging!!



Botany First Place – John Pennoyer “Pink Habitat”



General First Place – Dave Perez “Dewey Web”



Zoology First Place – Jeff Morgan “Great Blue Heron”



Wildlife Image of the Year – Wayne Sanderson “Two Egrets”



Image of the Year – John Pennoyer “Mistletoe Creek”

Check the club website for all the images, including the winners, second place, and honorable mention. Congratulations to the winners and all who entered!!

Nature Photo Times

Published Sept.-May by the
Minnesota Nature Photography Club
www.minnesotanature.org

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

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

Meetings are held at:

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

January 18, 2006 Meeting

The topic for this meeting is "The Nature International Slides". Hope to see you there.

Salon Judges: John Dykstra and Mike Prokosch

FIRST CLASS MAIL



Of Interest:

The American Swedish Institute presents an exhibition of over sixty works of art in its Swedish Wildlife Artistry Exhibit, featuring paintings, photographs, wood carvings, and sculpture of wildlife by past and present Swedish artists. The exhibition runs from February 8 to May 14, 2006. The opening reception is Wednesday, February 8, 5:00 to 7:00 p.m.

The American Swedish Institute is located at 2600 Park Ave. Minneapolis, MN 55407. Questions, call (612) 870-3374.



“A Midnight Feast” By Ron Winch

It was midnight and the sky had finally cleared, only two hours ago. A full moon shown down on the wintry landscape as moonbeams danced on seven inches of new snow. It was cold – cold enough for the snow to squeak under the snowshoes.

Wait a minute. What is this? Midnight and snowshoeing. Yes! It’s a good thing we don’t have neighbors – they would have wondered about us long ago. Hiking, skiing and snowshoeing on moonlight nights has been a part of our lives for a good many years.

Tonight we’re out to enjoy the crisp, cold January night, and maybe, just maybe hear some of the first courting calls of our resident Great Horned Owls. Courtship in January at ten degrees below zero? Yes and the eggs will be laid 2 months later in late February. That way the young owlets are able to feed on tender prey that are born during normal spring.

The call of the male penetrates the stillness of the night. A few seconds later the soft call of the female drifts in from the tall cottonwoods near the pond. Leaning back on our ski poles we pause to listen to the moonlight duet. Cold nips our cheeks and gloved fingers begin to complain and stiffen. A small price to pay for an experience that few folks will ever enjoy.

Only 300 feet away the owls continue their courtship calling. They pay no attention to us for we have, at other times, approached to within 100 feet of enamored owls and not alarmed them.

Snow squeaks even louder now as feet clad in Steeger mukluks push onward, continuing our moonlight explorations. We discover mouse tracks and tunnels in the new snow and vow to come back tomorrow with cameras. Suddenly its quiet – the owls are silent. And then a SCREAM shatters the stillness of the night. We’ve heard that before – when a fox, owl, or a feral house cat takes a rabbit. We listen, but all is quiet again. Tomorrow we will search the likely spot and see if we can document this happening. As we head for home a pack of coyotes, somewhere to the south, give forth with their serenade to the moon. We listen for a few minutes but the hot chocolate is calling.

The sun is now up and morning chores are finished so we search out the scene of last night’s attack. There in the fresh snow lie the remains of a cottontail rabbit, along with wing prints in the snow. The Great Horned Owls certainly fed well last night.



**An Owl’s Supper
By Ron Winch**

January Salon Results
Judges: John Dykstra & Mike Prokosch

Photographer	Title	Score
Bertas, Mary Kay	MN Color	8
Cyr, Mariann	Nickel Creek	8
Duncan, Rose	White Pelicans	8
Ellenbecker, Dave	Trillium, Pink Phase	8
Gladitsh, Marilyn	Amanitasin Habitat	8
Gladitsh, Marilyn	Marsh Marigolds #21	8
Hahn, Jeff	Robber Fly	8
Handsaker, Bill	Oregon Coast	8
Lahr, Ron	Carver Reflection	8
LaMere, John	Roadside Bighorn	8
Miller, Joe	Columbine Cluster	8
Pennoyer, John	Ram Liip Curl	8
Samuelson, Tom	MN Dwarf Trout Lily	8
Scholljegerdes, Florence	Frosty Feathers	8
Vichich, Dave	JRTHOEF	8
Vichich, Dave	JSTOTZF	8
Wraalstad, Duane	Showy Lady Slipper	8
Bergman, Lyle	Stark Tree	9
Bergman, Lyle	Afton Sunset	9
Graves, Rick	Badlands Two	9
LaMere, John	Monarch at Blackdog	9
Polley, Lil	Skipper Butterfly	9
Sanderson, Wayne	Tiger	9
Morgan, Jeff	What's going on	10
Morgan, Jeff	Come Dance	10
Pennoyer, John	Lake Superior	10

Field Notes
“Digital Exposure”
By John Pennoyer

My article this month is going to be on exposure, specifically using the digital camera’s histogram for “help” in determining the correct exposure. I also realize many in our club are not shooting digital at least not at this time. But there are enough digital shooters in our club and since my program this month will be on exposure, I thought this would link very well with the February program.

First of all it makes no difference if you are a film or digital shooter because you will always need to get all image details correct during your shoot in the field. Don’t be sloppy with the analogy of “I can fix it later in Photoshop”. I do not necessarily like spending a lot of time on the computer and the more details that are correct in the field, the less computer time I will have.

I will frequently use my camera’s histogram to check my exposure when in the field and will also use the histogram in Photoshop when working on certain images. But all I intend to do with this article is to explain how the histogram can help the photographer. Like anything in photography it is important for the photographer to expose for the most important element in the image.

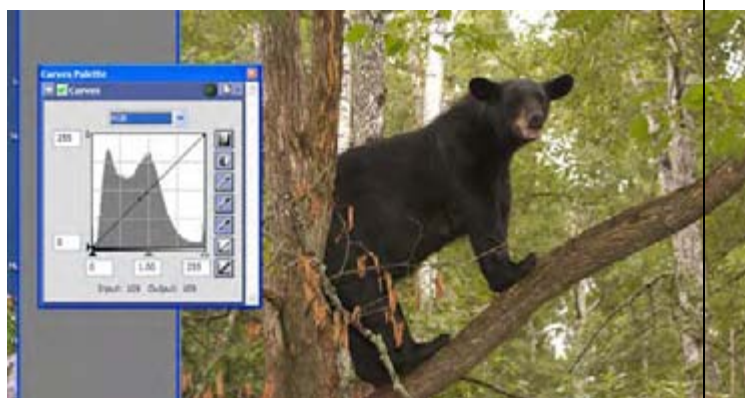
The Histogram

The histogram is divided into 4 sections. Each section is “about” one stop of light. Going horizontal from left to right, commonly a binary count is used from 0 to 255. These numbers represent the tone. 0 is black with no detail, 255 would be white with no detail, and the center of the graph would be neutral tone (18% gray). So as an example when shooting a black bear, I would want the graph for the black bear to be in the column on the left somewhere in the middle of the column to the first line. If I was shooting a Snowy Egret I would want the graph for the egret to be in the column on the right somewhere in the middle or to the immediate line on the left. However if I was shooting a Great Gray Owl, which is very close to neutral tone, I would want my graph to be somewhere in the middle. The vertical movement of the histogram is telling you the number of pixels that are in that tone. The higher the vertical line the greater the number of pixels for that particular tone. For right now let’s not worry about what the binary numbers actually represent as that is too complicated to put in this article for now at least. What is also important about the histogram is any time the graph ramps up on the extreme left (0 count) or the extreme right (255 count), that part of the image is black or white, but with no detail. There is nothing a

photographer can do even in Photoshop to bring back detail (short of patching). There are times on certain parts of the image that there is nothing a photographer can do about this. But if the entire black bear or egret is in this area you have either under-exposed the bear or over-exposed the egret. Let's take a look at a couple of images with their appropriate histogram.

Black Bear Histogram

This black bear lactating sow went up a tree during one of my workshops last summer. Her cubs were also safely in a tree right next to her. A male came through the sanctuary and she took refuge up in the tree. When you look at this histogram she is in the column on the left, which is where I want all of my black bear images to be. The tree and some of the leaves are in the center area for they are very close to neutral. If you look closely you will also see the graph ramping up to 255 on the far right. And I just told you that you want to avoid ramping on either end. But the Black bear was the most important part of this image so it was important to expose for her. The over-exposed white is actually the birch trees but there is nothing a photographer can do - even digital makes it difficult to get detail in both white and black.

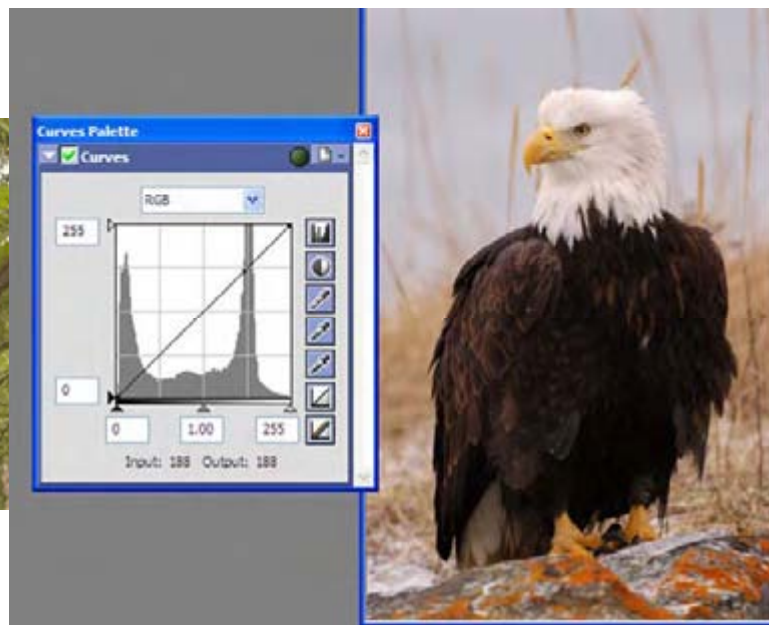


Black Bear
By John Pennoyer

Bald Eagle Histogram

Adult Bald Eagles always will challenge a photographer because they are full of contrast - a very dark body with a white head. Whenever I photograph Bald Eagles I do not want to over-expose the white head. When you look at this histogram you can see the head is right on the line and the body of the eagle is very close to 0, but not quite. For me this is a perfectly exposed adult bald eagle. I can see detail in the white head but still not lose detail in the darker feathers. In the center of the graph would be the rock with grass in the background.

There is really more to the histogram than what this short article is discussing, but this will give you the basics. Does this mean that I never miss an exposure because I use my histogram? Obviously not as we all will miss exposures. But when I do look at the histogram I can almost always get within a 1/3 of a stop where I want to be if I am not right on. We all still have to understand the basics of exposure whether we shoot film or digital. It is just that the histogram is another tool to help the photographer.



Bald Eagle
By John Pennoyer

Good Shooting

Nature Photo Times

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February 15, 2006 Meeting

John Pennoyer will discuss the importance of exposure and how to get it right. Salon judges will be Jeff Hahn and Bill Handsaker. Hope to see you there!!

FIRST CLASS MAIL



Of Interest:

1. The Crossing Arts Alliance invites you to submit to its jury, your images, for determining photographers to exhibit at Picturing 2006, the sixth annual exhibition of photography sponsored by The Crossing Arts Alliance. Successful photographers will exhibit at Central Lakes College in Brainerd, from April 10 through April 22, 2006. Each photographer will exhibit 5 images at the college and 1 image at a reception the evening of the workshop. Information may be found at their website: www.crossingarts.org.
2. The Galaxie Library is planning a presentation on March 28 at 7 pm. Photographer Darrell Tangen (a teacher of photography at Dakota County Technical College) will present a slide show of his trip to Alaska. I've heard very positive reviews of it. He will also give tips on photography skills. The Galaxie Library is located at 14955 Galaxie Ave. Apple Valley. Their number is 952-891-7045.
3. Applications are available online for the Twin Cities Area Council of Camera Clubs (TCACCC) annual Interclub competition. The link is: <http://cameracouncil.org/2006interclub/2006interclub.pdf>



Nature Photo Times

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“Time with Nature”

By Ron Winch

The early December sun washed across the landscape and lightly kissed the tall frosted canary grass – and then melted away, revealing the damp golden seed heads. A jagged streak of gray and black momentarily hovered above the grass, then settled onto the seed head – looking for breakfast no doubt, or was the bird, like any of us in our younger days, simply enjoying the thrill as the grass swayed and bent to the ground under its weight. “Chick-a-dee-dee” –the notes penetrated the cool morning air as the bird took flight and darted away as quickly as it had come. Dozens of tiny diamonds streaked in an arc as the rebounding seed head rejoined the patch of canary grass.

Feeling good about the warmth of this December day, a Redbellied Woodpecker hammers out his tattoo on an old weathered snag. Brilliant red sweeps from the base of the bill over the crown and across the nape, ending at the mantle; telling me this is a male bird. The female is nowhere to be seen at the moment; she often comes in a bit later. Working his way up the trunk he finds the first of many one inch diameter holes packed with suet and seed. A long laughing call is an apparent call for his mate – then he digs in. Suet is a great cold weather substitute for the summer fare of insects and their larva. It’s ideal for maintaining the high body temperature of birds, which range from 100 to 112 degrees F.

Bits of acorn shell sprinkle to the ground, much like the frozen rain of last week. Gray Squirrel sits on an oak branch turning the acorn with his front feet, sharp incisors chipping away the shell. The bitter fruit is a mainstay food for the squirrel. He seems relaxed but keeps a sharp

eye toward the sky, where most danger comes from. Far overhead a redtailed hawk flies slow lazy circles. He is no threat to Gray Squirrel. Without warning, a streak of cinnamon brown erupts from the trunk of the oak tree, chattering as it hits Gray Squirrel in the rump. The acorn is history as Red Squirrel pursues his victim through the tree tops. Up, down and around the trunk and wild aerial leaps from tree to tree until Red Squirrel assured of his victory, breaks off the chase and watches Gray dash for safe haven. Don’t know why these guys have such dislike for each other. I’ve watched this scenario hundreds of times and Red always comes away the winner. It’s like watching a pickup truck and a sports car running an obstacle course.

In the distance a whitetailed deer, alerted by the treetop antics, lifts its head from feeding on acorns and stands rigidly alert. Ears at attention, the right front foot is slowly raised and then quickly and resoundingly stomped on the forest floor. No response from his surroundings. Dark eyes glisten as the statuesque buck nervously moves his head back and forth trying to detect any movement, any danger. Nothing alarming, but being a buck, with hopefully a long life ahead, he snorts once and bounds off in the opposite direction, waving his white flag at me.

It’s not uncommon to see this much activity and even more in an hour or so – if you are in the right place at the right time. The right place – some pristine wilderness area no doubt. Not quite. I had spent the morning at my favorite nature center. Which one? It doesn’t matter. Get to know one near you and it could quickly become your favorite. Volunteer your services – they all need good photography. Get to know the staff. You will be amazed at how much flora and fauna exists so close to you. You’ll be doing the nature center a great service, and you’ll discover your own real worth by doing something you really

love – and sharing it. More importantly, you will be influencing the lives of young people – those same young people who will soon be taking care of us, our environment and our world.

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

February Salon Results

Judges: Jeff Hahn & Bill Handsaker

Score	Photographer	Title
8	Aronson, Jim	Curious Whitetail
8	Colambos, Ted	October Sky
8	Cyr, Mariann	Hopper Chick
8	Dykstra, John	Single Maple
8	Ellenbecker, Dave	Leaves in a Woodland pool
8	Goossens Bryan, Betty	ShowyLady'sSlipper
8	Graves, Rick	Mushroom
8	Graves, Rick	Sleepy Owl
8	Jenkins, John	Swan Goose upclose
8	Kandiko, Joe	Fire Tower View
8	McDonough, Jean	Baby Snow Monkey Nursing
8	Samuelson, Tom	Rice Lake Refuge
9	Aronson, Jim	Butterfly on Coneflower
9	Cyr, Mariann	Y-bill Teal
9	Goossens Bryan, Betty	RubyThroated
9	Morgan, Jeff	Snowy Egret
9	Morgan, Jeff	Amer Bitten
9	Perez, Dave	barred owl
9	Perez, Dave	yellow ladyslipper
9	Sanderson, Virginia	Tree Frog
9	Sanderson, Wayne	Elephant
9	Sanderson, Wayne	Spoonbill
10	Cassuto, Nadav	Eurasian Crane
10	Lahr, Ron	fisk lake
10	Sanderson, Virginia	Two Herons

Minnesota Nature Photography Club Yahoo group

What is it?

An internet based service for Nature Photography Club members.

It allows members to keep in touch, share images and techniques, receive notices of photography related events and web-sites. Think of it as a big “real time” electronic notice board for the club.

The normal way to use the service is to sign up to receive messages, then when you or another club member have something to share then you simply email the Yahoo server and everyone in the group will receive it as a personal email. Have a photo question, want company for a shoot, know of a special offer, comment on the last judge, then you just simply post a message to the group. You could also have the option of receiving a daily digest of posted messages, or receiving no email at all. Those who elect to not receive email messages can access all messages from site at any time but this is not the best way to get the most out of this service.

We can also easily put up photo albums of our cherished images for other members to see and comment on. There are currently some albums from members available for viewing. Albums or individual photos can be uploaded by any member and viewing is restricted to members of Nature Photography Club Yahoo group; not available to non-members. Albums can be snapshots of Nature Photography Club events/outings, member trip/outing images, photos posted by members seeking critiques, or members simply sharing/showing off their images.

Why Join?

It's free, it's fun, it's informative, it's legal. Have a question about a new camera/old film darkroom technique/place to visit and can't wait until the next Nature Photography Club regular monthly meeting; then this is the place to get help or share information with like minded people. Heard about a photography opportunity or gallery show coming up in the Twin Cities; then this is the place to share the knowledge. Have photos of last years Nature Photography Club Christmas social and don't know what to do with them; then this is the place to share them. Have two versions of your favorite vacation image and don't know which one to enter in next month's

salon; then post the image and get critiques before selecting image to be judged. Considering a new camera/computer/scanner/printer; then post the question and watch the tech gurus offer their opinions. Nature Photography Club Yahoo group is self-policing and political opinions or inappropriate images are not welcome.

How do I join?

<http://groups.yahoo.com/group/mnnature/>

Or go to YAHOO.COM homepage and click on GROUPS. Enter mnnature (all one word) in search box titled FIND A GROUP. Then simply follow the instructions. If you do not already have a Yahoo ID and password you will first need to register. After registering then go to mnnature Yahoo group and click on JOIN THIS GROUP. You can reveal as much or as little about yourself as you elect to join the group. Some members have ID's and email addresses that make it obvious who they are and some look completely anonymous.

Field Notes

“Hands of Man”

By John Pennoyer

When I joined the Nature Camera Club many years ago, one of the first things that I learned was not to show images in club competition that would show “the hand of man.” For many years I would pass up any image that would begin to show this forbidden rule for nature competition. According to PSA Guidelines for nature competition the “hands of man” should not be present “unless” it enhances the nature story. So not to leave this to someone’s judgment I simply would pass up all images that had any hint of hands of man.

I certainly do agree with the PSA Guidelines for nature photography. But my problem was that it totally narrowed my vision. I did not want to take any images that were nothing

but pure nature. As I now look back, it was silly for me to allow this to narrow my vision. About 12-15 years ago I may have had an opportunity to capture a Northern Shrike that was sitting on a telephone wire. My 400mm with a 1.4X was sitting on the seat next to me and all I had to do was to stick it out the window and capture my image. But my simple mind said “hands of man!” After a couple of minutes of observing this rare photo op, the Shrike decided it had enough and flew away. How many other opportunities do you think that I have had on a Northern Shrike? Yes you’re right “NONE”!

One nice thing about age is that as we get older we seem to get smarter. Although I do consider myself primarily a nature photographer, by that I mean photographing the flora and fauna in its native habitat, I also consider myself an outdoor photographer by capturing many other types of images taken outdoors. My wife and I made a trip to Scotland last spring and I took many images along the coast with all of the colorful old boats and buildings that made for some great story telling images of Scotland. Yes I did get my nature images of coastal sea birds, but I also enjoyed very much the other imagery that I did take.

When I now drive the back roads in search of winter images, if I see a nice field and a snow covered barb wire fence line, I will stop the vehicle and see if I can work out a composition. Just a couple of weeks ago there was a full moon. I looked at the calendar and had my wife make a reservation for the North Shore with my goal being to capture the full moon over Split Rock Lighthouse. In most cases for a full moon a photographer will have two chances - the day before the full moon and the day of the full moon. On the day before, it was so cloudy that I never even went to the location. But on the next day it was clear blue sky and the moon came up on schedule 4:54 PM. For the next 75 minutes I captured probably 75 images. Of course those will never be part of a nature competition, but it was still an exciting evening and there will be other

types of competition and uses for images such as that.

I would encourage all nature photographers to not get caught up in the “hands of man” and allow it to prevent them from capturing some great and maybe rare images. Maybe the image won’t qualify for our club or PSA nature competition, but remember there are always other categories to enter those images in.

One final thought, one of my favorite black bear images was taken last summer at one of my workshops. One of the volunteers always liked to stay in the little cabin that is in the middle of the field. Every morning the same young black bear would go to the door scratch at it until Karen would peek her head out as if the bear was there to get a special breakfast treat.

Good Shooting



“Where’s Breakfast?”

By John Pennoyer



“Full Moon over Split Rock”

By John Pennoyer

Nature Photography "enhancing your skills"

John Pennoyer will be instructing a Photography class at Eastman Nature Center in Dayton, MN

This class is designed for new nature photographers to the intermediate level.

May 20, 2006

10:00 AM to 4:00 PM

Class size is limited, April 1 is deadline

There is a brochure outside or talk to John

e-mail: johnpennoyer@comcast.net

www.impressionsofnature.net

Here's an update on the 2005 Refuge Image Contest!

We received over 1450 images, including a wide variety of high quality photos taken at over 150 refuges around the country. We are excited to announce that our judges have selected the semi-finalist entries, and you can now view the thumbnails of these images. Just click on the contest logo on our homepage www.refugenet.org <<http://www.refugenet.org/>> and follow the link to the thumbnail gallery.

The prize winners will be announced on March 14, 2006. NWRA's Refuge Image Library, a searchable collection of refuge images featuring the semifinalist entries from the photo contest, will be launched that same day.

We invite you to take a look at the semi-finalists, it's an impressive collection. Undeniable evidence that refuges are great places to visit and that folks are out there experiencing our country's varied wildlife heritage!

National Wildlife Refuge Association
1010 Wisconsin Avenue, NW, Suite 200
Washington, DC 20007
phone: 202-333-9075
fax: 202-333-9077

2006-2007 Elections

Nominations are now open for club office positions. If you are interested in serving as a club officer, please contact Mariann Cyr (phone and email is listed on the last page of this newsletter). The slate of candidates will be published in the April newsletter and votes will be cast in May. New officers will take office in June.

In addition to officer candidates, the club needs volunteers! We need help with digital entries and slide shows (contact Jeff Morgan),

judging, organizing field trips, treats, and other opportunities. Please give some consideration to volunteering, it takes a small amount of time and effort but enhances our club immensely.

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

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

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

March 15, 2006 Meeting

The Botany International Slides will be shown for this month's program. Salon judges will be Michelle Burkstrand and Jean McDonough. Hope to see you there!!

FIRST CLASS MAIL





Field Notes

“The Soul of Nature Photography”

By John Pennoyer

We just completed our camera club’s first “Judging Workshop” on March 22nd. Thanks to all 15 of the participants and also to Mariann Cyr and Mike Prokosch for helping me put this together. Hopefully it was beneficial to all those that attended and the club will now have some potential new judges.

One of the items we were always discussing was that the “nature story” should weigh heavily when judging a nature image. But isn’t there still more to an image when it is submitted for competition. Some of the images that were submitted had a great nature story, but there were still many things wrong for the image to be entered in a competition. The backgrounds were excessively busy and foregrounds were also affecting the image. But they did have a great story. For instance, even though that is the habitat that the critter lived in, it still does not necessarily make it an image for competition. That is one of the hardest things about taking images and “yes” even judging those images. There are some images that no matter how great they are sometimes the animal’s environment does not allow for great scoring in a nature competition. I have probably a 1000 images of Whitetail deer and of all those images there might be 2 or 3 that would receive an 8 in nature scoring. The same can be said for some of my Black Bear photos. I might have 5 or 6 that would receive an 8 or 9 in competition. So why is that? Is it because I am a lousy photographer or a very unlucky photographer?

Well no not really. It so happens where I photograph whitetails is in a swamp with swamp grass up to the kazoo!! So most of my whitetails

are in this habitat and in most cases it does not make for competition type photography. But I still spend considerable amount of time in the fall after these big boys. Black bears are always difficult to photograph and get that score of a “10”. As long as we are talking about this, the same can be said for my Bighorn photos, except some of them can score very well because their habitat is pleasing to the eye. But for commercial reasons Bighorn photos really suck. They are extremely low in demand.

So why would someone like myself still pursue this type of image when they may not compete well or sell well? The answer is very simple. I enjoy being in their habitat and in the case of the whitetails, I enjoy out-smarting them to get that image of a trophy class buck. Climbing a mountain in SW Montana in late November looking for a full curl Ram really gets my adrenaline pumping. For me it is all of the other ingredients that are required to get that photo that makes it so satisfying for me. It is really a very personal thing whether or not it is entered in competition or makes a sale is totally secondary to me. The satisfaction is the total environment related to taking a nature image. The aftermath should always be secondary.

Enjoy your photography and I hope that you do take many award winning images! But if not, enjoy the moment and everything associated with being a nature photographer.

Good Shooting
John Pennoyer



“Big Buck”
By John Pennoyer



“Rams”
By John Pennoyer

The View From Here

By Lawrence C. Duke, V.P. Programs

A good camera club can be a heck of an experience. It's a place to meet and exchange ideas and information and to learn about photography.

So what is NANPA? North American Nature Photography Association is about the same thing, but with added factors.

NANPA has 3000 members from all over the world; it is really an international group.

It was started in 1993, when a 100 people interested in nature photography were invited by Roger Tory Peterson, famed ornithologist, artist and photographer, to meet at the Roger Tory Peterson Institute, in Jamestown, NY. By the end of the meeting, there was a consensus that the field needed some type of organization to represent its interests and promote communication and education.

In the spring of 1994, the MnDNR/Proex hosted George Lepp at the Bell Museum, for a workshop on his photography. I was delighted when Mr. Lepp ask me if I was going to lunch and could he come along. We naturally talked photography, what else? And he mentions this new organization that was forming and he thought I might be interested.

When I got the information for NANPA I signed up right away and became a Charter Member. I like to say, “If George had asked sooner, I'd have a lower number, I'm # 33.”

So this month, I'll be show-n-telling what NANPA meetings are like.

You may already know that Minnesota has 45 NANPA members, not too bad.

BIG, P.S. for members of MNPC

This could affect your photography, because it already happens, you just may not know it!

If your interested, find out what is happening with the “ORPHAN WORKS”; Proposed Section 514 of the Copyright Act.

www.nanpa.org
www.asmp.org

“White Stallions”

By Ron Winch

It was a rock and roll kind of night, even in the sheltered waters off Salisbury Plains. Near gale force winds had been battering the north coast of South Georgia for 2 weeks, but at 7 AM we were anxious to move out. As always, four Zodiac drivers made up the initial landing party. It was up to them to find a suitable landing site for going ashore, as well as 2 spots where the Zodiacs can be quickly turned around to the face the incoming seas, thus avoiding surf crashing over the transom and swamping the craft.

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

Toni made the cutoff and was on the first wind and wave pummeled Zodiac destined for a tumultuous landing a half mile away. Even before she landed the wind had freshened and there was constant radio chatter between ship and landing party wondering about sending more Zodiacs ashore. Thankful for full raingear and hip boots, Toni’s landing was a bit rough and wet, but within the limits of safety. On the cobble above the beach a very pushy wind almost knocked her over. Wind driven sand stung the face and standing was easy once she leaned 20 degrees into the wind. No way could anyone do decent photography under those conditions.

Back aboard ship, in less sheltered waters, the sea was really kicking up. The clouds parted momentarily and a pencil thin slit of sunlight

kissed the green water and white wave froth. And then I saw it – for only the second time in my life. Five white stallions, manes flying, head and shoulders just above the wave-crests, black hooves and white forelegs at a full gallop pounding the water just ahead of the wind blown froth. A magnificent sight if I ever saw one. And then the slit closed. The sunlight and horses were gone as quickly as they had appeared.

I felt sorry for those less observant folks for they shall never know the thrill of seeing those majestic white stallions racing on the waves of a wind-blown sea. Of course, all this happened much too quickly to record on film, but the image will always be indelibly engraved in my mind, and will grow richer with time whereas a mere piece of film will always remain the same.

Officer Candidates and Volunteer Opportunities for 2006-2007.

President: Mariann Cyr
Programs: Larry Duke
Treasurer: Jim Duncan
Secretary: Rob Blesener

In addition Ron Cleveland will continue to maintain the club website and Don Nadreau will continue to produce the newsletter.

Currently we need volunteers to handle the following for next year (Sept 2006 - May 2007):

1) Coordinate meeting refreshments - This entails recruiting people to bring treats for eight meetings (December is pot-luck), reminding them to bring the treats and seeing that coffee gets made. The Club will reimburse for treats. This year Rose Duncan has done this and she can provide more details to anyone who is considering taking this on.

2) Handle digital salon entries - Assemble monthly digital salon entries and show at meetings. Jeff Morgan will work with the new person to get them off on the correct foot.

3) Recruit judges for salon - Line up judges for Sept.-Nov. and Jan.-May salons. John Pennoyer has done this for several years and can provide more details.

-- Mariann

FOR IMMEDIATE RELEASE

The Minnesota Valley Photography Club (MVPC) would like to invite other Twin City Area camera club members and the public to a fantastic program on "Photography from the Seven Summits" by Chaska mountaineer Neal Mueller. In the past five years Mueller has turned a hobby into a full-time pursuit, climbing the tallest mountains on all seven continents, becoming only the second Minnesotan to do so. In his dramatic motivational presentations, illustrated with spectacular photography and video, Mueller explores the ways that mountains around the world inspire us to reach the heights of leadership.

The presentation will be given as part of the club's May meeting, which has been changed to Wednesday, May 3, 2006 at 7:00 p.m., at the normal meeting location at the Lakeville Area Arts Center, 20965 Holyoke Avenue, Lakeville. There is no charge to attend the presentation, but seating is limited so RSVP to Sue Olson at 651-454-2969 or swanolson@comcast.net to be added to the guest list.

www.minnesotavalleyphotoclub.org

From The Editor By Don Nadreau

I attended my first "Spring Break Photo Event" on Friday and Saturday, March 31 and April 1. It was an enjoyable weekend with good company, great food and some very interesting speakers, as well as some terrific photographs. All the award winners and accepted photos were of a high class and awesome to see. I enjoyed

seeing some photos other than just nature shots. I know we belong to this club because we love nature photography; however, it is good occasionally to see other subjects and even some artistic interpretations of subjects. There was a great deal of digital capture and Photoshop work displayed. Slides were still present but they are definitely decreasing in number.

The featured speakers were very interesting. Craig Blacklock presented a session on "Nudes in the Landscape" and gave the Friday night talk on wildflower photography. He has also gone digital. John Gregor, from Coldsnap gave a session on Landscape Photography and discussed his current project to photograph the Minnesota Landscape Arboretum. Bernie Saunders gave a session about creating a photo story. From our club, John Pennoyer dazzled us with a demonstration of different types of blinds used in wildlife photography, Dale Bohlke did a session on using Split Density Filters, Larry Duke discussed his work for the DNR, Mariann Cyr did a slide show on the Falklands, and Ron Winch did a presentation on Patagonia. Mike Prokosch lead a session on spot metering and, along with Alan Schultz, lead a discussion of evaluating nature images for competition.

There were also sponsors with displays you could browse and Minnesota Wildlife Connection brought in several animals to photograph (the bear cub was cute and stole the show).

All in all it was a good time and packed with valuable information. I will definitely attend these sessions in the future and encourage you to do the same. If you would like more information, go to the Twin City Council of Camera Clubs at their website at www.cameracouncil.org.

I also have a correction to last month's newsletter. The club Yahoo group was mislabeled as the Minneapolis Nature Photography Club; it should be the Minnesota Nature Photography Club Yahoo group.

March Salon Results:

Score of 8

Photographer	Title
Aronson, Jim	Sleeping Swan
Bader, Bill	Orchids
Bergman, Lyle	Cactus Moon
Baker, Eric	Magnet Lake
Baker, Eric	Artist Point
Cleveland, Ron	White Sands
Cleveland, Ron	Garden O T Gods
Eckman, Karen	Cactus Wren
Fleury, Cynthia	Reflections
Galambos, Ted	Late Fall at Crex
Kandiko, Joe	Lake Sunrise
Morgan, Jeff	Tricolored
Nelson, Vern	Male Finch on Spruce Branch
Pennoyer, John	Hide and Seek
Perez, Dave	Mallard flight
Wilbrecht, Jon	Lunch Break

Score of 9

Photographer	Title
Cassuto, Nadav	Trumpeter Swan
Cyr, Mariann	Ranier
Eckman, Karen	Woodpecker
Fleury, Cynthia	Ice & Rocks
Flohr, Rikk	Swan Display
Hahn, Jeff	Tachinid fly
Morgan, Jeff	GBH
Nelson, Vern	Male Red-breasted Nuthatch

Score of 10

Photographer	Title
Cyr, Mariann	Silver Grebes
Dykstra, John	Quizical Owl
Pennoyer, John	Kingfisher
Schultz, Alan	Wet Eagle
Schultz, Alan	Eagle Lands
Vichich, Dave	Eagle 1
Vichich, Dave	B and W Deer

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April 19, 2006 Meeting

Larry Duke will discuss the North American Nature Photography Association (NANPA). See his article in this newsletter for some details.

FIRST CLASS MAIL



Nature Photography "Enhancing your skills"

Interested in learning more about digital white balance, histograms plus other digital topics? Also exposure, compositions etc. will be covered in this class being taught by John Pennoyer. Check for information on the table or talk to John at the next club meeting, or e-mail him at johnpennoyer@comcast.net.

National Geographic Speaker Series

The National Geographic speaker series will feature underwater photographer David Doubilet who will be presenting on Thursday, April 27th at 7:30pm at the State Theatre in Downtown Minneapolis.

The link to this series can be found at:
<http://www.nationalgeographic.com/nglive/minneapolis/doubilet.html>



“The Awakening”

By Ron Winch

Frozen solid! Wood Frog has spent the entire winter on top of the ground, deep in the woods, under several inches of leaf litter. A few inches of leaves offers little protection against the subzero temperatures of January - when the frost line goes down several feet.

Had Wood Frog erred by not burrowing into the soft mud of a nearby pond? Was he caught unaware by the fast approaching cold front of early November? No! Wood frogs spend most of their lives some distance from water and rather than race back to the pond as winter approaches, Mother Nature has provided them with a unique survival technique of being frozen solid and awakening to the warmth of spring. Strange, for most animals freezing is certain death.

We now know from studies done in Minnesota and Canada that the wood frog, as well as the spring peeper, chorus frogs and the gray tree frog, can withstand being frozen and awaken in the spring. But only the wood frog has a quick reaction response, little more than a half day, which chemically responds to the ices of winter, and produces an antifreeze and glucose that allows ice to form around cells – yet protects them from freezing. Heart and breathing stop as well as metabolism, and the frog freezes “solid”.

And so it spends the winter – only to awaken at the first hint of spring. What a way to spend the winter.

In the soft mud bottom of the pond a snapping turtle burrowed down last fall. Gradually he quit breathing. No, he’s not dead, it is simply his response to the coming winter and his technique for survival as snow and ice locks down the pond. With low water temperature and little or no activity the snapper can still assimilate

oxygen from the water and easily spend the winter under a blanket of snow and ice.

When the pond freezes over before snowfall, sunlight penetrates the clear ice and assists plant life in producing oxygen; but if snow blankets the ice, oxygen production slows and finally stops. Minimal activity and consumption of oxygen by all aquatic creatures is essential if they are to see sunlight in the spring.

Marsh marigolds and pasque flowers emerge and push their colorful blossoms toward the warming sun. Aspen and cotton wood winter buds burst their leathery winter sheaths and unfurl their delicate green. Canada geese have long since flown north on an isotherm of 35 degrees F. Sweet songs of robins and red-winged blackbirds greet the damp morning sunrise. Surely it must be spring – the grand awakening.

Once again it has been my pleasure to share with you a few exquisite moments of our natural world and photography. It is gratifying to know that as a group we are nature photographers – not just photographers who photograph nature. Remember also, there’s a lot more to nature photography than photography. We’ve had a good year, learned a lot, enjoyed friends and once again became the BEST cameral club in the metro area.

May the Great Spirit willing we will meet again in September. Enjoy!

Field Notes

“Filters or Photoshop?”

By John Pennoyer

While sitting at my computer reading my e-mail, I noticed a message from club member Ron Cleveland. Ron does a lot of volunteer work for Sherburne National Wildlife Refuge and he was just given an assignment to photograph some

Pasque flowers with Oak Savannahs in the background. The refuge personnel wanted an image like this for brochures, kiosks etc. He asked me if I wanted to tag along! How can you say no when you can get into an area that is off limits to the general public. It was a cloudy day with very little wind so almost perfect for this type of photography. After arriving at the Pasque flower location, I put on my 12-24mm wide angle zoom. When I looked through the view-finder the texture in the clouds, with the exception of a few bright spots, was so dramatic that I knew it would add interest to the image. To help control this I put on a 2-stop graduated neutral density filter, sliding the filter with the gray over the sky with the pasque flowers in the clear portion. This would help balance out the great difference in tones. I took 3 or 4 compositions with this set-up. I was watching Ron and he decided not to use a GND filter, and would finish the image in Photoshop. The next day Ron e-mailed me his images and they were terrific. Well I actually think mine were good also!!

A few months ago in Outdoor Photographer Rob Shepherd was informing the readers on how to do a sunrise/sunset type of image by shooting an exposure for the sky and another exposure for the darker foreground, then merging them in Photoshop. This months Outdoor Photographer has an article from Bob Krist on shooting landscapes and using Graduated Neutral Density filters! Bob's analogy was that he hates to spend a whole lot of time on the computer. If he can do it in the field that is what he does. That is also the same with me. I spend enough time on the computer and if I can eliminate another step I will!

Some might say that using a computer to accomplish something that can be done in the field is cheating! But am I also not cheating when I use my GND filters! Both of the images look very similar and I don't think anyone could tell if a GND was used or Photoshop was used. Both the computer and filters are tools that allow us to create images that our eyes see, but film or digital does not have the dynamic range to show detail in the range of tones that occur in various situations. Now granted Ron understands that his image

“may” not be eligible for club or nature competition, but he was taking the image for a different reason.

As more of us begin to shoot in the digital world, you will spend much more time on the computer than you probably originally thought. At least that is the case with me. I never dreamed that I would spend as much time on my images as I do. So I still pretty much shoot the same way that I did when I was shooting with film and if using a filter will help eliminate another computer step that is my choice. But if another photographer elects to use a Photoshop function to accomplish the same thing, that is their choice and the image is no different than mine.



Ron Cleveland



John Pennoyer

Good Shooting
John Pennoyer

PS: This article is not intended to create controversy, but just to say that there is more than one way to get the image. All of us nature photographers have our own preferences for capturing an image. All of us will use tools to help us bring our creative vision to print.
HAVE A GREAT SUMMER AND HOPEFULLY I WILL SEE YOU IN THE PRAIRIES!!!

April Salon Results:
Judges: John Pennoyer and Alan Schulz

Score 8

Jim Aronson	Clouded Sunrise
Janet Cardle	Dunes
Nadav Cassuto	Osprey
Dave Ellenbecker	Small Round Leafed Orchid #7
Cynthia Fluery	Clouds
Cynthia Fluery	Fern Fossil
Marilyn Gladitch	Purple Fringed Orchis
Betty Goossens-Bryan	Anna's
Rich Graves	Eagle
Paul Hoppe	May Flower
John Jenkins	Avocet in Winter Plummage
Joe Kandiko	Pond in Autumn
Joe Miller	creek flowers
Tom Samuelson	Pasque Flower Sunset
Virginia Sanderson	GBHs & Snake
Dave Vichich	Gull with Fish
Jon Wilbrecht	Cactus

Score 9

Rod Blesener	dawn moon
Ron Cleveland	RedTailed Hawk
Mariann Cyr	Skua w Chick
Mariann Cyr	Hepatica White
Marilyn Gladitch	Three Pink Hepaticas
Ron Lahr	carver fall
Drew Mattison	Baxter
Jean McDonough	Thro's Hammer #5
Jeff Morgan	Brown Pelican
Virginia Sanderson	Vulture
Dave Vichich	Morning Swans
Jon Wilbrecht	Aloe

Score 10

John Dykstra	Hummingbird
Drew Mattison	Sunrise
Jeff Morgan	Alligator
Wayne Sanderson	Anhinga

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May 17, 2006 Meeting

Rod Blesener will discuss his work with a 4x5 camera.

Please Note:

Jean McIntosh, an MNPC Honorary Member, has been diagnosed with cancer and has started chemo treatments. She would welcome cards, calls and visits. Her new address is 7128 France Ave. S., Unit 217, Edina, MN 55435 and her phone number is 952 835-3875.

FIRST CLASS MAIL



For Sale: Nikon Equipment

Contact Wayne Wenzlaff
Contact email is wow@usmac.net
Contact phone is 952/402-9000

Call or email for pictures or more information.

Nikon AF-1 TC-14E Teleconverter - \$250

NIKON NIKKOR AF-S 28-70mm f2.8D IF-ED
AutoFocus lens - \$1000

Nikon MF-28 Imprinting Multi-Control
Back - \$300

NIKON NIKKOR AF-S 80-200mm f2.8D IF-ED
AutoFocus lens - \$1000

NIKON NIKKOR 300mm 2.8D AF-S ED-IF lens
- \$2600

RARE Nikon F5 50th Anniversary Model -
\$2600

The date is wrong, it should be September 2006



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

As an art buyer from the past, and a working Photographer, as an independent (Help stamp out "freelance" it's a bad term.), and then the State, for more than forty years. I too, have an opinion.

So, I think, the more we look at photography and art the better we can understand what is happening in the field. It has been moving so very fast these days that it is truly hard to keep up with all the new trends and techniques.

And so, the rant begins:

"What is with this scoring thing?" I've not seen so many good images get such poor scores in a very long time. Or are we hiding behind the rules that have been laid down for these many years? Is the judge's ego (the superficial conscious part of the psyche) getting in the way?

Now work with me; looking around in the great out-of-doors, you the photographer see something of interest. You set up the tripod (it's always with you, right?). You mount the camera with lens on the tripod. Now you take a closer look and start getting involved with the subject. You start making decisions: how close, how far, what do I want to include, what should I leave out, what does the light look like, do I have to add something, is my center of interest where I want it, do I have good depth, how's my composition, and all the other questions that go into this decision to make an image.

And, if the last question you ask is, "... I wonder what the judges will think?" you'll be missing the best part of your photography.

In the late 60's I worked with a New York photographer whose day rate was my monthly wage. When I asked why he was shooting an item a certain way? He said "that's the way I saw it, that's the way I shot it." Made sense to me.

"Everyone looks at the world from a different point of view."

Field Notes By John Pennoyer "Finding Your Subjects"

One of our favorite places to take a short vacation is the Itasca State Park area. The end of June and the first part of July is an ideal time to rent a pontoon and look for Loons on Lake Itasca and look for native orchids in and around that area. In 1997 my wife and I decided to take the first week of July and vacation at Bert's Cabins in Itasca St. Park. We had been there for several days and as usual were having breakfast at a local restaurant in Lake George. One of the locals was also there every morning and was asking us if we were catching any fish? I replied that I wasn't a fisherman but a photographer looking for wild flowers, especially orchids. He quickly informed me that there are several plants of the Minnesota State Flower just a little ways down the road. Now this is prime time for Showy Lady's slipper but as he was explaining the orchid I knew that he was talking about Pink Lady's slipper which would not be in bloom at this time. After breakfast we drove to the area and I explored the pine forest and found a couple old dried up plants of the Pink Lady's slipper. I cataloged this information in the back of my mind as a future place to explore.

This year I got a permit to go into Pennington Bog in Northern MN. After several hours in the bog I was walking back to my car and noticed another car parked right next to mine. Luckily I had placed my permit on the dashboard (thinking that the vehicle might be someone from the state checking up on me). As I approached my vehicle a gal came out of the bog and introduced herself and as it turned out she was hired as an independent botanist to explore and record plants in this area. It seems the state was going to widen the road and needed to do an environmental impact study before the road project could begin. After a few minutes of talking about orchids and other botanical subjects she told me about a place just a short distance away where there were several Ram's Head Orchids in peak bloom. Again I cataloged this area for future reference.

Several years ago I was at one of the parks and hiking the trails just looking for any subject to photograph and I came upon about 3-4 plants of Showy Orchis. I took a couple of photographs but they were just past peak. This year I went back and decided to look for those orchids. As I was buying

my state park sticker I mentioned to the gentleman that several years ago I had found Showy Orchis in this park and he immediately informed me that if I wanted this flower to go to a certain location where they are a lot more numerous.

One of the most frequent questions that people have asked me is “How do you find your subjects?” That is always a very difficult question to answer because there are many resources available to all of us. The easiest way most people want is for someone to tell them exactly where to go. Yes, just like the examples above, someone mentioned to me locations of certain species. That does not mean I immediately went there. Those Pink Lady’s Slippers? I went there this year, 8-9 years after being told of those “State Flowers”. I found numerous plants with most of them being single and took only one photo of a pair of slippers in a habitat environment. That is one of the photos that accompany this article. I probably would not go back because I have better places to photograph that particular species. One of the best resources is the SNA book that is available at most State Park visitor centers. I have used mine so much that it is now in pieces. Whenever I am in a particular area if there is an SNA close I almost always go to investigate and just keep my eyes open looking for plants in bloom as well as those that are past peak, even possibly last year’s dead plant. Also remember that many plants will not always be mentioned in plants known to be at this site. I honestly believe that this is done on purpose. I know of orchids that are not listed for a particular SNA, but they are there. Go to the Nature Conservancy web site and look at those sites that might be of interest to you. Of course State Parks are another good resource for the nature photographer. Talk to the naturalist at the park and see if they will help you in your search. Some will and believe me some will not. There are also various books that have been written regarding locating certain flowers, birds, animals etc. here in Minnesota.

But to really be honest the majority of my “findings” is from simply visiting certain areas and locating plants, animals etc. I have made it a habit to visit one new SNA, Prairie area, and bog every year. This has been my goal for the last 5 years or so. It is amazing how many new subjects that I have found, I may not have photographed them yet, but I know they are there. It took me 4 years to locate Western Prairie Fringed Orchids. I have found them, but after 8 years I have still do not have the photo that I want. This year was another very dry year and the orchids were not spectacular, so that means I will go back next year to try and capture the image that I vision,

Being a serious nature photographer also means we should try to be better naturalists. The more we learn about nature our knowledge in identifying subjects will make it a little easier to find them.



Pink Lady’s Slippers – By John Pennoyer



Showy Orchis – By John Pennoyer

Good Shooting
John Pennoyer

“Requiem for a Pond” By Ron Winch

The hot July sun beat down mercilessly on the small one acre pond. Even the full surface coverage of duckweed did little to slow the evaporation. Day by day the water level receded until the frogs stopped singing. Green Herons and egrets recognized the potential of an easy meal and became frequent visitors dining on the shrinking frog population.

Finally one day the duckweed was no longer a smooth mat floating on the surface, but an undulating cover following the contours of the bottom. Green herons patrolled the area in search of an easy meal. Even a Blue Jay occasionally dropped by to dine on stranded young amphibians.

As the warm rays of spring sunshine melted ice along the edge of the pond, Wood Frogs cautiously made their way out from their hibernacula to the waters edge to begin their courtship ritual. Spring Peepers soon joined the chorus. The pond was alive! Even before the ice had disappeared from the pond a pair of mallards dropped in looking for a possible nesting site. Swimming slowly around the pond and feeding on duckweed, they languished in the warm sunlight filtering through the budding cottonwood trees. As time went by they became frequent visitors, but not residents.

Then came a pair of Canada Geese – soon to be joined by a third - a male, of course. The pond was alive with a flurry of activity as the two males battled for the favors of the female. With neck extended and low to the water, wings beating the water, the resident male, after many days, finally drove the intruder away. The pair would then alternate between feeding and resting on a three foot island only inches above the water. A nice place for solitude, but too small to raise a family, the geese flew off through the cottonwoods one last time. Tiger Salamanders, having bred and laid their eggs, wiggled their way out of the water amid a chorus of spring frogs songs and made their way into the surrounding woods.

The pond was alive with life when one morning there appeared a female Wood Duck with eight fuzzy ducklings. She was quite protective of them, as well she should be. Over the next two weeks, one by one, all the ducklings came up missing – and always at night. Possibly a Mink, Weasel or Great Horned Owl had feasted on a warm tender meal of young duckling.

Warm noonday sun enticed Eastern Painted Turtles to scale several floating logs. Sometimes seven or eight would crowd onto one log, soaking up the warmth and UV light to harden their shells. Eventually some made their way to sandy ground and deposited a goodly number of eggs, thus hopefully ensuring the propagation of their species.

Hours of darkness are exciting times to try to identify the calls of the various amphibians, and maybe hear a Great Horned Owl or a serenading Coyote pack.

Warm days of July took their toll on the pond. Surface water became less every day. The ducks were gone. The geese were gone. The frogs stopped singing. Green Herons were feeding on the remaining frogs.

And then it was quiet.

May 2006 Salon Results (Judges - Rose Duncan, Cynthia Fleury)

Photographer	Title
Score of 8:	
Baker, Eric	Loon
Baker, Eric	Sunrise
Bertas, Mary Kay	Sego Canyon, UT
Cyr, Mariann	Snow Trillium
Ellenbecker, Dave	Trout Lillies #5
Gladitch, Marilyn	Woodland habitat
Goossens-Bryan, Betty	Costa Nesting
McDonough, Jean	Fawn in Forest
Pennoyer, John	Common Loon
Sanderson, Wayne	Eagle Eyes
Sanderson, Wayne	Egret
Vichich, Dave	Release 1
Vichich, Dave	Release 3
Score of 9:	
Aronson, Jim	Shooting Star Trio
Cleveland, Ron	White Sands
Cyr, Mariann	Rolland Grebe
Galambos, Ted	Kettle River Ice
Goossens-Bryan, Betty	SharpTail Display
Handsaker, Bill	Delicate Arch
Mattison, Drew	Waterfall
Sanderson, Virginia	Woodpecker
Sanderson, Virginia	Anhinga w Fish
Schulz, Alan	Eagle Detail
Score of 10:	
Gladitch, Marilyn	Pink Hepaticas Five
Graves, Rick	Eagle Three
Lahr, Ron	Cotton balls
McDonough, Jean	Duck Swimming
Miller, Joe	pinecones
Morgan, Jeff	Cormorant
Morgan, Jeff	Osprey
Schulz, Alan	Eagle Snow
Wilbrecht, Jon	Osprey

2006 to 2007 Meeting Schedule

Sept 20th - Ron Winch, Patagonia – Where the Wind was born.

Oct. 18th - Jim Heintzman, executive editor for Minnesota Weather guide.

Nov. 15th - Dewitt Jones Video.

Dec. 20th – Christmas party.

Jan. 17th - North Star Nature.

Feb. 21st - Brian Peterson, photographer with the Star Tribune.

Mar. 21st - John Pennoyer, working from blinds or hides.

Apr. 18th - Bernard(Bernie) Friel, High Speed Flash.

May 16th - L.C. Duke, Art and Composition, interaction with members.

The above schedule has been developed by Larry Duke, thanks Larry! If you have any questions, comments or suggestions for presentations, drop him an email (see the last page of this newsletter for his email address) or talk to him at one of the meetings.

Please Note:

The MNPC meeting location will be changing temporarily at some point this fall or winter. The heating plant for the Refuge Visitor Center is going to be replaced and the Center will be closed during that time. Visitor Center staff does not know the exact timing of the closure at this time. It could be October-December, November-January, or something else all together. The Bloomington REI (494 & Lyndale) meeting room has been reserved for December 20, January 17 and February 21. This is not an ideal facility for us, but it does have several things going for it -- it's free and it's not far from our normal meeting location. Seating space will be tight and we'll have to watch our time as we will need to be out of the room by 9 p.m. REI is not available for November 15. A request has been made for the use of an auditorium at MCAD for November, but approval has not been received as yet. There is a fee for the use of the MCAD space.

So don't operate on automatic pilot, be sure to check the meeting location for upcoming meetings.

-- Mariann

Dues:

Just a reminder, our good friend Jim Duncan needs you dues ASAP. I'm sure he has some new patches or other high priority needs that require your money – so lets give Jim all the help we can and get those \$\$\$ in!! The dues for 2006 – 2007 are: single membership \$20.00, family membership \$28.00. According to Jim, you can visit the MNPC web site, download the Membership form, print it out, fill it in and send to Jim along with the appropriate dues. Remember to print your name, address and e-mail address. For those of you without internet access, Jim will have forms at the next couple of meetings or you can contact him at the phone number on the last page of this newsletter.

Minnesota Botany

FYI

Change - it's the only constant. The Minnesota Nature Photography Club has sponsored the Minnesota Botany International for 24 years. It has been scheduled in early February each year. But this is changing. Early spring has become very crowded locally as other Internationals become circuits and increase their number of weekend judging's. The current plan is to hold the 25th Minnesota Botany International in the fall of 2007.

Mariann

Other Items of Interest:

Jim Brandenburg:

Jim has an upcoming exhibit at the University of Minnesota's Bell Museum of Natural History starting October 1. The subject is "Touch the Sky: Prairie Photographs". Jim will discuss his life and conservation work at a special opening event on September 30 (tickets required). Museum admission is \$5 for adults, \$3 for students and seniors and free to children less than 3. Admission is free on Sundays. For general information, call 612-624-9050 or log on to www.bellmuseum.org.

John Shaw:

From Drew Mattison on the MNNature Yahoo group.

Howdy-

For those that plan ahead into the Fall / Winter months, I just came across a two day workshop with John Shaw November 4-5 in Minneapolis. His website is:

<http://www.johnshawphoto.com/home.htm>

To sign up for the workshop, go to:
<http://www.photosafaris.com/>

By the way, if you have not joined the Yahoo group, I encourage you to do so. We have some very good discussions and can now post photos there as well. If you are interested, go to our club website for more information and a link to the Yahoo site.

Dan Walsh:

I received this via email for Dan. I have not used his services and know little about him. If you are interested, you can visit his website at www.forbesmillphoto.com.

My name is Dan Walsh and I am organizing several photography workshops and tours throughout the United States, Europe and New Zealand. I wish to bring the tours and workshops directly to the attention of those who will get the most out of them. The workshops are small, no more than 7 or 8 photographers and provide private transportation throughout the workshop and tour. Workshops outside of the continental United States also include accommodation and meals.

UPCOMING WORKSHOPS

We have a great New Zealand workshop this November. There are a few spots left.

2006/2007 West Coast & Hawaii Workshops

California Coast	Oct. 23-25 & April 10-12
California Redwoods	Oct. 20-22 & April 7-9
Carmel / Monterey Bay	Oct. 10-12
Death Valley	Dec. 10-13 & March 10-13
Hawaii	Feb. 3-10
San Francisco	Oct. 7-9 & Oct. 26-28
Sierra Nevada Mts.	Oct. 14-17, Dec. 6-9 & March 14-17
Wine Country	Nov. 24-26 & April 13-15
Yosemite	Jan. 10-13 & April 16-29

2006/2007 International Workshops

Ireland	May 20-31 & Aug. 4-15
Italy	May 11-19 & Aug. 19-27
New Zealand	Nov. 4-17 & Aug. 12-15

DISCOUNTS & GROUP RATES

Camera club members will receive \$50 off any tour in 2006 and 2007. We also offer special group rates if camera club members want to book an entire tour (7-8 people). Feel free to visit my website at www.forbesmillphoto.com. I am also available for personal phone contact.

ColdSnap Photography:

"Fall Color at the Minnesota Landscape Arboretum"

Workshop: October 5-8, 2006

Exhibition: November, 2006

Course Prerequisite: Digital SLR Camera and Intermediate Photographic skills (Beginning digital skills ok.)

Cost: \$595.00 (Class limit of 20, breakfast included 4 days.)

This fall, the Minnesota Landscape Arboretum is offering a four-day advanced workshop called "Fall Color at the Minnesota Landscape Arboretum." The workshop will be taught by Minnesota photographer John Gregor, and his assistant Randy Hagar, of ColdSnap Photography.

Instruction will include capturing in RAW mode, post-processing, using proper white balance, and fine-tuning exposure. Students will also learn how to assemble a body of photographic work, and how to prepare the images for exhibition in the Arboretum's Reedy Gallery in November. The workshop will include four days working in the field and in a computer classroom.

For more information and to register call the Education office at 952-443-1422 or visit www.arboretum.umn.edu to download a registration form. Additional information is available by calling ColdSnap Photography at (218) 834-0756.

Nature Photo Times

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

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

Meetings are held at:

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

Sept. 20, 2006 Meeting

Judges for the September Salon will be Vijay Karai and Dave Vichich.

September's Program:
"Patagonia – Where the Wind was Born" by Ron Winch

Please join us for an armchair visit to this spectacular part of the world, little known to North Americans, where flamingos, rheas and bamboo are common residents.

FIRST CLASS MAIL





Nature Photo Times

Founded 1956

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

Vol. 51, No. 2 - Oct 2006

“A Slide Presentation”

By Ron Winch

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

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

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

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

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

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

Editing the slides on the light-table, I find 4 discards, 7 very good shots, and one exceptional image where the bird – close to the edge of the frame – is looking out of the shot, ala Robert Bateman. Although I recognize it’s a great shot, a myriad of distractions 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 music and the near darkness of the room overcome all distractions. It is in this dark void with the slides projected on the six foot screen that feelings for the images are at their strongest. I am transported back to the taking of every image, only now emotions are higher. There are only me and the audience, background music, and the images. It is the audience that I am playing to and I want to involve them in the moment. There is a time for quiet and a time to tug at their emotions.

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

And they will invite you back.

Field Notes

“White Balance”

By John Pennoyer

When SLR digitals first came out and long before I took up this new technology, one of the terminologies that was new to me was “white balance.” I had no idea what that was but after shooting digital for 3 years now, I have become very comfortable with this new selection that digital photographers must make when taking digital images. When shooting film or slides in the past a photographer selected either outdoor or indoor film depending on their shoot. The film manufacturers determined the “white balance” based on a particular films use. Without making this real technical, white balance is used to balance the color of light. Light has a temperature that is measured in Kelvin degrees. As the temperature changes the color also changes. We all know what would happen if indoor film was used outdoors or vice versa. So it is important for digital photographers to select the correct white balance so the neutral tone subject will be neutral and not have some unsightly color cast to it. Listed below are some common white balance settings as taken from my Nikon handbook. (K= Kelvin Temperatures)

- Auto:** 3500 K---8000K
- Fluorescent:** 3000K
- Incandescent:** 4200K
- Daylight sunny:** 5200K
- Daylight cloudy:** 6000K
- Daylight shade:** 8000K
- Flash:** 5400K

If you notice auto white balance has a very wide range of temperatures. When a photographer selects this setting, they are allowing the algorithm of the camera to choose the correct temperature for their particular shoot. When I first started shooting digital this was my white balance setting. It actually did work on most occasions. But when spring came and I started using diffusers etc. for my wildflowers, they always had a color cast. I no longer use the auto setting. One of my workshop participants in my August workshop was shooting a bear in the creek. The sun was low and many of us got some great images. When he showed me his image the bear had a very blue cast to it. I knew immediately that he had his white balance on auto, and unfortunately he was shooting jpegs and there is not too much he can do to remove the blue color cast. In those situations white balance should have been set to cloudy. Of course this brings up another issue. In shooting jpegs it is important for the photographer to always set your camera for your particular shoot because in post processing white balance cannot be changed. If shooting raw images white balance can be changed in post processing. For me I now always have my white balance set to either daylight sunny or cloudy and on some occasions to shade. I will use shade white balance on sunrise/sunset type of images because it will add more warmth to the image. In the "old" days when shooting wildflowers on an overcast day or using a diffuser it was common for me to use a 81A or 81B warming filter to remove any blue cast that would result in that type of light. For digital shooters just set your white balance to cloudy or shade and you will get the same results. I now no longer use warming filters.

I just came back from Alaska and many of the photographers got into a discussion of "white balance" and from that discussion many of them still use the auto setting. I know that it covers a wide range of color temperatures, but for me I have much better luck setting my white balance to settings other than auto, and my results are what I would expect with no surprises. But I also shoot raw image and can still alter my white balance if the need arises.

A digital photographer must always remember that a higher Kelvin temperature will always "warm" the image which means more "yellow." And the lower the temperature will "cool" the image which means more "blue".

Almost 100% of my shooting is outdoors. But if I did any indoor shooting I would use the "custom" feature of my camera which means to set your camera to this feature and shoot a gray card so it completely fills the frame. The algorithm of the camera will set your white balance based on the type of light. Every camera manufacturer will have a feature such as this but you would need to read your owners handbook because they all will do it differently.

Setting the white balance for your shoot is really no different than choosing the correct film. For most outdoor nature photographers using either daylight sunny, cloudy or shade will result in the correct color temperature. Each setting can also be tweaked in post processing or in camera

settings to be warmer or cooler from the setting that you choose.

I have attached 4 photos of the same group of morels, all with different white balance settings.

Daylight cloudy 6000K: When I use a diffuser this is a common white balance setting that I use, this is the way that I took this particular photo.



By John Pennoyer

Daylight sunny 5200K: This is also a very acceptable image notice the green Creeping Charlie is actually a little greener than the cloudy image. Some photographers may prefer this over "cloudy". Of course you will need to see the color using our web site newsletter!



By John Pennoyer

Daylight Shade 8000K: I know of a professional photographer that uses this WB on a regular basis, however I use it very selectively it is almost always to "yellow" for me. These morels are now way to warm for my taste.



By John Pennoyer

Incandescent 3000K: Of course I put this in just to show that lower temps will add blue. However, always remember that sometimes using a different WB can make a very creative photograph. I used this setting on a moon light image and it made for a great image.



By John Pennoyer

Good Shooting
John Pennoyer

September Salon Results
Judges: Vijay Karai and Dave Vichich

Score of 8:

Duke, Larry	Greater Prairie Chicken
Ellenbecker, Dave	White Lady Slipper Group
Jenkins, John	I don't think so
Cleveland, Ron	Lutsen Sunrise (W)
Flohr, Rikk	MotoSwans (W)
Perez, Dave	amnicon falls
Sanderson, Wayne	Egret
Wilbrecht, Jon	Red Fox
Cyr, Mariann	Geranium
Flohr, Rikk	Bridal Veil Falls

Goossens-Bryan, Betty	Robin w insect
Miller, Joe	Lake Itasca
Perez, Dave	Monarchs on flower
Wilbrecht, Jon	Cougar

Score of 9:

Samuelson, Tom	Milk Weed
Scholljegerdes, Florence	Woodduck Swimming
Galambos, Ted	Table Mountain
Bertas, Mary Kay	Yosemite
Aronson, Jim	Yellow Warbler (W)
Fleury, Cynthia	Wood Anemone
Graves, Rick	Eagle Two (W)
Lahr, Ron	clouds
Sanderson, Virginia	Egret w Chick (W)
	Showy Lady Slipper
Aronson, Jim	Bud
Mattison, Drew	Hyena (W)
Morgan, Jeff	CA Sunset
Sanderson, Virginia	Grasshopper (W)

Score of 10:

Jenkins, John	The Legend Continues
Mattison, Drew	Osprey (W)
McDonough, Jean	Mountain Goat (W)
Miller, Joe	Itasca
Polley, Lil	Dragonfly (W)

Nature Photography Discussion Group

For at least the first few months our format will include discussions of member submitted images, re-evaluation of selected images from the MNPC monthly salon (where we can chew over the judges), and an education program. In October, the program will be "Mastering Camera Raw". This is a recorded program (DVD) by the Photography Guild. The meeting will be at 7pm at the Lutheran Church of the Risen Christ (Map on the Minnesota Nature Photography Club website or contact Mike Prokosch) on Monday October 23rd.

2006 NorthStar Circuit of Nature Photography.

Entry forms are on-line at www.cameracouncil.org. Our club sponsors one of the sections and it will be judged on Saturday December 16th (we will need about 8 workers). There are also judging's on the 2nd and 9th of December, volunteers or observers are always welcome. This is one of the premier nature photography salons in the country and is the largest in this area. It's a chance to see images from all over the world and to compete with some truly great photographers.

Nature Photo Times

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

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

Meetings are held at:

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

October 18, 2006 Meeting

Judges for the October Salon will be Betty Goossens-Bryan and Joe Kandiko

October's Program:

"Minnesota Weatherguide Environment Calendar"
By Jim Heintzman

How does he select those pictures, anyway? A glimpse behind the production scenes from the editor of the Minnesota Weatherguide Environment™ Calendar, Jim Heintzman. Jim will also talk about his interest in his own photography.

FIRST CLASS MAIL



Dues Deadline November 15th.

We wanted to remind everyone that your dues need to be paid by November 15th in order to participate as a member of the club. This includes participation in the November salon as well as the Year-End competition. This date is also used as the cutoff for inclusion in the club directory. So pay up and continue to enjoy the benefits of membership in the Minnesota Nature Photography Club.



Nature Photo Times

Founded 1956

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

Vol. 51, No. 3 - Nov 2006

Up North By Ron Winch

It was quite evident that this was no longer the same placid lake of mid-summer. Nor was it dressed in its best summer blues, as is so typical of Northern Minnesota lakes. Instead it had donned the misty gray-green color of cool wind lashed waters, and setting off this new fall color was a frothy topping of whitecaps. Blown from the snowy caps and into a glittering array of jewels radiating every color of the rainbow the tiny droplets bowed to the fresh north wind and were once again absorbed into the rolling lake.

The reed beds that only yesterday seemed to be as fresh and green as spring itself were now turning dark and becoming top heavy. The wind rustled the slender stalks above the surface while the motion of the water added a strange new rhythm that reminded one of the flowing rhythms of the swaying grass skirts of the South Sea Islands.

A fleet of cirrus clouds danced on the jet stream thousands of feet above. The lake seemed as changeable as the northern lights at this time of year. And King Sol sent down his gleeful little sunbeams to dissipate the early morning dew.

Summer truly must have been weary, for once it saw an escape route it made no qualms about lingering and beat a hasty retreat. You had gotten used to the tides of summer and had learned to accept her fickleness when one morning you awoke and she is gone.

Now, this morning, staring you in the face is an exciting new personality. Cool and calculating, sharp and tangy is the new season. Let us, Fall and I, spend the day together, getting to know one

another so that we may better understand each other.

There is no room for a third party, as we are too absorbed to tolerate outside interference.

My hope, as always, is that each of you experience the exciting transition of the passing summer and the advent of autumn. Perhaps, for you, it was a fog shrouded northern lake or a tiny stream winding its way through the early autumn forest toward Lake Superior.

No matter what, wasn't it great just being up north?

Field Notes

Back-up Camera By John Pennoyer

Walking down a bear trail before sunrise can always put a photographer on edge, especially when you are alone. While walking down that trail about ½ hour before sunrise I was talking very loudly to myself and even singing a few tunes hopefully to let a Brown Bear know that I was on the trail. My goal was to get on the other side of the river to begin photographing Alaska Brown Bears at sunrise. Like all good photographers I wanted to catch the “good light” while other photographers were busy eating breakfast. My plan worked perfectly because I was the only one that was across the bridge. The sunrise was spectacular and even the bears were co-operating. I was very busy shooting a silhouette of a brown bear with my Nikon D200 mounted with my 500mm lens. I shot frame after frame with him silhouetted against the orange colored river reflecting from the magnificent sunrise. As I looked to my left I noticed a sow

with a cub that was coming much closer to the edge of the river. I reached down and grabbed my Nikon D100 mounted with my 70-200mm lens. I was able to capture a nice image of the two of them as they begin to enter the river. That image would have never been possible without my second camera.

Ironically it was during my first trip to Alaska in about 1988 that I discovered the importance of having a second camera body. I was talking to a photographer that was with a workshop group. His one and only camera was accidentally dropped and damaged beyond use. Luckily for him someone else in the group had a second camera that was exactly like the one he damaged, so his trip was not wasted. As I was talking to him, there I was with only one Nikon FE2 body!! I realized that it was rather ridiculous to make a trip like this with only one camera body. After returning home I very quickly bought a used Nikon FE body. I have never been without a second body since then.

Not only is a second body useful if one gets damaged, but frequently when I am out photographing wildlife things happen very quickly and having both cameras mounted with different lenses will allow me to get images without switching camera body's or lenses. Even when I am "road" hunting both camera's are mounted with different lenses and sitting on the seat next to me. On more than one occasion I have captured wildlife images because my "back-up" was ready to go. I have never needed the back-up because my primary camera has failed, but if it does I will be able to keep shooting.

My method of a second camera body is pretty simple; I always sell my oldest camera on e-bay and then purchase the newer Nikon body. That will make my former primary body now my back-up camera and my new camera will now be my primary camera. When I purchased my Nikon D100 it was my primary camera and my film Nikon F100 was the back-up. I sold the F100 on Ebay and purchased a Nikon D200. My D200 is presently my primary and my D100 is now the

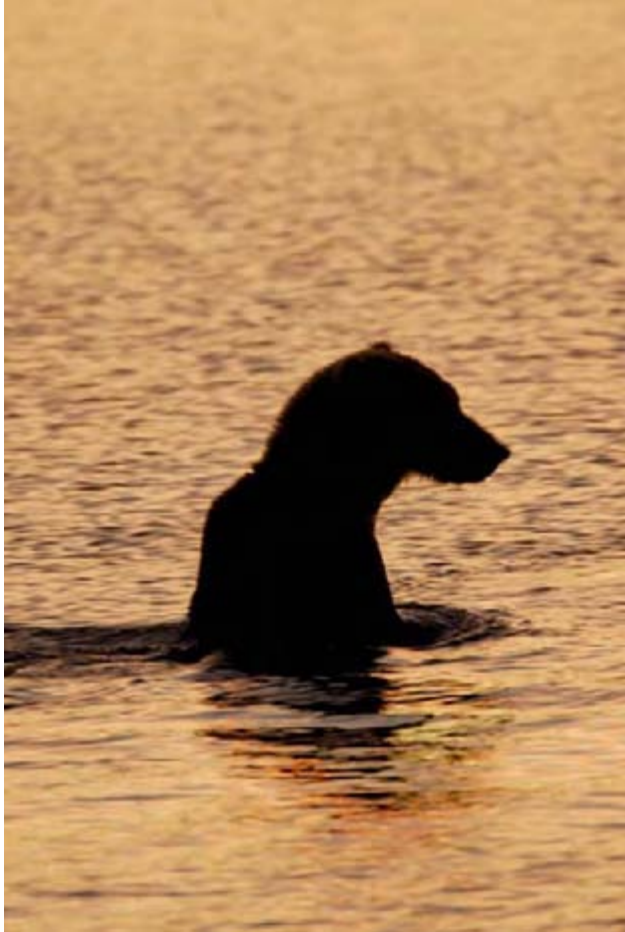
back-up. When I do this method I am always very familiar with the operation of both cameras and generally most of functions are very similar. I generally will always have my primary camera mounted with the lens that I hope will be used the most. I would much prefer my 10 Mega pixel D200 over the 6 mega pixel of the D100. It doesn't always work out that way, but again that is just wildlife photography!

If a person doesn't have a second body, and you are a serious shooter, especially for wildlife photography, I would always encourage getting a second body. In this age of digital cameras, manufacturers are turning out new bodies in record time. In most cases, there is nothing wrong with the older versions and they can be picked up used on e-bay or at places such as National Camera etc.

Of course if you think that is too much, while I was in Alaska there was a professional photographer with "three" bodies each mounted with a different lens. One camera had a 600mm lens mounted on tripod, two cameras with straps around his neck - one with a 300mm F2.8 and one with 70-200 Zoom. He just had a photo vest and that is the way he walked around all day!! He of course was much "younger" than me!!



By John Pennoyer



By John Pennoyer

Good Shooting

October 2006 Salon Results
**Judges: Joe Kandiko and Betty Goossens-
 Bryan**

Photographer	Title	W
Score of 8:		
Aronson, Jim	Superior Sunrise	
Aronson, Jim	Waterfall	
Bader, Bill	Snack Time	
Bertas, Mary Kay	Zion	
Cyr, Mariann	King Preening	W
Eckman, Karen	Mt Kilimanjaro	W
Fleury, Cynthia	Sunset Smokies	
Gladitsch, Marilyn	Pink Hepaticus #15	
Hoyt, David	Great Egret	W
Miller, Joe	Hidden Falls	
Morgan, Jeff	In A Day's Work	W
Nadreau, Don	Bluefooted Booby	

Nelson, Vern	Male Northern Cardinal	
Polley, Lil	Elk	W
Schultz, Alan	Austria Fog	W
Vichich, Dave	Going South	W
Vichich, Dave	Pheasant	W
Score of 9:		
Blesener, Rod	Wolf Creek Falls	
Cyr, Mariann	Gentoo Calling	W
Eckman, Karen	White Rhino	W
Ellenbecker, Dave	Fern Patterns	
Gladitsch, Marilyn	Prairie Flowers	
Hahn, Jeff	Assasin Bug with Wasp Prey	
Lahr, Ron	Hummer	W
Mattison, Drew	Reflection	
McDonough, Jean	Male Lion walking in the Bush	W
Polley, Lil	Longhorn Sheep	W
Sanderson, Virginia	Woodpecker	W
Sanderson, Virginia	Roach	W
Schulz, Alan	Eagle Eyes	W
Wilbrecht, Jon	Red Fox	
Score of 10:		
Graves, Rick	Elk Eating	W
Hahn, Jeff	Beach Wolf Spider	
McDonough, Jean	Elephant and baby	W

Year End Competition

Enclosed in this month's newsletter is a list of images that qualify for the year end competition. We have copies of all the digital images so they need not be resubmitted. However; slides must be brought to the November meeting to be included in the competition. Images, both slides and digital files, must be marked with a 'W' if they meet the definition of Wildlife and the maker wants them to be considered for the Year-End Wildlife award. If your image listed on the year end competition sheet does not have the "W" indicating wildlife, let us know at the November meeting and we will get it corrected.

The PSA definition of wildlife is:
 "Authentic Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat." Therefore, photographs of zoo animals or photographs of game farm animals regardless of the game farm's use of wildlife terminology are not considered wildlife images.

Qualifying submissions from the November meeting will be include in the competition. Good Luck!!

Nature Photo Times

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

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

Meetings are held at:

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

November 15, 2006 Meeting

Judges for November: Jim Aronson and Tom Samuelson

November's Program:

The November program will be a Dewitt Jones video that explores the fundamentals of creativity. He explains just what these fundamental elements are, where they exist in each of us and how to access them.

Dues Deadline November 15th.

We wanted to remind everyone that your dues need to be paid by November 15th in order to participate as a member of the club. This includes participation in the November salon as well as the Year-End competition. This date is also used as the cutoff for inclusion in the club directory. So pay up and continue to enjoy the benefits of membership in the Minnesota Nature Photography Club.

FIRST CLASS MAIL



Equipment for Sale:

2005 Canon EOS – 1D Mark II 8.2 mega pixels
NEW \$3500

Bundled accessories include: Ni-MH Pack E3 (\$120 new), eyecup ECII, DC coupler kit KCK-E1, Ni-MH charger NC-E2, CR 2025 Lithium battery, all disks and cables, plus a wide neck trap.

Total Camera and accessories \$3620 new.

Asking \$2500

The camera has not had much use and is in all original packaging. E-mail with any questions -
ckessler@acegroup.cc



Nature Photo Times

Founded 1956

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

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Field Notes

“Minnesota Winter Tips

Part 1 - Personal comfort and Equipment”

By John Pennoyer

We are now at the beginning of another Minnesota winter and maybe some of you are already at your winter place in warmer climates, or at least planning a two or three week visit to somewhere warm. Many photographers actually put their camera away in October and don't bring it out until April. It is great to get away for a couple of weeks to the “south” and photograph the shore birds, sunrises/sunsets with palm trees in the foreground etc. I am sure my wife will eventually entice me to join in on this winter break. But I really do enjoy photographing during our “6 months” of winter for many different reasons that are too numerous to list here. So I thought maybe the next two months of Field Notes would provide some tips on winter photography, not a how to article, but just tips that I use for my winter photography. This month will be on personal comfort and equipment and next month on where to take some winter images and some of my techniques.

Many of my friends actually think that I am crazy when I say that I really do enjoy my winter photography. Not only do I enjoy the challenge of photographing winter scenes but also birds and animals during the winter months. However most of my winter photography is at temperatures no more than -15 F. At those temperatures, and dressed properly, I am good for 3-4 hours of standing to photograph maybe Trumpeters in Monticello. Going to any good outdoor store where the personnel there can certainly fit you for the type of activity and the temperatures that you would more than likely be in.

Staying warm (at least as warm as possible)

Head: As much as 80% of heat loss is through the head! So keep it covered! For me personally I can't stand parkas, especially those with furry edges. Every time I turn my head half of my face is covered with fur. So I prefer a fleece (polar tec) type stocking hat. It is good for both cold and wind and at very cold temperatures my ears are nice and toasty warm.

Face/neck: In very cold weather which I would consider at 0 F or colder, both face and neck should be covered. There are some excellent face masks that can be purchased at

sporting good stores; these are commonly worn by cross country skiers etc. But for me, I turn to my “fleece” neck cover. I purchased this at a running store when I was training in the winter time. It covers both my face and neck and I prefer this because it is very easy to pull down off my face and only cover my neck,

Hands: I use two layers, thinner pair of gloves that can be purchased at sporting good stores, for handling camera etc. - be sure to get lint free gloves. When I am standing around or sitting in my winter photo blind I use heavy mittens to put my hands in. Also in extreme cold weather I will use chemical heat packs that can be purchased at most sporting good stores and cost less than a \$1.00. With these in my mittens I just wiggle my fingers and the chemical kicks in to warm up those frosty fingers. (These make great stocking stuffers)

Feet: In today's world of hi tech, there are some amazing products out there to keep us warm. Just pick out a good pair of winter boots for the type of temperatures that you will be out in. I prefer boots with “Thinsulate.” They come in different amounts for various temperatures. I actually have three pairs of winter boots, depending on my activity, standing/sitting in my blind, snow shoeing etc. For my feet I use the two layer sock approach – a lighter pair and heavier wool socks. Just be sure to try on your boots with the socks that you will be wearing. Boots that are too tight will restrict air movement and make your feet colder faster.

Underwear: I love my “Under Armor”. Not sure of the material but, I believe that it is Polyester. Technology is great, “no more itchy under wear”. Again the technology advances in this area has been phenomenal, just go to a good outdoor store and the store personnel should be able to help you. In my opinion good winter underwear is the number one defense on staying dry and turning back the numbing cold.

Photo Equipment

Camera/lenses: There is no reason to “winterize” today's modern SLR's, they can handle the cold. However batteries are a different story. Cold weather will reduce the capacity dramatically of even a fully charged battery. You will not get the same number of images at 0 F that you would at 70 F. So always have fully charged spare batteries and keep them warm in an inner pocket. One way to increase battery life is to turn off the LCD automatic display and look at it only when you feel it is necessary. Always be careful of switching lenses in the winter

because if it is snowing or even a little windy it will carry a few snow flakes with it.

Condensation/moisture: If it is snowing or the dreaded January rain, keep your camera and lens covered. A garbage bag with a rubber band around the lens works excellent, or use a water proof cover that can be purchased at camera stores which is what I use. Bringing photo equipment from a cold to warm temperature will cause condensation to form on lenses and bodies. What I do to reduce this problem, is I will remove batteries and flash cards while equipment is outside. (This allows me to charge batteries, download images). If I am going to shoot again the next day, my equipment usually stays in the car, unless it is going to get extremely cold. Or if I am at a motel, I will bring photo pack in the room and try to put it in the coldest part of the room. (The type of motels that I stay at this is usually not a problem!) If I am done shooting the photo pack stays in the laundry room and I don't open it for at least 24 hours. The gradual warming will reduce any condensation problem. My photo pack is a Lowe Pro which is very well sealed. If your pack is not sealed well, like my old back pack, I used a large garbage bag and covered the entire pack and sealed it with a twisty. That seemed to work for me for many years, for the moisture collects on the garbage bag and not your equipment.

Tripods: Aluminum tripod legs will suck the heat right out of your fingers, mittens or no mittens. For years I used pipe insulation on the legs and this worked excellently. Or you can purchase leg wraps from many of the photo stores. Carbon fiber tripods legs do not get nearly as cold and after many years of winter shooting with my CF tripod, I feel no reason to use any insulation. But I know others still do.

Breath: I would like to say that when photographing during the winter that you should not breathe. But unfortunately your winter photography would not last very long. But on more than one occasion my breath has fogged over the viewfinder or shooting digital the LCD screen covered with a layer of ice! So that is just something the winter photographer has to be careful of.



Winter Photo Blind

By John Pennoyer



Rooster Pheasant

By John Pennoyer

Next month the article will be on actually photographing in the winter - where do I go, what do I look for, etc.

Good Shooting

PS: If you have any winter photo tips whether on clothing, where to go, photo technique, etc, why not shoot Don (our Editor) an e-mail and maybe he can start a "Winter Photo Tip" column.

"December 21, 2006"

By Ron Winch

The seconds are ticking away toward that unheralded event that will occur at 6:22 PM – winter solstice! Simply put, the sun will be at 90 degrees to the earth's surface at the tropic of Capricorn, 23.5 degrees south of the equator, and winter officially begins in the northern hemisphere. For us living at 45 degrees north, the sun will climb only 22 degrees above the horizon.

Folks in the southern hemisphere will experience the longest day of the year while we experience the longest night of the year. It's the beginning of winter according to the calendar. Snow showers will make the earth clean and pristine again, and falling temperatures will pose the age old question for the two-legged, the four legged and the winged creatures alike – Do we hibernate, migrate or tolerate?

As for the two-legged, a few will hibernate in cozy weatherized homes or apartments. Some will definitely migrate to the sunny climes of Florida or Arizona. And those who choose to tolerate will have a sparkling winter wonderland to photograph and enjoy. Towering cottonwoods and laser red winterberries beg to be photographed in the warm light of sunrise. Chickadees, nuthatches, blue jays and cardinals will visit your feeders and promise spectacular photos – and you might even

photograph from the comfort of your home while listening to Christmas music.

Capturing the world when it is wearing a mantle of fresh snow is a rewarding experience for any nature photographer. It could be Yellowstone, Lake Superior or your own backyard. You'll always find subjects like frost patterns on windows and evergreen branches heavily laden with new fallen snow. Streams and waterfalls are favorites and offer a plethora of photo ops. The metro area is fortunate to have a good variety of picturesque streams and water falls within easy reach of most folks. You might like to explore Minnehaha Creek and the falls at the south edge of Hastings. Then there is Brown's creek near Stillwater – one of the few remaining trout streams in the metro area. A bit farther north discover the Mill Stream in Marine-on-St. Croix, and across the river you'll find dancing cascades and a twenty foot waterfall in Osceola, Wisconsin.

The greatest winter photo ops in the world are worthless if you can't stay warm and comfortable. The adrenaline flow created by a momentary high of an exciting shoot does wonders in keeping you warm, but only for a short time. It is far better to depend on several layers of fleece and a good windbreaker. If your body thermostat must work overtime to keep you warm, you might consider a quality down jacket.

Warm and windproof headgear is essential! It is estimated that more than 70% of our winter heat loss is from our head and neck. Hands and feet, being so far from our furnace, are always a problem to keep warm. Some of the warmest Pac boots are rated to 100 degrees below zero. Look for brands like Sorrel, La Crosse, or Steeger Mukluks. Fingers are the biggest problem since we are handling a cold tripod or camera. Light weight windproof Thinsulate gloves with a chemical hand warmer in the palm are the answer.

NEVER attempt to blow a spot of dust or a snowflake off your lens or viewfinder. Instant ice! Carry extra batteries, preferably in an inner pocket, to pop in when your firing rate slows down.

At the end of the day, slip your camera gear into a plastic bag – squeeze the air out before bringing it inside. Moisture will condense on the outside of the plastic bag – not on your camera.

Being good Minnesotans, most of you probably have good winter gear and know how to take proper care of yourself and your photo gear. For those of you who don't, I hope this serves as a basic guide to greater enjoyment of winter photography.

Till next time – Happy Holidays - and may you find in your stocking hung by the fire a photo trip to an exotic location of your dreams.

Upcoming Photoshop Class

We are finalizing the Photoshop classes. They will be held on a Saturday morning. Tentative dates are January 13, January 27, February 10, February 24, and March 10. Full details and description and sign up sheet will be sent soon. If you have any interest in attending, please contact Mariann Cyr (phone and email on last page of this letter).

Holiday Party at Next Meeting

Remember to bring a food item to the next meeting for our annual holiday feast. It's always a good time and the food is great!!

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

My juice camera, get your own!



Standing on the corner of Nicollet and Grant in Minneapolis, near the White Castle, you could find three or four of us kids trying to sell the old "Minneapolis Times". "... HEY, Whatda' ya read, whatda' ya read ?..." or "... HEY, you got the TIMES, anybody got the TIMES ? ...". You didn't want them to hear the "s".

So what do you read today? There is so much information out there; it's hard to find the time to turn pages. There's; Outdoor Photographer, Nature Photographer, Nature's Best, Popular Photography & Imaging, (isn't that nice?) PDN, PCPhoto, Digital PhotoPro, Camera, American Photo and many, many more. Just stop at the big Barnes

&Noble, Borders, or your local used bookseller. And now in this computer age all you have to do is; log on, log in, download, get connected, open email, go to the Forum, (beam me up Scotty) and just find the time. I've bookmarked 37 sites, just relating to photography, myself. Camerataalk.org, mnpc.org, creativephotography.org, cameraworld.com, sites or blogs; which just leads to more time in front of this computer.

And today, I read an article in a digital magazine that talked about the cost of shooting film getting more expensive. I can tell you that it sure is. Mailers, which I never liked, have doubled and local labs are now about \$10.00 a roll for 35mm. And medium format is following, both in cost and processing. Any one seen a Bronica lately?

Digital has forced its way into this field, just as "Super 8" did in the sixties, which killed 8mm and itself. And now if the amateur market in digital starts to decline as is expected, because of household saturation, by the end of the decade. Where will we be standing? It's the amateur that feeds the R&D in this business. We use to say, "... thank God for the amateur, we could never afford this new "F" whatever, without the amateurs ..."

What can the photographers like us SLR or D-SLR expect to see in the future? I don't think that the cost for the Pro level D-SLR is coming down any time soon. Look how long computers held their prices. My first Mac 1984 was \$4000. My first D-SLR 1990 was \$4000. The next D-SLR is going to cost me another \$4000.

A new film camera will cost me \$1600. If I go for it. An old F4, film friend, is worth \$450, my old D1, digital is worth \$350.

I've got to find a corner and think this out.

November Salon Results
Judges: Tom Samuelson and Jim Aronson

Score of 8:

Ellenbecker, Dave	Showy Lady-Slipper	
	Group #6	
Ellenbecker, Dave	Autumn Veins	
Galambos, Ted	Wind Cave N.P.	
Gladitsch, Marilyn	Trout Lilies #31	
Gladitsch, Marilyn	Sulfur Polypores	
Jenkins, John	Cattle Egret-Breeding	W
	Plumage	
Nelson, Vern	Male House Sparrow	W
Scholljegerdes, Florence	Yellow Lichen	
Scholljegerdes, Florence	Seeds waiting for the	
	Wind	
Cyr, Mariann	In A Row	
Eckman, Karen	Messy Eater	W
Goossens-Bryan, Betty	Wood Duck Family1	W
Graves, Rick	Pheasant	W
Mattison, Drew	Sunset	
McDonough, Jean	Long eared Owl	
Miller, Joe	Morraine Park	
Nadreau, Don	Bryce Sun Rise	
Polley, Lil	Sparring Bucks	W
Polley, Lil	Moose	W
Schultz, Alan	Hidden Doe	W
Schultz, Alan	Rosy Finch	W
Vichich, Dave	Arches	
Vichich, Dave	buffalo	

Score of 9:

Baker, Eric	Great Grey Owl 3	
Baker, Eric	Pelican w/fish	
Hahn, Jeff	Lubber Close-up	W
Hahn, Jeff	Blister Beetle	W
	Monarch Butterfly on	
Zosel, David	flower	W
Zosel, David	Honeybee on Sedum	W
Fleury, Cynthia	Cascade Falls	
Hoyt, David	Trumpeter swans	W
Lahr, Ron	droplets	
Morgan, Jeff	Light Sanck	W
Pennoyer, John	Bald Eagle Pair	W
Pennoyer, John	Prairie Sunrise	
Wilbrecht, Jon	Cougar	

Score of 10:

Nelson, Vern	Female Downy	W
Cyr, Mariann	Albatross Soaring	W
Fleury, Cynthia	Cascade River	
Goossens-Bryan, Betty	Monarch 2	W
Handsaker, Bill	The Wave	
Miller, Joe	Jones Pass	
Morgan, Jeff	Nest Building	W
Perez, Dave	gull close-up	

Note: You must let us know if you capture is wildlife, it appears some on this list are but were not coded with the "W" when submitted. The rules and procedures are listed on the club website.

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

December 20, 2006 Meeting

December's Program:

The annual year end competition for best photos judged by Mark Lissick. Mark is a Minnesota-based, freelance nature photographer whose images have won numerous awards from organizations such as Nature's Best Photography and the North American Nature Photography Association (NANPA). His images and articles have appeared in a variety of publications including *National Geographic Traveler*, *Audubon*, *Aer Lingus Airlines*, *The Nature Conservancy*, *Faite* (Ireland Tourist Board), *Ranger Rick*, and *Smithsonian Magazine* in addition to a number of books, newspapers and calendars. Along with producing fine art prints, he teaches field-based photography workshops, online courses, and leads instructional-based photo adventures world-wide. For more information about Mark Lissick visit www.wildlightnaturephotography.com.

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