



Slides of the Year 2001

Judged by Ann Conrad, The Freshwater Society/WeatherGuide Calendars



Mariann Cyr

BOTANY

Honorable Mentions

- Marilyn Gladitsch – Emerging Bloodroot
- Jim Duncan – Goatsbeard
- Mary Kay Bertas – Transparent Tulip
- Mary Kay Bertas – Peony
- Ron Cleveland – Turk's Cap Lily
- Terry Neavin – Purple Hydrangea

Runner-Up

- Tom Samuelson – Lily of the Valley

Slide of the Year

- Mariann Cyr – Saxifrage & Moss - Iceland Flora

GENERAL

Honorable Mentions

- Terry Neavin – In the Queen's Garden – Bryce Canyon
- Jerry Harlow – Maple Trees on Lotus Lake
- Mary Kay Bertas – Antelope Canyon

Runner-Up

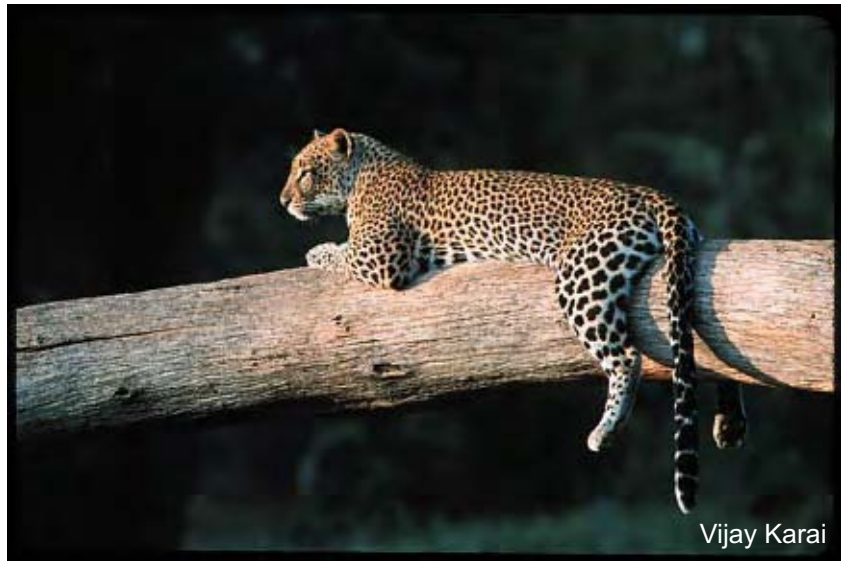
- Ron Cleveland – Ice at Low Tide, Prince William Sound

Slide of the Year

- Cynthia Fleury – Castle Mountain



Cynthia Fleury



Vijay Karai

ZOOLOGY

Honorable Mentions

- Vijay Karai – Big Tusker
- Terry Neavin – Red Fox in Rain #7
- Terry Neavin – King of the Hill
- Jean McDonough – Caribou in Denali
- Ron Cleveland – Peregrine Falcon #2
- Kathy Hobbs – A Mouthful
- Terry Neavin – Learning to Share – Wolf Pups
- Jean McDonough – Three Bears

- Vijay Karai – Bison Herd
- John Jenkins – I Love You Mom
- Vijay Karai – Dwarf Mongoose Babies
- Morrie Holm – Resting
- Jim Duncan – Pelican #3

Runner-Up

- Dave Klein – Red-Shouldered Hawks Mating

Slide of the Year

- Vijay Karai – Leopard on Tree



Camouflage

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 the 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 coloration fits superbly and the spots help break up 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 evident in battlefield clothing and equipment. Hunters take great advantage of camo clothing for concealment. Even urban planners consider it in more subtle ways when siting a building into the environment.

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

Most wild creatures live in constant danger from their 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, and 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 to make an animal appear less solid.

Countershading is a basic principle 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 here might be 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 coastal areas.



Even with better than average color resemblance and some countershading, 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.

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 characters.

Considering the above information, look back at your score of “seven”. You made 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 was it just in hopes of getting a high score? The judge 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/naturalist or naturalist/photographer 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 with and educating others.

My Winter Friend

John Pennoyer

Walking through three plus feet of snow is certainly no easy task, but having snowshoes certainly makes it a whole lot easier. This January day had a beautiful, blue sky with no wind. Of course being in Northern Minnesota this also means below zero temperatures. I was in the Sax-Zim bog area hiking a trail in search of Northern Hawk Owls. Using my binoculars from the road I had spotted an owl perched on top of a spruce tree. So with snowshoes and photo pack, I started down the trail hoping to capture this elusive owl on film. As I stopped and watched this little owl with my binoculars, I could see he was struggling to find a meal. He would fly to a high perch and scan the countryside and after a few minutes he would go to another perch and repeat the process. I decided not to pursue this particular owl so as not to disturb his hunting. So I continued down the trail.

It is always amazing how quiet the north woods can be when you travel a short distance from the hustle, bustle of civilization. Standing there totally absorbed in my solitude, I heard the telltale sound of chickadee-dee-dee, chickadee-dee-dee and there he was, perched on a branch just a few feet in front of me. Then I noticed another and another, for a total of five or six. All were singing a beautiful chorus to each other as they were searching for some tidbits to fill their little tummies on this cold January day. The Black-capped Chickadee is one of my favorite birds. This little bird can survive the hardest of Minnesota winters. They are very



adept at finding food in our severe winters. Many other species, such as finches, sparrows etc. will follow these little birds and rely on them to find food. Although we will see Chickadees in small groups, they are by nature loners. Waiting patiently on a branch they come to our feeders when no other birds are present, quickly steal a sunflower seed and take it up to a branch. Using their beaks like little jack-hammers they break open the shell to get at the heart of the seed. They will repeat this process over and over again, and, as quick as they come to your feeder they are gone.

This group of Chickadees was all perched in the same tree. With their feathers all fluffed up to stay warm they looked very well fed. Even during cold winter

nights these little birds are anti-social. Instead of sharing a cozy spot with each other, they will chase away any other would-be roommates. As I stood there and enjoyed the companionship of these little birds, one flew away, than another and as quick as they came they were gone.

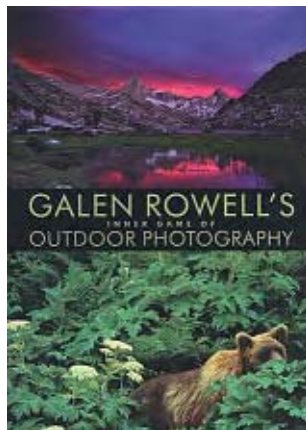
As I turned around and started to snowshoe back to my vehicle, in the distance I heard chickadee-dee-dee, chickadee-dee-dee. I am hoping that they were in chorus to celebrate some new found food supply.

On this particular snowshoe hike I never did photograph the elusive owl, but it didn't really matter. I was able to spend some time with my winter friends.

Good Shooting

Galen Rowell's *Inner Game of Outdoor Photography*

The grand master of adventure photography reveals the art, craft, and philosophy behind his images. In sixty-six essays based on his popular column in *Outdoor Photographer*, and in more than one hundred and sixty color photographs, Galen Rowell shows how he transforms what he sees into vivid, memorable works of art. He clearly explains why "pre-visualizing" a photograph before exposing any film is one key to making an arresting image rather than a mere replica of what we see through the viewfinder. Along the way he also offers advice on practical and technical matters such as how to pack camera gear; what to leave behind when you've got to travel light; pushing film to extremes; and when and how to use fill flash, smart flash, and remote



Nature Photo Times

"Fine photography blends aspects of both science and art to produce an image first crafted by the human mind."

smart flash. This is a how-to book by an artist who has made adventure and photography a way of life. It is both an inspired manual to taking better photographs and an inspiring journey of discovery into the creative process. 160 color photographs.

Galen Rowell, internationally renowned photographer and mountaineer, is the author of such acclaimed books as *My Tibet* (with His Holiness the Dalai Lama) and *Mountains of the Middle Kingdom*. His work regularly appears in *Life*, *National Geographic*, *Outside*, and *Sports Illustrated*.

—Review from Amazon.Com where this \$40 book sells for \$28. —Ed.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL

January 16 Program

Accepted Slides from the 2001 North Star
International Circuit of Nature Photography

Tell a Story

Dale Bohlke

January is a time for reflection and planning. Most of the time it is too cold to enjoy outdoor photography. On these cold days and long nights I am considering these questions. What is my goal in photography? Is my photography an attempt to imitate or innovate? Is my photography an attempt to create or conform? Am I trying to control or connect with nature?

How am I going to improve? Each year I choose one theme. In 1999 it was "Think Light", 2000 was "For the Birds", 2001's theme was "Color". My theme in 2002 will be "A Strong Center of Interest". This is placed on a card where I am constantly reminded of the goal of the year.

What is your goal and how will you improve your photographic stories this year?

Rick Hobbs Wildlife Workshop

The next Wildlife Workshop is scheduled for February 7, 8, 9. The cost is \$950 for 10 photo sessions in the field over the three days. Please contact Rick for details at 651-994-4778 or rick@rickhobbs.com. This is an opportunity to photograph animals such as fox, wolf and coyote in a controlled outdoor setting.

MINNESOTA BOTANY

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

January 28 – Deadline for entries.

February 2 – Judging begins at 9:00 A.M. in the auditorium of the Minnesota Valley National Wildlife Refuge visitor center – the same place we hold our monthly meetings.

New members especially are encouraged to attend the judging. You can come for all or just a part of the judging. Eight to ten workers are needed for a variety of jobs such as recording scores, calling out scores displayed by the scoring machine, projectionist and focusing. Contact Ron Cleveland 763-425-6009, if you can help for even part of the morning. The Minnesota Botany is sponsored by MNPC and is approved and listed by the the Photographic Society of America.



Porcupine Slide Mis-taken

Please check the slides you picked up at the December meeting. Is one of them Janet Cardle's "Porcupine"? If so, please bring it to the January meeting and give it to Mariann Cyr. Thanks.

Founded 1956



Nature Photo Times

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

Vol. 45, No.6 - February, 2002

THE TWIN CITIES AREA COUNCIL OF CAMERA CLUBS, INC. PROUDLY PRESENTS

SPRING BREAK 2002 - 17TH Annual Conference of Photography

Featuring: Digital, Nature, Stereo, Portraiture and Creative Photography Workshops

Highlighting: Portrait Photographer: Alan Forrest and Nature Photographer: Ron Bolduan

Saturday April 13, 2002

Anoka Hennepin Technical College

Since 1966, Alan Forrest has been recognized as a leading figure in the field of Fine Art Photographic Portraiture. He studied and worked in the field of theater and as a cinematographer for 12 years. In 1966 Alan Forrest Photography was opened, specializing in Fashion Photography and Glamorous Portraiture. Open for questions at the end of program.

Ron Bolduan is from New Ulm. A nature photographer that communicates with nature. He can give you a nature stroll in the Minnesota Valley that will take your breath away. Birds, beavers and deer to colorful landscapes, flowers and trees. Lots of fun things to see and do. Listen to him share information and learn his techniques. Open for questions at the end of program

Early bird registration deadline is March 23, 2002. The one-day event is on Saturday, April 13 at the Anoka Hennepin Technical College, 1355 West Hwy. 10 in Anoka, MN. Registration begins at 7:30 AM

AGENDA

8:15 AM Alan Forrest, portrait photographer

9:45 AM - SESSION ONE OPTIONS

- Two hour traditional approach to slide show production - Mike Prokosch
- Buying the right digital camera for you - Darrell Tangen
- Stereo photography - Ed and Connie Lower

• Marketing your photography

11:00 AM - SESSION TWO OPTIONS

- Building a slide show, part 2. Power Point techniques - Mike Prokosch
- Digital photo editing and digital issues, W.R.T. Prints - Dave Schoon
- Minnesota Wildlife Connection (photograph animals outside) - Lee and Sandy Greenly

11:00 AM to 1:00 PM - Vendor booths in lobbies of the college

12:00-1:00 PM - Lunch. Soup and sandwich included in registration fee.

1:15 PM - Ron Bolduan, nature photographer

3:30 PM - SESSION THREE OPTIONS

- Digital output on-line - Darrell Tangen
- Black Light Photography - Ed and Connie Lower

• Table Top Photography - Jim Foell

• Polaroid Transfers - Christopher Grey

4:45 PM - SESSION FOUR OPTIONS

- Develop a Personal Web-Page - Doug Congdon
- Hand Coloring Black & White Prints
- Close-Up Photography - JoAnn Kuntemeier

Remember to bring camera equipment for hands-on workshops!

The cost for MNPC members is \$45 if you register before March 23 or \$60 if you register later. Add \$7.75 if staying for the buffet following Spring Break.

Stay for the show! The Interclub photo contest awards will follow the buffet. Members may bring Interclub entries to the MNPC meeting on February 20. Rules and entry forms are available online at: www.cameracouncil.org or from MNPC member Mariann Cyr. Nancy Salinas of Faribault is the chair of Spring Break 2002.

RMSP "Festival" in St. Paul

The Rocky Mountain School of Photography is coming to St. Paul April 6-7. The two days of lectures, demonstrations, and slide examples are designed to develop your skills and expand your knowledge. Courses aimed at all levels, from beginners to burgeoning pros. Individual One Day: Pre-registration: \$85, at the door: \$95. Individual Both Days: Pre-registration: \$135, at the door: \$145. Groups of Five or more (pre-registration only): One day: \$60 per person, both days: \$100 per person. Call 1-800-394-7677, tell Cheri you are a member of The Minnesota Nature Photography

Club, and receive the group discount. (Thank you Mary Kay Bertas for making this arrangement.)

Each day there are three classroom sessions. During each session three topics are taught simultaneously in different rooms. You attend one class of your choosing each session. Those who attend a second day, have an opportunity to learn three additional subjects. There is no need to sign up for specific classes ahead of time. You may choose them on the day of the festival.

Classes include: Camera Basics / Zone System for Color / People Photography /

Intro to the Digital Darkroom / Choosing Films / Creative Techniques in Color / "The Myth of Talent" / Landscape Photography / Composition / Travel Photography / Filters for Color Photography / Beyond the Basics of Exposure / Composition / The Business of Photography / Presentation Techniques / Intro to Flash Photography / Macro Photography

For more information contact Rocky Mountain School of Photography, 210 N. Higgins Ave., Suite 101, Missoula, MT 59802-4443, 406-543-0171 or 800-394-7677, email: rmsp@rmsp.com.

Motion Pictures

Ron Winch

It was only yesterday - plus thirty years - that I focused the 400mm lens on a staggered line of geese at Silver Lake. F22 at 1/15 would almost guarantee sufficient depth to record a sharp image on Kodachrome 64. I was loosening the ball head to reframe the scene when, from somewhere out of the frame, a great rush of wings leaped from the glassy surface and beat their way skyward.

Instinctively I crouched, raising the lens to follow two geese as they winged skyward against a background of autumn cottonwood and silver maple. The motor-drive

chattered as the camera panned along with the birds. Ten seconds and fifteen frames later, it was all over. Reflecting on the moment, hoping that I had maintained focus and---. Oh no! Fat chance of any good images at 1/15 second.

A week later I anxiously retrieved the yellow box from the mailbox. Examining the images on the light table

yielded a pleasant surprise; relatively sharp images of geese against a painterly streaked background. Of the thirteen slides, three were keepers. One later made a half page in a prestigious national sporting magazine, and through the years had many more uses - including advertising.

Photographer Ernst Haas and noted German wildlife artist Manfred Schatz became my silent mentors as I studied their published works. Much later, in 1997, Art Wolfe gave the world a great photographic version of motion in his book *Rhythms from the Wild*. And, of course, Franz Lanting is always pushing the limits. Today, cameras with rear curtain sync invite the exploration of a whole new field of motion photography.

How does one tune in to this exciting aspect of photography? Several points need to be examined before the plunge.

1. Is your main goal competition or personal growth? Salons and competitions may not be ready for this yet, but new skills raise your personal growth another notch.

2. Are you satisfied capturing frozen moments in time, or would you like to show the passage of time?

3. Are you a gambler? Results are unpredictable and surprising. The number of keepers is generally quite low compared



to your normal shooting. However, the rewards can be outstanding.

Interested? Okay. Follow along and see what it takes in equipment, technique and attitude. In the beginning you'll need to see results quickly. Try anyplace where there is lots of repetitive activity, i.e. horse shows, rodeos, skateboarding, rollerblading, track meets, local ponds with abundant wildlife, or better

yet, try Silver Lake in Rochester with its thousands of wintering geese. Experiment with backgrounds. A solid blue sky does wonders for blurred wing beats. A broken landscape of trees and foliage allows for streaking backgrounds, making for a more dynamic photo.

The required equipment is already in your camera bag. Useful lenses can range from a 20mm for windblown grasses in a landscape to a 600mm for bird and animal captures. A tripod mounted camera eliminates the up and down motions when panning with the subject and keeps the motion flowing in one direction - thus emphasizing subject motion and minimizing any distortions.

Shutter speeds can range from a high of 1/125 for a fast action tele shot down to several seconds. For my style of shooting, speeds of 1/8 to 1/60 work well. Just remember, this is not written in stone - it simply works for me.

The most important equipment in this or any photographic endeavor can be found directly behind the viewfinder. It is the imagination and ability to visualize the action and the moment you hope to capture.

Most of us have recorded the motion of flowing streams and waterfalls. Now try to illustrate that same idea with a moving subject. The rewards are great. Give it a try.

January 2002 Salon

Judges

Dottie Lillestrand and Vijay Karai

10s

Neavin, Terry - Jumbo Rocks in Joshua Tree

Neavin, Terry - Prairie Smoke

9s

Scholljegerdes, Florence - Wild Rose in Rain

Samuelson, Tom - Fall on Oberg Mountain

Samuelson, Tom - The 3 Stools

McDonough, Jean - Whitesands #1

La Mere, John D. - Mountain Goat Kid

Hahn, Jeff - Fly

Goossens-Bryan, Betty - House Finch #1

Fleury, Cynthia - Pink Lupines

Ellenbecker, Dave - Show Lady Slipper Group #6

Cyr, Mariann - Nootka Lupine #1027

Cyr, Mariann - Rabbit Brush & Bluff

Cleveland, Ron - Alaska Range Talkeetna, AK

8s

Scholljegerdes, Florence - Bellwort #3

Nelson, Vern - 10 pt. White-Tailed Buck

Nelson, Vern - Mourning Cloak Basking on Rock

McDonough, Jean - Egret with Stick

Jenkins, John - Color of Autumn

Harlow, Jerry - MI Lake Superior Sunset
Gladitsch, Marilyn - Snapping Turtle Digging Nest

Galambos, Ted - Butterfly on Flower

Galambos, Ted - Goose on Lake Harriet

Fleury, Cynthia - Mushrooms

Duncan, Jim - Southwest Scenic #3

Bohlke, Dale - Oak Savanna Sunset

Bohlke, Dale - Tamarack Dawn

Bertas, Mary Kay - Antelope Canyon

Anderle, Steve - High Falls

Know your System

John Pennoyer

Over the years I have been telling my wife that "cold" is a state of mind. If a person will forget about the cold and have their mind concentrate on something else, it can be very easy to ignore the cold. Well on this cold January morning I was trying to do just that. The temperature was about -12 F and I was standing by the Mississippi River photographing trumpeter swans. The last hour or so was pretty quiet with very little action.

My frozen fingertips were buried in my heavy mittens, which were tucked under my armpits. To keep my toes warm I was constantly doing some type of dance in the same little circle. I am sure if any of the occupants in the neighboring houses were watching me, they would have been totally amused.

As I looked up the river I saw a small group of trumpeters flying towards me. I quickly took my hands out of the mittens and concentrated on this small group of swans. My meter was already set to -.3 EV, my focus was set to Dynamic, and my motor drive set to Continuous and as the swans approached, the AF locked on the lead swan. At the appropriate time I held the shutter down and fired off about 10-12 frames before they moved past me. I was sure that I had just taken the best photo of the day - four swans grouped tightly against a nice blue sky.

The story about cold and "state of mind" is definitely true because I now had this nice warm feeling throughout my body. But five minutes later my hands were tucked in my armpits and I was again doing "the dance".

Over the years in teaching my photo workshops, one of the things that amazes me is how little some photographers know about their equipment. Why would a photographer purchase state of the art equipment and not learn how to use it. After all of those years of using a totally manual camera, I never realized how many photo ops I missed with it. Now I am certainly glad that I used this manual system because it really allowed me to understand "exposure". However, with this new equipment we can now take photos that are very difficult to do with manual systems. But in order to do this we must be very intimate with our own particular camera system. We must then go out in the field and ex-



periment with this system. So how do we get to know our systems? "READ THE OWNER'S MANUAL".

Yes, it is that simple! Reading the owner's manual is the best way to get to understand your camera and become a better photographer. When I set my focus to Dynamic, that means that as the swans move within my frame, the AF will switch to a different AF sensor which will always keep the focus sharp. Setting motor drive to continuous will allow "Focus Tracking".

Whenever I photograph birds or animals, I always set my mode to Aperture Priority. That will allow a photographer to select the aperture and the shutter speed will automatically be set to the fastest allowable speed. Also pre-setting the Exposure Value based on your subject and background will allow the photographer to concentrate on composition and not have to worry about exposure. To try and do this all at once with a manual camera system is next to impossible with any type of accuracy.

Some of the basic questions a photographer should ask themselves about their

camera system are:

Do I know how to—

1. Switch from Auto focus to Manual focus?
2. Change my EV (exposure value)?
3. Initiate Focus Tracking?
4. Change to various Modes (Aperture, shutter, and manual priorities)
5. Change my ISO settings for ease of pushing?
6. Initiate Auto Exposure Lock?
7. Change to various motor drive operations?
8. ????????????

Now if you can do all of this and more without ever taking your eye away from the viewfinder, you will certainly capture more images than you have ever done before. So if you do not know how to do some of these important functions, go get that owner's manual and study it. Then practice with your camera and you will be rewarded with some stunning images.

Good Shooting!



New BH-3 compact ballhead from Kirk

Enterprises features full-size sure-grip knobs for easy control, even while wearing gloves. Weighs just 20 ounces. Height: 4.25 inches. Ball Diameter: 1.65 inches. Pan Base Diameter: 2.4 inches. Ball tilt: 45 and 90 degrees. Pan Base: 360 degree rotation with positive lock. Five-year warranty. All external components are crafted from tough 6061-T aircraft aluminum including the solid, captive-design knobs, and the internal metal parts are stainless steel and brass. The ballcup is a self-lubricating Delrin composite, and the tripod socket accepts 3/8-inch thread. The price of \$239.95 includes a special universal Arca-style quick release body/lens plate.

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

FIRST CLASS MAIL

February Program

Showing of Minnesota Botany Award Winning Slides

Tell a Story

Dale Bohlke

I frequently roam bookstores looking for a perfect book the way I roam the prairie looking for a perfect flower. Recently I found a fantastic photography book although there are no chapters on equipment, technique, or location. It is exclusively about composition, light, and visual poetry. The book was written for the landscape artist but the author's ideas can be easily transferred to nature photography.

We have all seen nature photographs that go beyond photojournalism and communicate on a deeper level. These photographs have impact! Transferring the ideas presented in this book to your photography will give impact to your slides. The Poetic Landscape, by Elizabeth Mowry (ISBN 0-8230-7067-4) can be found at Barnes and Nobles bookstores.

2002 COMO CONSERVATORY CAMERA AND ARTIST EVENTS

Dates when tripods and easels are allowed inside the Conservatory. Entry fee is \$5 per person.

WINTER FLOWER SHOW, Sunday, Feb. 17, 8-10:00 AM
SPRING FLOWER SHOW, Sunday, April 7, 8-10:00 AM
SUMMER FLOWER SHOW, Wednesday, June 12, 6:30-8:30 PM
FALL FLOWER SHOW, Sunday, November 3, 8-10:00 AM
HOLIDAY FLOWER SHOW, Sunday, December 8, 8-10:00 AM
For Information, call 651-487-8200 or 651-487-8201

Photograph Minnesota!

John Gregor of Coldsnap Photography announced a number of opportunities to learn and experience nature photography.

Winter Photography on the North Shore (in cooperation with the Grand Marais Art Colony)

Feb. 21-24 or 25, Thursday 2:00pm-Sunday 11:00am. Tuition - \$545.00 includes lodging and all meals. Extended workshop is an additional \$285.00

The Art of Seeing Photographically (Bloomington REI Store)

April 13, and September 21, 2002, 9am to 4pm, \$95 includes lunch.

Wildflowers of the Lake Superior Highlands (Wolf Ridge ELC near Finland, MN)

May 23-26, 2:00pm Thursday - 11:00 am Sunday. \$495 includes lodging and meals, dormitory style.

Sea Kayaking and Nature Photography (Voyageur's National Park)

September 1-6, 2002, \$795 includes kayak training, kayak equipment, lodging and meals. (50% deposit required). Maximum class size: 8 students

Lake Superior in Autumn (near Lutsen on the North Shore)

Sept. 26-29, Thursday 1:00pm-Sunday 11:00am. \$595 includes lodging and all meals.

For more information contact ColdSnap Inc., 3724 10th Avenue South, Minneapolis, MN 55407, (612) 822-2059 or visit their web site at http://www.coldsnap.com/html/s_index.html



Slides Needed for MVNWR Programs

The staff from the Minnesota Valley National Wildlife Refuge has asked for our help in updating and revising their slide programs. The first request is to produce slides to replace poor or inappropriate images in their present program. Slides needed are:

- Boy scouts - updated scouts group bird watching on bluff trail.
- Girl looking through scope on observation deck.
- Any forest dwelling bird species.
- Man walking down a trail.
- A wetland shot not choked with loosestrife.
- A shot of seed storage or another planting restoration picture - anything but reed canary.
- Fireman close to fire - replace

with a "safer" (more distant from fire) looking shot.

- People on bridge
- EE group watching wildlife.
- Ranger reading a story with children.
- One or two bikers on trail.
- Appropriate summertime recreational activity.
- One or two horseback riders.
- Ranger with EE group having a good time.
- Replace deer (duplicate) with different animal (winter species?)

If you are able to help with this or have slides that you wish to donate to the center for their image library, contact Mike Prokosch at 651-733-2868 or 651-429-6750.

SLIDE DISCUSSION GROUP RESUMES

Starting with the March meeting, the slide discussion group will be returning to our monthly schedule. The discussion group will meet simultaneously with the monthly salon in the classroom (the snack room) next to the auditorium. If you prefer a more informal discussion of a limited number of images than is normal for a monthly salon, this may fill your needs.

Bring a couple of slides, images you like, dislike or something new you are trying to perfect, and join us for a sharing of ideas. Your participation is what makes the discussion group succeed. For more information, contact Mike Prokosch at 651-733-2868 or 651-429-6750.

Educational Photography Workshop with Raptors at the Wildlife Science Center in Forest Lake, MN

For this educational workshop we will use our feathered teachers, a Rough-legged Hawk, a Red-tailed Hawk, a Great Horned Owl, a Long-eared Owl, a Krider's Red-tailed Hawk, and an American Kestrel.

Dates: Saturday, May 11 and Sunday, May 12, 2002

Back-up Dates (in case of inclement weather): Saturday, May 18 and Sunday, May 19, 2002

Schedule:

Arrival Time: 8:30 am

Session 1 9-10 am

Session 2 10:15-11:15 am

LUNCH 11:15 am-1 pm (Bring your own lunch)

Session 3 1-2 pm

Session 4 2:15-3:15 pm

WOLF TOUR 3:30-4:30 pm



Great Horned Owl - Ron Cleveland

Workshop Fee Schedule:

1-2 people	\$150 per person
3-4 people	\$125 per person
5 or more	\$100 per person
LIMIT of 12 people over two days.	

Contact Larry Luebben, Workshop Leader, at 651-436-2828 to register.

Check out WSC on the Web at wildlifesciencecenter.org

Directions to WSC: Take the Forest Lake exit from Interstate 35, go left/west on Hwy 18/W. Broadway for 6.5 miles to the brown sign for the Wildlife Science Center & MN DNR Carlos Avery. Turn right. Drive past the white buildings to the back drive to our cedar education building.

Birds are not trained—they are wild birds. If they are stressed we will end the session. However, we may substitute another bird for that session.

Eagles!

Ron Winch

Eagles everywhere! As many as forty in view at any one time. In the trees, over the bluffs, cruising the river valley and feeding at the ice edge.

After being icebound for months, the Mississippi is finally yielding to the warmth of spring. It's no longer a serpentine ribbon of ice. Wind and sun have worked their magic. Shorelines, in places, are ice-free. The great ice sheet, rocked by wind and waves, calve a myriad of ice floes into the river.

"Ice out." The cry is heard up and down the valley. Spring is on the way.



rolls onto its back. With talons extended, the two birds lock onto each other. Wings flailing, each tries to best the other as they tumble earthward. First one, then the other, beats its way to the dominant position. Like falling leaves they tumble down through the outer branches of an old cottonwood, parting only a few feet above the ground. With snowflakes in my eyes and snowmelt running down my face I watch as

each goes its separate way. WOW!

Was this conflict a mating ritual or just a spring fling? Even the experts agree that it could be either of these.



No one gets into the mind of an eagle!

As you read this, eagles are staging all along the great river. Open water unlocks their food supply as they wing their way north. Some will nest in the seven county metro area, but mostly they will disperse to the north.

Photo opportunities exist where ever there are eagles. It's kind of like fishing: "You should have been here yesterday." The DNR aerial count along the Mississippi yields about 700 eagles between the Twin Cities and the Iowa border. Some of the best viewing has always been just south of Red Wing, Read's Landing and around Wabasha. Stop in at the National Eagle Center on Main Street in Wabasha for the latest information.

Good luck and good shooting.

People and wildlife welcome the change. Fox and coyotes cautiously patrol the ice edge, hoping to feed on winterkill fish. Crows clean up the scraps after eagles dine on dead carp. Sunny days bring warm rising thermals and eagles float on this unseen column of air. Sunning themselves in the naked cottonwoods along the river, riding the drifting ice floes and pigging-out on easy meals of fish. It feels so good. I could just lean back against a big old cottonwood and daydream - maybe even fall asleep.

But that was yesterday. Today a March storm puts a quiet hush over the valley. Snowflakes as large as feathers tumble down from low dark clouds. I can barely see the birds feeding on ice floes seventy-five yards away. In a huge old cottonwood overlooking the river, five ghostly eagles, blanketed with snow, are difficult to discern as they blend into the muted snowy landscape. Snow cascades off their backs as they shift positions, revealing the dark silhouette of an eagle - the only dark blob on the landscape.

Few eagles are flying today, but I still look up frequently, hoping to catch a glimpse of those seven-foot wings. Down on the ice a dog - no, a coyote - looking for an easy meal, puts up a feeding crow and takes advantage of a free meal, a large carp. Snowflakes pelt my eyes as I look up again; two dark spots converge. They circle, testing each other for some apparent weakness. Once found, aerial combat erupts. One eagle, tail down and with powerful breaking wing beats, pulls up into a stall. The other quickly



FEBRUARY AWARDS

Judges:

Marilyn Gladitsch and Ron Cleveland

10

Dave Ellenbecker - Mushrooms and Sumac

Jim Duncan - Bull Elk #3

Kathy Hobbs - The Anhinga Speaks

9

Mariann Cyr - Paintbrush and Tall White Rein-Orchids (#488)

Mariann Cyr - Bighorn Sheep Ram

Pauline Nystrom - Mountain Goat Portrait

Pauline Nystrom - Ready to Pounce

Mike Prokosch - Striated Caracara

Jon Wilbrecht - Geranium

Steve Anderle - Devils Tower

Vijay Karia - Pasque Duo 2001

John D. Jenkins - Great Horned Owl and Snowflakes

8

Steve Anderle - Cascade River

Kathy Hobbs - Nesting Great Blue Heron

Mike Prokosch - Dark Faced Ground-Tyrant

Rose Duncan - Tree Fern Fiddlehead

Dave Ellenbecker - Touch-Me-Not

John D. LaMere - Elk Calf, Colorado

Jean McDonough - Squirrel

Vern Nelson - White-tail Bucks

Sparring

John D. Jenkins - Goshawk Up Close

Winter Wonderland

John Pennoyer

I had driven to a spot about 50 miles from my home and the eastern sky was beginning to get brighter as I quickly tried to strap on my snowshoes. Four to six inches of fresh snow had fallen during the night. This fresh new snow was now on top of the 12" already on the ground. As I was snowshoeing to my favorite winter spot, this new snow had also rested on tree branches and really made this magical place look like a winter wonderland.

I quickly set up my equipment and put on my 28-80 zoom lens. The horizon was turning a beautiful glow that was reflected onto the fresh fallen snow and as I fired off 20-30 exposures the

sun began to peak over the horizon. While putting in a fresh roll of film the reflected sun left a trail right to a snow-covered tree. As I pressed the shutter and made many different compositional images the magic was gone as quick as it had begun.

While I snowshoed back to my vehicle, there was a sense of complete satisfaction knowing I had captured another beautiful winter scene for 2002. As I approached my vehicle and used my electronic key fob to unlock the door, this loud obnoxious noise kept

getting louder and louder. Slowly I opened one eye and reached over and shut off the alarm clock.

Yes, that's right, my winter wonderland photo excursion for 2002 would only have happened in my dreams!

Now from my point of view (not my wife's) this has certainly been a lousy Minnesota winter. I must be one of those



rare individuals that do like "cold and snow". For me photographic possibilities abound in winter. The only good thing about the winter of 2002 is probably that we all have reduced heating bills. One of my goals for this winter was to get some images of snowy owls. Four trips were made to Northern Minnesota in search of this beautiful owl. Three times I came back without locating any. However, on my last trip I did locate two snowys. So there I was on February 16 in Northern MN, the temperature was 45 Degrees, and the snow

cover was 0 inches. I located a beautiful pure white adult snowy in the middle of a plowed field. Now there's an image for you - a gorgeous white bird surrounded by a field of black dirt.

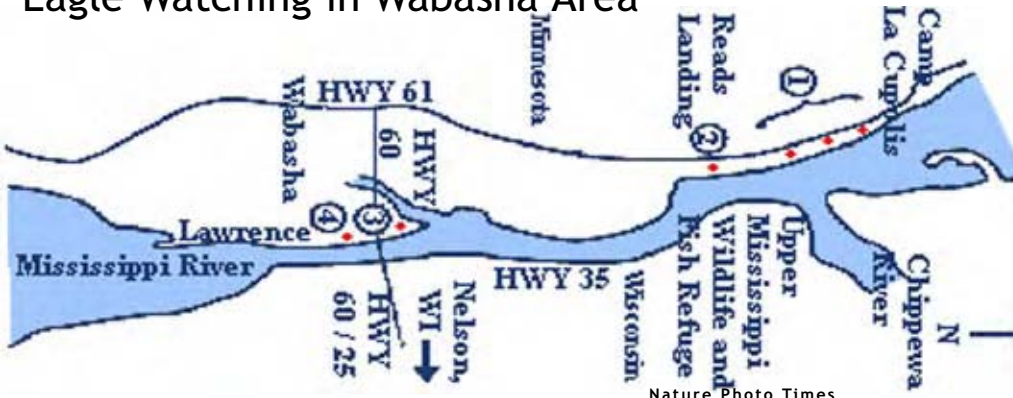
But this winter is now almost behind us, so let's start thinking of spring. One of the very first subjects that get my mind on the track to spring is skunk cabbage. These guys are so hardy they'll come up right through the frozen ground. I usually start looking for them around the middle of March. Some of my favorite locations are the Nine-Mile Creek area in Bloomington, Taylors Falls on highway 95 going north, and Banning State Park. Skunk cabbage is relatively easy to photograph and in most cases they are pretty neutral for exposure. The biggest challenge is getting a group that will work in an

appealing composition. Try and find a subject that is open to show the seed pod, than reflect some light into the pod. If no light is used the seed will be too dark. Also as the plant twists and curves its way towards your lens, a small f-stop is required otherwise part of the plant will be out-of-focus.

As the winter of 2002 is almost history, we can look forward to a spring of photographing some beautiful migrating birds and spring floral. However I for one will also look forward to the winter of 2003!

Good Shooting

Eagle Watching in Wabasha Area



There are several spots for viewing overwintering bald eagles in the Wabasha area:

1. Three pullout areas along Highway 61 between Camp LaCupolis and Reads Landing.
2. Read's Landing
3. Future home of the National Eagle Center at the end of Main Street in Wabasha.
4. Along Lawrence Boulevard in Wabasha and from the EagleWatch™ deck.

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published Sept-May by the

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www.minnesotanature.org

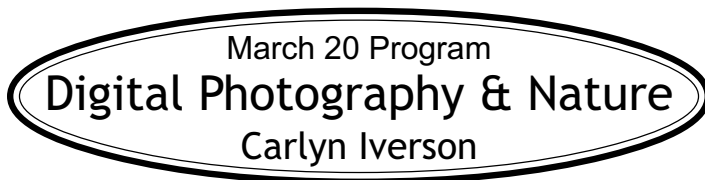
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Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



Tell a Story

Dale Bohlke

Look at that! I have to get a picture! Wait a minute. What do I really see that is so beautiful? Is it the color, shape, or light? Is it the cool crisp air or the joy of being outside? What is my emotional response? Is it a natural history event you have never seen or heard of before? Each of these can be communicated on film. The first step (the hardest) is to truly be aware of the isolated visual stimulus that made you stop and look. The next step is to put that feeling on film. You can sit down and think about how to compose your shot or burn film hoping you are lucky to get a frame that conveys your message. The next time you see that perfect subject, sit down, let the world vanish, and concentrate on your mental image. Try different techniques to capture this and review your success on the light box.



Black Bear Photo Workshop

John Pennoyer will again be instructing a workshop in Orr, MN on July 27-28-29. The Cost is \$225.00.

If interested, ask him for a brochure at the March meeting. Or, e-mail him at impnatur@aol.com

Rick Hobbs Presents...

Nature Photography Seminar with John Shaw
8AM-5PM, May 5, 2002 at the Hilton/Airport Hotel

This will be a one-day intensive seminar and is designed to help you create high-quality photographs while working in the field. Using slide programs and discussion, John will cover a variety of techniques he uses to create his extraordinary images of landscapes, animals and close-ups of natural subjects. He will address topics such as composition, lighting, exposure and films, equipment, TTL flash, and much more. John will also cover some advanced techniques for photographing a variety of natural subjects. As a result, nature photographers of all skill levels from beginning to professional should find this seminar beneficial.

John will also discuss how he incorporates digital photography into his business. This seminar will include a two-hour discussion on digital photography including recommended equipment, setting up a digital darkroom, the process from scanning the image to creating John's high quality digital prints, using Photoshop or other imaging software, storing images, and more.

Register by April 13th to receive the Early Bird Registration fee of \$95. This includes the seminar and lunch. For registrations received after April 13th the fee is \$125. Registrations will also be accepted at the door on the morning of the seminar for \$125. Call Rick at 651-994-4778 or go to www.rickhobbs.com for more information.



Photography Spoken Here

by Lawrence C. Duke

It has never ceased to amaze me when I hear someone say..." I've been there and there's nothing there..." If there was nothing there, are you sure that you were in the right spot? Or, maybe you didn't go far enough to find that right spot.

I've been to locations, that, without having a desk clerk or bellman to talk to and ask questions of, I would have walked past the right spot.

A manager in a grocery store in a small village in Austria, showed me his sled dog race shots, taken with his brand new, full price, Nikon F-100, and he also told me about the next race. My wife

and I got up early the next day and skied to the next village.

We arrived just in time to see the first race teams take off steaming down the course. The temperature was -25 C and everybody was drinking hot Schnapps. The drivers were steaming, the dogs were steaming, and the hot Schnapps was steaming. After an hour both cameras quit in the cold, but I had three rolls of Sled Dog racing in Austria.

Because of the cameras, and talking to another photographer, we learned that we could take a bus back to our

village. Other than the Schnapps, the bus was the second warmest spot we had all morning and it was just a great day.

Isn't that what photographers want when they go out to a new location. You're looking for a little guidance. You might want some recommendations. And, you're looking for a great experience.



CANON Equipment for Sale

1N\Booster - \$750, IIE Kit - \$300, 300/f2.8 - \$2700.00, 100-400IS - \$1300*, Speedlite 550EX - \$225*, 1.4X II EF Ext. - \$250*, 2.0x EF Ext. - \$150, LowePro PhotoTrekker AW - \$115, Epson Stylus 2000P - \$625*, Bogen 3221W/StudioBall w/four plates - \$300

Most of the equipment is in excellent shape. Items with an asterisk were purchased in June, 2001 and only used about thirty days in a shortened shooting season in Alaska this past summer. The others were purchased in 1998. I will donate 10% of the proceeds to the club for ongoing projects (maximum of \$500).

I am trying to put together funds to help develop a fundraising program to benefit three different charities: the Ronald McDonald House, the Minnesota Evans Scholarship House fund and the Pillsbury Kindergarten program.

I will be purchasing all new equipment in June before I head off to Alaska for another summer of shooting.

Call me at work, 651.225.0621, or my Sprint number, 612.207.8304.

Kevin Chapman

211 Christenson Way NE
Fridley, MN 55432

E-Mail: JTreeCorp@aol.com

Website in development at
www.MILE21.COM

Beginner Outdoor Photography Class

On Sunday, May 19, from 8:30 am to 3:00 pm, Sandhill Outdoor Skills Center and professional photographer, Doug Alft, will teach outdoor photography techniques, depth of field and other basic aspects of being successful in capturing that perfect picture - especially for 35mm camera buffs. BYO lunch,

camera, camera manual, camera accessories, and 5 rolls of film. We'll go outside rain or shine, so be sure to bring rain gear for yourself and your camera equipment. Registration is limited to the first 20 people who mail in their \$10.00 per person registration fee by May 9.

Advanced Outdoor Photography

Sandhill and Doug Alft, are offering an *Advanced Outdoor Photography* class on September 28-29. This two-day course will feature outdoor photography from blinds during the autumn migration. Additional topics covered include settings, light, aspect, and other elements for capturing that perfect shot on film - including answers to your questions. Learn more about digital imagery and image archiving, too!

Bring your own camera, camera manual, camera accessories, and sleeping bag. We will supply lodging, blinds, and 2 meals and refreshments as part of your \$30 registration fee. Registration is limited to 20 people on a first-come, first-served basis and is con-

firmed by receipt of your \$30.00 per person fee by September 14.

Checks should be made out to DNR-Skills Center. Include the name of each participant, and the address and daytime phone number of one person in each party and send the registration fee to:

**Sandhill Outdoor Skills Center
Box 156, Babcock, WI 54413
(715) 884-2437**

Inquiries on the status of registrations may be sent via e-mail to: greens@dnr.state.wi.us.

Visit the Sandhill Outdoor Skills Center website at: www.dnr.state.wi.us/org/land/wildlife/reclands/sandhill for information on other activities.

Timberdoodle's Skydance

Ron Winch

Peent, Peent. Peent. The low, raspy nasal sound drifts over the cool damp abandoned pasture. And then silence, so quiet you can almost hear the stars twinkle. The blue-magenta eastern horizon is giving way to the advances of darkness. Overhead the first evening stars are twinkling down on the scene. Although the sun has dipped below the western horizon nineteen minutes ago, there is still enough light to discern colors.

Peent. Peent. The sound seems closer now, but it just carries better in the cool damp air. Scanning the clearing with 7x50 binoculars, I locate the source. It comes from one of the

most ridiculous looking birds imaginable. Large protruding eyes are set farther back on its head than any other bird. Thus placed, they can watch for danger as the bird probes the soft ground for earthworms. The dancer

will go through the aerial display over and over until darkness engulfs the site, only to begin again in the feeble light of dawn. Moonlit nights, however, encourage him to display throughout the night.



Timberdoodle, bog sucker, American woodcock - by whatever name you know this bird, he is still only a name to most people. Days are spent in willow or alder thickets where most folks never venture. His only public display is in the waning hours of dusk and twilight -

seemingly demands a romantic light of less than .1 foot-candle. The stage must be an open amphitheater in woods or brush, even a pasture will do. Center stage must be a mossy area, a streak of clean sand or very short grass to accommodate the bird's short legs. He flies in low from a neighboring thicket, lands on the clean stage and begins the overture: a series of nasal peents spaced about two seconds apart, sounding much like the call of a nighthawk.

again in places unfamiliar to most people. The nest and bird are so well camouflaged that, in photographing the nesting bird at a distance of ten feet, it was difficult to relocate the bird once you looked away. The female is so confident of her protective coloration that she allows you to stroke her - with no apparent fear or distress. The young are precocial and if threatened they play dead with all the skill of a "beany baby". Parents have been reported carrying chicks clasped between their legs while in flight. "Never heard of such a thing", you say, which only reiterates how little we sometimes know of our natural world.

Peent. Peent. The silence is broken again, only to be followed by the whirl of broad, strongly cupped wings. The timberdoodle skims over the ground, picking up speed and begins a spiraling ascent to over 300 feet. The 7x50 binoculars are well suited to low light viewing, as their exit shaft of light is 7.15mm matching the maximum opening of the human eye. But now, even the seven power glass is not enough to discern the bird in failing light.

Where can you see the sky dance of the timberdoodle? Almost any area described earlier might host a number of woodcock - but be aware of private property. The Traveler's Guide to Wildlife in Minnesota highlights Springbrook Nature Center as an excellent site.

It is only when the twittering stops and a musical call replaces it that we know the bird has reached the height of ecstasy and is returning to earth. The song now is a series of liquid chirps as he drops like a falling leaf in a series of sideslips, upsweeps and zig-zags his way back to the peenting grounds - many times to the exact spot where the performance began, and resumes peenting.

I hope you have the opportunity to witness and enjoy the timberdoodle's skydance.

If this does not attract a female, he

Join the Discussion!

We had the first meeting of the slide discussion group at the March meeting and I thought things went great! Give us a plug and remind people that it meets simultaneously with the salon and to bring a couple of slides if they are interested in partaking.

-Mike Prokosch

March Salon

Judges:

Rose Duncan & Joe Kandiko

8

Terry Neavin - Milkweed Pod in Bloom

Kathy Hobbs - Young Tiger Among Blades of Grass

John D. La Mere - Sandhill Crane

Jean McDonough - Cheetah Yawning

Tom Samuelson - Drake Mallard

Florence Scholljegerdes - Cougar by the River

Ted Galambos - Wolf Creek Falls

Pauline Nystrom - Cathedral Rocks

Jean McDonough - Polar Bear in Churchill

Mariann Cyr - Lupine Close-Up

Tom Samuelson - Fiddleheads

9

Kathy Hobbs - Watchful Cougar Mom

Cynthia Fleury - Winter Sunrise North Shore

Kevin Chapman - Katmai Bear

John D. Jenkins - Redtailed Hawk

Rick Hobbs - Pelican landing

Dave Ellenbecker - British Soldier

Kevin Chapman - Alaskan Grebe

10

Cathy Jones - Great White Heron Drinking

Marilyn Gladitsch - Amanita Trio

Vern Nelson - Goatweed Basking on Rock

Exposure 1

John Pennoyer

For white subjects open up 1 1/2 to 2 stops; for black subjects stop down at least 1 stop. However, if the lighter subject is surrounded by a darker background be sure to stop down. If a lighter background surrounds the darker subject a photographer must open up. If a neutral subject is surrounded by a #@\$%^&*!@#\$\$%^ . It just seems to go on and on with no end in sight.

I personally think one of the most difficult items in nature photography to understand and teach for that matter is "exposure". Everybody has their own way of teaching and/or understanding of exposure and if your photos are coming out the way that you want them to, I would assume that you understand this phenomena that we photographers call exposure. Before I go too far my definition of correct exposure is defined by one word— "detail".

Simply put, if your white is white with "detail" and black is black with "detail" and every thing else has correct color tone with "detail" then you have achieved the correct exposure.

I thought I would take these last two newsletter articles and talk about this

Wanted: Editor

Nature Photo Times

Current editor Ron Cleveland will retire in May after seven years as editor of the club newsletter. Do you have a computer and internet connection but have never done a newsletter? Ron can help you get started. Call 763-425-6009 or e-mail rcland@minn.net to find out what is involved in producing *Nature Photo Times*.

Tell a Story

-Dale Bohlke

Hug a Tree, smell the roses, get to know your subject. Once you have identified the subject spend some time getting to know it. Really look at it. How does it connect with its surroundings, with you? When you have identified the single feature that attracted your attention, put the camera on its tripod and use the mechanics of photography to tell your story.



stops	2-1/2	• 2	• 1	• 0	• 1	• 2	• 2-1/2
white	98%			18%			3% black

subject from "my" perspective. Due to the fact that most of us shoot slides these articles will be based on that. Negative film has a lot more latitude than slide film.

Before we talk about exposure we must first discuss metering for exposure.

There are two ways that we can discuss metering: 1) REFLECTIVE: that is the light reflecting from the subject to your camera. This is how the majority of camera meters operate, and 2) INCIDENT: that is the light hitting the subject. These articles discuss using your camera's reflective light meter. In my opinion, the newer cameras reflective light meters are extremely accurate and at this point in time it is the only metering source that I use.

Some of the reasons that I only use this metering system are that with the continually changing light conditions will automatically change your meter. It is also the fastest metering system because you never have to take your eye away from the viewfinder. And, filters that I have on the camera will also be in the metering calculations. However Incident light meters are gaining popularity with nature photographers. (Notice that I did say "at this point in time".)

Slide film has about a five-stop latitude from white to black. All camera meters want to expose for a neutral tone which is generally called 18% gray. (Green, blue, etc. can also be neutral.) If you look at my chart above 18% will be referred to as EV=0. A white sub-

ject such as a snowy egret can reflect up to about 98% of the light. However a black subject such as black bear will really absorb the light and reflect maybe as little as 3% of the light back to the camera. So if we shoot all subjects at a metered value of 0, you can see by the chart that our beautiful white egret will be a dirty gray and that shiny black coat of the black bear will be a light dull black or a dark gray. As photographers we need to be able to change our exposure values to properly expose our subjects. Luckily for us many of our subjects will many times be within 1/2 stop of neutral.

I could end this article by simply saying that to properly expose a white subject a photographer must open up (allow more light to enter film) and to properly expose a black subject a photographer must stop down (allow less light in). This is a true statement but this is where the confusion comes in. How much do I open up or stop down? Well, this depends on how much light you are working with, what camera metering system you are working with, what film you are using, and what tone the foreground/background is. Well, you will just have to wait for a month because these will be topics for Exposure 2.

As many of you may be shooting some Loons this summer here is a photo tip: Overexposed white is always worse than underexposed black. The trumpeter swan accompanying this article was shot at EV -2/3. Why did I use that exposure value? Ask me about it!

Good Shooting

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

FIRST CLASS MAIL

April 17 Program
Digital Photography & Nature
Carlyn Iverson
(Rescheduled from March)

The club elects officers in May. Please contact Joe Kandiko - or any officer - if you are willing to serve.

The Ditch

-Tom Samuelson

Each spring my enjoyment begins and it lasts all summer. The life-giving forces of spring bring everything to life. The joy of seeing the lavender colored Wild Geranium in the road ditch, a block from home, confirms that summer is close at hand.

Wild Geranium grows throughout most of Minnesota's

southeast region and prefers open woods and savannas. Every May the ditch abounds with these beauties and enlightens my commute to and from work. While driving by, my car finds itself slowing down just enough to provide a glimpse of what the ditch has to offer. Is there something new, a silent question is asked?



At first, the ditch wasn't even noticed. It was just another ditch. Who pays attention to ordinary ditches? Who thought this gem was so close to home? From Wild Geranium to the less dramatic



but interesting Horse-tails, to Heliopsis and others throughout the year, the ditch had caught my attention. One day, the ditch was offering another of its sur-

prises. A scant few Michigan Lilies were in bloom. But, time only allowed for one photographic outing and that yielded a single usable image. The next day the lilies were gone. Someone had picked them. Will they come back again? I believe so, but the lingering question is was I the only one enjoying this, I hope not?

The enduring message is that all of us need to take advantage of our opportunities to photograph when the beauty is there. Don't let them vanish over night. Having plans and being prepared helps. I have my plans for the coming summer; the question is do you?

Be ready and keep shooting.



Range of wild geranium in Minnesota



Rewards vs. Awards

Brian Loflin

Reprinted from the March 1998 issue.

One evening you are sitting in the dark, mesmerized by wonderful visual images stimulating your cerebral cortex when suddenly, the colorful silence is shattered by a loud, verbal "SEVEN" at the appearance of a dear friend. Your inner peace is shattered. "But", you scream inwardly, "that's my very best nature photograph." What's wrong with this picture?

You have just experienced first-hand the dramatic effect of the stunning difference between photographic images made for one's personal satisfaction, versus those carefully designed and produced specifically for winning Salon Competition Awards.

Compare salon winners with the "Masters" of nature photography like Art Wolfe, John Shaw, George Lepp and others. Many of their images grace the pages of their books, magazines and advertisements around the world. And they have been paid handsomely, I might add.

Yet, with all these kudos, many of the masters' images would not score well in a Nature Salon. Why? Simply put, the image characteristics and content that editors seek is not in the same genre that judges require for those that win competitions. Editors are concerned about how the image fits a page or layout, sufficient negative space for a message in type, or how it balances with others on the page nearby and a myriad of other concerns. Technical excellence? Absolutely! But, there are other winning factors for the editor.

Winning factors for Nature Salon entries are drastically different. First, the image has to possess significant impact to shout at the judges in a fraction of a second as it is first projected. And it has

to stand out on it's own - competing with, not complementing, like on the printed page - the others visualized in the short time of the evaluation.

Sometimes, we begin to believe that the salon scores are arbitrary, based on the personal likes and dislikes of the judges. While this is infrequently true, most good judges are conscientious about the images' inherent merit. However, that said, we must consider that a Salon, by definition is a contest, ranking every image and its value among others in the competition.

The harsh reality is that *after* the initial impact of the image has passed, judges tend to deal with the power of the image in terms of pre-determined formulas that govern its capacity to win. These formulas include: composition-the position of the subject in the frame, edge mergers, rules of thirds, threes and fives. Formulas also include the quality of the specimen, the lighting, the foreground and background, as well as the photographic quality and imaging technique.

In Nature Salons, the nature story telling value must be of greater importance than the photographic quality in itself. Judges are impressed with the most unusual subject and its presentation or an emotional story. These tend to weigh more than those that are simply "best portraits".

In today's salons many images with excellent stories also possess exceptional quality, all combined into one frame. Competitions therefore become tougher and tougher. This is in part due to the excellent technology available in films, cameras and other tools of the trade. But, it is also greatly due to the excellent acquired skills of the image-maker, learned through the stimulation of individual coaching and today's explosive age of excellent mass media in nature and photography.

The bottom line in this story is that awarding a numerical value to a mostly subjective thing is a mystical blend at best of forcing art into a science. It is often not easy and it is certainly not

taken lightly by the good judges that I know. You will have good experiences and certainly those that don't produce as well as you hope. Not even the best competitors win all the time.

My best advice is to continue to remember the "rules" and strive to produce award winners, if you wish. But, most importantly, do not be discouraged by your efforts. Remember, award-winning competitors worked a long time to figure out the nuances of the game. Most of all, do not give up your quest for that inward, personal satisfaction that nature photography can provide. The next time you are out and are ready to expose that choice subject, look around the frame and ask yourself, "What am I making this image for?" If your answer is "For personal satisfaction," and it does indeed satisfy your inner self, then the reward is complete. Be sure to enjoy your photography for its own rewards. Don't be framed-in by formulas.

Editor's note: Brian and his wife Shirley now live in Austin, Texas and read the electronic version of the newsletter. They made substantial contributions to the club during the few years they were in Minnesota. There was a Loflin led spring trip to the Ely area. One night Brian led the group outside to demonstrate how to call owls. It was the wolves that replied. It was a great trip with lots of fun, photography and food. We ought to do it again.

The election of club officers will take place at the May 15 meeting. President Joe Kandiko and Treasurer Jim Duncan have agreed to serve again. Candidates for vice president, secretary and editor are needed. Please contact Joe or any of the incumbents to volunteer or obtain information.

The Bog

Ron Winch

It was like walking on a trampoline; with each step the "ground" yielded a foot or more. Cautiously I chose each footfall to land on the root system of some ericaceous shrub. Still I sank deep into the sphagnum moss. Acidic water soaked my jeans to the knees. I was wading wet for there was absolutely no guarantee of staying dry; maybe even plunging through the sphagnum mat into the cold brown acidic water below.

What sort of an environment was I in? Some exotic location hours from anywhere? Yes and No!

I was picking my way through a northern quaking bog hoping to learn more about the flora that inhabit this extremely harsh environment. Some peat bogs in northwestern Minnesota may be more than fifty miles long, and for all practical purposes impenetrable. A sense of caution led me back to this small; bog, half the size of a football field, where I had previously photographed a seventh grade environmental class exploring the ecology of a northern bog.

Today, reaching close to its northern zenith, the sun beats down from an azure blue sky. The heat, combined with the extreme effort of trudging through almost knee-deep sphagnum moss, invited rivulets of perspiration to cascade down my clammy skin. My wet feet were almost freezing, as this thick mat of moss is an excellent insulator. Even in mid-June, ice can be found below the mat where it is not floating. Since there is no inflow or outflow of water (only rain and snow replenish the moisture) the bog is very acidic, having a pH as low as 4.2. The bog is an unforgiving habitat for most plants. Its harsh terms of existence protect its well-adapted flora from invasion by other species. While low in plant diversity, the acidic bog is a unique and irreplaceable botanical garden.

Three of Minnesota's carnivorous plants are common residents here as well as our only "deciduous conifer", the tamarack tree. Tallest and most conspicuous of the carnivores is the pitcher plant. It sports a unique burgundy flower nearly two feet above the ground. The leaves are elongated pitchers or vase-like, green and burgundy in color - less sun, more burgundy - and usually half

full of water. Inside the pitcher, tiny hairs angle downward. An investigating insect makes it way down to the water, finds it can't retreat, falls into the water and is eventually digested, releasing much needed nitrogen to the plant.

Sundew, only three or four inches high, uses the several hundred liquid-tipped spines of its leaves to trap and digest its prey. The hairs seem able to distinguish between edible and inedible items. Once an insect lands on the odorous spiny leaf, it is usually trapped. Adjacent spines bend toward the point of contact and enclose the prey in a temporary stomach and digestion takes place.

Horned bladderwort is the least noticeable of the three. Small snapdragon-like flowers indicate its presence, but all action takes place below the surface.

The "deciduous conifer" is the smoky gold tamarack of autumn, which along with black spruce are able to withstand the nutrient poor environment of the bog.

You'll also find such plants as bog rosemary, bog bean, leatherleaf, blueberry and several sedges. Birds flit in and out over the bog in search of insects that are able to live there.

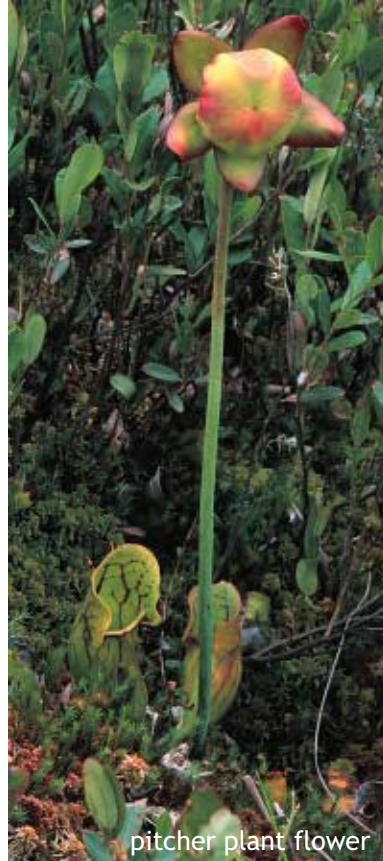
Deer may browse the edges, and maybe you'll happen upon a mink frog.

Since few species are able to survive in this harsh environment, bogs are considered to be quite sterile. However, to a keen observer with a good eye and a macro lens, they will yield spectacular photos of plants that eat animals. And NO, you don't have to drive 200 miles to find a bog. The metro area has several of the southernmost bogs in Minnesota. Try Boot Lake SNA just west of Carlos

Avery WMA, or the quaking bog at Eloise Butler Wildflower Garden and Bird Sanctuary. This is definitely "wet belly" photography and may not be for everyone. Maybe I'll see you there.

As the club year winds down to the last meeting, I'd like to express a few thoughts. Thanks to Dave Klein for the sometimes unappreciated task of arranging programs and judges. Unfortunately my plate was too full to attend all the

meetings, but the slide program done by Dale Bohlke was one of the most sensitive and exquisite that I've seen in some time. I will miss having breakfast with Ron Cleveland as I rush to get my article to him at the last minute. He has done a great job as editor and will be missed. I have had the privilege of working with



pitcher plant flower



rose pogonia



mink frog

him for four years, as this is my thirty-sixth article.

For my part, I tend not to tell you precisely where to go; where to plant your tripod and which way to point the camera. Rather, through slide programs and articles I try to excite your senses and inspire you to seek out new venues and to become one with nature which ultimately leads to being a more sensitive photographer and a better communicator - which, I assume we are all striving for. I hope to continue sharing these inner moments.

May you all have a wonderful summer and the Great Spirit willing, we shall all meet again in September.

Exposure 2

John Pennoyer

Not all things are created equal when it comes to reading exposure from your camera's metering system. Most new cameras have three exposure metering systems-spot, center weighted, and evaluative which is sometimes referred to as a matrix system. In order for photographers to capture proper exposure on film, they must understand the difference between the various metering systems. So let's review these differences.

Center-weighted:

Most of the metering is done on about a 12mm circle in the center of the viewfinder. Usually 60%-75% of the metering is done in this spot, with 25% to 40% done outside of this center spot. So it is important for a photographer to understand that if using the Center-weighted metering system the outside will have an influence on the subject. One of the problems with this metering system is that photographers may have a tendency to center their subjects.

Evaluative/Matrix: Every camera manufacturer has a little variation on this type of system, but it amounts to using multiple sensors that will calculate exposure in that segment. These multiple readings will go to the camera's central processor and then calculate what the proper exposure should be. This is the metering system that I use for probably 80% of my photography. It certainly is not perfect, but I personally feel it is better than center-weighted. However I still need to compensate with my EV for white or dark subjects.

Spot: This is the only metering system in which 100% of the metering is done in a very small area. Most spot meters cover about 2% of the frame. Anything outside of this area has no influence on the metering system. Many photographers will use this metering system when confronted with a difficult metering situation. I will use this metering feature about 20% of the time.

Each camera manufacturer will have variations on these metering systems so be sure and read your particular owner's manual to understand exactly how these

metering systems work with your camera. But also remember no matter what metering system you are using, the processor in the camera wants the 18% neutral tone. (Nikon F5 RGB metering system is totally different, and is not part of this discussion).

As you already know, the two metering systems that I use are Evaluative/Matrix and Spot. Except for spot metering, a photographer must understand



that whatever you see in the viewfinder will have an affect on your subject. I learned this a long time ago from Al Schulz, when we were photographing Brown Bears at Brooks Falls in Alaska. I was shooting a Nikon FE2 with center weighted metering. I had shot about 5-6 rolls of film at EV 0.

Of course these very dark brown bears were at the falls, surrounded by white water. Al mentioned to me that the white water would make the bears very dark if I did not open up to compensate for this. When I got my film back the first few rolls showed that the influence of the white water made my brown bears almost "black". In the rest of the rolls where I compensated about +1/2 stop the brown bears were the correct tone. That was a lesson that I never forgot, and it has really helped me want to understand this exposure thing.

The photo that accompanies this article is a Wild Turkey that I photographed in April this year. I was in my blind and managed to call in two mature Toms. My camera was set to Aperture priority with matrix metering. My exposure value (EV) was set to +1/3. If you look closely at the photo the turkey is a little darker than middle tone, but the background is

much lighter than middle tone. Compensating +1/3 allowed perfect exposure on the turkey. However, if I would have used spot metering and put the spot directly on the dark breast of the bird my EV would have to be -1/3. This would have allowed perfect exposure on this magnificent bird.

If you remember the photo from last month (a Trumpeter Swan coming in for a landing on the Ole Mississippi) I was on

Aperture priority with matrix metering with my EV set to -2/3. The reason this was necessary was that the dark blue water has an overexposure influence on this very white bird. Setting my EV to -2/3 allowed perfect exposure on the bird even though the water is darker than normal. Sometimes a photographer must determine what the most important element in a photograph is and expose accordingly.

Of course the best way to really understand exposure is not by reading this article or any other article, but to go outside and shoot lots of film, while at the same time record your reading on a notepad and determine what exposure system works best for you.

Everyone have a great summer and make Kodak and Fuji happy by shooting lots of film!

Good Shooting

Personal Note: I would like to take this space and thank our Editor, Ron Cleveland. Not only has he been our editor for the last 7 years and made this newsletter one of the best camera club newsletters in the nation, but he has over the years been the biggest supporter for this Nature Camera Club. He has organized many field trips, workshops, etc. Much of the success of this club over the last few years has been due to his dedication. Ron, I want to personally thank you for your friendship and the many extra things that you have done for this camera club. This is a rest well deserved, now take that Canon equipment and shoot lots and lots of film!

John

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



May 15 Program:
**Techniques and Images
in Bird Photography
by Dave Klein**

Sell Out

I'm selling almost all my photo equipment, too feeble to take pictures. Any reasonable offer accepted.

Nikon F3 High Point
Nikon SB24 flash
2 Nikon SB17 flash
Minolta flash meter III F
~~Luna Pro light meter~~ SOLD
Nikon 28-85 lens
Nikon auto 70-210 lens
Bogen 3001 tripod
Rear projection screen
Photo Vest
Photo Screen
~~Rue blind and folding stool~~ SOLD
Slide viewer
Nikon P54 slide copier
Many small items
Lawrence Quinn
6108 Kellogg Avenue
Edina MN 55424-1801
952-929-4030

April Awards

Judges: Alan Schulz & Jim Duncan

10

Kathy Hobbs - Trumpeter Swan Gathering
Kathy Hobbs - Long-Eared Owl in Pines
Vijay Karai - Big Tusker Kilimanjaro
John D. La Mere - Crex Meadows Sunrise

9

Mariann Cyr - Fulmar Pair, Latrabjarg
Marilyn Gladitsch - Wild Mushroom Caps
Vern Nelson - Female Hairy Woodpecker

8

Mariann Cyr - Waterfall, Talknafjordur
Dave Ellenbecker - Prairie Smoke #7
Marilyn Gladitsch - Ice Droplet
Morrie Holm - House Sparrow

John D. Jenkins - Black Crowned Night Heron

John D. Jenkins - Young Cattle Egrets
Cathy Jones - Lake Morton Goose
Cathy Jones - Mute Swan
Joe Kandiko - Sunset Pelican

Vijay Karai - Sand and Weeds
John D. La Mere - Mallard Pair
Jean McDonough - Elk in Snow #2
Vern Nelson - Male Great Spangled Fritillary

Tom Samuelson - Drake Mallard #3
Florence Scholljegerdes - Black Bear No. 2

Tell a Story

Dale Bohlke

Summer vacation and Kodak go together like fish and water, birds and trees; I am sure there are many more analogies. Summer vacation is also family time. How can you make the most of your passion and still take a family vacation? Plan ahead and negotiate. Let everyone know well in advance that "at this hour and location I want to spend one hour taking pictures." Sunrise is another great time for photography, not only good shots but also minimal family disturbance. You can be back when the light is flat and the family is just finishing breakfast. Just remember on this summer's vacation your tripod is worth its weight in gold, but your family time is priceless!

John's Wildlife Photo Workshop

John Pennoyer will conduct a second session at the Vince Schutte Wildlife Sanctuary on August 24-26. Call 763-416-4134 or E-mail impnature@aol.com



Photography Exhibit celebrates The Nature Conservancy

Selections from *In Response to Place: Photographs from The Nature Conservancy's Last Great Places* will be at the Minnesota Museum of American Art from August 31 to October 6. This exhibition explores and celebrates the work of The Nature Conservancy. It features the work of twelve leading photographers who were invited to visit one of The Nature Conservancy sites and record their responses. The artists are William Christenberry, Lynn Davis, Terry Evans, Lee Friedlander, Karen Halvorson, Annie Leibovitz, Sally Mann, Mary Ellen Mark, Richard Misrach, Hope Sandrow, Fazal Sheikh, and William Wegman. The resulting range of styles, from landscape photography to portraiture and photojournalism, illustrate the rich and complex splendor of these places, as well as the diversity of artists represented.



Annie Leibovitz, 1999

Frosty, Ice-Coated Pitch Pines in Dwarf Pine Ridge. Sam's Point Dwarf Pine Ridge Preserve, Annie Leibovitz, 1999, copyright 2001 The Nature Conservancy

Six Minnesota photographers have been selected for a related special exhibition entitled *Minnesota's Great Places*, which will be on view with Selections from *In Response to Place: Photographs from The Nature Conservancy's Last Great Places*. This exhibition highlights the beauty of several Nature Conservancy of Minnesota sites. The artists are Craig Blacklock, Jim Brandenburg, Jim Gindorff, John Gregor, Richard Hamilton Smith, and Jeff Korte. Brandenburg presents the majesty of the large animals that live in the north woods, while Jim Gindorff reflects the Weaver Dune Preserve through the eyes of Blanding's turtles. Blacklock captures the early blooming prairie Pasque flowers, and Korte's pinhole camera reveals the Agassiz Dune Preserve, the Francis Lee Jacques Memorial Preserve, and the Upper Manitou Preserve. Gregor's stand of aspen trees on the Wallace C. Dayton Conservation and Wildlife Area

and Hamilton Smith's portraits of Prairie flowers at the Hole in the Mountain and the Pembina Trail Preserves capture the colors of Minnesota. *Minnesota's Great Places* was organized by The Nature Conservancy of Minnesota and the Minnesota Museum of American Art.

Museum hours: Tuesday, Wednesday, Friday, and Saturday 11 am - 4 pm; Thursday 11 am - 7:30 pm; Sunday 1 - 5 pm
Location: 2nd floor, Landmark Center, 75 W 5th Street, Saint Paul, MN 55102

Galen and Barbara Rowell Remembered

- Cathy Jones

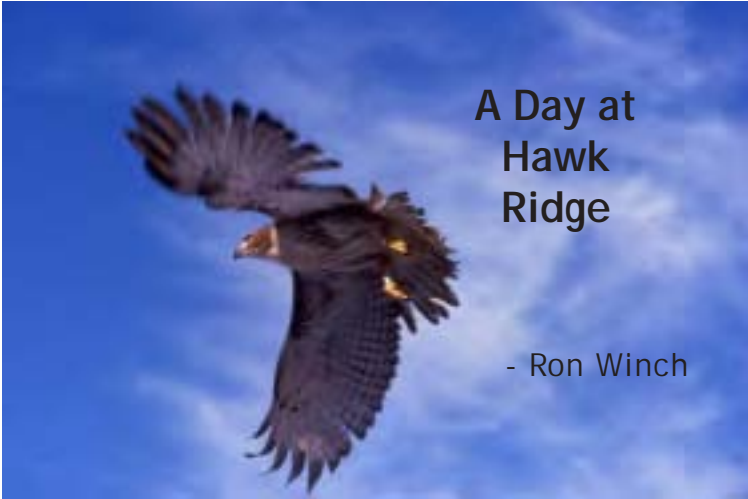
I had never heard of Galen or Barbara Rowell when I first learned of their tragic deaths nearly a month ago. Since that time, I have discovered what I have missed.

Legendary mountain climber, award winning photographer and published author, Galen Rowell found a way to apply all of his passions to create his success. In an article published on his web page, Galen reveals his entry into the world of photography. "My interest in photography did not begin with a burning desire to see the world through a camera. It evolved through an intense devotion to wilderness that eventually shaped all parts of my life and brought them together." He sought to bring viewers into his photographs and to show them what he had experienced. His powerful images reflect this "participatory photography". His 1986 best-selling book "Mountain Light: In Search of the Dynamic Landscape" describes his philosophy that photography is "a continuing pursuit in which the art becomes the adventure, and vice-versa". In addition to this book, Rowell's work has been published in many others including "Bay Area Wild", "North America the Beautiful" and "Galen Rowell's Inner Game of Outdoor Photography".

Rowell's wife Barbara was also an excellent photographer. She traveled extensively with her husband on his photojournalism assignments for Life, National Geographic and Outdoor Photographer and frequently piloted her Cessna 206 for Galen's aerial photographs. Barbara, who was the president of their joint venture Mountain Light Photography, recently finished her own book entitled "Flying South: A Pilot's Inner Journey".

Galen, 62 and his 54-year-old wife Barbara were killed, along with the pilot and another passenger, when their plane crashed on the way home from a photo workshop in Alaska on August 11, 2002. Their remarkable contributions will long be remembered and they will be sadly missed.

For additional information or to offer your condolences, please visit the Mountain Light website at www.mountainlight.com



A Day at Hawk Ridge

- Ron Winch

A fresh northwest wind sweeps across the northern forest, pushing ahead of it the rain clouds and dampness left by two days of rain and fog. The smell of wet earth and pine duff reminds me of campsites on some distant fog-shrouded lake many yesterdays ago. Robins and waxwings contrast with the azure blue sky as they pluck red Mountain Ash berries. Chipmunks glean the few berries that are dropped.

By 10:00 am Hawk Ridge is alive. Birders from around the Midwest have gathered once again to witness the spectacular migration that funnels out of the north, following the land mass to Duluth and then veering south. Down jackets cuddle some of the visitors while the natives sport only tee shirts. Almost all sport binoculars around their necks, and the really serious folks might even carry a tripod mounted spotting scope.

Raptors have been drifting through for several hours. Now, as the earth warms and sends up warm thermals of air, the birds which normally fly above 500 feet attach themselves to the warm rising thermals and spiral upward to great heights until the lift peters out. A long effortless glide to another thermal and the process is repeated. Wouldn't that be fun?

As if by some silent signal all bin-

oculars point upward. Spiraling upward on an unseen warm thermal are over 200 Broad-winged Hawks. On level wings they soar to the top of the column before dropping off to a long glide southward and picking up another thermal. Local birders and Auduboners are on hand to answer questions and tutor the visiting birdwatchers.

Enter now a member of the trapping and banding team with a Sharp-shinned Hawk in a cardboard tube. He explains how the mist nets are set up, the use of a lure bird which, incidentally, is never injured or even touched by the trapped hawk, and how the hawk will be recorded and banded before release.

A hot cup of coffee fresh out of the thermos warms the spirit and the hands. Has coffee ever smelled so good as on a cool morning in the outdoors, mixed with copious amounts of fresh air and a dash of pine duff odor? Down jackets come off and birdwatching continues.



oculars point upward. Spiraling upward on an unseen warm thermal are over 200 Broad-winged Hawks. On level wings they soar to the top of the column before dropping off to a long glide southward and picking up another thermal.

On a good day the count, done by experienced raptor people, may reach such wild numbers as over 30,000 Broad-winged Hawks, 700 Sharp-shinned Hawks and a

smattering of Cooper's Hawks, Peregrines, Bald Eagles, Red-tails and Turkey Vultures.

Thermals dissipate by late afternoon and the great flurry of activity slows down considerably. It's time to find a spot to photograph a spectacular sunset over the lake, or to head back to the motel and make plans for tomorrow.

Maybe Hawk Ridge again to see how many of the 20 raptor species you might see, or record the number of passerines that stop to rest before going south. How about Park Point, or Minnesota Point? Try the St. Louis River and Jay Cooke State Park for early fall color and waterfalls. Many small parks with screaming color and tumbling waterfalls nestle in the hills above Duluth. You may even find an exciting photo or two at the Duluth Zoo or the Lake Superior Aquarium.

Don't forget a few extra rolls of film.

May Awards

Judges: Gerald Moran & Jeff Hahn

10

Vijay Karai - Admiral on Cone
John D. La Mere - St. Mary Lake, Glacier NP

9

Dave Ellenbecker - Wild Ginger
Morrie Holm - Common Blue Violet

8

Paul Hoppe - Pasqueflower
Mariann Cyr - Shooting Star
Tom Samuelson - Hepatica #1
John D. La Mere - Monarch & Blazing Star
Cynthia Fleury - Big Horn Mtns
Paul Hoppe - Common Loon '02
Ted Galambos - Lake Ohai, NZ
Bill Handsaker - Sandhill Crane
Cathy Jones - Sandhill Crane Preening
Cynthia Fleury - Mediterranean Sunset

September Program

Since 1993 John Mullally has spent several spring mornings nearly every year in prairie chicken or sharptail grouse blinds in Minnesota or Wisconsin, most often shared with fellow 3M Camera Club members. However, while alone in 2000 all the right things came together for him for two magical mornings at the prairie chicken dancing grounds near Moorhead, MN - the weather, the light, a large group of active birds going through all of their mating activities, and a new telephoto lens. To help us start our new year of club activities John would like to share with us, in words and with images, his "Morning of Prairie Magic".

Field Notes "Changing Seasons"

- John Pennoyer

A couple of years ago my wife and I took a week long vacation to the North Shore. It was the last week of September and of course my objective was to photograph the glorious fall colors that we have here in Minnesota. The weather was absolutely super, with misty rain and overcast skies all week long! I must have shot 25-30 rolls of film on the magnificent colors, the waterfalls, and Lake Superior. The last night we were there the skies finally cleared and the next morning it was a beautiful blue-sky day. As much as I like to camp, my wife always informs me that now that the kids are grown and gone, her camping days are over. Her idea of roughing it is poor room service. So we were staying at a bed and breakfast and on the last morning another couple, who had just arrived



the night before, joined us at the breakfast table. During the course of our conversation they found out that I was a photographer and that we were just about ready to head for home. This couple felt so bad that I had suffered "lousy" weather all week long and that as I was ready to head for home, the sun had come out with all of this beautiful blue sky. I tried to explain to them how the colors are so much more saturated in the "misty rain" than on a "blue sky" day, but I could tell by their expressions that they didn't believe a word I said.

By the time that you read this news-

letter, the changing of seasons will have started in extreme Northern Minnesota and will have begun to work its way south. I have never considered myself an expert landscape photographer, but I never want to miss the fall season in Minnesota. The beautiful colors can make any one of us seem like an expert. As I have already mentioned, the best weather for fall foliage is an overcast day, especially if the leaves are wet from an overnight rain or if there is a small mist falling. The sun will tend to burn out the color and make it difficult to see the true colors of the fall foliage. When shooting fall foliage, I use an 81B-warming filter



which helps block out the blue that is cast on cloudy or shady days. In addition, be aware of the background when looking through the viewfinder. The gray sky can ruin a good photograph. I usually try to omit the "gray" when doing foliage, or at least minimize it. If the sun is out I

tend to migrate to the waterfalls, Lake Superior and the foliage being secondary to the image. Be careful of the contrast created by the sun, one side of the river will be sunny, the other shaded. Early mornings and the last couple of hours before sunset are my best times on those sunny days however, the best time to photograph from Mt. Oberg is on a bright sunny day with a splash of white puffy clouds. The perspective of looking down on the trees and the light being reflected from the sun will not wash out the color.

My film choice is about 80% Velvia and the other 20% Kodak E100VS. If

you use a Polarizing filter with either of these two films, I would recommend not to fully polarize but to back off a little. Both of these films are sensitive to polarization and will make blue sky appear very unnatural.

I have had a great summer of photography. I went to some places in Minnesota that I have never been to before and therefore was able to get some images that are not in my stock file. But I always look forward to September/October to capture images of the "changing seasons." It's just what comes next that I have a little reservation about!

A Welcome Message From Our President

Greetings and welcome to a new year of the Minnesota Nature Photography Club. We have a new editor, Cathy Jones, and new co-vice presidents, Mike Hagerty and Vijay Karai. I hope you bear with us as we learn. When asked to contribute, whether it be with judging, setting up, cleaning up, or helping with programs, please respond kindly. This is your club. Please be receptive to any and all suggestions.

We are all saddened by the death of Barbara and Galen Rowell in a plane crash. For me at least, he was a tremendous inspiration, not only with his photographs but also with his philosophy.

Looking forward to the new year, Joe Kandiko



Photo Supply Discounts

Linden Hills Photo is interested in working with area camera clubs to provide discounts to club members. Benefits would include reduced prices on photo processing and bulk purchases of film. Further details will be discussed during the September meeting.

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Meeting on the third Wednesdays, Sept-May
at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN

Raptors

Minnesota's Birds of Prey



Our own **Ron Winch** and the Minnesota Valley National Wildlife Refuge invite you to view a photographic exhibit of Minnesota raptors. The photos will be on display at the Refuge Gallery from August 20th - September 29th, 2002

Upcoming Weekend Seminar

**Photographing Prairie and Woodland Beauty:
A Weekend in Minnesota's "Big Woods" and Prairie Country
October 18-20, 2002**

Amid Mt. Olivet Retreat Center's 150 secluded acres of rolling prairie and woodlands, this unique photography workshop offers opportunities to take close-up shots and panoramic views of water, rolling hills, deciduous forests, and grasslands. There will be time for instruction and time to explore the surroundings to discover picturesque places of your own. Designed for beginning and intermediate photographers, this weekend intensive covers scenic, nature, and landscape photography. Through individual and group critiques, learn to see photographs you may have passed by and improve what you thought you captured on film. Learn about film types, filtration, exposure, depth of field, and outdoor lighting issues.

Bring cameras and camera manuals to a pre-trip meeting on Wed., Oct. 9, 6:30-8:30 p.m., on the St. Paul campus. The weekend begins Friday promptly at 1 p.m. and concludes Sunday at 1 p.m. A post-trip session on the St. Paul campus, Wed., Oct. 30, 6:30-8:30 p.m., offers photographic critique and discussion.

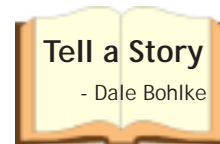
John Gregor, is senior photographer and leader of the ColdSnap Photography team, with over 25 years of photographic experience. A regular contributor to many regional and national magazines, he has illustrated four books, including *Northland Wildflowers*, a guide to the Minnesota region, published by the University of Minnesota Press.

To register or for further information, contact:

University of Minnesota - College of Continuing Education

Phone: 612-625-7777 or on the web at www.cce.umn.edu/scholars

FIRST CLASS MAIL



Sleep late, take great pictures. Sounds too good to be true, like those late night weight loss commercials. Most people use a weekend to get away and shoot some photos. Friday comes and you are ready to hit the road. You are tired, stressed and ready to get away only to join the mass exodus from the city. You wake up the next morning exhausted, but determined to persevere and get your next salon shots.

Why not stay home, get a good night's rest, and leave Saturday morning? Over a cup of coffee, create a checklist so you do not forget something (like a tripod or an extra battery). Plan your subject list, in short get organized. When you arrive at your destination, scout sunset and sunrise locations. Soak up the location and relax. Your creative juices will flow and your photos will show it. Doing this will give you two sunsets, one sunrise, and one creative (not frantic) day of photography. Go home refreshed and relaxed.



Field Notes "Technology Revolution"

John Pennoyer

When I first joined this camera club back in 1983, I was just starting to get serious about nature photography. My equipment consisted of a Nikon FE2 with a 50mm lens. A short time later I bought a 200mm micro lens. This lens was necessary for some of the beautiful flower photographs that I had seen during club competitions. Over the next couple of years I purchased other lenses including a 400mm for wildlife photography. This equipment was my system for the next 17 years. I have been able to win some PSA medals and many of those photos have been published.



However, in 2000 I decided to update to newer equipment. I now shoot with some of the newer Nikon systems including AF and multiple sensors etc. With this equipment I know that I get photos that were not possible with my old manual systems. But the technology revolution in photography is forever moving forward. At my workshops this summer three of my participants were shooting digital. According to the September edition of *Outdoor Photographer*, digital in 35mm is 25% of the worldwide market. By 2006, it is estimated to be 63% of 35mm camera sales worldwide.

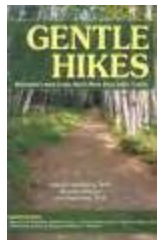
I have viewed many photos taken with the newer Nikon and Canon digital cameras and I am simply amazed at the fine detail of the photos. They certainly will stand their own against any print/slide photo. The purpose of this article is not to move any individual into digital photography, but it will be interesting to see what type of system some of us will be shooting 5 years from now. I am slowly feeling out this "digital revolution". I just bought a Nikon LS 40 slide scanner and PhotoShop Elements software. The bear image that accompanies this article was sent to Cathy by way of the Internet! This slide scanner allows me to do a little experimenting with this digital business. Believe me it has been a real learning experience!

In a very short time I do feel that the Minnesota Nature Photography Club will need to address this new technology revolution. Some of our club members are already shooting digital, and I will guarantee you that within a few short years many of our members will be shooting new 35mm digital systems. So when does this club look into getting a digital projector for our club competitions? We would certainly have to start slowly, maybe only one or two months for the year would be for digital competition. Whether we personally go digital or not, it is a bona fide and accepted way to photograph nature. I would like to see this club take the initiative on this new technology and be the first to offer a digital competition in the area of nature. Good Shooting.

Take a Hike

Ron Cleveland

Fall is prime hiking season. The bugs are gone, the weather is cool and it's a great time to go prospecting for colorful scenics and close-ups. The unique book *Gentle Hikes* can help you find trails to suit your interests and available time. The book concentrates on the short, easy hikes of the North Shore - some of them within the city of Duluth. The Bagley Nature Area on the UMD campus offers "...an awesome wooded hike with a quaint pond and small bridges...Especially gorgeous in fall...Forest abounds with maple." The hike is less than half a mile for the west loop. The book is well organized with good maps, descriptions and directions. An Author's Corner section lists several "bests": Lake Superior views, waterfalls, vistas, wooded trails, river views, flattest trails, etc.



Other hiking books of interest include:
[60 Hikes Within 60 Miles Twin Cities \(61 Hikes Within 60 Miles\)](#) by Watson, Tom
[Great Minnesota Walks 49 Strolls, Rambles, Hikes & Treks](#) by McGrath, Wm. Chad
[Walking Minnesota](#) by Malach, Mary Jo

These and many other hiking books can be found at www.Amazon.com, Minnesota State Parks and local bookstores.



October Program



"Africa the Last Continent" - is a slide show from a group of photographers who visited Africa in 2001 in search of wildlife. Come and see what they discovered...



Introducing Cathy Jones New Editor of "Nature Photo Times"

Ron Cleveland

You won't find Cathy sporting Vikings purple this fall. Born in Green Bay, Wisconsin, she's a Packer fan by default. Her studies in computer science at the University of Wisconsin Madison are now applied as a computer programmer at Carlson Wagonlit Travel. An entrepreneurial sort, Cathy owned her own retail gift shop from 1988 to 1992 in both Bonaventure and Ridgedale Malls in Minnetonka (The Cat House - gifts for cat lovers). She bought a home in Bloomington in 1999.

Cathy got her first (and only) SLR camera from her husband on April 14, 2000, became interested in nature photography and joined the Minnesota Nature Photography Club the very next month. A chance encounter with Dale Bohlke at Wood Lake Nature Center tipped her off to the club. Cathy's favorite photo spots are her back yard, Wood Lake Nature Center and the lakes around her mother's home in Lakeland, Florida.

Cathy is married to fellow computer person Dylan Jones (they have his and hers computers, of course). Her hobbies include photography, cross-stitch, quilting, reading, and stained glass. She is the youngest of seven children. Her hero is her mother who raised the kids alone after her father died in 1965.

Please welcome Cathy to her new job with MNPC and let her know whenever you may have something of interest to the members. You can contact Cathy at (952) 897-1881 or by email at cathyj@toomuchheat.com.

September Awards

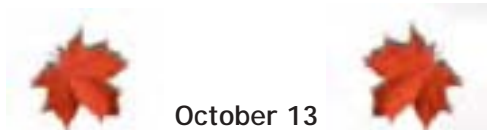
Judges: Dale Bohlke & Mike Prokosch

	10
Mariann Cyr	Ptarmigan
Tom Samuelson	Baby Blue
	9
Thelma Beers	Badger Digging Hole
Jeff Hahn	Weevil on Oak
Joyce Moran	Eagle in Lake
Marilyn Gladitsch	Mushroom Cluster #35
Joe Kandiko	Roadside Glory
Mariann Cyr	Snow on Oak Leaves
Dave Ellenbecker	Small White Lady Slipper #8
Vijay Karai	Hummingbird
	8
Jeff Hahn	Yellowjacket Nest
Joyce Moran	Barred Owl Portrait
Vern Nelson	Female Malachite
John D. Jenkins	Stream in the Rockies
John D. La Mere	Tree Frog Hangout
Tom Samuelson	Meadowhawk
Dave Ellenbecker	Trillium & Fern
Aaron Moen	Snowy Egret
Betty Gossens-Bryan	Fern #1
Gerald Moran	Great Horned Owl
Thelma Beers	Papa Fox Getting Acquainted
Jean McDonough	3 Cheetahs
John D. Jenkins	Courtship Display
Kathy Hobbs	Wading Wood Stork
Ted Galambos	Untitled (winter scene)

Minnesota Nature Photography Field Trips



These are informal gatherings where specific subjects or locations can be explored photographically with other club members. Most will be within an hour of the Metro area and followed by lunch, dinner, etc. No RSVP will be necessary. All shoots are rain or shine, some preferably in the rain. Most are scheduled to coincide with sunrise or sunset. No instruction or education is planned, just a gathering of photographers to shoot and share an experience. Bring your favorite lens and imagination. At bird shoots a 500 mm Canon lens will be available for use. Details will be announced in the newsletter as they become available. Any offer of assistance or ideas will be appreciated. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@aol.com.



October 13

4 to 6:30 PM at Tierney Woods, Eden Prairie

Subject: Big woods fall color.

Explore the color of the big woods at Tierney Woods in Eden Prairie. This hardwood forest remnant is a treasure of color with oak and maple trees in the fall. Typical ground plants and mushrooms can also be found. Deer may be seen but tend to be shy. Bring your favorite lens and creative juices. A single lens is recommended to stretch your vision on these common subjects. Arrive at 4 PM and plan to shoot until 6:30 (sunset). Directions: Take the first left on 169 south of the 169/494 intersection, Tierney Woods is located on the right. The parking lot is about 100 yards from the lights on the right. This is an undeveloped area administered by Three Rivers Parks and no fee is required, also no facilities available. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@aol.com.

November 16 and/or 17

Alma, Wisconsin

Subject: Tundra Swans, Mississippi Valley sunset

December 15

8 AM to Noon, Red Wing

Subject: Bald Eagles

January 12

AM or PM, Monticello

Subject: Trumpeter Swans, Lake Maria in Winter?

February

PM, Rapids Lake Unit, Carver County

Subject: Prairie snow designs and sunset

March

Subject: Any ideas?

April

3rd weekend PM, Cannon Falls or Shakopee

Subject: Pasque flowers and sunset

May

Subject: Ephemerals, Ferns



The Porkies

Ron Winch

I was standing at the edge of a 300-foot precipice with my head in the clouds. In fact,

I was in the midst of an all-encompassing cloud bank. Somewhere below was Porcupine Mountain's aptly named Lake of the Clouds, and the source of the sinuous Big Carp River.

The sun should be up by now, but there is no hint of color in the eastern sky. Except for a red squirrel gathering breakfast in the stunted oak trees, silence blankets the folding hills of the Porkies. A bit later the lone plaintive call of a Canada goose drifts up through the fog. For me, it is one of those wild sounds, much like the loon or wolf, that I will always associate with wild and magical places.



As I wait, a soft breeze from Lake Superior, a half mile to the north, gently pushes the cloud bank to the south. Patches of blue sky appear and the sun reflects on the lake below. The Big Carp River squeezes under a rustic footbridge and winds its way toward Lake Superior nine miles away. Damp saturated colors begin to pop - a perfect Velvia morning.

Lake of the Clouds is to most people the showpiece of Porcupine Mountain State Park in Michigan's upper peninsula, but there are hundreds of spectacular scenics in this 60,000-acre park. Twenty six miles long, 10 miles at its widest point, four lakes, rivers and streams choked with spawning salmon in the fall and over a dozen named waterfalls and dozens more that are not. The topography is much too rough to ever have been logged and now virgin forests of maple, beech, birch, hemlock and white pine exhibit

a spectacular palette of autumn colors. Rivers like the Big Carp which begins at Lake of the Clouds and flows into Lake Superior is contained entirely within the park. On the west side the Presque Isle sources outside of the park, rushes through narrow canyons and plunges over spectacular waterfalls before cascading into the big lake.

Photo opportunities abound. Waterfalls, quiet pools reflecting a wash of fall colors, maple forests showing off the brilliance of carotenes and anthocyanins as leaf scars dam the flow of chlorophyll into the leaf cells, colorful ground patterns of fallen leaves and straw colored grasses. Mammals and birds are plentiful but are easier viewed than photographed. Resident critters include black bear, deer, porcupine, fisher, river otter, red squirrel, coyote and bobcat. You may also see bald eagle, peregrine falcon, barred owl and northern goshawk.

Roads are sparse, as they should be in a wilderness park, but over 90 miles of trails lead you through some of the most rugged and scenic country in the upper Midwest. Out before sunrise, in after sunset and you will have captured many great images and more than your share of lasting memories.

I have spent 35 days in a single year in the Porkies and that was not enough. Give 'em a try.

September Survey Results

The results of last month's informal survey are in. Twenty-eight people responded to the survey. Many members listed more than one film that they like to use and several listed multiple places to get their film developed. The results indicate that Fuji film is preferred 2 to 1 over Kodak film and that Fuji Velvia is the #1 film of choice for those members surveyed. The survey also shows that more of you have your film processed by mail than have it processed locally. The final results are as follows:

What is your favorite film?

Film Type	Responses
Fuji Velvia	14
Fuji Provia	11
Kodak E 100 VS	9
Kodak E 100 SW	2
Kodak EBX 100	1
Kodak Professional 200	1
Fuji Sensia	1

Where do you get your film developed ?

Film Developing	Responses
Fuji Mailers	7
Linhoff	7
Kodak Mailers	5
National Camera	4
A&I Mailers	3
Other Mail Order	2
ProColor	2
ProEx	1
Photos Inc.	1

Upcoming Seminars & Workshops

Rick Hobbs

Oct. 19-22, 2002

Crex Meadows Grantsburg, WI

Dec. 6-14, 2002

Bosque del Apache National Wildlife Refuge & White Sands National Monument

For more information visit Rick's website at www.rickhobbs.com.

Nikon School

Dec. 7, 2002

Mpls- *Digital 101* - designed for the beginning digital photographer.

Dec. 8, 2002

Mpls- *Advanced Digital Workflow* - intended for advanced digital users.

For more information call (631) 547-8666 or register on the Web at www.nikonschool.com.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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FIRST CLASS MAIL

Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

The following members have volunteered to be mentors:

Dale Bohlke	952-445-6125	Shakopee
Jeff Hahn	651-697-1151	Roseville
Joe Kandiko	952-445-3406	Chaska
Vijay Karai	763-757-6300	Blaine
John Pennoyer	763-416-4134	Maple Grove

Please feel free to contact the mentor in your area if you would like advice or feedback on your work.

Prairie Bird Blinds

For those of you who enjoyed John Mullally's "Mornings of Prairie Magic" presentation last month, here is some information about prairie bird blinds.

Prairie Chicken

Nature Conservancy Bluestem Prairie
Glyndon, MN

Contact Brian & Sonia Winter:
218-498-2679

One wood blind handles two photographers with gear. Two small canvas blinds each handle one with gear. No fee.

Sharptail Grouse

Wisconsin DNR at Crex Meadows
Grantsburg, WI

Contact Jim Hoefler: 715-463-2896
Two canvas blinds each handle two photographers with gear. \$5.00 donation per blind

Blinds are available from early April to mid May. You MUST be in the blind one hour before sunrise. Expect to remain inside the blind for two to three hours.



Books have been written about making photographs but I like to dream about making them. Don't get me wrong, I read everything I can find about photography. It's just that I prefer to daydream about building photographs. Dream about the perfect photo, write it down or remember it for the future. Plan the equipment, lighting, and point of view needed to tell your story. Some ideas take years (pasque flowers in bloom showing through the snow) of waiting for nature to cooperate.

Keep a dream list with the subject, equipment needed, best lighting, and point of view on it. When that magic moment arrives, take a deep breath and enjoy, then make the photo of your dreams.



Travel Corner

- Gerald Moran

Articles in several photography magazines in the past 6 months have featured Bighorn Canyon on the Wyoming and Montana border, as a beautiful, lightly visited site for nature photographers. My wife Joyce and I visited it in late May. Unfortunately, Bighorn valley is in the midst of a three year drought. The Canyon water level as seen from the Bighorn overlook, is 60 feet below normal and not as beautiful as pictured. Worse, the wildflowers were nearly non-existent as the surrounding desert areas are all parched brown. There were some old sheep droppings in the area but not any evidence of real traffic. The lake, where it is crossed by Highway 14, is gone; the water level has receded to the level of the old streambed. Sad, because the site, from photos at the visitor's center, was obviously unique and beautiful. The Ranger at the Center guessed that with good rains each year it might take 3-5 years to return the river and canyon to normal levels.



Pursuing the Jeweled Shooting Star

- Tom Samuelson



© Tom Samuelson

Finding the Jeweled Shooting Star was not as difficult as I had originally thought, but it did take some fortitude. Especially in the hiking and climbing required to obtain any photographic images.

After researching their locations, I narrowed my search to an SNA in the southeastern part of the state that was a reasonable drive from home. Having never been to this particular site, it took some time to acclimate myself and locate their proper environment. Surprisingly, it wasn't long before I encountered a single plant on a large rock cliff. The only way I found this specimen was by first noticing a Declining Trillium and then making a decision to investigate its photo opportunities.

This single Shooting Star was clinging to the cliff face below the Trillium. It was in full bloom and yet it did not jump out and say, "Here I am." It took me a moment to recognize my finding. Growing on a cliff face of over fifteen feet, the feasibility of obtaining a good image was next to impossible. Perplexing to say the least. Sitting there with

my feet dangling over the cliff and contemplating my next move, an old axiom came to mind. "If there is one, there have to be more."

Doing a quick survey of the terrain convinced me that the only available option was to play mountain goat and climb down the cliff. I obviously did not play the part very well, because my feet went out from under me and I tumbled down the hill. Once I stopped my rapid descent and was able to slowly pull myself to a standing position, I began looking around in embarrassment to see if anyone was watching. Yeah, like right. Who is going to be out here? I laughed to myself at the thought. Next, I checked my equipment and found everything to be in good shape. I muttered a big sigh of relief.

The next few steps confirmed the axiom's truth. On a smaller outcropping were many beautiful specimens. At first, I sat in amazement not knowing what to do. There were white ones, lavender ones, and dark purple ones, all in different stages of bloom. Could I get them all? No, that was not feasible. It no longer mattered that I had taken the hard way down the cliff. Those bumps and bruises were long forgotten.

Then the questions began. Which is the best subject and from what angle should it be photographed? What will give me the best background? How much additional space should be included? What will give me the best composition? It took me awhile to compose myself and to begin the rational thought process.

In searching for answers to those questions, I walked along the cliff face several times. One grouping consistently caught my eye. It was a single plant with six dark purple blooms growing amongst a small fern. After capturing some images, I tried other speci-

mens, but I always found myself coming back to this group. After shooting a few rolls, I noticed a single Morel growing nearby. It too was captured on film.

With that task completed, I was contemplating on whether to continue my hike. I was looking out over the river bluffs and reflecting on what a wonderful way to spend the day; dirty, tired and chock full of new experiences. I probably didn't get the "best" image I could have, but the pursuit of the Jeweled Shooting Star has given me some pleasant memories. Besides, isn't that a big part of why we do this?

October Awards

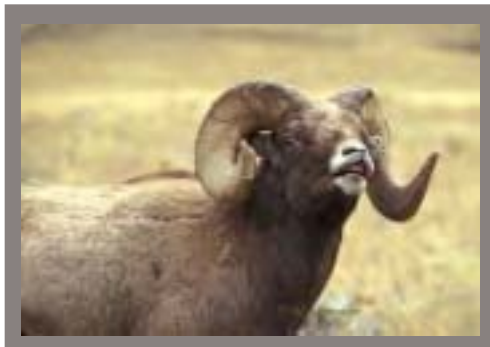
Judges: Jean McDonough & Duane Wraalstad

	10
Mariann Cyr	Puffin
John D. La Mere	Marmots at Glacier
Vern Nelson	Question Mark
	9
Marsha Kessler	Black & Yellow
Pauline Nystrom	Light Spot
Tom Samuelson	Female Bluebird
	8
Dale Bohlke	Cottonwood
	Prairie
Marilyn Gladitsch	Wood Pattern
Jeff Hahn	Chafer on Leaf
Paul Hoppe	Three of a Kind
Joe Kandiko	Grand Canyon
Vijay Karai	Untitled
	(Dickcissel on
	Vines)
Vijay Karai	Fern Leaves
Charles Kessler	Geese
Marsha Kessler	Frosted
John D. La Mere	Jensen Lake Turtle
Dottie Lillestrand	Jack-in-the-Pulpit
	#1-2002
Jean McIntosh	Graceful Grasses
Vern Nelson	Tiger Swallow-Tail
	on Sedum Leaves
Tom Samuelson	Evening Monarch

Why is it that a photographer will keep going back for the same subject time and time again? Wouldn't you think that once we have photographed a particular subject 3 or 4 times that we would move on? How many of us go to the same wood lot every year to photograph the same group of woodland flowers? If you stop and think about the subjects that you like to photograph I am sure that you have made numerous trips to the same area, and you probably have many like images already in your stock file.

A friend of mine who is a dedicated fisherman made a comment when he heard that I was going out to photograph some wildflowers. He said "I don't know why you photograph them so much, once you have seen one flower you have seen them all". Of course my response was, "Once you catch one fish you have caught them all".

Every time I strap on my photo pack and hit the trail looking for a particular subject, my mind is visualizing how I would like to photograph this subject. I am always looking for the perfect composition, perfect light, perfect environment, the absolute perfect subject and all of



those other ingredients that make for award winning photographs. More times than not, you won't find "perfect" in the natural world. However, visualizing it is the mindset that will allow us to make perfect photographs under situations that are not so perfect. Is the light too harsh on those Hepaticas? Well let's just use a diffuser and even the light out. Or maybe you would like a little more light on those flowers. I'll just reach in my photo pack and use my gold reflector to give them a nice warm feeling.

Visualizing will also help us to be creative in our photography. I have been on a 5-6 year quest to photograph Western Prairie Fringed Orchids. After finding them and looking at their habitat, I have visualized this particular field of Orchids at sunrise/sunset. Using my wide-angle lens with one orchid plant up close and the setting/rising sun giving

the entire field or orchids a nice warm glow. I have yet to capture that image, but not because I haven't tried. Last summer my wife and I stayed at a B&B for 5 days in an area



close to these orchids. My goal was to capture that image, but all of the floods from last summer took their toll and not one plant came up last summer!

I have many images of male Bighorn Rams in my stock file. However the image that I have visualized for many years is two mature Rams in full rut banging heads together. I may never get that image, but I still give myself every opportunity possible.

That is by going to the area during the peak of the rut, which is at the end of November, and bearing the elements to give me the opportunity to capture this event.

As a photographer "visualizes" an image, he must do everything possible to make this vision a reality. It is important to know every little detail about your subject like what is the best time of day to photograph this subject, what is the best location, what film will best capture this image, and what lens should be used. The more prepared we are mentally, the better our chances are to see our dreams come true.

Of course, that is why we photograph subjects time and time again. Once we have visualized an image and captured it on film, our minds will visualize another whole sequence of images to try and capture. That is the fun of photography. Our creative minds will never allow us to be satisfied!

Good Shooting

Last month's survey questions asked...



- What camera system do you use?
- Should digital photography be included in the club?

Here are the results from the 32 members who responded:

Camera System	Responses
Canon	11
Leica	1
Minolta	1
Nikon	17
Olympus	1
Pentax	3

* One member listed multiple systems

Should digital photography be included in the club?

Yes	No	Maybe	No Response
20	9	2	1

This question generated some concerns even among those members who responded in favor of making digital photography a part of the club. Some voiced concerns about the manipulation of the images while others felt that digital should be accepted, but only if it is in a category by itself. Still others felt that perhaps one or two meetings per year could be dedicated to digital competition, leaving the other meetings open for traditional film. Some members expressed a desire to learn about digital photography, but are not committed to adopting it.

Local Exhibits

- **Cynthia Fleury** is currently exhibiting her work at Ramsey Center for the Arts, the pARTS Gallery and at the Mill House Gallery in Chaska. Her exhibits at the Ramsey Center for the Arts and the Mill House Gallery will be ongoing and include nature photographs. Her exhibit at the pARTS Gallery began on November 2nd and will continue through December 1st.
- **John Ringquist** will exhibit his photography at the Minnesota Arboretum in Chanhassen, MN from January 11 - March 8, 2003.

Slide of the Year Candidates

The following slides represent the field from which slides of the year in the categories of botany, zoology and general will be chosen. If your slides are listed and you wish to compete in the year-end salon, please bring them to the November 20th meeting. In addition to the slides listed here, acceptances from the November meeting will also be eligible for slide of the year. The judge for this year's competition is David C. McClure, staff photographer for August Home Publishing.

<u>Photographer - Slide Title</u>	<u>Salon Month</u>	<u>Photographer - Slide Title</u>	<u>Salon Month</u>
Anderle, Steve - High Falls	Jan-02	Hahn, Jeff - Yellowjacket Nest	Sep-02
Anderle, Steve - Cascade River	Feb-02	Hahn, Jeff - Weevil on Oak	Sep-02
Anderle, Steve - Devils Tower	Feb-02	Hahn, Jeff - Chafer on Leaf	Oct-02
Beers, Thelma - Badger Digging Hole	Sep-02	Handsaker, Bill - White Water Lily	May-02
Beers, Thelma - Papa Fox Getting Acquainted	Sep-02	Handsaker, Bill - Sandhill Crane	May-02
Bertas, Mary Kay - Antelope Canyon	Jan-02	Harlow, Jerry - MI Lake Superior Sunset	Jan-02
Bohlke, Dale - Oak Savanna Sunset	Jan-02	Hobbs, Kathy - The Anhinga Speaks	Feb-02
Bohlke, Dale - Tamarack Dawn	Jan-02	Hobbs, Kathy - Nesting Great Blue Heron	Feb-02
Bohlke, Dale - Cottonwood Prairie	Oct-02	Hobbs, Kathy - Young Tiger Among Blades of Grass	Mar-02
Chapman, Kevin - Alaskan Grebe	Mar-02	Hobbs, Kathy - Watchful Cougar Mom	Mar-02
Chapman, Kevin - Katmai Bear	Mar-02	Hobbs, Kathy - Long-Eared Owl in Pines	Apr-02
Cleveland, Ron - Alaska Range Talkeetna, AK	Jan-02	Hobbs, Kathy - Trumpeter Swans Gathering	Apr-02
Cyr, Mariann - Nootka Lupine #1027	Jan-02	Hobbs, Kathy - Wading Wood Stork	Sep-02
Cyr, Mariann - Rabbit Brush & Bluff	Jan-02	Hobbs, Rick - Pelican Landing	Mar-02
Cyr, Mariann - Bighorn Sheep Ram	Feb-02	Holm, Morrie - House Sparrow	Apr-02
Cyr, Mariann - Paintbrush and Tall White Rein-Orchids (#488)	Feb-02	Holm, Morrie - Common Blue Violet	May-02
Cyr, Mariann - Lupine Close-Up	Mar-02	Hoppe, Paul - Pasqueflower	May-02
Cyr, Mariann - Waterfall, Talknafjordur	Apr-02	Hoppe, Paul - Common Loon	May-02
Cyr, Mariann - Fulmar Pair, Latrabjarg	Apr-02	Hoppe, Paul - Three of a Kind	Oct-02
Cyr, Mariann - Shooting Star	May-02	Jenkins, John D. - Color of Autumn	Jan-02
Cyr, Mariann - Ptarmigan	Sep-02	Jenkins, John D. - Great Horned Owl and Snowflakes	Feb-02
Cyr, Mariann - Snow on Oak Leaves	Sep-02	Jenkins, John D. - Goshawk Up Close	Feb-02
Cyr, Mariann - Puffin	Oct-02	Jenkins, John D. - Red-Tailed Hawk	Mar-02
Duncan, Jim - Southwest Scenic #3	Jan-02	Jenkins, John D. - Young Cattle Egrets	Apr-02
Duncan, Jim - Bull Elk #3	Feb-02	Jenkins, John D. - Black Crowned Night Heron	Apr-02
Duncan, Rose - Tree Fern Fiddlehead	Feb-02	Jenkins, John D. - Courtship Display	Sep-02
Ellenbecker, Dave - Showy Ladyslipper Group #6	Jan-02	Jenkins, John D. - Stream in the Rockies	Sep-02
Ellenbecker, Dave - Touch-Me-Not	Feb-02	Jones, Cathy - Great White Heron Drinking	Mar-02
Ellenbecker, Dave - Mushrooms and Sumac	Feb-02	Jones, Cathy - Lake Morton Goose	Apr-02
Ellenbecker, Dave - British Soldier	Mar-02	Jones, Cathy - Mute Swan	Apr-02
Ellenbecker, Dave - Prairie Smoke #7	Apr-02	Jones, Cathy - Sandhill Crane Preening	May-02
Ellenbecker, Dave - Wild Ginger	May-02	Kandiko, Joe - Sunset Pelican	Apr-02
Ellenbecker, Dave - Trillium & Fern	Sep-02	Kandiko, Joe - Roadside Glory	Sep-02
Ellenbecker, Dave - Small White Lady Slipper #8	Sep-02	Kandiko, Joe - Grand Canyon	Oct-02
Fleury, Cynthia - Pink Lupines	Jan-02	Karai, Vijay - Pasque Duo 2001	Feb-02
Fleury, Cynthia - Mushrooms	Jan-02	Karai, Vijay - Big Tusker Kilimanjaro	Apr-02
Fleury, Cynthia - Winter Sunrise North Shore	Mar-02	Karai, Vijay - Sand and Weeds	Apr-02
Fleury, Cynthia - Mediterranean Sunset	May-02	Karai, Vijay - Admiral on Cone	May-02
Fleury, Cynthia - Big Horn Mountains	May-02	Karai, Vijay - Hummingbird	Sep-02
Galambos, Ted - Butterfly on Flower	Jan-02	Karai, Vijay - Untitled (Dickcissel on Vines)	Oct-02
Galambos, Ted - Goose on Lake Harriet	Jan-02	Karai, Vijay - Fern Leaves	Oct-02
Galambos, Ted - Wolf Creek Falls	Mar-02	Kessler, Charles - Geese	Oct-02
Galambos, Ted - Lake Ohai, NZ	May-02	Kessler, Marsha - Black & Yellow	Oct-02
Galambos, Ted - Untitled (Winter Scene)	Sep-02	Kessler, Marsha - Frosted	Oct-02
Gladitsch, Marilyn - Snapping Turtle Digging Nest	Jan-02	La Mere, John D. - Mountain Goat Kid	Jan-02
Gladitsch, Marilyn - Amanita Trio	Mar-02	La Mere, John D. - Elk Calf, Colorado	Feb-02
Gladitsch, Marilyn - Ice Droplet	Apr-02	La Mere, John D. - Sandhill Crane	Mar-02
Gladitsch, Marilyn - Wild Mushroom Caps	Apr-02	La Mere, John D. - Mallard Pair	Apr-02
Gladitsch, Marilyn - Mushroom Cluster #35	Sep-02	La Mere, John D. - Crex Meadows Sunrise	Apr-02
Gladitsch, Marilyn - Wood Pattern	Oct-02	La Mere, John D. - Monarch & Blazing Star	May-02
Goossens-Bryan, Betty - House Finch #1	Jan-02	La Mere, John D. - St. Mary Lake, Glacier NP	May-02
Goossens-Bryan, Betty - Fern #1	Sep-02	La Mere, John D. - Tree Frog Hangout	Sep-02
Hahn, Jeff - Fly	Jan-02	La Mere, John D. - Marmots at Glacier	Oct-02
		La Mere, John D. - Jensen Lake Turtle	Oct-02

Slide of the Year Candidates (*cont'd*)

Photographer - Slide Title

Salon Month

Lillestrand, Dottie - Jack-in-the-Pulpit #1-2002	Oct-02
McDonough, Jean - Egret with Stick	Jan-02
McDonough, Jean - White Sands #1	Jan-02
McDonough, Jean - Squirrel	Feb-02
McDonough, Jean - Cheetah Yawning	Mar-02
McDonough, Jean - Polar Bear in Churchill	Mar-02
McDonough, Jean - Elk in Snow #2	Apr-02
McDonough, Jean - Three Cheetahs	Sep-02
McIntosh, Jean - Graceful Grasses	Oct-02
Moen, Aaron - Snowy Egret	Sep-02
Moran, Gerald - Great Horned Owl	Sep-02
Moran, Joyce - Barred Owl Portrait	Sep-02
Moran, Joyce - Eagle in Lake	Sep-02
Neavin, Terry - Prairie Smoke	Jan-02
Neavin, Terry - Jumbo Rocks in Joshua Tree	Jan-02
Neavin, Terry - Milkweed Pod in Bloom	Mar-02
Nelson, Vern - Mourning Cloak Basking on Rock	Jan-02
Nelson, Vern - 10 Point White-Tailed Buck	Jan-02
Nelson, Vern - White-Tail Bucks Sparring	Feb-02
Nelson, Vern - Goatweed Basking on Rock	Mar-02
Nelson, Vern - Female Hairy Woodpecker	Apr-02
Nelson, Vern - Male Great Spangled Fritillary	Apr-02
Nelson, Vern - Female Malachite	Sep-02
Nelson, Vern - Question Mark	Oct-02
Nelson, Vern - Tiger Swallow-Tail on Sedum Leaves	Oct-02
Nystrom, Pauline - Mountain Goat Portrait	Feb-02
Nystrom, Pauline - Ready to Pounce	Feb-02
Nystrom, Pauline - Cathedral Rocks	Mar-02
Nystrom, Pauline - Light Spot	Oct-02
Prokosch, Mike - Striated Caracara	Feb-02
Prokosch, Mike - Dark Faced Ground-Tyrant	Feb-02
Samuelson, Tom - Fall on Oberg Mountain	Jan-02
Samuelson, Tom - The Three Stools	Jan-02
Samuelson, Tom - Drake Mallard	Mar-02
Samuelson, Tom - Fiddleheads	Mar-02
Samuelson, Tom - Drake Mallard #3	Apr-02
Samuelson, Tom - Hepatica #1	May-02
Samuelson, Tom - Meadowhawk	Sep-02
Samuelson, Tom - Baby Blue	Sep-02
Samuelson, Tom - Evening Monarch	Oct-02
Samuelson, Tom - Female Bluebird	Oct-02
Scholljegerdes, Florence - Bellwort #3	Jan-02
Scholljegerdes, Florence - Wild Rose in Rain	Jan-02
Scholljegerdes, Florence - Cougar by the River	Mar-02
Scholljegerdes, Florence - Black Bear No. 2	Apr-02
Wilbrecht, Jon - Geranium	Feb-02

November Program



The November program will be a presentation of slides from the Photographic Society of America. Taken from their permanent nature collection, these slides represent photographers who have achieved a high level of distinction in the Nature Photography group within PSA.

Upcoming Photo Tours & Seminars

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

February 20-23, 2003

Winter Photography on the North Shore

March 29, 2003 (Madison WI, Marriott Hotel)

The Art of Seeing Photographically

April 26, 2003 (Bloomington MN, Bloomington REI)

The Art of Seeing Photographically

May 8-11, 2003

Spring Wildflowers of the Big Woods

May 29-June 1, 2003

B&W Printmaking

June 19-22, 2003

Wild Orchids

Rick Hobbs - www.rickhobbs.com

Dec. 6-14, 2002

Bosque del Apache National Wildlife Refuge & White Sands National Monument

Jan. 21-24, 2003

Trumpeter Swans on the Mississippi - MN

Feb. 12-18, 2003

Yellowstone in Winter

March 5-8, 2003

Winter Wildlife Workshop - Wildlife Models

George Lepp - www.leppphoto.com

May 3-4, 2003 (sponsored by Rick Hobbs)

Minneapolis Convention Center - Optimizing the Possibilities and The Digital Desktop Darkroom

Arthur Morris - www.birdsasart.com

November 18-20, 24-26, 2002

November 30-December 2, 2002

February 25-27, 2003

Bosque Del Apache, NWR, New Mexico

December 27-29, 2002

March 7-9 (or -11), 2003

Southwest Florida (including Ding Darling NWR, Sanibel Island, the Venice rookery and more)

January 8-12, 2003

San Diego, California (including LaJolla Cliffs, Coronado and more)

John Shaw - www.johnshawphoto.com

May 31-June 6, 2003

California Redwoods & Oregon Coast

June 28-July 12, 2003

Svalbard/Spitsbergen

Cold silvery moonlight filtered down through the mid October foliage. The spruce campfire popped again, sending sparks flying in all directions as if trying to ward off the unseasonable arctic temperature. The sky had finally cleared after five days of rain, snow and high winds, and now we sit around the campfire spinning tales of past photo adventures. Northern Lights, ionized atoms of oxygen and nitrogen above the high latitudes, dance excitedly in the northern sky - although somewhat diminished by the waxing moon.

The temperature was dropping fast - already 18 degrees. Our world was quiet, except for the crackling fire and the sound of our voices, which seemed out of place in this wilderness setting. Quiet to a point that you could hear an aspen leaf tumble through the branches and softly land on a bed of pine duff and leaves. And then - somewhere to the southwest came the howl of a lone wolf, the voice of the wilderness. Instantly visions of a lone Lobo filled my head. Deep yellow eyes and a wet black nose pointed at the moon. Warm breath condensing into a frozen fog as the long plaintive call breaks the silence of the island. Without a pause comes a chilling reply from the northeast. Moonlight dances on the waters of Washington Creek as a beaver swims by. Flames flicker from a dying fire and three friends experience what may be a once in a lifetime experience. The

calling lasted only a few minutes. The flames died into a bed of coals leaving us cold on the outside, but full of warm memories on the inside. Hardly a word was spoken as the fire was wetted out and we crawled into snug down sleeping bags to savor the memories.

Morning came abruptly. I bolted out of a warm sleeping bag to the bank of Washington Creek in time to see a heavily antlered moose leave the creek, water streaming off his massive brown body, and disappear into the woods. No chance for a photo, but the memories are great. At 12 degrees Fahrenheit there is a half

inch of ice in the coffee pot so I quickly fire-up the one burner stove for the coffee and set about rekindling the campfire for warmth and the smell of wood smoke on a frigid morning. Before long the smell of bacon hangs heavy in the air and drifts into the woods. Chickadees flit about as if alarmed, red squirrels chatter excitedly among the old man's beard draping the fir trees. Out of the shadows strolls a red fox - as casually as my dog might. The likelihood of a free breakfast has lured him in as it had obviously done many times before.

Forget the bacon, where's the camera? Foxy sniffed around the fire and the entire campsite, drifting near and far - picking up unseen tidbits of his liking. Of course I sat idly by watching his antics - through a 300mm lens. Each interesting pose was answered with a burst of three or four frames of Fuji slide film. This scenario repeated itself many times until the smell of well-charred bacon demanded to be removed from the fire.

With that, the fox vanished into the forest - seemingly shaking his head and wondering about photographers. Breakfast was a small price to pay for two rolls of hopefully good fox images.

Bob and Ted had never seen a fox this tame and had also gotten some great shots. Now, after breakfast we focused our attention on chickadees, red squirrels, old man's beard and "candles" in the fir trees. An hour later, Charlie, the park ranger, came by to inform us that our pick-up boat that had been delayed by five days of heavy seas would be picking us up in two hours.

Reflecting back on Isle Royale, it is one of our smallest and least visited National Parks. A true wilderness park, it has no roads and offers few visitor accommodations except for Rock Harbor Lodge on the southeast coast. Forty-six miles long

and nine miles wide, it is actually part of Michigan even though it is only seventeen miles from the Minnesota/Canada border and more than fifty miles from

Michigan's upper peninsula. Wildlife reigns supreme here and man is only a visitor. Several inland lakes offer ideal habitat for moose and waterfowl and their predators. Wolves and fox co-exist, as

do eagles and osprey. The vegetation is more boreal than northern great lakes and many of the neotropical birds that nest in the Arrowhead and Thunder Bay country can also be found on the island.

Wonderful photo opportunities abound whether you are backpacking, camping or staying in the comfort of Rock Harbor Lodge. Miles and miles of good hiking trails with scenic vistas are available. I've hiked and photographed the length of the island three times - always in September-October when you may not see another person all week. For the adventurous, contact: Isle Royale National Park 87 North Ripley Street, Houghton, MI 49931 for more information.

A Message from the President...

I hope that some of you were able to find some Fall color to shoot somewhere! November is the last chance for the end of the year slide competition, so bring your best shots to the November salon.



Please consider volunteering to be a judge for next year's salons. The salon seems to be the focal point of the meetings and I think we can all learn - whether from judges' comments or actually being the judge. This is our club and we welcome input from everyone. Please contact Mike Hagerty if you can help out.

The 2002-2003 Membership Roster is being compiled and we need your updated information. Please bring your registration card and dues to the November meeting so you can be included in the directory.

-Joe



Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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Meetings are held on the third Wednesday of the month,
Sept-May at the Visitor Center of the Minnesota Valley
National Wildlife Refuge, 3815 East 80th Street,
Bloomington, MN

MINNESOTA BOTANY
INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Don't forget to enter your slides for the Minnesota Botany International Exhibition. The exhibition is limited to botany slides only - including flowering plants, non-flowering plants (fungi, lichens, mosses, ferns, gymnosperms, etc), habitats and fossil life.

FIRST CLASS MAIL



In this issue...

- October Survey Results
- Minnesota Botany Entry Form
- Slides Eligible for Slide of the Year
- Field Notes: Vision
- Pursuing the Jeweled Shooting Star
- Isle Royale
- Photo Tours
- and more...



Know Your Audience

"The judges hated my picture. If

they only knew what it took to get it!"
What makes a good photograph? Your family may be more interested in the exquisite clouds at sunset over the Badlands. A birder would swoon over a grainy, blurred photo of a barely visible ivory billed woodpecker. You may see the memory of the day in the slide. Each is an example of a good photograph.

What is a good salon slide? Beyond the PSA definition of a nature slide (which is found in the club handbook) judges look for impact, that which separates a slide from the rest of the tray. An exact definition of impact can be very elusive and variable depending on the judges. A good photo has an impact on the intended audience. A great photograph has universal impact and evokes an emotion or memory with each viewing. Don't be discouraged if your slide flops in the salon. Your slide may have another, perhaps more treasured, audience.

Minnesota Nature Photography Field Trips



Reicks Lake Field Trip

Tundra swans feed on this lake en route to the East coast for the winter. Despite major habitat degradation, hundreds of swans still visit the lake. On this date in 2000 there were several hundred birds, 35 degrees and snow while 2001 had 100-200 birds, 70 degrees and sunshine. The birds are active throughout the day but only occasionally close enough to photograph. Expect lots of fresh air and a few bursts of photography. At least a 400 mm lens is needed. Know how to use your camera's manual controls for best exposures. A 500 mm Canon lens will be available for use.

I recommend lodging the night before in Lake City, Wabasha, or Alma or early departure Sunday. Reicks Lake is about 3 hours from our monthly meeting location. Lunch in Alma or bring your own. Dress warmly to stand outside all day. Contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com if you have any questions.

Date: Sunday, November 17

Time: 8 - 4 PM, sunrise and sunset optional

Location: Reicks Lake is located just north of Alma, WI. Meet at the deck and we will walk a short distance to photography sites.



Nature Photo Times

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs Vol. 47, No. 4 - December, 2002



Winter Friend

Ron Winch

An hour ago the sun was shining and the temperature inside my blind was comfortable if not warm. Now the temperature has dropped and the mood of the

afternoon is more somber. Low scudding clouds have moved in and are spitting snow. Snuggling the down hood around my head I pour the last cup of tea from the thermos and consider wrapping it up for the day, when a flash of blue dives down to investigate the remains of a deer carcass only forty feet away.

Landing on an antler, the jay pumps twice and lets the world know he is 'king of the hill'. A quick hop down to the ribcage, he begins feeding on exposed fat. Choking down the third gulp he is rudely interrupted by a bold raven scouting for an evening meal. Being outclassed, the jay retreats to a nearby aspen and taunts the raven, but to no avail.

It is a next to impossible shot; a black raven on white snow in overcast light - no detail in anything. The slightest movement of the 600mm lens spooks the raven, and with one sharp alarm call he is headed for the cottonwoods.

Beyond the antler, cascading snow in a white pine catches my eye. A streak of rust scampers through the branches and lands in the soft snow. Standing tall on his hind legs, tail flickering, Red Squirrel scours the surroundings and decides it is safe to advance. Cautiously he moves to the deer for an evening feast of fat, which will be metabolized throughout the cold night, keeping him warm. Red squirrels are an anomaly. Although they range from Northern Iowa to the high arctic - some of the coldest country in North America, they have a very short winter coat and the inability to store brown fat. Hence, their lower critical temperature remains at about 68 degrees Fahrenheit in both winter and summer. To stay warm they must thoroughly insulate their winter nest and consume great amounts of high-energy food in order to keep their internal furnace stoked.

Back to the moment. Tiny snowflakes land on the blind with a soft thud and my heart races as Red Squirrel makes his way toward the antlers. A quick dash in and then out again, tail flickering. Another red squirrel is active in the pines, which only seems to make Red Squirrel more determined. Chattering again and with tail flickering, he dashes in to inspect the antlers. As he pauses only 2 seconds or so, tiny snowflakes land softly on his rust-colored coat. Turning as if to depart the scene, he pauses and with one quick hop he is under the bow of the antler. Standing tall, whiskers twitching and with large dark eyes attuned to every move-

ment - this is the moment. A staccato burst from the motor drive captures several frames before the little critter goes flying through the pine branches sending cascades of new fallen snow streaming downward. The shoot is over. What a terrific afternoon!



Red squirrels have surely increased in the metro area in the past several years. They can be found in most state and regional parks, nature centers and many backyards. Talk with naturalists and give 'em a try. They will provide plenty of good photos and a few headaches.

Till we meet again in January my wish for you is peace in the world and Happy Holidays to all. May you find a bigger lens, a digital camera or an exotic photo safari in your Holiday stocking,

December's Judge David McClure Love of Photography

Nature had never been too far away from my backdoor.

I grew up in Minneapolis, MN and spent most days exploring the field behind our home. I'm currently the staff photographer for August Home Publishing in Des Moines, Iowa a position I've held for 3 years.

The passion I have for nature has found a place in my photography. I've always been intrigued by the way nature transforms itself. From the perceptible frost clinging to a tree, to the obscure boulder hidden in a river silently yielding to the power of the moving water.

These observations became a series known as Ephemeral Edge which was an attempt to preserve the forever changing moments in time as forces of nature never rest, inevitably reshaping the edge of all we see.

My current project Passing Through Time challenges the adverse extremes of sun and wind creating surreal visions of the landscape. By extending the exposure beyond 30 minutes, I remain undetected while crossing my own camera's view. My work has been exhibited from Grand Marais to Luverne MN.

If you were at our last camera club meeting, you heard Dale Bohlke give a report on field trips that had been taken and ones that are being planned for the future. A week prior to the meeting a trip was taken to Reick's Lake in Alma,



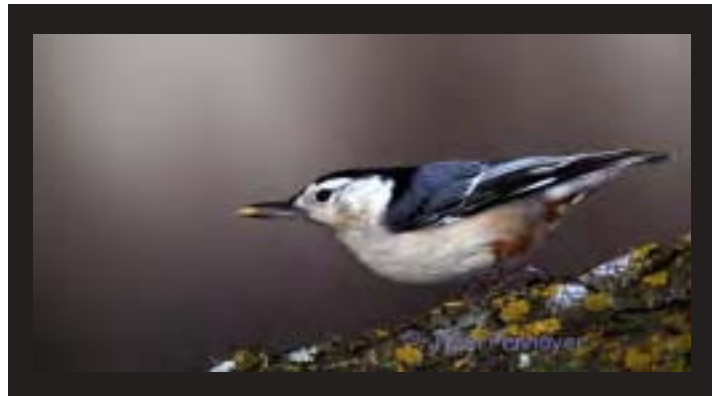
Wisconsin to photograph the many Tundra Swans that gather there in the fall. They use this area to rest and replenish their energy before continuing on to the East Coast. Dale mentioned to the club members that the group stood around for about 10 hours for a few minutes of shooting and for 10 seconds of some really good shooting. Dale's comment was that for him, this was a great

day of photography.

As usual when October and November arrive I always get "Whitetail fever". The symptoms usually start around August when I begin looking for Trophy Bucks in the swamps. Fighting mosquitoes and wood ticks, I tromp around looking for their bedding areas. At this time I very rarely have my photo equipment with me, as my goal is just to try and figure out their patterns of movement. I begin setting up my blind around the Labor Day holidays and spend as much time as possible in the area for the next 3-4 months. When I looked in my daily notebook that I always carry with me, I had logged about 58 total hours trying to capture the magic moment of a trophy buck. The only photo I took of a whitetail was of a young doe. She kept getting closer to me to try and figure out what that big piece of glass sticking out from my netting was, so I had to oblige her and snap her picture! To pass the time away I also set some birdseed on a stump and when the opportunities arose I took a few bird photos. But as of November 15th I had seen no trophy bucks, just a couple of small 6-8 pointers. I took Friday and Monday as vacation days because if you are after Whitetails, this is the time to be in the woods! I won't go into detail in this article, but in those four days I shot 8 rolls of film (about two rolls were on birds). In 15 years of photographing whitetails, it was without a doubt my most magical weekend!

Why didn't Dale just get there about 30 minutes before the birds came by so he could take his photos and be home by the fireplace within a couple of hours? Why did I spend all of that time trying to photograph Whitetails when it all

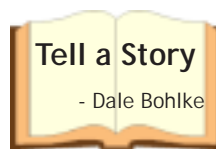
boiled down to just one weekend? And even at that, the additional 32 hours for the weekend yielded only about 20 minutes of actual shooting time. That is the problem with photographing wild birds and animals; they are just not on the same schedule as you and me. In order to successfully photograph wild creatures, I think that one of the greatest assets a photographer can have is patience. The more time that you spend in the field the better your chances are for success. Could I have been "lucky" and just happen to be in the exact spot on November 15th? Could Dale have just stopped at Reick's Lake for the 10 minutes when the Swans just happened to swim by? Although those things do happen and I wish that I were lucky like that more often, it just



doesn't always work out that way. Most of the time my luck would be that the Swans would have been there 10 minutes before I arrived.

The more we know about the habits of the wild creatures that we photograph, the better our chances are of success. But you will still need to have patience and be willing to put your time in waiting for the opportunity. Maybe by the time you read this, some of you will have been on the Mississippi with Dale trying to photograph the many Bald Eagles that gather there during the winter. I am willing to bet that again, you were standing around for many hours waiting for the magical moment when our national symbol would fly by. With any luck, many images were taken. After all of those hours of standing around, those 5 seconds of photography may capture an image of a lifetime. That is what patience will do for a photographer.

Share Your Gift



What is the ideal photographic gift to give this season? You have at least one gift to share over the holidays and during the New Year, that is your passion for photography. Being a member of one of the largest photography clubs in Minnesota demonstrates your passion for nature photography. Share your enthusiasm by bringing another person into the beauty and excitement of nature through photography either by sharing slides or experiences in the field. Happy Holidays!



2003 Seventy First Annual Mpls-St. Paul International Exhibition of Photography

37 Medals will be awarded in the following categories:

- Color Slides
- Photo-Travel Slides
- Photo Journalism Slides

The closing date is February 10, 2003 and there is a discounted entry fee for groups submitting 10 or more slides in one package. Pick up a copy of the rules in the meeting lobby, or contact Jim Duncan at jduncan001@attbi.com for more details.



This exhibition is limited to Botany slides only. Botany includes flowering plants, non-flowering plants (fungi, lichens, mosses, ferns, Gymnosperms, etc), habitats and fossil plantlife. 16 medals will be awarded in the following categories:

- Best of Show
- Leslie P. Hanson Memorial Award for Best Botanical Pattern
- Best plant(s) showing habitat
- Best non-flowering plant
- Best slide by an exhibitor outside the US
- 3 medals for best slide of 3 Minnesota residents
- 7 medals in an open category for non-Minnesota residents
- Chairman's choice for best club entry

The closing date is February 3, 2003. Pick up a copy of the rules in the meeting lobby, or contact Mariann Cyr at mcyr@mmm.com for more details.

2003 Mpls-St. Paul Print Circuit

104 medals will be awarded in three divisions in this print only exhibition. The three divisions include Large Prints (Class A), Small Prints (Class B) and Commercial Prints (Class C). Within these divisions, entrants can submit monochrome, color, hand colored or digital prints. The closing date is January 6th, 2003 and club members can enter the competition for \$10.00 per division for a savings of \$20-\$25!. Club entries should be collected and submitted as one entry to enjoy the discount. Entry forms are available at the TCACCC website at www.cameracouncil.org. For further details, or to get a printed copy of the entry form contact Bob Dachelet at (952) 933-2787.



Minnesota Zoo's 25 Year Birthday Photo Contest

Bring your film to Proex and enter your favorite animal (including human) or plant photograph in the Minnesota Zoo's 25 Year Birthday Photo Contest, sponsored by Proex.

Winning photographs will be displayed at the Minnesota Zoo through Labor Day. In addition, you could win one of the following great prizes:

- A camera
- An Annual Membership to the Minnesota Zoo
- Gift Basket from the Go Wild Gift Shop
- Behind-the-Scenes Zoo Tour (for up to six people)

Pick up an entry form and complete contest rules at your nearest Proex store. All entries must be received by June 1, 2003.



National Parks Photo Contest

If you've taken a great photo of your National Parks this year - it could make you a winner! Gather your favorite, most dramatic National Park pictures from 2002 and send them by January 4, 2003 to the National Parks Pass Experience Your America Photo Contest. Photo must be taken of a National Park between January 1, 2002 and December 31, 2002. Entries must be postmarked by January 4, 2003 and received by January 15, 2003. 35mm prints, slides and digital images are eligible

The grand prize gets your photo on the 2004 National Parks Pass and includes a trip for 4 to any national park. Other prizes include cameras, camera bags, digital photography books, and National Parks passes. For further information or to download an entry form, please visit www.nationalparks.org/contest. If you don't have internet access, please contact Cathy Jones (952) 897-1881 for a printed copy of the entry form

State Park Calendar Photo Contest

The Department of Natural Resources (DNR), Division of Parks and Recreation is seeking entries for its annual photo contest. The contest is designed to select photographs for the year 2004 Minnesota State Parks' calendar. Amateur and professional photographers are invited to submit their best photos (slides) of any of Minnesota's state parks and recreation areas. All slides should be horizontal in format as they best fit the format of the calendar. The deadline for submissions is January 10, 2003. For more information or to download a photo contest application, go to www.dnr.state.mn.us/contests/parkcalendar.html or contact Minnesota State Parks at (651) 296-1491.

Slide Cropping and Mounting Workshop

Need some tips on cropping and mounting those near perfect slides? Join Marilyn Gladitsch for her Slide Cropping and Mounting Workshop

Date: Saturday, January 25, 2003

Time: 10:00 am to 12:00 noon

Location: 20554 Fenston Ave N.
Forest Lake, MN 55025

For reservations or further information, contact Marilyn at (651) 464-5796

November Awards

Judges: Mariann Cyr &
Dottie Lillestrand

10

Steve Anderle Last Light
Jeff Hahn Fishing Spider Close-Up

Rick Hobbs Red-Eye
Cathy Jones Chippy
John D. La Mere Sunrise Cranes

9

Jeff Hahn Longhorned Beetle on
Thimbleberry

John Jenkins Grey Squirrel
Joyce Moran Great Horned Owl
Annoyed

Tom Samuelson Cascade Falls

8

Steve Anderle River Valley Sunrise
Mary Kay Bertas Antelope Canyon
Ron Cleveland Trumpeter Swans &
Young

Ron Cordes Aspen Fall Color
Jim Duncan Wild Turkey
Cynthia Fleury Herbert Lake Alberta
Betty Goosens-Wood Ducks #5

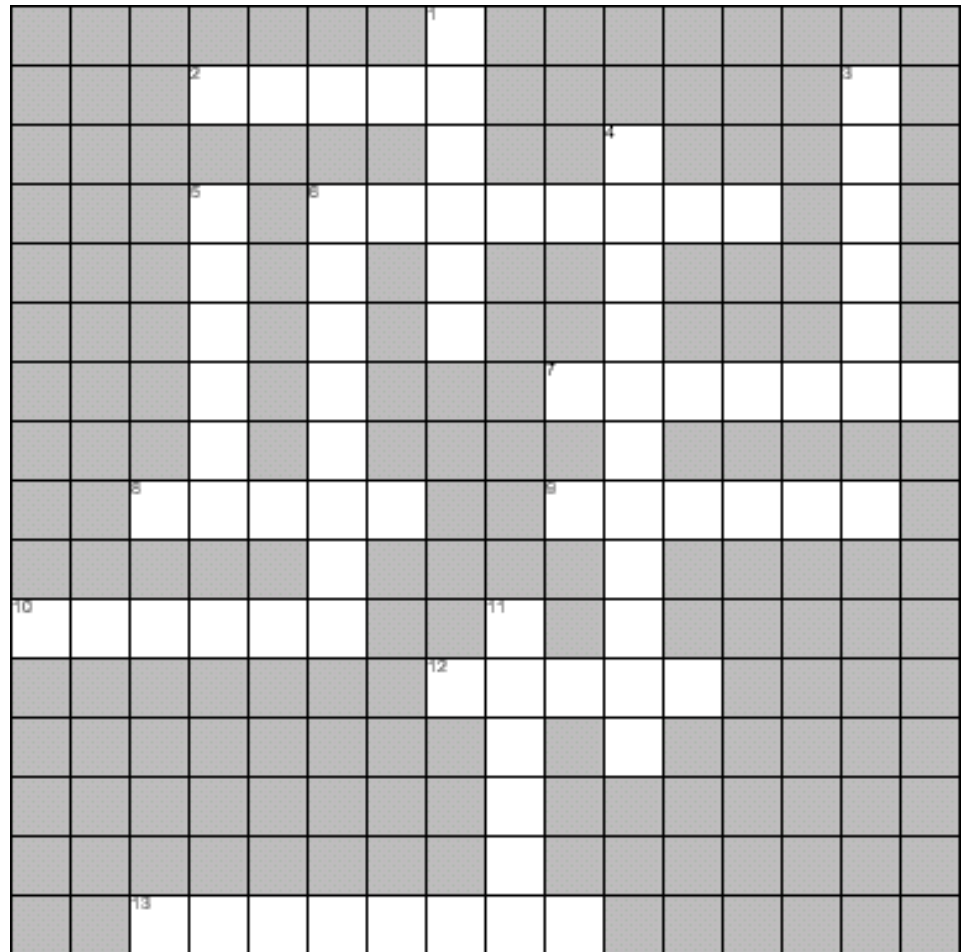
Michael Hagerty Prairie Sunrise
Bill Handsaker Dwarf Fireweed
Jeffrey Harlow Cactus on Canyon
Floor

Jerry Harlow Dead Tree in
Wolvereen Canyon

Kathy Hobbs Burrowing Owl Couple
Kathy Hobbs Sandhill Crane
Migration

Rick Hobbs Boiga
John Jenkins The Waiting Game
Vijay Karai Flamingo at Rest
Charles Kessler Fading Glory
Charles Kessler Great Blue Heron
John D. La Mere White Tail Buck
Jean McDonough Mountain Goat
Aaron Moen Pacific Ocean Sunset
Gerald Moran Pasque Flower
Terry Neavin Timber Wolf #5
Vern Nelson Zebra Longwing

Nature Photography Puzzle



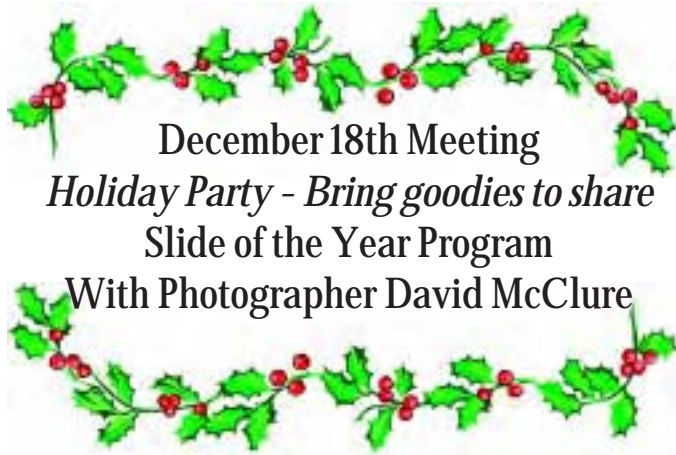
Across

- This type of lens can record an image that is 1/2 to 20 times the actual size of the subject and has minimal depth of field
- Setting your camera's mode to this priority will allow your camera to select the fastest shutter speed for the available light
- Last year's zoology slide of the year featured this feline, native to southern Asia and Africa
- Slide presentation or hairdresser's workplace
- The October program featured wildlife from this continent
- Varieties of this bird include Ruffed, Spruce and Sharp-tailed
- Minnesota's state mushroom
- The MNPC officers would like to wish you Happy _____

Down

- Photographer Galen tragically lost to us in an August 2002 plane crash
- A common composition problem occurs when the image is place in this area of the frame
- Varieties of these popular nature photography subjects include Admirals, Emperors and Ladies
- According to a recent MNPC survey, this Fuji film is the film of choice for club members
- This canyon near Lake Powell, AZ is named after these swift-running ruminant mammals
- The Leslie P. Hanson Memorial Award is presented to an entrant in this Minnesota international exhibition of photography

Answers will be published in next month's newsletter



December 18th Meeting
Holiday Party - Bring goodies to share
Slide of the Year Program
With Photographer David McClure

Coming Attractions..

The Alaska Society of Outdoor and Nature Photographers is proud to sponsor its fourteenth annual alaskaWILD, a juried exhibition of wildlife and nature images taken in Alaska. The exhibit celebrates the spirit and wild uniqueness of Alaska. Images selected for the show reflect a fondness and appreciation for the outdoors of Alaska and the creatures that inhabit it. The exhibit opens on January 8th, 2003 at the Minnesota Valley National Wildlife Refuge Center and runs through February 16th, 2003



small wonders



“Stop and smell the roses”. These words are often used to remind us that life is not a race, that we should slow down and recognize the small things that give us joy. I am fortunate to have many of these simple delights. Unknown to most, they are my private sources of pleasure. My cat’s downy soft fur weaving around my bare ankles in the morning. The first glimpse of my husband as he arrives home from an extended trip away. The phone call from my mother each year filled with singing and the recollection of the details of my birth. Even the smell of wild catnip evokes a wonderful memory and immediately transports me to my grandfather’s farm in rural Nebraska - a place filled with love, kittens and an old collie named Ike.

I have a secret nature wonder too. It is the motion of birds, small ones, in a large flock. They rise, turn and sway; a single collection of countless creatures in a beautiful sky ballet choreographed on the fly. Their movements remind me of the single-celled organisms we studied in high school - amoebas, with their constantly changing shapes, their edges ebbing and flowing as they endeavor to move. The birds too, move as one, somehow sensing each change of direction as if it were rehearsed. I stare in mute fascination each time a flock rises from a field to perform its dance.

In this time of holiday hustle and bustle, my wish for you is that you’ll find the time to recognize and treasure your own small wonders. -Ed.

Nature Photos Needed for Web Site

Ron Cleveland

Help spruce up the club web site MinnesotaNature.org with some of your good nature photos. Single photos (the primary need) are needed for the front page and should relate to the current season. A brief series of photos, about a nature subject or a nature photography technique, could be made into a photo essay page. Give it a whirl.

The preference is for photos taken in or near Minnesota that comply with PSA rules for authentic wildlife*. Help others appreciate the value and celebrate the wonders of the natural world around us through photography. Contact Ron Cleveland for details or to discuss your photo or essay page. He can scan your slide or negative or take your digital photo and work with you in cropping it for best effect.

Let the PSA rules for the Nature category be your guide. So, the first question you should ask when judging your slide is, “What is the story?” The story in your photo could be obvious or as different as our individual imaginations and knowledge. We might therefore ask you for a sentence or two to help convey the story of your photo.

Here’s a review of the elements we know that make up “nature photography”:

- Story-telling Value - Imparting knowledge or feeling about the subject. What does the photo tell us about the subject? Is there drama, comedy or beauty in the story?
- Composition - Dramatizing the story. Is the subject placed comfortably or dynamically in the frame? Is there an essential element? How is it treated? Are there any distracting elements? Are the foreground and background part of the story? Where do my eyes move in the frame?
- Exposure - Show the subject in the best light consistent with the intended story. Is the subject seen clearly, without strain or distraction? How is the light handled or controlled?
- Detail - Show all that is to be seen and obscure that which is not to be seen. Is everything sharp that should be sharp? Is the depth-of-field appropriate and effective?

*Authentic wildlife is defined (by PSA) as one or more organisms living free and unrestrained in a natural or adopted habitat.

A Message from the President...

Happy Holidays to all! Sign-ups will be available at the December meeting for judging and for refreshment nights. Remember it takes all of us to keep the club going. No volunteers - no judging and NO SNACKS! May Santa bring you all the photographic toys (oops, tools, NOT toys) on your list and may all your 2003 photos be a 10!



- Joe Kandiko

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

www.minnesotanature.org

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Meetings are held on the third Wednesday of the month, Sept-May at the Visitor Center of the Minnesota Valley National Wildlife Refuge, 3815 East 80th Street, Bloomington, MN

FIRST CLASS MAIL



Muscle & Magic Snowy OWLS

Author Lynne Warren and photographer Daniel J. Cox present a wonderful article on Snowy owls in the December 2002 edition of National Geographic Magazine. Check out photos and excerpts at www.nationalgeographic.com or pick up a copy at your local bookstore.



Tune into the Travel Channel on Thursday, December 12 at 8:00PM CT, and go on an amazing adventure, a journey throughout the country, uncovering the untold stories of America's National Parks in the two-hour world premiere of *Secrets of the National Parks*.

In this Issue...

- Winter Friend
- Nature Photo Crossword
- December's Judge - David McClure
- Field Notes: Patience Revisited
- Upcoming Photo Contests
- Tell a Story - Share Your Gift
- Field Trips and more...

Upcoming Photo Tours & Seminars

[Rick Hobbs](http://www.rickhobbs.com) - www.rickhobbs.com

Jan. 21-24, 2003

Trumpeter Swans on the Mississippi - MN

Feb. 12-18, 2003

Yellowstone in Winter

March 5-8, 2003

Winter Wildlife Workshop - Wildlife Models

March 8-9, 2003

Birds of Prey Shoot (Extension) added to Winter Wildlife Workshop (see March 5-8 above) - Owls, Bald Eagle, Hawks and more.

March 8-9, 2003

Birds of Prey Shoot (Only) - Bald Eagle, Red-tailed Hawk, Great-horned Owl, Barred Owl, and much more.

Minnesota Nature Photography Field Trips



These are the updated plans for the monthly field trips. Additional modifications are possible. For further information contact Dale Bohlke at (952) 445-6125 or dbohlke@mn.rr.com

December 15, 8 AM to Noon, Red Wing's Colville Park

Subject: Bald Eagles in flight.

Notes: 500 mm Canon lens available, at least 300 mm needed. Opportunity for photos subject to the eagle's migration schedule.

January 12, 8 AM until Noon

Subject: Trumpeter Swans, alternative small birds at Lake Maria State Park feeders

Notes: Fog and flight shots as swans come into feeder. Nominal donation to Mrs. Lawrence.

February 9, PM, Rapids Lake Unit, Carver County

Subject: Prairie snow designs and sunset

March Date TBA, Location TBA

Subject: Travel Photography

Notes: Each member will bring a few slides of a recent trip and discuss photo opportunities at that location.

April, 3rd weekend, PM, Cannon Falls or Shakopee

Subject: Pasque flowers and sunset

May 1st weekend at Seven Mile Creek, Nicollet County

Subject: Ephemerals