



Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs Vol. 49, No. 5 - January 2005

Editor's Corner

Several items in this month's edition demand your immediate attention. First, the Minnesota Nature Photography Club and the Minnesota Valley National Wildlife Refuge are presenting an exhibit entitled, "The Natural World Through the Viewfinder – A Photographic Exhibit." It will be running from mid-February through March 2005. See Ron Winch's article below and call Ron (651-430-1653) if you have any questions.

Second, Dale Bohlke is back to organizing field trips, here is Dale's note:

Field Trips Return!

Field trips will resume at 1:30 PM on Saturday, January 15th. The swans at Monticello will be the subject for those hardy enough to brave the January weather (last year it rained). Monticello is the winter home for hundreds of the endangered trumpeter swans. The open water on the Mississippi and twice daily feeding brings these big, beautiful, white birds within camera range. Dress warmly to stand out in the January weather. A 400mm lens is the minimum for satisfactory shots. The afternoon light is better for photography and depending on the conditions the birds may fly directly overhead before landing on the river. If you arrive early try lunch at Crostini Grille at 254 West Broadway in downtown Monticello.

Directions: Meet at the gas station/meat market across from the bank 1 block north of the first off ramp from I94. We will leave promptly at 1:30 to caravan to Mississippi Drive Park. If the day is cloudy we may go to Lake Maria State Park to photograph winter song birds at the feeders.

Future Trips:

March 5th, AM in Shakopee for wintering ducks and geese

April 23rd, PM at River Terrace SNA for Pasque flowers

May 21st, AM for small white lady slippers

June at Itasca State Park for lady slippers, etc (tentative)

July at Roscoe Prairie for prairie flowers and sunset

As in the past I will be there regardless of the weather. If you would like help finding the photo site, be at the meeting location a few minutes early and we will caravan to the site. Contact Dale Bohlke at (612) 384-8417 or dbohlke@mn.rr.com for further information.

Field Notes

Keeping it Steady

By John Pennoyer

It was a phenomenal year for Whitetail Bucks in 2002 but the last two years have been very unproductive. In 2003 I never snapped a photo and this year was proving out to be the same. But on Monday, November 15th my luck changed. I was in my blind for about 3 hours and never even saw a white flag running away. So I decided to grab my D100 and 70-200mm lens and just walk slowly to see what I could find. It was not long before I saw a doe and fawn and, looking very carefully around them, I saw a nice respectable buck. He was intently watching the doe and as he approached her I was able to fire off about 15-20 images before they took off deeper into the woods. It was a heavy overcast day and being in very thick woods restricted my shutter speed to 1/60th to 1/80th of a second. I was hand holding my camera and would have been satisfied if just one of the images turned out. Later in the evening as I downloaded my images on the computer, every one was critically sharp.



Next to Whitetails one of my other passions is photographing Bighorn Sheep. At the end of November and early December I made another trip into SW Montana in pursuit of this very photogenic animal. It is not just the passion for the animal but also the passion for their environment. I love being in the Mountains! The first morning sheep were spotted high up on the ridge so it was going to be a long uphill hike under cold, windy conditions. Usually these sheep are fairly acclimated to people and it is not usually necessary to bring the "big guns". So in my photo pack was my Nikon D100 and the 70-200mm lens and, of course, a water bottle and snacks. My trusted Gitzo 1548CF tripod was also making the trip up the mountain.

This is the time of the year that the Bighorns should be in the peak of the rut. I have many images of this magnificent animal. My sole purpose was to try to get some images of rutting behavior; specifically some serious "head banging." This is how mature rams

show dominance, rearing on their hind legs and with full body force banging head first into each other. It took about 1-1/2 hours to reach the animals. As I put my camera system together, I set my tripod down and decided to take images by handholding as the animals are very active at this time of the year and this would allow me to be more mobile and move with the sheep. During the next 4 hours or so I fired off about 60 images and never did use my tripod. My tripod got a free ride up and down the mountain and really never did pay its way. Back in the motel room I downloaded my images and again to my amazement the images were tack sharp. All the deletes were due to the photographer not the result of my handholding. Needless to say for the next few trips up the mountain my tripod no longer got the free ride but stayed in the comfort and security of the vehicle.



Those of you that know me or have been to any of my classes or workshops know how I have preached about using the tripod for stability. I certainly still believe this, but with the new feature of Image stabilization/Vibration reduction in our new lenses this has added a new twist with the way that we approach the use of our tripods. The “old” rule of handholding is not to handhold any speed less than the focal length of your lens. If you are using a 200mm lens the shutter speed should be at least 1/200th of a second. Canon and Nikon will advertise that you can handhold at 2-3 stops less than this with the use of IS/VR, which would be about 1/30th of a second. Like most of you, I have missed some shots because I had to set-up my tripod. Last August I missed a great photo of a dew covered Monarch butterfly against the rising sun. As I was setting up my tripod the movement of grasses allowed the butterfly to escape. This helped me make up my mind to sell my five year old Nikon 80-200mm S lens and purchase the Nikon 70-200mm S VR lens. My first use of the VR was the whitetail described above. I could have hand held the old lens but I would have had to be satisfied with maybe one or two images. The Vibration Reduction allowed every image to be sharp.

IS/VR does have its place, but my tripod will still be used a considerable amount as there are some situations that you will still need to use the tripod even if your lens has IS/VR. This technology has given the photographer another trick in the camera bag and gives you the advantage to capture a difficult image.

Other camera and lens manufacturers are now offering this type of technology. Sigma refers to theirs as Optical Stabilizer (OS). If you are in the market for a new lens and the manufacturer offers this type of stabilization, it would be a mistake not to make use of this new technology. Good Shooting!

Salon Thoughts **By Dale Bohlke**

Viewing the hundreds of slides at the North Star Salon was one of those days when a revelation strikes, subtly, without warning, and there is clarity of vision. While looking at several hundred slides I was amazed by the sameness of images. Sure there were images from Antarctica, the Arctic, Africa, the Pacific Ocean, and even Minnesota but most were the same. How can images from the far reaches of the world be so similar? The subjects were all different and they were all in focus and well composed, but still they were the same. How can they all look alike? Let's go back to the basics; the definition of photography is “painting with light.” Light that did not enhance the subject is what made these images alike. The outstanding images had outstanding light and stood out from the rest. The light may have been warm, cool, directional, or described in many other ways but the light enhanced the subject.

Much has been said about telling a story and I have been a proponent of this concept. As we start photographing and develop the courage to share our work we progress beyond the average photographer and our work stands out from that of friends and relatives because the shots are well composed, in focus, and up close compared to others images. By telling a story with our images we start winning in local competition and move on to international salons where the rules are more refined and the story still must be told in a dramatic way. There must be an exclamation point at the end of the sentence instead of a period. Sometimes the drama is the subtle position of the subject or the dew on the leaf that gets our attention as we look at the image during the second millisecond of viewing. After our story telling technique has been perfected we still need dramatic light to stand out from the crowd.

At the international salon level story telling has been perfected by most of the entrants so more is needed to be unique. Successful salon participants have discovered the essence of the dramatic image: LIGHT! When you see the results of a salon, think about the light. When you view your images think about the light. Make a card that you see whenever you view your photography. Tape this to your view box or the screen: “Think light!” Have you exposed the image properly? Be sure it is not the correct exposure for the film but the proper exposure for the subject?

Perhaps you do not plan to enter a salon but plan to get published, as most of us wish (either secretly or openly). Think about the photo editor who goes through thousands of images. What catches the eye after image number 789? It has to be the light that creates the second look.

As you take your photography to the next level in 2005 think about the light. Study the light as you are walking outside. What kind of image would work in it? When you look at each image you see ask yourself: Does the light enhance the subject? What light would have made the image better?

2004 Year-End Awards

General - Honorable Mentions

Rod Blesener - Tettegouche Fog
Cynthia Fleury - Fog at Sunrise Badlands
John Jenkins - Yellowstone in Winter
Joe Kandiko - Wonder Lake View
Joe Miller - Yucca Plant
Robert Swanson - Lassen National Park Painted Dunes
Jon Wilbrecht - Windy Autumn

General - 2nd Place



General - 1st Place



Botany - Honorable Mentions

Ron Cleveland - False Rue Anemone
Mariann Cyr - Claret Cup
Marilyn Gladitsch - Maidenhair Fern
Jean McDonough - Yucca at Sunrise
George Ryan - First Snow on Mushrooms
Tom Samuelson - Hepatica

Botany - 2nd Place



Botany - 1st Place



Zoology - Honorable Mentions

- Michele Burkstrand - On Look-out
- Michele Burkstrand - Fisher Smiing
- Mariann Cyr - Snake with Toad
- Cynthia Fleury - Moose in Willows in Storm
- Cathy Jones - Great Blue Heron Portrait #1
- John La Mere - Monarch 2004
- Jean McDonough - Two Burrowing Owls
- Jeff Morgan - Cranes
- Jeff Morgan - Ducks
- Jeff Morgan - Silver Lake
- David Perez - Buck in Velvet at Sunset
- John Pennoyer - Great Catch
- Virginia Sanderson - Little Egrets

Zoology - 2nd Place



Zoology - 1st Place



Wildlife Image of the Year



2004 Image of the Year



Congratulations to all the participants, especially the winners in each category. Jim Duncan deserves a patch for the image of the year; get on that when you get a chance Jim!!!

All the images above and the images from the honorable mention categories are now loaded onto the club's website, www.minnesotanature.org. They are much more spectacular in color.

Is a Photograph Really Worth a Thousand Words?

By Ron Winch

It depends. Sometimes yes. Sometimes no. In my own file there are many that are worth a thousand words – or more, and there are thousands that speak to me alone.

Several photographers, whose images are worth a thousand words, and then some, are Ansel Adams, Robert Glen Ketchum, Subhander Banerjee, Jack Dykinga and Mike Nichols. Adams is still probably regarded as the master of black and white photography. His images lent much credibility to the Sierra Club and helped to protect many wild and scenic areas in California. Robert Glen Ketchum is best known for his magnificent photos of Alaska, especially the Tongass National Forest. Subhander Banerjee recently produced a book and exhibit on the Arctic National Wildlife Refuge that was so powerful that the Smithsonian, apparently bowing to pressure from certain congressmen, moved the exhibit from prime space into a “backroom.” Pulitzer Prize winning Jack Dykinga’s sensual images of the western landscape have helped to set aside prime scenic areas in the west.

Mike Nichols is probably best known for photos of mountain gorillas and the African interior, where virtually no one goes. In September 1999, Nichols joined biologist Michael Fay and entourage on the African Mega transect across the Congo and Gabon – a hike of 1200 miles and months of slogging through some of West Africa’s toughest and most hostile environment. Biologist Fay recorded the minutest details in his waterproof notebook, including date, time and GPS coordinates. Nichols captured much of the “never seen by white man’s eyes” on film.

Jump ahead to August 2002 in Libreville, Gabon where Dr. Fay and several others are meeting with Omar Bongo, president of Gabon, and his cabinet. In an hour long presentation of Mike Nichol’s still images and video footage by Fay, the biologist highlighted 13 acres deemed to be prime candidates for new national parks. The biologists were hopeful that the president would sign on for the “crown jewel” of the 13 acres, but when the presentation ended President Bongo called one of his ministers and questioned some of the data. Dr. Fay went to the presidents side and affirmed that “yes, this was the correct information for the “crown jewel, Lope.”” Tension grew. President Bongo spoke, “I want the whole thing not just Lope. I want all 13 acres as national parks.” And so it was! A picture can be worth.....

Our photos may never have that kind of impact, but they do make a difference. They must be seen. They must be shared. They must exude your passion, not just for photography, but for the natural world. I’ve said it before and I’ll say it again, “I’d like to see more members who sit quietly in the audience share their ideas and images.”

The Natural World through the Viewfinder A Photographic Exhibit

As mentioned in the Editor’s Corner, the Minnesota Nature Photography Club and the Minnesota Valley National Wildlife Refuge will co-sponsor this exhibit from mid February through March 2005.

Members of the Minnesota Nature Photography Club are passionate about capturing the best of nature on film or digitally. The goal is always to share with others for their enjoyment and education. Cameras range from the basic unit to full-blown professional outfits in both film and digital. Lenses span the range from 16mm to 600mm, with skills to match. Don’t be put-off by the big numbers for many fine photos are made with simple and relatively inexpensive equipment – as you will see in the exhibit. Only as your passion grows and your checkbook can tolerate it does your equipment and travels expand. Exquisite images have been made in the backyard by passionate photographers, while others with wanderlust have traveled from 81 degrees north to 66 degrees south in search of knowledge and fine images.

As a state, we do not have mountains or seacoasts, but we do have Lake Superior and more than 10,000 lakes, thousands of miles of rivers and streams, and four major landscapes – prairie grasslands, deciduous woods, coniferous forests, and the aspen parklands. Populate these areas with 70 plus species of mammals and over 250 species of birds and you can expect to see some spectacular images of Minnesota. Don’t be surprised if you see images from the Dakotas, Wyoming, Alaska or even Antarctica or Africa – for the grass is always greener ..., and sometimes it is.

The exhibit date is about six weeks away. It is time to select your favorite image, get it printed and framed so we will be ready when mid – February rolls around. Also, please add a bit of information on a 3X5 card to go with your photo; include your name, phone #, title, where the photo was taken, any comments, and price (if the photo is for sale). We have 55 feet of wall space in which to showcase our talents so limit your submission to one photo. If you have questions, call me, Ron Winch at 651-430-1653.

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Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Tom Samuelson 952-472-2235
thsamuel@citilink.com

Vice Pres.:

Treasurer: Jim Duncan 651-459-3558
Jduncan001@comcast.net

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

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

January Meeting:

The January meeting is scheduled for Wednesday 1/19/2005. This month's program will be "The Basics of Bird Identification."

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Nature Photo Times

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Alaskan Adventures By Ron Winch

Sitting in a small lakeside café enjoying a meal of Copper River Salmon and twice baked potatoes, I surveyed my surroundings in the waning light of day. Mountain Hemlock trees and an icebound lake furnished the foreground for the snow-covered mountains several miles distance. My thoughts wandered back to early afternoon when I photographed yellow skunk cabbage pushing its flowers up through the snow along the banks of a spring fed stream. Willow Catkins were hanging quietly in the cold air and moose tracks imprinted the road where the sun had softened the surface. Another quarter mile and the road was cloaked with large mountain hemlock trees which offered shade from the occasional sun. Here the roadside snow banks were six to eight feet high. A few photos to record the scene and onward to a good hot meal.

Outside the window a hummingbird feeder hung from the edge of the roof. These folks must be really anxious for spring – eight feet of snow in the woods – and a hummingbird feeder. I don't believe it! It's almost dark and a hummer flits in for a cool drink of sugar water. A few minutes after another visit, the bird is gone. Sure hope it stays warm tonight and is back tomorrow.

Morning comes sunny and quiet. After a hearty breakfast in the old fish factory turned lodge, we spend an hour or so photographing eagles and sea otter. And then we're off to see the wonders of the Cooper River Delta.

The spring shorebird migration through the delta is a sight to behold. Using the coastal flyway more than 20 million migratory shorebirds use the delta (the largest contiguous wetland area on North America's west coast) as a rest and refueling stop.

Wearing hip boots and raingear – the weather is that predictable – we slog through the exposed gumbo at low tide cautiously approaching a flock of feeding Western Sandpipers. Big lenses reveal their movements and feeding behaviors – then as if the conductor raised his baton, they were all airborne in unison. Their flight can only be compared to waving a large silk scarf in the air for what one did, they all did. Must be several thousand birds in that flock I thought. Aaron, our birding guide and a thoroughly knowledgeable and dedicated chap from southern Minnesota, confirmed my estate many times over – probably 50,000 Western Sandpipers in that group.

Several days later we boarded the MV Discovery with Captain Dean Rand, whom some club members should remember from their Alaskan trip several years ago. We explored Prince Williams Sound and photographed sea otters, whales and sea lions. Towering water falls always brought out the cameras. Sea kayaking in quiet coves and ice-choked waters before calving

glaciers proved the value of mid-length zoom lenses. Friends from California were doing double duty. He was shooting for his own stock file and the California Academy of Science. She was doing video which was later edited and produced CDs for the trip organizers.

Alaska is a great place to be - try it.

The Natural World Through the Viewfinder Exhibit February 16, 2005 thru March 27, 2005

The exhibit date is now less than two weeks away. If you haven't done so already, it's time to select your favorite image, get it printed and framed so we will be ready when Wednesday, February 15th. rolls around. Thanks to the great generosity of the refuge management, they are extending our opening date by two days to allow members to hang their photos on the February meeting night.

For a gallery look you might consider a Nielson metal frame #1514 (German Silver) or Nielson metal frame #1521 (matte black), and a white mat. In the lower left you could put the title of your photo. Your name goes in the lower right – soft pencil is fine. Or if your art may grace your walls after the exhibit – frame it as you please. In the back please put your name, address and phone number. Also provide a 3 ½ x 5 card containing print title and location on top and your name and phone number on the bottom. Even if you wish to sell your art, price cannot be displayed on the card – hence your phone number.

Ron Winch will be at the refuge by 6:30 pm so please bring your photos early and we will work through the meeting and have the exhibit up by 9:00 pm. This is a great opportunity to share with others who we are as individuals and a club. See you on February 16.

January Salon Results

10

Harlow, Jerry	Red Rock State Park
	Fall Leaves on Moss Covered
	Rock
Miller, Joe	Inner Beauty
Polley, Lil	
Sanderson,	
Virginia	Egret with Eggs (W)

9

Baker, Eric	Owl
Blesener, Rod	Glacier Sunset

Cyr, Mariann	King Bird (W)
Farrell, Tom	Yellow Lady's-slipper
Galambos, Ted	Haleakala Crater
Hahn, Jeff	Anthomyiid Fly
Pennoyer, John	Bald Eagle on Perch (W)
Perez, Dave	Swan Landing, Monticello
Prokosch, Mike	Standing Still (W)
Ryan, George	Banning Color
Swanson, Robert	Death Valley, Zabriskie Point
Wilbrecht, Jon	Prairie Storm

8

Karai, Vijay	In The Dead of Winter
Karai, Vijay	Great Grey with Twig
Morgan, Jeff	Flying Snowy Egret (W)
Nelson, Vern	Male Northern Cardinal
Perez, Dave	Two Elk Battling
Polley, Lil	Dramatic Sunrise
Prokosch, Mike	Falkland Thrush (W)
Sanderson, Virginia	Heron Building Nest (W)
Sanderson, Wayne	Blast Off at Bosque (W)
Snowden, Curt	Pasque, Crested Butte, CO

Field Trips Update!

Meet Saturday, March 5th, 9 AM, at Memorial Park in Shakopee for wintering ducks and geese. Memorial Park is located east of downtown Shakopee on Highway 101. Enter the park and turn left. The pond is at the end of the parking lot. Mallards and Canada geese are fed by the local residents and are virtually at your feet. Any focal length lens will get an image; your imagination may produce a salon quality image.

Future Trips:

Sunday, April 24th, 6 PM at River Terrace SNA for Pasque flowers

Saturday, May 21st, 8 AM at Schaefer Prairie for small white lady slippers

Saturday and Sunday, June 4th and 5th at Itasca State Park for lady slippers, etc (tentative)

Saturday, July 16th PM, at Roscoe Prairie for prairie flowers and sunset and possibly for sunrise the following morning

If you would like help finding the photo site, be at the meeting location a few minutes early and we will caravan to the photo site. Do not call or email for directions, I arrive at locations by dead reckoning, and usually do not pay much attention to road signs. If there is uncertainty about the details follow the plans in the most recent newsletter. As in the past I will be at the location regardless of the weather.

I sent a trip update via email before the Monticello trip. If you would like to receive updates and did not receive one, let me know.

Contact Dale Bohlke at (612) 384-8417 or dbohlke@mn.rr.com for further information about any of the field trips.

Dale Bohlke

Field Notes

JPEG IMAGES VS RAW IMAGES

By John Pennoyer

All digital shooters will eventually be confronted with this question - shall I shoot jpeg images or raw images. When I first bought my digital camera I shot all jpegs only because I read an article by Moose Peterson and he mentioned that all he shoots is jpegs (he now shoots raw). His comment was; why not let the camera do all the work for you? So for the first 4 months that was the only way that I took any images - with high resolution jpegs. Then I slowly began to play with raw and now 90% of my images are taken in raw format. I don't think that one is better than the other; they both have negatives and positives. So as more of our club members are getting into digital I thought this would be a good time to discuss these differences.

JPEG: (joint photographic experts group) this is a compression format that reduces the size of the data so it can fit into a smaller format. This is the most common format for web sites and to send images via e-mail. One of the greatest advantages of this format is speed and storage space. One of the greatest disadvantages of jpegs is that every time that a jpeg image is "saved" or "saved as" data is lost. In other words if you open a jpeg image and make changes then "save" you will lose quality in your image. If you are shooting jpegs they should be saved in another format such as "tiff". Then you can edit, change etc. and save without losing data. For most of us I would suggest that you should shoot a high resolution jpeg. On my Nikon camera it is referred to as large/fine file. Most high resolution jpegs are about 700-900KB in size, possibly up to 1MB depending on data in the images. On my 1 GIG compact flash cards I can store about 312 images in this format. Technically the difference between these two formats is that jpegs are processed in the camera so the photographer does not have much control over the image. White balance, exposure etc. must be right on. But this is no different than shooting slides. If we miss the exposure it is a throw away slide. Very similar to jpegs, except I would say that in the computer you probably have another 1/2 stop to try and save your image. This was the only format that I shot for the first few months of shooting digital. I shot probably 900 images of Bald Eagles last winter and I was 100% satisfied with the results. After all I have been shooting slides for 30 years.

RAW: Raw is not an acronym (Nikon calls their raw file NEF/Nikon Electronic Format) it is just saying that when you shoot in this format it is basically an unprocessed file. The process must be completed in your computer. This is without a doubt the best advantage to shooting raw. The photographer can change white balance, exposure etc. in the computer. Raw files are larger probably 3-6MB. If you decide to shoot raw, expect to spend considerable time on your computer to finish the processing. Also, you will need software to be able to work on raw files. All camera manufacturers have this software and many 3rd parties will also sell software for working on most camera manufacturers raw files. This is now the format that I use for the majority of my shooting. It has

more than once saved an image from the delete file. I can change to various white balances to see what fits the image the best from what I selected in the camera. We all occasionally miss exposure once in a while. I can change the exposure to save an image. Do to the larger file your compact flash card will not hold as many images. My 1 GIG card will hold 103 raw files.

There are times that I have heard some say that unless you shoot raw images, a photographer is not taking full advantage of shooting digital. Some folks also believe that raw is for the “Pros or very serious amateurs and jpegs is for those that are less than that. Don’t believe either one of those statements as each format is there for us to take advantage of its strong points.

If you are shooting digital and are shooting mostly jpegs, I would certainly encourage you to shoot a few images in raw and using the correct software experiment with the image on your computer. Mainly just to see how you can change white balance, exposure etc. I do not think one format is necessarily better than the other. The main difference is that raw gives the photographer 100% control over the image. So even though it is a lot of computer time I find that for my photography it is very beneficial. In Outdoor Photographer magazine a month or so ago they were talking about this same subject and showed two like images one in jpeg and the other in “unprocessed” raw. The jpeg image certainly did beat the raw image, However they really should have also showed the processed raw, it would have equaled or possibly beat the jpeg image.

One of my biggest concerns on shooting digital is that if a photographer is not careful it possibly could make for a “sloppy” photographer with a mind set that I can fix it in the computer. So always remember that it makes no difference if a photographer is shooting slides, jpegs, or raw, to minimize frustration and for the best images **“always try to get it right in the camera first”**.



Good Shooting!

"Ansel Adams has said that any photographer worth his salt has made 10,000 negatives before his real career begins. Even then, an extraordinary year results in just 10 good images. When you are young, you will think he was a pessimist. When you are older, you will think he was an optimist."

Page 17, *Letting Go of the Camera*, Brooks Jensen, Editor, Lenswork Publishing, 2004

Dale Bohlke

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Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Tom Samuelson 952-472-2235
thsamuel@citolink.com

Vice Pres.:

Treasurer: Jim Duncan 651-459-3558
jduncan001@comcast.net

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

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

February Meeting:

The February meeting is scheduled for Wednesday 2/16/2005. This month's program: Jeff Hahn "Images from your Backyard: Insects of Minnesota".

New ColdSnap Offerings:

Waterfalls and Wildflowers of the UP, May 26-29, 2005
\$795 includes meals and lodging
Bear Track Cabins in the Black River Recreational Area near Ironwood, Michigan
Limit of 12 people.

Minnesota Road Trip, July 20-24, 2005
\$1250 includes transportation from and to Minneapolis, food and lodging. This offering will include Red River Valley towns, prairies, people and wildlife. Limit of 8 people.

<http://www.coldsnap.com/workshops.html>

FIRST CLASS MAIL



For your consideration:

Hello MN Nature Photography Club,

For the past six years our photo lab has served professional photographers and we are now expanding to the growing market of serious amateurs and students. We think we can help your members tremendously and we would like to offer our services to MN Nature Photography Club members at a discounted rate.

If you would be willing to include our monthly special in your next newsletter we feel it could greatly benefit your members and we would be more than happy to offer 20% off of all of our normal services for MN Nature Photography Club members. We offer great prices on processing and enlargements.

For our digital Clients we can help with monitor calibration, we have helped many clients over the past several years. Our web site now offers an ICC profile specifically designed for our lab. If there is any way that we can help your members with this issue or any other that you may have a concern about, please don't hesitate to let us know.

Thank you for your time,
Lisa C.
Manager - Profoto

<http://www.profotousa.com/>



Field Notes

Al and the other Al **By John Pennoyer**

This was my second trip to Alaska to photograph our Nations symbol the American Bald Eagle. Last year the weather was overcast and drizzling rain for the entire trip, with the exception of our last day when the sun decided to shine for the entire day. On the plane home I had already decided to go back the next year and stay a little longer to try and capture the birds in some Alaska winter sunshine. Upon landing at Stephens International airport in Anchorage the sun was shining with the temperature in the mid 20's. What we did notice on our drive to Homer was the lack of snow. As a photographer this is an important factor for helping to lighten the underside of the eagle's very dark wings as they fly overhead. The entire drive was under clear skies and shining stars until we began to get into Homer and the clouds seemed to gather.

Also on this trip were Al Schulz, a long time member of our club, and Al Markegard who I got to know through my workshops at Vince Shute Wildlife Sanctuary. I referred to them as "Al and the other Al". The next morning we were all anxious to get to the "spit" and begin photographing. Of course, just like last year, we awoke under very heavy dark clouds which lasted for two days. But as we watched the weather reports on cable TV, they were talking about clear skies and very cold temperatures. It was all that "the other Al" and I could do to restrain ourselves from dancing a jig! As we went to bed one night they were certainly right about the cold temperatures as we could tell by the cold temperature in the cabin! As usual we awoke at 5:00 AM and immediately looked out the window. This time stars were shining brightly. For the next day, and the 7 days following, we had temperatures in the single digits with very clear skies and hardly a cloud showing itself. Even though we had no snow, the cold temperature in the harbor made the water begin to ice over. What made this so spectacular was that it was only a thin layer of ice and it was taking on the color of the blue ocean.

The perfect conditions would certainly help the underside of the wings on our flight shots, but it also gave us another dilemma - how to shoot a very dark bird on the bright foreground and backgrounds. I used my ambient light meter and determined the exposure for EV 0. Due to the fact the ice had taken on a blue color it was not necessary to open

the normal amount. I shot a few images at + 2/3 and few at +1/3 and also shot images at EV 0. When I was looking at my histogram on my camera it did look to me that the +2/3 was a little over-exposed. After the afternoon shoot, I downloaded my images on the computer and confirmed that the correct exposure was generally between EV +1/3 and 0. Al, the other Al and I shot most of our images in this exposure range. This of course is a huge benefit with shooting digital - corrections can be made immediately in the field.

Later on in the week a very prominent wildlife photographer mainly known as a bird photographer had arrived to start his workshop. He was on the "spit" photographing with 3-4 of his friends. He was helping them with their exposure setting on photographing the birds when they were on the ice. One time he told everyone to "open up 1 stop". Al, the other Al and I looked at each other and just smiled. After about 1/2 hour this "professional wildlife photographer" told everyone to open up +1 2/3 stop. He told them this was necessary because of the dark bird and very bright ice. Again there were three photographers that could do all they could do to restrain themselves. Later in the week he was down on the spit with his workshop participants and the other Al and I heard one of the workshop participants ask him, what exposure he should set for shooting these birds on the ice. The professional answered "open up +1/3 stop".

This little episode really convinced me on how difficult it can be to determine exposure. In most situations, it would have been necessary to open up +1 to +1 1/3 stop, but the color of the ice threw that right out the window. Most of my images were shot at EV 0 and the exposures were right on. If you are shooting film, I always recommend when shooting difficult exposure situations that you always bracket your exposures to be sure to capture an important shoot. If shooting digital always look at your histogram. As I use my histogram more and more, I am beginning to feel very comfortable with it and have let it override what I thought would be perfect exposure and it was right on.

Good Shooting!



Eagles and Blue Ice



Landing on Blue Ice

Phantom of the North Forest

By Ron Winch

Snowflakes hurried along by a light breeze almost obscured the Great Gray Owl at times. Only 40 feet away, the deep yellow eyes seemed to twinkle as the snowflakes hurried by. It was only a quick glance before the eyes shifted again to the same spot on the snow. Under the snow something was alive and moving and the Great Gray Owl would like to make it his evening meal.

Light was fading fast – and the snow didn't help – not that the owl cared, but the photography for the day was over. So what to do? Snow accumulated on the cold photo gear and

didn't melt and I was snug in several layers of fleece and a down parka, and the owl was hopefully about to have lunch. So I waited – and watched.

Some minutes later the Great Grey pushed off his perch and gliding on silent wings plunged into the snow. I could sense the talons on those powerful feet flexing, opening and closing, squeezing the life out of his catch. And then the warm meal was swallowed whole, as five foot wings carried the phantom of the northern forest into the darkness of a spruce grove.

By this time I had already spent over 20 hours observing and photographing the Great Grays in all kinds of weather. Hundreds of images were captured on film. Now it was time to try to understand some of that behavior. What we are seeing this year is one of the greatest eruptions of all time of the northern owls. Some counters have reported over 1000 owls in Minnesota. Many are adults but there are also many juveniles. Since the young get their adult plumage at about five months they can be hard to identify. First year birds have rather pointed tail feathers – adults are more rounded. Viewed from the top, young birds have a white cream colored band around the outer edge of the wing. Flight feathers of owls differ greatly from those of hawks. The soft comb-like leading edge of flight feathers and the soft, fuzzy upper surfaces muffle sound as the feathers move against each other and through the air, thus making for silent flight. Hawks, especially accipiters and falcons have hard edged more rigid feathers for more maneuverability and faster flight.

Owls have four toes on each foot that can be positioned with three forward and one back, two forward and two back or fully spread for optimum capture and gripping of prey. The large facial discs receive sound waves and focus them back to asymmetrical ears thus creating triangulation for precise location of sound.

There are many great photo opportunities granted by this wonderful gift from the north. It is also a great opportunity to learn more about the Phantom of the North. Let's take advantage of both. Remember – there is more to nature photography than photography.

Good Shooting!

Additions to the January Salon Results:

The following results from the January Salon were mistakenly left out of last month's newsletter, my apologies to the photographers. The error was entirely mine.

8

Aronson, Jim	Casey Lake Sunrise
Bergma, Lyle	Lone Birch
Blesener, Rod	Deere 0020
Cleveland, Ron	Shovel Point Dawn
Cleveland, Ron	Whitetail Buck (W)
Cyr, Mariann	Prairie Blazing Star
Dykstra, John	Early Spring
Dykstra, John	Red Fox Kit
Galambos, Ted	Sunset at Monte Verde
Graves, Rick	Maple Leaf on Rock
Hahn, Jeff	Mating Tiger Beetles
Harlow, Jerry	Prairie Chicken Walking
Jones, Cathy	Wood Stork (W)

February Salon Results:

Judges: Lawrence C. Duke and John Dykstra

10

Zosel, David	Great Blue Heron
Nelson, Vern	Red-breasted Nuthatch
Gladitsch, Marilyn	Patterned Mushroom
Bertas, Mary Kay	Prescott, AZ
Morgan, Jeff	Blue Heron (W)

9

Hoppe, Paul	Yellow
Ellenbecker, Dave	Skunk Cabbage #8
Samuelson, Tom	Blazing Star Monarch
Moen, Aaron	Misty Morning
Hoppe, Paul	Coneflower Head
Hahn, Jeff	Tachinid Fly
Ellenbecker, Dave	Milkweed #7
Handsaker, Bill	Mono Lake, CA
Sanderson, Virginia	Swan Touching Down (W)
Handsaker, Bill	Tufa at Black Rock Desert
Morgan, Jeff	Great Egret (W)
Perez, Dave	Cedar Waxwing Eating Berries (W)

8

Samuelson, Tom	Kettle River
Nelson, Vern	Luna Moth on Leaves
Karia, Vijay	Ducks in a Row
Gladitsch, Marilyn	Hepaticas (Seven)
Harlow, Jerry	Cactus in Navajo Canyon

Baker, Eric	Fawn
Bertas, Mary Kay	Canadian Poppy
Snowden, Curt	Raindrop on Spotted Knapweed
Karia, Vijay	Canada Goose & Goslings
Harlow, Jerry	Leaves in Rain
Baker, Eric	Eagle & Gull
Polley, Lil	Tetons
Wilbrecht, Jon	Golden Arches
Bader, Bill	Iridescent Clouds
Sanderson, Wayne	Great Blue Heron at Sunrise
Mamer, Joe	Lilly
Vichich, Dave	Pads
Cleveland, Ron	Swan Wings (W)
Sanderson, Virginia	Pelican Drying Feathers (W)
Sanderson, Wayne	Eagle after Hurricane Charlie (W)
Cyr, Mariann	King Shag (W)

For Sale:

This is the first item offered for sale in the newsletter, I encourage anyone with items that they wish to sell to contact me (email preferred) and I will include the items in the next month's letter.

Canon 300mm f/4.0 L telephoto lens, very sharp, will autofocus with a 1.4 x converter (420mm or 672mm on digital). With leather case, good condition, very clean, \$595 obo, Call Jeff at 651-436-1949 or jeff@elmstudio.com

Items of Interest:

1. Monticello Art Council's 2nd Annual Community Riverside Photo Show.
Dates: Friday – Sunday March 18- 20, 2005
Times F 4-9 a.m., Sat. 9 a.m. to 9 p.m., Sun 9 a.m. to 3 p.m.
Location: Mississippi Room at the Monticello Community Center.
Categories: Landscape, Animals/Wildlife, Botanical/Nature, Misc./Open and Black and White
Deadline for Entries: March 10, 2005
Ship or deliver to :
Design for Print
PO Box 1075
113 Locust Street
Monticello, MN 55362
Phone: Lynne Dahl-Fleming
Office: 763-295-8100
Cell: 763-300-8118

Details can be found at
www.monticelloarts.org/photoshow.html

Continued on the next page

Nature Photo Times

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

Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Tom Samuelson 952-472-2235
thsamuel@citolink.com

Vice Pres.:

Treasurer: Jim Duncan 651-459-3558
jduncan001@comcast.net

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

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

March Meeting:

The March meeting is scheduled for Wednesday 3/16/2005. This month's program: Marianne Cyr, "2005 Minnesota Botany Show."

For your consideration (continued from page 3):

2. from Lyle Bergman. In October (9-15), I'll be going to Pennsylvania to attend Joe and Mary Ann McDonald's Digital Photo Nature Course
<http://www.hoothollow.com/Digital%20NPC.html>.

Since the drive there is 2 days, I was hoping to hook up with someone who would also like to go and share some of the driving and expenses. The classes are small and fill up quickly, so whoever would want to go would need to sign up soon. The course isn't that cheap (\$1500), but it does include all food and lodging. Please contact me directly at lberg1@mninter.net or 651-769-0888, or even simply sign up for the course first, and then contact me

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3. **Our photo exhibit at the Minnesota Valley National Wildlife Refuge will come down on Sunday, March 27th at 3 to 4:30 p.m.** Please make arrangements to pick-up your photo at that time. Ron Winch will not be available to help after that date. Thanks to all who participated in a great show. Be sure to thank Ron for his help in organizing the show and let him know if you have interest in doing this again.



Field Notes

Selling Equipment

By John Pennoyer

Have you ever noticed how things seem to collect around the house? When my wife and I moved to our new house about 9 years ago, we had many garage sales to try and get rid of all the unwanted items that we felt we would never need again. We both promised not to collect any more stuff! Well just don't look in my garage! No matter how hard we try, "stuff" always seems to collect.

I have never been a collector of things, but sometimes it just seems to happen. After 25 years in photography, my collection of equipment was getting larger and larger. Most of the equipment is in excellent condition but it's just that I'm not using it. This is what happens when you buy new equipment and keep the old. So I took a long hard look and decided what I really used and what was just collecting dust. Now this causes me a lot of pain, but I figured if I haven't used it in 3 years chances are I will never use it. I consider all of my equipment to be of top notch quality (even though used) and in most cases the average photographer will have no use for it or be willing to pay the price. In years past I have tried to sell in the newspaper and even in the club newsletter with no luck. About 5 years ago I sold my Nikon 400mm lens on E-bay and I was surprised at the money that I got for it. With my switch to digital, I felt it was necessary to sell some more equipment that was not working very well with my digital system. Over the last 6 months I have sold about 9 pieces of equipment on EBay with excellent results. So if you have some equipment that you are thinking of updating, I thought that I would

list some of my EBay tips. I am not promoting EBay, for there are other auction houses out there or other means of selling your equipment, but this is the one that I have sold through. For me it has been the best outlet to sell my equipment. All told I have sold probably about 12 pieces of equipment. However, I have never bought anything through any auction house.

Preparation: Take a good photo of the equipment you are selling. Many times I will use two photos. for example when selling a 24mm lens take a photo of the lettering on the lens, which will help identify the item to the viewer and also a photo of the front glass element. Also be sure to research what similar items are presently selling for. Determine how much shipping will cost in US and in Canada if you are willing to sell in Canada.

Listing: Be honest on the description. If there is a nick on the body or scratch on the lens, put it in the description. I like to mention how long I have had the item. I always mention why I am selling. The type of condition, mint, excellent, good etc. should also be listed. Any details on the item is always appreciated and will eliminate many e-mails asking questions. Also mention what is included with the item. As an example, I just sold a 24m lens and I mentioned that it would include the end caps, original box and packing, and Nikon instructions. (I always keep my original boxes and packing that the components came in.) You would be surprised what value this will put on your items. Sometimes I will also mention how the item was used. I just sold a drop-in circular polarizer for my 500mm lens and I used a brief description on how it was used.

Reserve Price: I always put on a beginning bid and a reserve price. As an example Beginning bid: \$50.00 Reserve price: \$150.00

A bid must start at \$50.00 and you have no commitment until the reserve price of \$150.00 is met. If the final bid is \$125.00 you do not have to accept; however, if the bid is \$150.00 or higher you “must” accept the bid.

Payment: I only accept Money Orders or cashiers checks, but I am also in with Pay Pal. And for me the only way to accept payment is through Pay Pal. On my last four bids, I was paid through Pay Pal within 15 minutes of the closing of the bid. Pay Pal does charge about 6%. But for me it is worth it!

Shipping: Buyer always pays shipping. I advertise that I will ship in US and mention that any shipping to International areas will be more expensive (it really is.) As soon as you are paid, ship the item immediately and e-mail the buyer the carrier that was used and the tracking number.

Just a few other tips, with eBay the item will be on the auction for 7 days. It is important that you have access to your e-mail everyday. People that are interested in your item may send you an e-mail about something specific to the item. I always check my item on the auction every day just to see how it is doing. However keep in mind those individuals that are really interested may not put in a bid until the final closing minutes. I had one item that never had a bid for 6 days. But in the last hour 5 bids came in and I sold the item within \$15.00 of what I paid for it almost 5 years ago.

Since I switched to digital, one of the negatives is with the size of the sensor; your wide angle is no longer a wide angle. My 28mm lens is now a 42mm lens, this is not conducive for a wide angle image. However with my sales on eBay, I can now order my 12-24mm lens that I guarantee will not be collecting dust like the items that I sold on eBay.



Good Shooting!

Field Trip Update

April 24th

Spring is coming! The prairie rainbow of color begins with the pasque flower. In addition to the flowers there is an excellent opportunity for a prairie sunset and several oak trees for silhouette or texture shots. We will caravan to River Terrace Scientific and Natural Area which is about 5 miles east of town. Any lens will work but macro capability is recommended. There is a short, steep hike from the car to the terrace and best photographs are on the hillside, sturdy shoes are recommended. Meet at the Cannon Valley Trailhead across the street from the grocery store in Cannon Falls at 6:30 PM for an evening of prairie and pasque flower photography. The shoot will be held rain or shine.

May 21st

8 AM at Schaefer Prairie, west of Glencoe, for small white lady slippers.

June 4th and 5th

Itasca State Park: cancelled.

July 16th

Roscoe Prairie for prairie flowers and sunset.

For further information contact Dale Bohlke at 612-384-8417 or dbohlke@mn.rr.com

A Day in the Snowy North Woods

**By
Ron Winch**

Light snow was falling as we slipped our mukluks into the snowshoe bindings and cinched them up tight. Sitting near by was a young Gray Jay watching our every move, probably hoping for a handout or a bit of leftover as it had come to expect from summer visitors.

Following an old cross-country ski trail, draped in two feet of soft new snow, we marveled at the quiet beauty of the northern forest in winter. It was a quiet day, no wind, and even the smallest twigs wore a blanket of snow – making for a winter wonderland. Every tree or bush we touched cascaded a cloud of snow crystals down upon us. Needless to say, parka hoods were drawn tight to keep snow from filtering past the fleece and down my back. Cameras, likewise, were zippered into a Kinesis camera pouch carried around the neck, keeping them snow free until needed to photograph a scene. Fleece mittens encased in gauntlet style corduroy overmitts kept our hands dry and warm as we gripped the cork handles of ski poles, used for balance. (Back in my younger days in Upper Michigan, ski poles with large baskets were used – use of poles was scorned by the “macho” outdoor types.)

Nylon wind pants shed snow readily and protect the lower body should the wind come up. Full length zippered legs make it easy to get into these – even when wearing boots or mukluks. We have been using Steger mukluks as our primary

could weather footgear and, I must say, our feet have never been more comfortable.

The raucous cry of a raven invites us to look up. On this dark snowy day, we see no detail, only a silhouette as it wings its way across the sky. A bit further on a mini cascade of snow reveals a Chickadee inspecting an alder shrub, hoping to glean a few insect eggs or even a dormant over wintering insect or two for an afternoon snack. The familiar “chickadee-de-de” muffles softly through the sound absorbing snowy woods.

As we round a bend in the trail we see on a knoll a clump of ghostly snow laden birches hardly discernable against the leaden sky. Plodding up the knoll we notice a Ruffed Grouse feeding on winter aspen buds. Being a cautious bird, it casts a quick glance our way before departing. Frigid nighttime temperatures will often find the grouse buried in fresh snow, using its insulating value to stay snug and warm as temperatures plummet and a northwest wind tortures most living things in the northern forest.

The staccato chatter of a red squirrel draws our attention; he is feeding on white pine seeds some 40 feet up in a majestic old white pine. We pause long enough to enjoy a snack of dried apricots and chocolate and then continue on the last mile to the lodge and hot chocolate.

It was another one of those days when the camera was just excess baggage – but no matter. Any photos that day may have been relegated to the round file or, at best, filed away where they would look the same next month or five years from now. Memories, on the other hand, may grow and become enhanced with time. And what can beat a day of snowshoeing in the snowy north woods with my best friend, my wife Toni.

Thanks to everyone who participated in the club exhibit. There were many great comments about how such a diverse group of people could come together and produce a great exhibit.

MNPC March 2005 Salon Scores - Judges: Mariann Cyr and Mike Prokosch

10

Blesener, Rod	Gray Owl in Snow
Cleveland, Ron	Pelican Flight
Morgan, Jeff	Heron & Fish
Samuelson, Tom	Pressure Ridge

9

Dykstra, John	Flying Owl
Galambos, Ted	Minnehaha Autumn
Kessler, Charles	Ducks and Sea Smoke
McDonough, Jean	Bull Elk at Sunrise
Morgan, Jeff	Egret and Fish
Perez, Dave	Canada Goose with Tongue Out
Scholljegerdes, Florence	White Violet and Bud

8

Aronson, Jim	Wild Phlox
Baker, Eric	Great Gray
Blesener, Rod	Gray Owl in Flight
Burkstrand, Michelle	Sunrise From Shore 29
Dykstra, John	Great Gray Owl
Ellenbecker, Dave	Trillium Group
Fleury, Cynthia	Maligne River
Gladitsch, Marilyn	Indian Paintbrushes #16
Gladitsch, Marilyn	New Ferns in Moss
Graves, Rick	Frozen Sunset Reflection
Graves, Rick	Red Morning Glory #5
Harlow, Jerry	Mallard Hen
Mallon, Jim	Grass Over Sumac
McDonough, Jean	Five Bison in Morning Mist
Moen, Aaron	Fall Colors
Mueller, Torsten	Aurora
Pennoyer, John	Adult Bald Eagle Catching Fish
Pennoyer, John	Trumpeters Taking Off
Snowden, Curt	San Juan Mts., CO
Vichich, Dave	Butterfly

Karai Exhibit

The City of Blaine will host an exhibit of photographs by Vijay Karai and photographs, Sketches and Batik by his wife, Jay. The exhibit will run the month of April. In all there will be 32 exhibits. If you happen to be in the neighborhood of 109 and Radisson in Blaine, stop by and see them. Or if you want to catch Vijay and Jay on opening night, please visit between 5 and 7 PM on April 4th (Monday). Congratulations Vijay and Jay!!

Vijay can be reached at:
Vijay Karai
Moneygram International
952-591-3164
Vkarai@moneygram.com

Election Update

As this newsletter goes to press, Larry Duke is planning a nominating committee meeting to be held on April 7 to identify and contact potential officers for the next year. Please give strong consideration to volunteering for a position. The club needs quality leadership going forward.

2005 TCACCC Interclub Competition

Results from the 2005 TCACCC Interclub competition are in and our folks did very well. Minnesota Nature Photography Club took first place in the Nature category.

In the Monochrome Print category, Jeff Morgan took the Print of the Year honors with "Cromer Wave". The Minnesota Nature Photography Club came in third in that category with 125 points (the Minneapolis Photographic Society came in first with 130 points.)

In the Color Print category, Jean McDonough was Runner-up Print of the Year with "Horses at

Sunset No. 2". The Minnesota Nature Photography Club took first place in this category with 129 points.

Congratulations to Jeff and Jean and all the MNPC members who submitted work for the competition.

Items for May's Newsletter:

I will once again be out of town in early May. Please have any articles or other items to me by April 28th at the latest. I apologize for the condensed schedule but our travel plans dictate the need.

Nature Photo Times

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

Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Tom Samuelson 952-472-2235
thsamuel@citolink.com

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Treasurer: Jim Duncan 651-459-3558
Jduncan001@comcast.net

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

April Meeting:

The April meeting is scheduled for Wednesday 4/20/2005.

For your consideration:

For the digital folks in the group, a clean sensor is a must for optimal photos. A source I use for cleaning the sensor (plus a discussion of how to do the cleaning) can be found at

http://www.pbase.com/copperhill/ccd_cleaning

Give it a look.

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Field Notes

Entering Club Competitions

By John Pennoyer

The Bald Eagle was perched on the log pile and I could see by the position of his head that he was intently looking into the water trying to spot his next meal. Suddenly he lifted up from the logs and dived low just above the water and he headed right for me. I kept my center AF sensor right on his head and he thrust his powerful talons into the water and with hardly a splash lifted the fish right out of the water. Now is the time for me to pull the trigger and with my camera set to Dynamic AF and continuous high speed firing, my focus tracking is right on the money. The Eagle slanted his wings and lifted above the water with the fish secured in his talons and flies right over my head. I managed to fire off three frames. I can't wait to see the images so when I got back to the motel room I downloaded the images immediately. Two of the three images were hair sharp and the exposure was right on the money. But my favorite of the two images had a little imperfection. The upper wing tip got clipped at the top of the frame. After getting home from Alaska, I began the process of making final edits on my Bald Eagle images. Without a doubt my favorite image on the trip was the one with the top wing clipped. The bird was perfectly exposed, composition was perfect (except for the clipped wing) but the clipped wing really did bother me. I needed another opinion so I decided to enter the image in our monthly competition. The judges scored it a 10 while talking about the image never once was the clipped wing mentioned during the comments.

For many years I did not enter our Monthly competitions, but now with us being able to enter digital images it is so much more convenient to enter images. It is so much easier to sort through my files and e-mail the images to Jeff and I don't have to worry about waiting around to pick them up and also no finger smudges on the image. Like every one else I would like to always hear the judges say "10" with nothing but positive comments. However more often than not I am interested in hearing what the judge's say, especially if there is something that bothers me about the image. Besides the example above let me give you a couple of others.

Loon turning eggs: This image is one of my favorite Loon images. This was originally a slide that I scanned and

cropped and converted to digital. While I was cropping the image my mind was trying to figure out how much to crop. I entered it in the judging. I believe it scored an 8 and the judge's comment was that it should have been cropped more to have the Loon bigger in the image. Isn't that a coincidence that was the same problem my mind was trying to figure out? Later in the week I used my computer and did some more cropping and my Loon is now a little larger in the frame, not by much, because I think the nest and habitat is still important.

Trumpeters taking off: This was also a slide image that I took several years ago on the Mississippi. The Trumpeters are beginning to take flight very early in the morning, the exposure was perfect, and the one bird closest to the camera is hair sharp. Technically there were a couple of items that bothered me. The image has a slight blue cast to it because it was taken just at sunrise so the birds were actually in shade. Also the far bank was snow covered, and when I cropped the slide I was trying to show that the birds were on a river. However I know that it was snow, you could see the texture of the snow, the slide scored an 8 and the comment was the white line at the top. I did try to crop the image and remove the snow, but I am not sure that I like that composition and the birds are centered in the frame.

Bald Eagle snatching fish: This image was taken this year in Homer. I caught an eagle actually pulling a fish right out of the water. This was an adult eagle with blue water and blue ice. My camera was set to EV 0, the water, ice and the brown feathers of the bird were perfectly exposed, but the white head was overexposed. This is just a case of not having enough latitude from white to dark. The overexposed head also bothered me, but I was hoping the action of the fish at the talons and the beautiful color, maybe the judges would over look the head. No such luck, it scored an 8 and the comment was that the head was over-exposed. A couple of days later, I took the RAW file of that image and changed the exposure. When I changed it another -1 the head was right on, but everything else was way too dark for my tastes. The feathers were way too dark and the blue water was almost black. So I changed it another -1/3 as a compromise.

In all of those incidents the judges actually confirmed what was on my mind. I can't think of a better way to get an opinion than to enter our club competition. We can use the critiques of a judge to help us not only learn, but to confirm

what might be bothering us about a particular image. Now don't misunderstand me I also will enter images just too hopefully get a "10", but even if they don't I like to hear what the judges see wrong that I did not.

For this month's competition, I entered two more images; one of them specifically is entered to hear the judge's critique. This is an image that I tried a new technique on and I am interested to hear what they have to say. Have a great summer!



MNPC March 2005 Salon Scores

Judges: John Pennoyer & Alan Schutz

10

Cyr, Mariann	White-tufted Grebes
Ellenbecker, Dave	White Lady-Slipper Pair
Gladitsch, Marilyn R	Hepaticas by Tree
McDonough, Jean	Baby Harp Seal
	Penguins Near Huge
McDonough, Jean	Iceberg
Sanderson, Wayne	Egret Fishing

9

Blesener, Rod	Wax Wing
Cyr, Mariann	Gentoo Colony
Fleury, Cynthia	Yellow Mounds Badlands
Galambos, Ted	Saguaro in Arizona
Hahn, Jeff	Immature Grasshopper
Hahn, Jeff	Immature Stink Bug
Moen, Aaron	Jay Cooke State Park
	Great Blue Herons Nest
Morgan, Jeff	building (W)
Perez, Dave	Beetle on Geranium
	Oystercatcher Mating
Prokosch, Mike	Display

8

Aronson, Jim	Trillium Close Up
Baker, Eric	Owl in Tree
Blesener, Rod	Gray Owl in Snow 2
Cleveland, Ron	Owl Lunch
Gladitsch, Marilyn R	Spring Beauties #26
Jenkins, John D	Mule Deer in Winter Snow
Kandiko, Joe	Autumn Reflections
Mueller, Torsten	Moonrise
	American Painted Lady on
Nelson, Vern	False Sunflower
Perez, Dave	Mallard Hen in Flight
Polley, Lil	Great Gray
	Silvery Grebe with Chick
Prokosch, Mike	0445
Sanderson, Virginia	Burrowing Owl #4
Sanderson, Virginia	Egret in Flight #8
Sanderson, Wayne	Heron with Fish
Scholljeggdes, Florence	Three Water Lillies

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

A good camera club can be a heck of an experience. It should be a place to meet, to exchange information and ideas, to find out what's the latest, that you just have to have. Maybe to help a new photographer or learn from an older photographer.

When I got interested in REAL photography you shot with a 4x5, maybe, just maybe, you could do the same job with 120, but 35mm was not the way to go. Magazines and News Papers were just starting to accept 35mm, and there are a lot of Leicas out there in the field.

This club will be coming up on 50 years, soon. The St. Paul Camera Club is over 100 years old. Something must be fun and interesting to have that kind of staying power. A lot has to do with the membership. The more involved you get with the "Club" the more you get out of it. Dewitte Jones, Op, always says "Take it all in, give it all back." Isn't that what it's all about? I like to see what other photographers are doing and I like to show other photographer what I see.

As Yogi says "You can observe a lot by watching."

Passing along the Emotion of
Photography
By
Ron Winch

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

Strange that I should have these feelings now, 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 quieter part of the forest.

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

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

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

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

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

And they will invite you back.

End of the Year

Thanks to all of you for a great year. In particular, the club officers, judges and event volunteers deserve a round of applause for their contributions. The next newsletter will be out to you in early September. Have a great summer and enjoy the outdoors and the art of photography.

Don Nadreau

Nature Photo Times

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

Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Tom Samuelson 952-472-2235
thsamuel@citolink.com

Vice Pres.:

Treasurer: Jim Duncan 651-459-3558
Jduncan001@comcast.net

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

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

May Meeting:

The May meeting is scheduled for Wednesday 5/18/2005. The Program will be put on by Mike Prokosch on his trip to the Falklands this winter. The Judges will be Cynthia Fleury and Rose Duncan.

Election of New Leaders:

The slate of five candidates assembled by the nominating committee:

President - Mariann Cyr
Vice Pres. - Lawrence C. Duke
Treasurer - Jim Duncan
Secretary - Rod Blesener
Editor - Don Nadreau

Members will have an opportunity to nominate additional candidates from the floor.

FIRST CLASS MAIL



Western Wisconsin Club Note:

The western Wisconsin photographers club will be having a gallery showing at the Phipps center for the arts in Hudson, Wisconsin. The gallery will run from May 5th, 2005 to June 5th, 2005. Hours will be Monday-Saturday 9:00 a.m. to 4:30 p.m., Sunday 12 noon to 4:30 p.m., as well as one hour before and through intermission of all performances in the Phipps theaters. They are hoping for 3 to 4 dozen prints to be on exhibit. Please forward this to anyone you can think of that would have interest. There are other galleries that will also be open to the public. The Phipps center is very easy to find. It is in downtown Hudson, one block off the St. Croix River.



Field Notes

“Look Over Your Shoulder”

By John Pennoyer

Over the course of the last 3-4 summers many of my destinations have been to capture images of Minnesota Prairies. So far this summer alone I have visited at least 8 prairies and there will probably be more to come before the summer is over. Like most subjects we always want to try and work with the best light possible for the image that we want to capture. For me I really enjoy photographing prairies in early morning or late evening light. Often I will be in the prairie up to an hour before the sun rises or sets. I love combining the color of the prairie with the color of the sky. It can result in some magnificent images. This summer I tried to pick and choose what I would consider the best day to go and capture this type of image. Being retired I no longer need to limit my photography to Saturdays. Therefore, I would intently watch the weather report to select the best days to photograph. My ideal sunrise or sunset would be to have a thin layer of clouds to help diffuse the light and also add some color to the setting or rising sun. Blue sky days usually have less color and even using a Graduated Neutral Density filter is never strong enough to control the harsh light of a setting/rising sun. And of course I never wish for a windy day.

Well this just goes to show you that we photographers can never control the weather. When I did finally choose my perfect day, the clouds cleared out by the time I got to the prairie, the wind would pick up, or a very thick cloud bank would totally ruin the color of the sky.

According to one weather report, it sounded like it was going to be a perfect morning sunrise, so I left home at 3:30AM to get to Roscoe Prairie before the sun rises at 6:00 AM. I walked out in the prairie in darkness and positioned my tripod for the perfect prairie sunrise. The red color of the Prairie Blazing Star was going to be accentuated by the beautiful color of the rising sun. But as the eastern horizon began to glow, the moving clouds had formed a cloudless hole where I definitely did not want it to be. There is no GND filter that can compensate for this and once again my perfect day

was ruined by of all things the act of “nature”. As I was standing there moping, I glanced over my shoulder and there was a fabulous cloud formation! When I looked through my view-finder I could not turn my tripod around fast enough to capture the image. It is now one of my favorite images of Roscoe Prairie.



Roscoe Prairie

One of my new prairie ventures was Ordway Prairie by Brooten, MN. Dale Bohlke told me about this prairie so I had to go check it out. Unfortunately it turned out to be one of those perfect days for sun bathing but not for the type of photography that I enjoy doing. It was a blue sky day with not a cloud in sight. Not only do clouds help add color, but also add character to your image. But I was there so I was going to photograph something. As the sun sets or rises on a day such as this, always look opposite the sun as the horizon will begin to turn a beautiful pink and blue which really adds some tremendous color to your image. I was there for both a sunset and sunrise and came away with some marvelous images. But they were for the most part taken “over my shoulder”, opposite the sun.



Ordway Prairie

I never realized how many prairies Minnesota has, even though some are just a few acres in size. But within 100 miles of the twin cities there are probably close to 10-12 prairies and they offer some magnificent opportunities for landscapes and prairie flowers. If I was to give some helpful tips it would be to be sure to have a set of GND filters of at least 2-3-4 stops. Also be sure to keep your camera level. I always use my bubble level on the camera's hot shoe. You can locate prairies by going to The Nature Conservancy web site and also look at the DNR web site under Scientific and Natural Areas. But also many communities have parks that are prairies but are just not registered as such.

Just remember to look all around for the color, especially "over your shoulder!"

Good Shooting!

Patagonia - Where The Wind Was Born

By Ron Winch

El Chalten, Argentina, May 2, 2005, 8 A.M – The sky is as black as a crow's belly as I step out of our little hotel. I look to the Southwest hoping to see the glimmer of a new day breaking, but all I see by the

village lights are snowflakes riding a strong westerly wind and flying horizontally.

Out there, somewhere is Mt. Fitz Roy, the pride of Los Glacires National Park. Fitz Roy, along with Torres Del Paine in Chile, are the pride of Patagonia (and the namesake for the Patagonia clothing line). As the spectacular peaks of the Andes stretch south they form the border between Argentina and Chile. These two peaks and their allies are known worldwide for their exceptional beauty and almost vertical spires. Better known to climbers than tourists, they are some of the most awesome and beautiful mountains in the world.

A shaft of warm light finds a crack in the cloud cover and settles on the mountains. SPECTACULAR! We head for a lookout three miles away which will provide magnificent views of the warm morning sunrise and snowflakes dancing on the mountains. Snow covered and washed by the warm light as only found at high elevations and high latitudes, Fitz Roy and friends make for an outstanding morning as rolls of Velvia wind through the camera.

We journeyed to other parts of the park and photographed a towing waterfall plunging 60 feet over cold gray basalt. Surrounded by fall colors and dancing whitewater downstream this area offers many great photos. Fortunately the sky was overcast again, making for low contrast, which works well on Velvia film.

Moving on, a band of Guanacos (wild cousins of the llama) offered wonderful close-up shots, especially with their large inquiring brown eyes. Eventually the Guanacos graze their way up the valley – with snowcapped mounts as a background – does it get any better? Our photos may not equal the classic shots by Erwin Bauer, done some years ago, but I must say, "Not bad".



Today we have been photographing the Chilean side of the Andes. The main north-south road which runs to the southern tip of South America is a gravel road cut out of the mountainside. In most places you must crane your neck to look up and see the mountain peaks, on the other side you look almost straight down to see rushing rivers in the canyons below. As this is the supply road to the south, it must be kept open all winter. This task falls to the bulldozers and heavy duty snow removal equipment. A job for the rugged.

Darkness settles in as we arrive in Chile Chico, a small mining town and our destination for the evening. Our abode for the night is a small hotel built in the 1800s and run by a direct descendent of the founder. He informs us that we are in for a real treat – an outdoor Chilean barbeque. However, with rain and snow falling, things are rearranged and we dine inside – temperature, about 45 degrees F. Large platters of lamb and beef make the rounds until everyone is stuffed. A bit of conversation about the day and it's off to bed.

The Chilean idea about central heat differs greatly from ours. Central heat is a wood burning stove (burn time about two hours) in a central small room surrounded by a number of small bedrooms. Needless to say, it was invigorating. Toni, my wife, who had sustained a hairline fracture and several torn small ligaments just above the ankle, retired that night fully clothed plus wearing heavy sox, a down vest, gloves and a stocking cap pulled down over her head. This was in the true spirit of an exploratory trip. Next morning one lady was heard to say, "If this is anything like camping I don't want any part of it."

Our small bus boarded a ferry for a three hour lake crossing. Parking only two feet away was an open sided, fully loaded cattle truck. When exiting the bus one had to be sure that vital parts were pointed in the opposite direction.

Is this a trip that I would do again? In true Minnesota speak, "you betcha."

Patagonia is not a country or a state; rather consider it like the Great Plains. It is the southern third of both Chile and Argentina, with only five percent of each countries population living there. Roads are few, people are isolated and the language is 100% Spanish. If you're interested, I'd be happy to share more details and images with you.



Torres Del Paine - Chile

For Sale.

10 rolls of Provia 100
14 rolls of Velvia (50)
11 A & I mailers

All for \$113.00

Since I have been shooting digital this film has been in my freezer. If interested please give me a call. I will sell as complete only. Even though the film is 18 months old, it has always been in freezer.

Also if anyone is interested in a Nikon F-100 let me know. I am converting to all digital. I have not shot any film for about 18 months.

John Pennoyer

Cell: 763-913-8651

Home: 763-416-4134

Two T008 Epson colored ink cartridges

One has been opened but not used, the other is unopened. Both for \$15 (half price).

One package (19 sheets, one was used) Epson Velvet Fine Art paper. \$20.

Call Don Nadreau at 763-377-4589 or see me at the September meeting.

MNPC May 2005 Salon Scores

Judges: John Pennoyer and Alan Schutz

10

Photographer	Title
Cyr, Mariann	White-tufted Grebes
Ellenbecker, Dave	White Lady-Slipper Pair
Gladitsch, Marilyn R	Hepaticas by Tree
McDonough, Jean	Baby Harp Seal
McDonough, Jean	Penguins Near Huge Iceberg
Sanderson, Wayne	Egret Fishing

9

Photographer	Title
Blesener, Rod	Wax Wing
Cyr, Mariann	Gentoo Colony
Fleury, Cynthia	Yellow Mounds Badlands
Galambos, Ted	Saguaro in Arizona
Hahn, Jeff	Immature Grasshopper
Hahn, Jeff	Immature Stink Bug
Moen, Aaron	Jay Cooke State Park
Morgan, Jeff	Great Blue Herons Nest building (W)
Perez, Dave	Beetle on Geranium
Prokosch, Mike	Oystercatcher Mating Display

8

Photographer	Title
Aronson, Jim	Trillium Close Up
Baker, Eric	Owl in Tree
Blesener, Rod	Gray Owl in Snow 2
Cleveland, Ron	Owl Lunch
Gladitsch, Marilyn R	Spring Beauties #26
Jenkins, John D	Mule Deer in Winter Snow
Kandiko, Joe	Autumn Reflections
Mueller, Torsten	Moonrise
Nelson, Vern	American Painted Lady on False Sunflower
Perez, Dave	Mallard Hen in Flight
Polley, Lil	Great Gray
Prokosch, Mike	Silvery Grebe with Chick 0445
Sanderson, Virginia	Burrowing Owl #4
Sanderson, Virginia	Egret in Flight #8
Sanderson, Wayne	Heron with Fish
Scholljegdes, Florence	Three Water Lilies

Welcome to a new MNPC year

By Mariann Cyr

As summer draws to a close and the State Fair starts, I've begun to look forward to fall activities. The resumption of Minnesota Nature Photography Club meetings is of course high on my list.

The new MNPC board met in June to organize responsibilities and address some issues brought forward by members. Items discussed included the increasing length of salons, the decreasing time available for programs, the purchase of a digital projector, and the development of a judging workshop.

One change this year will be that meetings will start at 6:45 p.m. with announcements, followed by a 45 minute program at 7:00 p.m. There will be a 15 minute break and then the salon will start at 8:00 p.m. This is an attempt to tame the increasing length of our meetings and also to give people presenting programs a set time frame to work within. The switch in order of agenda, program before salon, will also give the person handling the digital entries more time to get set up.

Salons do need to move along a bit faster. So instead of giving the acceptance cards out immediately following the salon they will be available for pick-up at the following meeting. This will also give the score keeper a little breathing room and allow them to more fully participate in the rest of the meeting.

John Pennoyer will be leading the effort to put together a workshop later this fall on the process of judging. We will try to cover the what, why and how's of judging. Stay tuned for more details, but if you would be interested in attending a workshop such as this, please let John, Mike Prokosch or myself know and we will put you on the list. This workshop will be for all those interested in judging - new or experienced folks.

We discussed the possible club purchase of a digital projector, but tabled the discussion until we look more fully into the possibility of calibrating the projector at the Wildlife Refuge (the one on the ceiling).

This year e-mail will be the default distribution method for the club newsletter. However a check-box will be added to the membership form to request postal delivery.

The next board meeting will be held prior to the September 21st meeting from 6-6:30 p.m. at the Refuge. The meeting is open to all members, so please come and join us. See you in September!

Do We Have Your Correct E-mail Address?

Nearly all MNPC members have an E-mail address now. If you have not received E-mail from "info@minnesotanature.org" recently then we do not have your correct address. About a dozen of the member addresses we have now are incorrect.

An E-mail delivery problem also occurs when an E-mailbox is allowed to fill up to the maximum allowable space thus preventing new mail from reaching the recipient.

Please make sure your E-mail address is listed correctly when you renew your membership for the coming year. If you do not want your E-mail addressed published in the roster but still want to receive the E-mail notes to members, you may send your E-mail address to Ron Cleveland at info@minnesotanature.org.

An E-mail note is sent when each new issue of the newsletter is available for download. The note also may include news items which were too late for the newsletter and or which may be of general interest to members with an internet connection. Special E-mails are sometimes sent by officers who wish to communicate some club business. People who have an interest in nature photography but are not yet members may also sign up to get a version of the E-mail note.

Clicking on the link at the bottom of the front page of the web site minnesotanature.org will bring up a screen that will enable you or any site visitor, to send a message to info@minnesotanature.org. The web site does change from time to time so we invite you to visit and explore the site.

Keep up to date with all the club news.

The View From Here by Lawrence C. Duke "Photography Spoken Here"

" Well, now there you go again " R.R.

First time I got really interested in digital was in Arizona. Don't need to remember the date, but I think it was the PCC night that I bought 40 rolls of someone's film for a very low price, - \$3.00 p/r -. That wasn't the last deal I got on film from someone either. My wife was the one who asked me to stop the

film buying, ".... please! There's no more room in the freezer! ..."

Digital was the New Thing on the block, and it must still be. At last count on new ways to spend money, there were choices of all kinds. The list has to start with terms like; " NEW ", "Last a Lifetime", "SUPER-COOL", "Mega...something", and of course we have to have a "Shoot-out".

Currently, CANON has 54 models, from Point-n-shoot for hundreds to DSLR for really big bucks. Nikon, isn't that far behind, with 47 models, how'd they get started with just two film cameras in the 50's? And all the rest; Konica Minolta, Olympus, Pentax, and let's not over look Leica and the R9 add-on, for real big \$\$\$\$\$. It shoots both film/digital, with one body, if you've got the money.

And now, we can get to the real reason for this rambling-rant. I have been sitting in the weeds waiting for this to come to life and now , "... they're here ..." I've been getting E-mail on the BEST, BETTER, BIGGEST and FASTEST memory storage cards. Those little floppies that fit somewhere in the camera and if there's enough juice left in the battery, you can capture an image.

Yes, I'm working with digital and use cards of different MB and Speed. And I 'm working with film and use different ISO and Types. They are all part of the tools to get the job done, and have some fun doing it. Besides the wife still wants her freezer back.

I had breakfast two years ago with Rob Sheppard and four other photographers. He did most of the talking, because he got most of the questions. We were talking digital, what else do photographers do, if they can't talk photography? Near the end of our breakfast, Mr. Sheppard laid a little humor on us, and I'll quote him as I remember it.

"... When it comes to which brand memory card to use and how fast it should be, it's time to move to a different table..." I loved it!

"If anyone wants to join me, there is a table over here?"

Submission of Articles for the Newsletter:
If you have articles for submission, and I hope you do, please send them to me via email if at all possible. In addition, I now have my scanner working on my new computer so I can handle slides associated with your articles. Thanks, Don Nadreau.

Nature Photo Times

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Editor: Don Nadreau, 763-377-4589,
dnadreau@usfamily.net
124 Ardmore Dr.
Golden Valley, MN 55422

President: Mariann Cyr 651-636-3738
mcyr@mmm.com
Vice Pres.: Larry Duke
lduke1601@earthlink.net
Treasurer: Jim Duncan 651-459-3558
jduncan001@comcast.net
Secretary - Rod Blesener 952.465.3420
rblesener@fishbowl solutions.com

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**

September Meeting:

The September meeting is scheduled for Wednesday
9/21/2005. **Note the new times above!!!**
The Program will feature a presentation by John Zeiss
concerning Tripod Mounts. The Judges will be Vijay Karai
and Joe Kandiko

FIRST CLASS MAIL



**Your New Officers:
Jim Duncan, Larry Duke, Rod Blesener, Mariann Cyr,
Don Nadreau**



Nature Photo Times

Founded 1956

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

Vol. 50, No. 2 -Oct 2005

Field Notes

“Getting Close to Nature”

By John Pennoyer

Back in the early 80's when I first started coming to the camera club meetings (long before I joined) it was always very intriguing to look at the beautiful slides that were being judged. Actually it was very intimidating because I felt that there was no way that my photography would ever equal that type of excellence. But of all those images the ones that really grabbed me were the close-ups of beautiful botanical subjects. I had no idea how to accomplish such minute detail in a flower. In my early years, through trial and error and with the help of some of the old time club members, I was well on my way in photographing nature “close-ups”.

I would be willing to bet that most of us started in our club's monthly competition by showing close-up or macro/micro images. This type of image generally does quite well in competition if it is done properly. Like many things in photography there is always more than one way to do something, but I thought that I would write this month's article on how I do my close-up photography.

The best way to achieve 1:1 ratio in photography is to use a Macro/Micro lens. A Macro lens is the same as a Micro lens. They are just called different names by different manufacturers. If you are going to purchase a close-up lens they generally come in three different focal lengths... 50 mm—100mm---200mm. These focal lengths will vary by manufactures by 5 or 10mm but the lengths listed above are close enough for this discussion. What a photographer will need to remember is that yes, each one of those lenses will give a 1:1 magnification. But a 50mm lens has to be very close to the subject to achieve this magnification. However, being that close will limit your composition. My first lens was a 50mm micro which I sold very quickly because of that. My micro lens for many years was a 200mm and this allowed me to keep my distance from the subject which really gives the photographer a much better angle of view. The best close-up lens would have to be a 100mm or 200mm to give the photographer some working distance with their subject. Another consideration with a close-up lens would be if it has a tripod collar for ease of switching from vertical to horizontal. In general the more a subject fills the frame the more critical depth-of-field becomes, so I would suggest an aperture of F-32 but some will only go to F-22. When I switched to digital a couple of years ago it

was more cumbersome to use my 200mm MF micro lens so I did purchase a Canon 500D close-up filter that I use on my 70-200mm S VR lens. This does give a 1:1 magnification, but it is very limiting on your composition; however I have taken many images with it and I think the result is close to being equal to a Macro lens. The biggest hang-up I have with this system is your limitations on composition. I was surprised at the detail it will achieve. However, the photographer must be very accurate in focus and selection of F-stop. I will probably purchase a new Micro lens by next spring and it will probably be the Nikon 105mm micro lens. I would like the 200mm again, but I do not want to pay the extra \$\$\$\$! I did consider a Sigma 150mm macro lens until I found out that the maximum aperture was only F-22.

There are some other considerations when doing macro photography. In many cases the photographer will be shooting at very slow shutter speeds so any movement of the camera will also be magnified. This will make a tripod and cable release a necessity. I usually like my subject to be on the same plane as my lens. So usually my tripod is low to the ground with the legs spread out as this will help stabilize the tripod. Using a cable release will also help minimize camera movement created by your fingers depressing the shutter. In place of a cable release I have also used the self-timer set for 10-15 seconds and this will allow the camera to stabilize from any of your movements such as when photographing in a bog.

Although I may not do as much macro photography as I used to, I still enjoy getting out the old 200mm MF micro or setting up my Canon 500D close-up filter and take those frame filling close-up images.

See two sample images on the next page!



Dew-Covered Damselfly: Image taken with a Nikon 70-200mm S VR lens with a Canon 500D Close-up filter and Nikon D100



Dew-Covered Monarchs: Image taken with a Nikon 200mm MF Micro lens and Nikon D100

Good Shooting

“Bison Roundup – Custer State Park”

By Ron Winch

Thirteen hundred restless bison surround me as a chill penetrates the early morning darkness. The sun languishes an hour below the eastern horizon, and the smell of sage hangs heavy in the cool damp air. Somewhere to the north, beyond the hills, a coyote calls; another answers.

As twilight approaches, I’m thankful for the down jacket that hugs me, keeping the cold at bay. It seems an eternity, but at its prescribed time the sun peeks over the horizon, promising another wonderful day.

Jeeps, pickups and horse-trailers begin to arrive and disgorge their cargos. Whop, whop, whop. The sound grows louder. Like dragonflies, two Air Force helicopters skim low over the hill and settle near the gathering. This is the long anticipated day: Custer State Park’s annual roundup of thirteen hundred bison. In the preceding weeks most of the park’s bison, except for a few old bulls that, as one old-timer puts it, “... are too damned cantankerous to mess with,” have been herded into an area about a mile square. Today, with the help of cowboys, jeeps and helicopters, they will be driven into large holding corrals and processed.

A rocky outcrop on a north facing hill provides an excellent vantage point to view and capture on film exciting images of the final staging and push into corrals. A quarter mile to the southeast, and offering good viewpoints as well, are several flatbed semi-trailers set up by the park service. These act as viewing stands for the general public, and keeps them out of harms way as bison sometimes surround these trailers in the heat of the roundup.

It’s 8 a.m. The safety briefing concluded, riders mount up and head out to all compass points. Photojournalist riding in the jeeps will undoubtedly get a plethora of bison rear-end shouts. The helicopters are in no hurry; it’s their mission to break-up and move-out the hundreds of bison that tend to congregate in fence corners.

Dust clouds follow the bison as some 5000 black hooves trod over the South Dakota hills and gather in the final staging area. Locals and tourists alike thrill to a sense of good old days, helped out with a bit of high-tech - compliments of the U.S. Air Force. Cowboys carefully coax the lead animals into the corrals. To the east, 250-300 bison crowd into a fence corner – a dangerous place for a rider, or even a jeep. Once again, man and technology dominate the beasts as the chopper slowly settles over the area, dispersing the herd. Inside the corrals, the animals are pushed into cattle chutes, clamped in, inoculated for brucellosis, branded if necessary and released, either to go free, or to be held for

auction in mid-November. The park can support about 1100 bison on winter range. The excess is sold through the auction.

With all the animals confined, it's time to leave my rocky vantage point and feast on corn, mashed potatoes, bison and cornbread – provided by local vendors. Although the excitement of the roundup is over, the veterinarians and park personnel will work another two days doing what they do best.

Although photographing an event like this may not be the purest form of nature photography, I try not to stub my nose on a cloud. The actions and “hand of man” are affecting nature more than we care to acknowledge. Maybe, if the opportunity presents itself, it's time to record this on film and assist in determining the destiny of our natural world.

September and October Salons

Due to the storm on the evening of our last meeting, we do not have salon results for September. We did not get through all the slides and didn't get into any of the digital photos. As a result, we will not count the September submissions. For the October meeting you have the option of resubmitting your slides from September or entering new slides. Jeff has the digital photos so let him know if you want the ones sent last month to be used in October or whether you want new photos used. Sorry for the mess, but who can control Mother Nature?

A History of the Minnesota Nature Photography Club Published in March, 1995 by Francis Breyette

IN THE BEGINNING:

Previous to the year 1956 camera club members from the various Twin City clubs were involved in periodic photographic programs at the Bell Museum of the University of Minnesota and the Natural History Society. At the time, the Museum published a journal of exquisite beauty, *The Naturalist*, edited by the President of the Society, Dr. Clayton G. Rudd.

Often when together, members from various clubs would discuss the possibilities of beginning a new club, one that dealt with only nature and Dr. Rudd was always in the forefront pushing the idea that was slowly forming.

The photographic industry was also beginning to design and manufacture equipment that made amateur photography of nature feasible and affordable. Even so, in this early year, equipment for nature photography was primitive in comparison with the equipment of the 1990's.

Some 38 years after the founding of the club, we generally credit the efforts of Elsie and Mauritz Westmark with being the guiding hands in planning the Nature Camera Club; the early name of the organization. The Westmarks were indeed prominent in forming the club, but if they were the doers, then one other man, Mr. Robert McFerran, who passed away in September of 1957, may have been the prime mover, or he might be better described as possibly the soul of the organization. He, along with the Westmarks, inspired by the Natural History Society, cast the die that began our club.

The first of many meetings took place at the home of the Westmarks where it was decided to form the Nature Camera Club. The club's first official meeting was held the evening of January 16, 1956 in the Auditorium of the Minneapolis School of Art, 200 E. 25th Street which would be our home for a number of years. The first meeting was attended by 25 people. This figure grew to eighty some members in the late 1950's and in the 1960's grew to near 100 members. At this meeting arrangements were made to draft a Constitution and By-Laws which will be found in the rear of this publication.

It was also decided that the Nature Camera Club would hold regular meetings on the second Monday of each month. During the first several years meeting were held throughout the summer also. During the summer months the Art School was not available so the meetings were held, either at private homes or at one of the many hotel restaurants. Many memorable meetings took place during those summer months.

Following is a copy of our first newsletter, dated February 8, 1956. For a year or more these were in letter form. Later, a stencil would be cut on the typewriter and Wm. Tusler would have the girls at his office run them off and mail them out.

Note: the actual copy of the newsletter is filed in our storage area at the nature center. If you are interested in seeing the newsletter, see Mariann Cyr.

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mcyr@mmm.com
Vice Pres.: Larry Duke
lduke1601@earthlink.net
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jduncan001@comcast.net
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October Presentation

Location, Location, Location

In nature photography as in retail that says it all. At the October meeting Dale Bohlke will be presenting slides from some favorite Minnesota and upper Midwest locations. Some sites were visited during club field trips while other hot locations may surprise you. All sites are within a day's drive from the Metro area and have been visited several times resulting in a wide variety of images.

FIRST CLASS MAIL



Membership Renewal:

Enclosed you will find a copy of the renewal form for membership. Please complete and return to Jim Duncan as soon as possible. The next mailing of this newsletter will be based on the new membership roster. We encourage you to use the newsletter from the website as it is in color and you can decide whether or not to print a hardcopy. It will save us time and money, is good for the environment, and is greatly appreciated.



Nature Photo Times

Founded 1956

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

Vol. 50, No. 3 -Nov 2005

The Northern Forest

By Ron Winch

I didn't see you there, but I hope you made it up North this fall to photograph the splendor of our great northern forest – actually the southern terminus of the northern forest. The hills were ablaze with vibrant reds and oranges of the maples and the rich gold of aspens. Scattered among the deciduous trees were the occasional small stand of white spruce lending the color contrast to make the fall foliage really pop.

A serpentine band of black spruce crowds the waterways and occasionally encircles lowland lakes and ponds. Bogs and wetlands vibrate with the smoky gold of tamarack, punctuated with the dark green of black spruce. Pockets of birch and aspen add sunshine to the high ground. Moist soil and rocky ridges host the colorful mountain maples – a large shrub or small tree seldom more than 30 feet high. A Red Osier dogwood, also an under-story shrub, proudly displays leaves graduating from green to eggplant.

Clintonia or blue bead lily, wintergreen and creeping snowberry add color and pattern to the ground cover. Several ferns, many non-flowering plants and mosses blanket the ground. Lichens – British Soldiers, only one inch high at most, show off their red caps as they crowd into the ground cover. And fungi, especially if it is a wet autumn, can be found on the ground, on rotting wood and high on living trees – take your pick.

Then there is the weather to contend with or rejoice in, depending on your point of view. Several years ago I began a two week round the lake trip in September beginning on the north shore. It turned out to be a slow trip as it rained some every day. After ten days we had to make a major drive to get to Grand Marais. We never did make it around the lake. The rain had absolutely saturated the colors and fungi were popping up everywhere. The forest was a kaleidoscope of colors – everywhere you looked was a potential photo. Rain pants and Bean boots were essential gear to keep the wet and dirt on the outside as we reveled in the great colors of the wet northern forest.

You may have photographed some of this in much the same way, but let me recount how we did things. All exposures were on Velvia film photographed with a 35mm SLR, tripod mounted, using of an electronic shutter release to avoid any camera movement. A tripod that lets you go down to near ground level is a great plus as you view subjects at their eye level. Lenses ranged from 20mm to 300mm, with the 105mm macro being the real workhorse.

A polarizer was generally used to eliminate reflections from wet foliage. Carefully watch through the viewfinder as you rotate the polarizer – at times too much polarization takes the edge off the leaves and all that's left is a mush of color. On overcast days or shooting in the shade on a sunny day an 81A or 81B filter helps eliminate the excess blue the film records. Go for the f-stop as determined by the camera's preview button and let the shutter speed fall where it will. Using a silver/gold reflector will soften shadows and put a bit of life into the shot. Reduce contrast on a sunny day with a diffuser – held too far back it simply casts a shadow – brought in very close to the subject and it becomes an all encompassing beautiful light source. Many times I'm forced to shoot in the early morning or late evening during the transition time when the sun quiets the day wind and before the evening breeze sets in. Take advantage of the morning fog for its mood and sense of depth.

The joy doesn't end here. Later, when the slides are laid out on the light table you relive those moments all over again. Finally when assembled into a slide show and shared with folks who don't have the opportunities or vision you do, it is sometimes a better feeling than a check in the mail.

Hope you enjoyed your time in our northern forest.



Paper Birch



Mountain Maple and Paper Birch



Hungry Jack Lake

Field Notes **“Getting to Know Your Subject”**

By John Pennoyer

One of the greatest benefits of being involved in nature photography is not only photographing all of nature's wonders, but to be able to learn about your subjects. I have never been one to photograph a pretty “white” mushroom or a pretty “pink” flower, for me it is important to know as much information as possible about a particular subject. Not only will this information be helpful when putting on a program, but can improve your photography. Your “white” mushrooms happen to be called “Oyster” mushrooms, the “pink” flower turns out to be a very rare orchid called “Arethusa”. You find out that “Oyster” mushrooms generally grow in clusters on decaying logs and stumps especially in coniferous forests. They can also be a light gray or yellow gray color. Oyster mushrooms come from the “Pleurotus” genus. The Arethusa bulbosa orchid has a common name of “Dragon’s Mouth” they are listed as infrequent in the northeast part of the state, so you have discovered a relative rare orchid in Minnesota. You must be standing in a bog surrounded by sphagnum moss their preferred habitat, probably around the end of June.

All of the information that you gather about your photography subjects will help you to look for them in new areas. Once you can identify their habitat and the time of year, it will be second nature for a serious photographer to keep an eye out for a particular subject if you happen to be in that habitat. This information may also make you want to photograph various stages of the plant, not just the peak bloom. So not only are you a nature photographer, but becoming more scientific with your subjects. You will want to use other lenses, besides your macro for that beautiful close-up, such as a wide angle to help show the habitat that this plant grows in.

So what helps us find all of this information?

Field guides: I would be lost without my field guides; my office has field guides for mushrooms, birds, orchids, flowers, insects, butterfly’s etc. In most cases I have more than one guide for the same species or subject. I prefer field guides that show actual photographs of your subject, instead of artist’s drawings. I want my field guide to give information on genus name, habitat, where they grow, what they eat, nesting info, mating info, leaf size, or any type of information that will help to identify and locate subjects.

Internet: More and more I use this medium to find information. I just photographed a Sphinx moth, my first image of this species, which was taken in my yard. I knew that it was a Sphinx moth and typed in “Sphinx Moth” in Google and was surprised that there are many species of

sphinx moths and found out that mine was a “White-lined” Sphinx moth.

The experts: Talk to those who know, just be sure they are knowledgeable about the subject. We have many experts in our club. I send a small jpeg file to see if they can help me identify a particular subject. Talk to a naturalist at state parks, wildlife refuges etc., they may be able to help you identify or locate a particular subject.

Due to my nature photography I am more versed in the natural world than I thought I would ever be. I was photographing Stemless Lady’s slippers (Pink Lady’s slipper). I found a white phase Stemless plant, but after reading my Field Guide I thought that possibly it might be an albino so I e-mailed a small jpeg file to Bob Djustrom of the SNA. He also thought that it might be an albino and forwarded my image to Orchid expert Welby Smith. I have not heard the final results. It sure is fun to learn about the beautiful natural world that we live in.



Aretusa Orchid



White-phase Stemless

Good Shooting

Outdoor and Digital Photo Seminar

By Don Nadreau

On November 5th and 6th I attended a photo seminar in Minneapolis that featured Jim Brandenburg and Rick Sammon as the speakers. It was an excellent seminar and a good way to get tips and information, get excited about photography and interact with others who share your passion for photography. We had about eight to ten MNPC members and about three hundred participants in total.

Jim Brandenburg handled the seminar on Saturday. He went through a discussion of his career; including his start as a boy in southwestern Minnesota, his work at a newspaper in that area, his career with National Geographic, and his current efforts with his two galleries. Jim’s presentation was mostly about what inspires him and was more spiritually focused. His slides and digital images were amazing. Jim has gone exclusively to digital and was one of the first to do so. Many of the area’s that Jim enjoys shooting are very accessible to us, including the BWCA around Ely and the prairie areas in southwestern Minnesota (primarily Blue Mounds State Park).

Rick Sammon was focused more on the technical aspects of digital photography and spent a considerable amount of time giving tips and techniques for using Photoshop. He did however spend time discussing his photographs and how he gets the shots. He is more of a people and travel photographer. One of the most interesting discussions concerned the capability of the human eye versus digital, film and slides. Rick stated that the eye can see a range of 11 stops of light, film 7 stops, and slides 3 stops. He feels that digital capture and processing using Photoshop can probably get more than 11 stops in an image. This is one of the reasons he has gone totally digital. Rick is also a strong advocate for the use of RAW rather than JPEG in his digital captures. He gave many convincing arguments for the use of RAW, including the flexibility of processing the image and the greater amount of detail that RAW images retain.

Both gentlemen were high energy and fun to listen to. They covered two of the aspects of a seminar that I look for, inspiration and technical knowledge. In addition to the presenters, the seminar had tables for sponsors such as Canon, ACDSEE, ColorVision, Bogen, Paintshop, and whcc (a local digital lab).

I would highly recommend this and other seminars that periodically come to Minneapolis, St. Paul. They are well worth the time and cost.

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November 16th Presentation

John Zeiss, will talk about the use of fourth Generation Designs equipment and photography.

FIRST CLASS MAIL



Judging Workshop

Finally!! We have a place to hold the judging workshop.

Place: REI Store Bloomington
Dates: Wednesday evenings: January 25th---February 22nd--March 22nd
Time: 6:30 PM---9:00 PM
Cost: "FREE"

There will be a sign up sheet at the meeting. The class size will be limited to 25.



Field Notes

"The Deer Stand"

By John Pennoyer

As I sat on my little camping stool eating my peanut butter and jelly sandwich, I heard a noise right next to me and as I slowly looked over my shoulder sure enough there was a little whitetail doe fawn about 8 feet from me. She was intently trying to figure out what this strange figure was doing in her wood lot. At first I thought she wanted a bite of my sandwich, but as I moved she snorted and jumped a few feet away intently looking at me. I was able to get my 500mm lens focused and fired off a few head shots of her intense stare. After 4 hours of sitting in the cold, I was able to capture my first whitetail images of the day.

There is no better time to be in the woods than on a cold and frosty November day and on this morning the temperature had dipped down to 8 degrees - the coldest of the fall so far. Late October and the month of November is always a special time for me. The fall colors are past their peak, most of the migrating birds have already flown south, and it is usually too early for winter photography. Many photographers figure this is a real slow time for photography but for me it is not. This is the time that I actively pursue the state mammal of Minnesota, the Whitetail deer. With well over one million whitetails in Minnesota the opportunities abound. My preference to photographing whitetails is in their own living room. I enjoy setting up my blind, which is nothing more than camo netting with myself and camera equipment completely covered. My blind is always set-up in a location based on their movement. This is done by searching the area for deer trails, droppings, buck rubs, scrapes, etc. I have special permission from a couple of park reserves that allow me to be off trail to photograph, in turn I make large prints for them to use in their visitor centers. I refer to these deer as semi-wild because they are used to people but like all whitetails they will always have their wild nature. Both of these parks have either a shotgun hunting season or a controlled shooting to thin the deer herd. Of course this has made for some very difficult photography. We could photograph does and fawns almost in our back yards, but the reason that I use my system is because I am always after the trophy class Whitetail Buck. Not only do I get an adrenaline rush when I spot one of these monster bucks, but they are also very marketable. The hunting season, however, has made this a very difficult pursuit. Not only are they fewer but they are also much more cautious. I know my trophy is out there and I have visually seen him from a distance as his sign is everywhere.

It is November 20th and so far I have spent 65 to 70 hours in my blind and taken about 30 images of small bucks, does and fawns. I figure there are another 10 days or so for me to capture my trophy. So what do I do to pass the time while sitting in my little hideaway? Why not throw some sunflower seeds on a fallen log or stump and very quickly the birds will discover this free tray of "hors d'oeuvres". Curious foxes and squirrels will come by to check out this stranger in the woods. Last week I even had a coyote come within 15 feet of me, but by the time I turned around to check out the movement he was gone. Whitetails are very easy to meter, they are neutral gray, or as I would say EV 0. The photographer only needs to consider how the habitat will affect their exposure. Some of the reasons that I like to photograph whitetails at this time of year are that the entire deer family will be in peak condition, they will probably be moving at most times of the day, the foliage is now gone which makes it much easier to spot them, and the photographer has a better chance to catch some behavior.

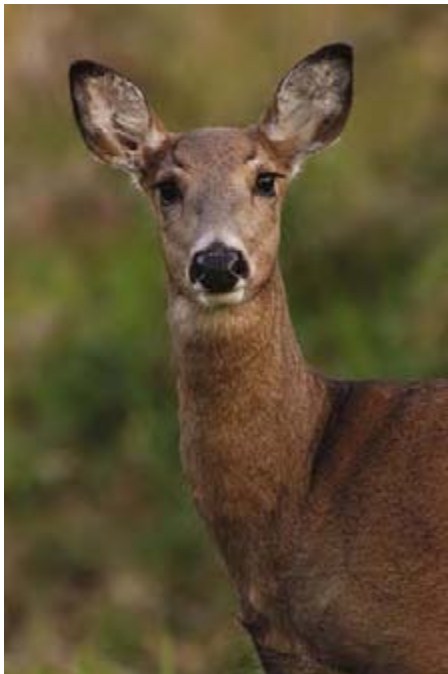
Most photographers may not want to spend the amount of time or the effort to go after whitetails that I do and that is understandable. So where can a photographer go to possibly capture a trophy class buck? There are many state parks that have an abundance of whitetails. However, the photographer needs to be careful as many of them now have hunting by permit. My favorite is Kathio State Park which has plenty of whitetails and during the November rut you will see trophy class whitetails from your vehicle. Also Goose Island State Park in Wisconsin is also good. Visit your local park and there will probably be whitetails willing to look into your lens. What makes whitetail photography difficult is the habitat they live in. Twigs, branches etc. seem to find their way into the most unfortunate spot on an image. But careful composition and exposure can still reward the photographer with a great image of our state mammal.

For me I thoroughly enjoy my late fall Whitetail hunts by sitting in my deer stand with my thoughts of a Trophy Class Whitetail buck filling the frame. And yes PB and J sandwiches are one of my favorites!

Good Shooting!



Chickadee by John Pennoyer



Fawn Visitor by John Pennoyer

Camouflage in Nature

By
Ron Winch

Your heart races a little faster, and your palms begin to sweat. Your best slide of the evening is on the screen. You agonize through ten seconds of silence – waiting for the score. “Seven” the judge calls out and then goes on to elaborate. “Good exposure, nice composition, good subject placement, but the subject doesn’t stand out from the background. Next.”

“That should have been a nine – maybe a ten,” you say to yourself. Perhaps the subject didn’t stand out from the background, but how many centuries has it taken to evolve this camouflage? The body form lends itself to the environment, the colorization fits superbly and the spots help breakup the body outline and give depth to the animal – making it a natural part of the environment. What more could you ask for?

The idea of camouflage is not new to nature. It has been evolving since the beginning of time and is likely responsible for the survival of many species. The military picked up on this as evidenced in battlefield clothing and equipment. Hunters take great advantage of camo clothing for concealment. Even urban planners consider it in more subtle ways when siteing a building into the environment.

If we look-up the word camouflage in the dictionary, we find it defined as concealment by disguise. The disguise may be of such a nature as to actually simulate the immediate background or merely to break up the outline or reduce the solid shape of the object camouflaged.

Most wild creatures live in constant danger from enemies or are themselves ever on the alert for prospective prey. It is not surprising to find animals of all sorts exhibiting countless types, degrees and variations of concealing adaptations. One of the fundamental factors in the lives of wild creatures is the constant struggle between species, generally referred to as the struggle for existence.

The immediate surroundings in which animals are found are quite variable as to vegetation, amount of light, color and type of earth. Consequently the patterns needed for effective concealment are equally diverse. Common to animals in all these backgrounds, regardless of their color pattern, is to become relatively invisible by losing its appearance of being a solid object. Light falling on an animal generally comes from above; consequently, the back is in stronger light while the sides and underbelly receive much less light. Color patterns have evolved with darker tops and lighter undersides so not to make an animal appear so solid.

Counter-shading is a basic principal of animal coloration and is of wide occurrence in nature. Many and quite unrelated groups of animals – mammals, birds, reptiles and fishes - in all parts of the world show it. Add to this color resemblance, the general similarity in appearance between some animals and their surroundings, and the effects of camouflage are greatly increased. Examples might include the polar bear, snowshoe hare, arctic fox and shorebirds in general. This accounts for so many green birds, tree snakes, tree frogs and arboreal insects in the forested parts of the world, while on the forest floor we find large numbers of brownish critters. The salt and pepper mottling of shorebirds is a given on shorelines and costal areas.

Even with better than average color resemblance and some counter-shading an animal is often recognized by its easily identifiable contours. For effective concealment, it is essential that the telltale appearance of form be destroyed. Here a combination of color and pattern tends to break-up the visible outline of the animal.

Camouflage in nature is widespread in all parts of the world and within all groups of animals. It may be brought about by coloration alone, by form alone or by any combination of color and morphological characteristics.

Considering the above information, look back at your score of “seven”. You did the photo; you decided it was a keeper; you did the research to learn everything possible about the capture and you decided it was worthy of entry. You should be the expert on your photo. You probably entered the slide to get another opinion or just in hopes of a high score? The judge had viewed the slide for only ten seconds and was asked to score and comment on it – based on his or her background and experience. Consider that in judges we find photographer/naturalists or naturalist/photographers and rarely someone who is equally versed in both. Learn from another viewpoint.

Let us – all of us – be aware of the talent we have, being able to “see” and capture vignettes of the natural world and the even greater joy of sharing and education others.



Ron Winch



Ron Winch

November Salon Results

8

Dewy Columbine	Dave Ellenbecker
Sunrise Smyrna Beach, Florida	Joe Miller
Yellow headed Blackbird	John Jenkins
Dwarf Fireweed	Bill Handsaker
Water and Ice	Michael Schup
Squirrel on the move	Joe Miller
Monarch #2	Tom Samuelson
Trumpeter Swan	Jim Aronson
Fall Color	Lyle Bergman
Mistletoe Creek	John Pennoyer
Gray Owl	Dave Perez
Lunch	Dave Vichich
Feather	Duane Wraalstad
Reflection	Rod Blesener
Landing	Jeff Morgan
Sky Rat	Dave Vichich
Magnolia 4	Jon Wilbrecht

9

Florida Damselfly	Jeff Hahn
Morning Glow	Jim Aronson
Blue Heron #2	Eric Baker
Northern Pearly Eye	Jeff Hahn
Hidden Falls	Rod Blesener
Hummer	Ron Lahr
Anhinga Call	Virginia Sanderson
Pink Habitat	John Pennoyer
Bee Flower	Dave Perez

10

Dragonfly	Lil Polley
Bee	Virginia Sanderson
Two Egrets	Wayne Sanderson
Egret Dip	Wayne Sanderson

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December 21, 2005 Meeting

The December meeting will be devoted to the year end competition and the annual Christmas Party, see you there and remember to bring some goodies to share!!

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