



Welcome Back!

## Experience the New Millenium with MNPC

Wednesday, September 15 is our first meeting of the club year. Bring a couple slides to show us what you've been up to this summer. After the salon Dale Bohlke, VP-Programs, will take us on a photographic exploration of his favorite places on the refuge, the Louisville Swamp unit in particular. Dale's love of nature and his fine photographic eye have shown clearly in his award-winning slides as a MNPC member. Dale's list of programs and possibilities appear designed to increase our knowledge and appreciation of nature as a basis for better nature photographs. It's going to be a good year. Don't miss it.

### Long Range Plan in the Works for the Refuge

The U.S. Fish and Wildlife Service is in the beginning stages of developing a long range management plan for the Minnesota Valley National Wildlife Refuge. Five working groups will be formed to study various ares of the plan.

Your editor will participate in the refuge recreational uses working group which has its first meeting in early October. Please contact Ron Cleveland with your ideas, questions and comments regarding recreation, enjoyment and appreciation of the refuge.



Visitor Center of the Minnesota Valley National Wildlife Refuge - home of the Minnesota Nature Photography Club.

## Write a Column for Nature Photo Times

Our long-time columnist John Pennoyer has embarked on a new phase of his career with General Motors. He is going to be one busy guy. John has a note for us at the end of his article.

While he will still write articles, it would be good if one or more of you would agree to write an article and give John a break once in a while.

Is there a particular technique of your nature photography that you could share with us? How did you deal with a photographic problem or situation you encountered? How did you achieve that special photograph?

Tell me the topic and the month in which you want it published. Be a good sport and call Ron Cleveland today at 612-425-6009 or send an e-mail note to [rcland@minn.net](mailto:rcland@minn.net). Thanks for your help and thanks for giving John a month in which he can breath a little easier.

## What Makes A Good Photograph?

From <http://www.photo-seminars.com/Left%20Bar/phototip.htm>

### SUBJECT MATTER

Simplicity  
Impact  
Interest Value  
Originality  
Creativity  
Emotional Value

### CAMERA WORK

Learn Shutter Speeds & f Stops  
Creative Exposure  
Sharp Focus  
Use Proper Lens  
Timing  
Framing  
Dept Of Field  
Selective Focus

### QUALITY

Color Harmony  
Saturated Color  
Use Of Filters  
Polarizing Filter  
Use Proper Film  
Sharpness  
Crisp Color  
Use Of Highlights & Shadows  
Understand Warm & Cool Colors

### COMPOSITION

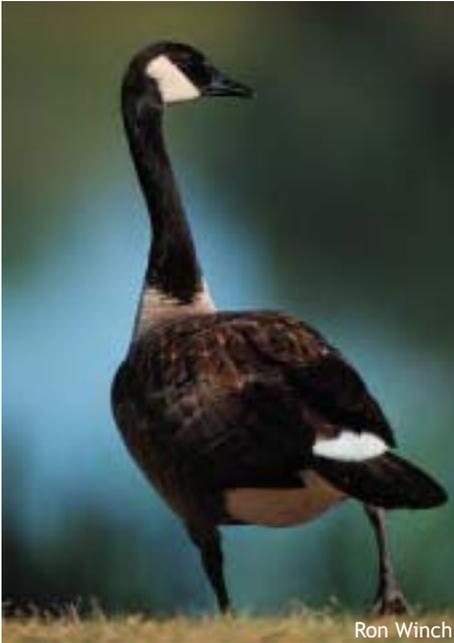
Center Of Interest  
Subject Placement  
"Golden Mean" Rule Of Thirds  
Pleasing Arrangement  
Lead Eyes Into Pictures Easily  
Use Leading Lines  
Informal Balance  
Lightest Colors Attract  
Break The Rules

### LIGHTING

Contrast  
Highlights  
Shadow Detail  
Use The Right Light  
Time Of Day  
Dusk And Dawn The Golden Light  
Creative Color

### THE ART OF SEEING

Find The Right Angle  
Be At The Right Place At The Right Time  
Lead Eyes Into The Picture  
Hold The Eyes In The Picture  
Don't Divide Pictures In Half  
Eliminate Disturbing Objects  
Go Back Again and Again  
Watch Foregrounds & Backgrounds  
No Bald Skies  
Wait For The Decisive Moment



Ron Winch

### Wild Fall Photography

Tumbling like a falling leaf, the Giant Canada Goose loses altitude quickly. First to one side, with wings perpendicular to the lake, this 15 pound bird does a complete barrel roll, then back through normal flight position continuing the roll till it is completely upside down in midair. Continuing its aerial acrobatics, it stabilizes momentarily in normal flight attitude before rolling into a steep sideslip—descending rapidly till only twenty feet above the water.

Feet extended, body upright and wings acting as landing flaps the bird skies across the water surface and settles in. The motordrive kept pace and recorded the scenario on film.

Several years later, after doing a slide presentation at which Dr. Walter Breckenridge

a.m. They stay on the lake till about 3:30-4:00 p.m. when they again go out to feed, returning about dusk. Conditions to my liking are a cool, sunny day with a brisk south wind. The take-off is into the wind, and the birds are quite low over the higher ground at the south end of the lake.

Closer to home Carlos Avery Wildlife Management Area can yield some exciting viewing of waterfowl, Sandhill cranes, herons, egrets, mink, deer and otter.



Ron Winch

### May Awards

#### 10's

Skunk Cabbage - Dave Ellenbecker  
 Female Red-winged Blackbird - John Wallin  
 Sumac & Maple - Joe Kandiko  
 House finch Pair - John Wallin  
 Upland Sandpiper - David Klein

#### 9's

Green Metallic Bee on Trout Lily - Dale Bohlke  
 Clustered Collybia - Ray Drew  
 Mara Lion Pair #4 - Doris Larson  
 Bleeding Heart - Paul Hoppe  
 Hepatica #2 - Flo Scholljegerdes  
 Family of Four (Ferns) - Marilyn Gladitsch  
 Fungi - Mariann Cyr  
 Urea Crystals - Morrie Holm

#### 8's

View From A Glacier - Jerry Haslow  
 Winter Hangout - John Mullaly  
 Marsh Marigolds - Bill Handsaker  
 Closed Gentian - Ray Drew  
 Egret Portrait - Alice Ruminsky  
 Amaldablam, Nepal - Bill Handsaker  
 Male Sharp-Tailed Grouse - Joe Kandiko

### Judges

Dottie Lillestrand  
 Vijay Karai



Ron Winch

was in attendance, I asked "Breck" if he could explain the bird's behavior. His reply: "They are a lot like people, there are a few show-offs in every crowd."

Scenes like this are common at Silver Lake in Rochester beginning in mid-October and continue on through the winter. The Christmas bird count records nearly 30,000 geese on the lake.

Exciting photos can be had in October before the trees lose their leaves. After you have done all the conventional photos, use a slow (1/30-1/60) shutter-speed and pan with the birds against the autumn foliage.

The normal pattern is for the birds to leave the lake about dawn, feed in the surrounding cornfields and return about 9:00-10:00

The water levels provided a great abundance of food for herons and egrets this year. About 30 pairs of Sandhill cranes nested in Carlos. We have seen several youngsters still in downy plumage, as well as groups of 26 bachelor birds feeding in the sedge meadows.

The eagle nest in an old cottonwood has produced two youngsters again this year and it is exciting to watch the parents showing the eaglets how to fish. In the south unit a pair of otters may be seen showing off their three kits. Cool damp mornings are made for warm foggy sunrise photos and sparkling spiderwebs.

Waterfowl have also had a great year. We have seen groups of 125 young geese and flocks of 250 ducks. Many species were seen only through binoculars, but a goodly number were captured on film.

One slight drawback—you'll have to contend with hunters once duck season opens in early October.

Good Shooting!

### Nikon School of Birding

Horicon Marsh, Fond du Lac, Wisc.  
 "The Little Everglades of the North"  
 Sept. 24-26, 1999. \$50 per person  
 Call 1-800-BIRDING

### Fall Raptor Releases

TRC: 612-624-4745, 612-624-8013  
**Sept 19, 3:00 p.m.** Wild Wings Fall Festival, Lake City, MN. 800-248-7312.  
**Sept 25, 12:00 & 2:30 p.m.** at Hyland Lake Park Reserve, Bloomington.

## STAYING WARM

Certainly hope everybody has had a great summer, and that you did lots of photography. For me, it was a good summer: loons, ladyslippers, woodland flowers, State Parks and, of course, you always have to do the Minnesota sunrises and sunsets.

As I am writing this it is July 25, 1999, the temperature is 97 degrees with a heat index of 107. So why am I going to write about "staying warm"? We Minnesotans don't usually worry about that until January. Of course, I am not talking about outside temperature but photography. As a photographer all of us have been told that the essence of photography is LIGHT. Time and time again we have heard that early morning and evening light is the best. As the sun rises and sets the light rays have a longer path and this makes the light so much softer and easier to work with. Also, the light rays will have a yellow/orange color to it and this will really enhance our photographs.

This is all true and to be perfectly honest I would say that probably 80% of my photography is done during the 2 or 3 hours after sunrise and before sunset. However, what happens when you come across a scene or subject during the middle of the day? Generally this is very harsh light with the sun directly overhead. During conditions such as this, I rely on my warming filters, 81A-81B-81C. I have found that I use these more often than what I did a couple of years ago. These filters will "warm-up" the subject by enhancing the color. The higher the letter the more warming the effect. The 81A has the least effect; 81C has the most effect. I use 81B the most. The Lupines that accompany



this article were photographed using an 81B warming filter.

In late June I was driving home from Northern MN, and I spotted these Lupines along the side of the highway so of course I had to pull over and go investigate. Now it was about 2:00PM, and I really did not intend to photograph them for the sun was directly overhead. But as I looked them over, they were in perfect condition and the ferns in the background really intrigued me. Back to the truck I go to get my camera equipment.

As I looked through the viewfinder, I knew immediately that this would only be a so-so photograph, but I took a couple of photographs anyway. Not giving up, I reached

in my pack and put on an 81B filter. Now when I looked through the viewfinder, the colors just jumped out. I know this black and white version in the newsletter will not show the color, but believe me there is a major difference. I know of professional photographers who use a warming filter on all their lenses all the time. So if this warming series of filters is not part of your arsenal of equipment, you should give it a try. You will not regret it!!

Good Shooting!

### PERSONAL NOTE:

Many of you know that the GM Training Center was going to close. As you read this it is now closed. This was my place of employment for 17+ years. Now the good news and bad news part!! I was able to catch on with another group within GM. As of August 1, 1999, my new title is now Fleet/Commercial Service Manager, based out of Madison, WI. So unfortunately I have to move to Madison. Both my wife and I decided that we were not going to sell and move, so I just got myself a small efficiency apartment in Madison, and will commute on most week-ends.

My new job will be a travel position covering all of Wisconsin and Iowa. So unfortunately that will mean that I will not be able to attend our club meetings; however, I intend to stay a member and hopefully maybe something will open-up back here. If I ever am in the cities during the third Wednesday of the month, you can bet your bottom dollar that I will be at the meeting. Meantime you can always keep in touch with me by way of E-mail.

John Pennoyer, [Jplrp99@gateway.net](mailto:Jplrp99@gateway.net)

## The Gear of Nature Photography

### What is the true speed of Velvia?

*(Condensed from the FUJI web site)*

ISO speed is an internationally standardized film speed evaluation method and film manufacturers are obligated to use this speed rating on their film products.

When films of normal contrast and moderate color saturation are evaluated, effective speed and ISO speed rating on the product matches nicely. However, Velvia is not a typical reversal film. Because of its high contrast with even higher color saturation, there appears to be a discrepancy between

the procedures. (ISO procedure vs. photographers' normal way of checking effective speed of a film.)

Velvia's high contrast results in bigger density differences between different exposures. In addition, color density of mid-tone areas of Velvia is higher than that of gray densities.

Fuji knows that the majority of professional photographers set their cameras at E.I. 40 when they shoot Velvia. We think this is very reasonable. At the same time, Fuji recommends that photographers try E.I. 64

when you shoot high key images where whites are very important. Also, we recommend trying E.I. 32 or lower when shooting low key images with Velvia.

When establishing your exposure index, try using a one-third stop faster speed for high key images and one-half stop slower speed for low key images.

Many photographers rate Velvia as an E.I. 40 film because the color density of Velvia is a little higher than the gray density in the mid-tone area. However, this does not mean that the ISO speed of Velvia is 40.

## Nature Photo Times

is published Sept-May by the

### Minnesota Nature Photography Club

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**\$20 single membership, \$28 for couples.** Make checks payable to Minnesota Nature Photography Club and mail to:

Jim Duncan

8099 Grafton Ave. S.

Cottage Grove, MN 55016-2624

### **Meeting on the third Wednesdays, Sept-May**

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

### First Meeting of the Club Year

**Wednesday, September 15, 1999**

**Dues are due! Please mail your check or give it to Jim Duncan at the meeting.**

Thanks for Your Support!



FIRST CLASS MAIL

Ron Winch

## September 15 Program

### Two Views of the Minnesota Valley

Dale Bohlke will present a personal view of the Minnesota Valley National Wildlife Refuge followed by the Refuge multimedia presentation. Dale's photos show the refuge through the seasons, primarily at the Louisville Swamp Unit. The Refuge presentation gives an excellent overview of the Minnesota Valley Refuge system.

### **Nikon Equipment For Sale**

Lenses: 200mm Micro f4 AI, \$240; 70-210 AF f4-5.6, \$150; 50mm f1.4 converted to AI, \$50; 35mm f2.8 converted to AI, \$35; plus SB12 flash and a lot of other photo equipment. Call Larry Quinn at 612-929-4030

### **Want to Rent**

I am looking for a 500 mm Canon autofocus to rent the first week of December and will pay a fair rate (\$50-100/day). Contact Dale Bohlke 612-445-6125. E-mail [dbohlke@aol.com](mailto:dbohlke@aol.com)

### **Hello from Larry Duke**

Larry writes that he has been touring the camera clubs and stores in the Phoenix area and sent a packet of the first class publications of the Phoenix Camera Club. He also mentioned that if anyone is interested in used equipment they should contact the folks at Ritz Collectibles, 1-800-956-9132. They are on the internet at [www.ritzcam.com](http://www.ritzcam.com). They may be able to help us out when it comes time to replace the club's projector.

### **Meetings**

General schedule unless otherwise noted:

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

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

8:15 PM - Program following the slide salon.

### **September 16,**

October 20, November 17, December 15, January 19, February 16,  
March 15, April 19, May 17

## **Photography Contest**

### **Scenes of Minnesota Valley National Wildlife Refuge**

Subjects include wildlife, plants, landscape or people in or around the Refuge or on a Waterfowl Production Area.

Original 1999, 4x6 photos on 8x10 mat board or slides.

### **Entry deadline is 4:00 p.m., September 30, 1999**

Call 612-858-0709, V/TTY 612-854-5900 for requirements.

Judges are: Mike Prokosch—Minnesota Nature Photography Club, Andy Hall—National Camera Exchange, Sue McDonald—Park Ranger, Scott Sharkey—Photographer/Naturalist.

Cash awards and ribbons will be awarded. Youth winner in each category will be given a ribbon award.

Contest brochures are/will be available at the Visitor Center, at the meeting or as a PDF file download from the MNPC web site.

**The judging is open to the public and will be held  
Tuesday, October 12 at 7:00 p.m.**



*Photo by volunteer Tom Crum,  
courtesy of Hennepin Parks*

- Reminder -

## No Nature Division in the October Mpls/St. Paul Int'l

The Exhibition of Photography, Nature Division, will change in several dramatic ways. First of all, TCACCC members will now be eligible for all PSA medals.

Second, the Nature section of the International will be eliminated in its' current format and a Nature Circuit will be established under the umbrella of the TCACCC. This circuit may have as many as six salons and geographically will cover Minnesota, Wisconsin and Northern Iowa. It is felt that each club to sponsor one of the salons in the circuit could possibly earn up to \$250.00 for their participation in the circuit.

The new circuit will be held at a different time of the year than the normal International (October) due to the amount of work that will be needed to get it up and running for the first time.

Mike Prokosch, has volunteered to chair this new circuit.

If anyone has any questions, please don't hesitate to call or send an e-mail to Jim Duncan. His phone number is 651-459-3558 and his e-mail is: [duncan1@isd.net](mailto:duncan1@isd.net). (See 12/98 newsletter.)

## Photography Opportunities at Hennepin Parks

Hennepin Parks manages more than 25,000 acres of park reserves, regional parks and regional trails within Suburban Hennepin, Scott and Carver Counties. There are abundant year- round opportunities to view and photograph wildlife, plant life and scenic vistas.

Dawn Sommers, public relations supervisor for Hennepin Parks, will present information about the park district and its Photo Volunteer program at the October 20 meeting. Members will view a video, receive a system map and sample publications, and discover the many benefits of the Photo Volunteer program, such as parking waivers and access to non-public areas. Sommers will also briefly discuss policies pertaining to how photographs are taken and used.

To learn more about Hennepin Parks, members may want to visit them on line at [www.hennepinparks.org](http://www.hennepinparks.org)

## Guidelines Announced for Monthly Nature Salon Judging

The monthly salon is the hallmark of our club. New members get an unbiased opinion, experienced members show new work, and guests see beautiful nature photography. What is nature photography and how do the judges score a slide? Basically each slide should tell a natural history story with as much photographic elegance as possible.

Actually more important than the score are the suggestions made by the judges, since better photography is the ultimate goal. *The purpose of the salon judging guidelines is to help you reach your goal of photographic excellence.*

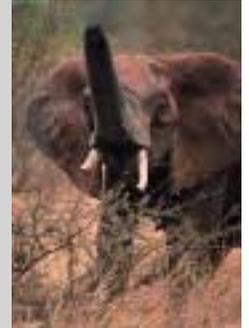
The guidelines are printed on page 3.

**Capitalize on other people's experiences and mistakes; you'll never have time to make them all yourself.**

Sounds logical, but photographically, how does one go about it? You're aware, I'm sure, that being an active member of a camera club has the distinct advantage of one-on-one discussion with some of the best nature photographers in the metro area. Ask questions of the photographers and judges. Most will be thrilled that you prize their opinions and advice, and are glad to expound on their knowledge and technique. You may also be helping the expert to verbalize, as some photographers are more graphics oriented and find it easy to frame up a striking composition; explaining why and how it evolved is sometimes difficult for them.

Ever think about a workshop? Choose a photographer whose work you admire and give it a go. Not only will you gain from the instructor but also from others in the session. They will have come from different parts of the country and may have totally different backgrounds and experiences to share.

Closer to home, one day seminars such as those offered by George Lepp, Rod



Photos by Ron Winch

Planck and John Gerlach offer a fast paced learning experience. They present a ton of information through narrated slide presentations and you are exposed to years of experience, all in a single day. Have you taken advantage of slide presentations put on by the Phipps Center and R. Hamilton Smith, or Art Wolfe and REI?

You say life is hectic and you need something that better fits your schedule. Form your own small group of photo friends and meet periodically to explore what you've

been doing since the last meeting. And don't be afraid to show those images that led up to that one spectacular shot. This is a time to relax, enjoy good friends and explore the photo opportunities that are normally not part of the camera club scene.

There is a wealth of exquisite coffee table books on most any subject you can imagine. These books are more inspirational than technique oriented and display the work of some of the best photographers in the world. These books are not inexpensive, but many of them may be viewed at your local library, Barnes & Noble or other fine booksellers.

Technique or how-to books make up a large segment of the photo library. These can range from books by George Shiras III who photographed - even by today's standards - truly spectacular wildlife images at the turn of the century with 4x5 and 5x7 plate cameras and flash powder. Much of his work was done in Upper Michigan from a boat at night and was awarded Gold Medals at the World Exposition in 1900.

Today, Art Wolfe, Franz Lanting and Galen Rowell represent those photographers who not only do fine coffee table books, but are also gifted with the ability to produce great instruction books and videos.

Following is a list of books that deserve close examination by nature photographers. John Shaw - *Close-ups in Nature, The Nature Photographer's Complete Guide to Professional Field Techniques, Landscape Photography*.

Shaw, having been a college instructor, and now one of the finest nature photographers around, is eminently qualified and

**September Awards**

50 slides submitted

**10's**

- Michigan Lily - Mariann Cyr
- Two Grasshoppers - Vijay Karai
- Egret in Flight - Ron Cleveland

**9's**

- Trillium Close-up #16 - Marilyn Gladitsch
- Steenbok #6 - Doris Larson
- Goldfinch on Sunflower - John Wallin
- Cecropia Moth on Cocoon - Vern Nelson
- Flamingo - Jean McDonough
- Excavator - Jeffery Forseth
- An Autumn Scene - Flo Scholljegerdes
- Hepatica - Paul Hoppe
- Showy Lady's Slipper - Vern Nelson
- Black Bear Approaching - Betty Gossens-Bryan
- A Tender Moment - Jeffery Forseth

**8's**

- Spider - Marriann Cyr
- Moon Dance - Steven Goldberg
- Bee on Cone Flower - Vijay Karai
- Lactiponis Sulphureus - Dottie Lillestrand
- Fly on Goldenrod - Morrie Holm
- Little Blue Heron - Dave Klein
- Blue Berries - Rose Duncan
- Young Buck - Bruce Mueller
- Treed Lion Cub - Doris Larson
- Flirting With a Flower - Jerry Harlow
- Badger at Crex Meadows - Dave Klein
- Texas Flower 4-99 - Jim Duncan
- Female House Sparrow - Morrie Holm
- Double Crested Cormorant - Steven Goldberg
- Tortise - Jean McDonough
- Yellow Lady Slipper - Paul Hoppe
- Alaskan Water Lilies - Bruce Mueller

**Judges**

Jeff Hahn & Joe Kandiko

does some of the best how-to books available.

Fritz Pölking - *The Art of Wildlife Photography*.

Leonard Lee Rue - *How I Photograph Wildlife and Nature*.

Allen Rokach and Anne Millman - *Focus on Flowers*

B. Moose Peterson - *Nikon Guide to Wildlife Photography, Wildlife Photography—Getting Started in the Field*

Joe McDonald - *Designing Wildlife Photography, The New Complete Guide to Wildlife Photography*

Paul Hicks - *Photographing Butterflies and Other Insects*.

Tim Fitzharris - *Wild Bird Photography*.

Weldon Lee - *A Guide to Photographing Rock Mountain Wildlife*.

Bob Gibbons and Peter Wilson - *An Illustrated Guide to Bird Photography*.

Art Wolfe - *Rhythms from the Wild*.

Art Wolfe and Martha Hill - *The Art of Photographing Nature*.

Nevada Wier - *Adventure Travel Photography*.

Galen Rowell - *Mountain Light*

Arthur Morris - *The Art of Bird Photography*.

Arthur Morris, a former teacher, may well be the bird photographer in the country today and has produced the best book on photographing birds that I have seen to date.

Lastly, there are the nature photography magazines we all know about - but - have you seen *NATURE'S BEST* photography magazine? This is a good inspirational publication and at present is only a quarterly.

Hope this list will spark more interest and help your photography to soar to new heights.

## Minnesota Nature Photography Club

### Salon Judging Guidelines

#### I. Nature slide definition

(PSA revised 1996 definition)

“Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject and certify to its honest representation. The story telling value must be weighed more than the pictorial quality. Human elements shall not be present unless to enhance the nature story and are consistent with the definition of authentic wildlife.

“Photographs of artificially produced hybrid plants or animals, mounted specimens, obviously set arrangements, derivations, or any form of photographic manipulation that alters the truth of the photographic statement are ineligible, with the exception of detailed micro or macro photographs and scientific banding on wild animals.”

Any slide exposed and submitted by a MNPC member that meets this definition is eligible for judging at the monthly Minnesota Nature Photography Club Salon. Two slides per member are allowed each month.

#### II. Judges

The two judges who score the monthly salon will be experienced nature photographers. Each judge will give a slide a score between 1 and 5, with the combined value being the score for the photo.

#### III. Scoring

A. Technique = maximum of 1 point

B. Composition = maximum of 1 point

C. Story telling value (Impact) = maximum 3 points

D. Examples:

1) 5 = is a “knock your socks off” photo (emotional punch present, technique and composition flawless)

2) 4 = a technically solid photo (minimal emotional appeal or punch, technique and composition excellent)

3) 3 = snapshot quality photo (poor technique or composition, minimal story telling value)

#### IV. Comments

Constructive criticism is more important than the score given by the judges. Positive comments to improve the photographer's technique are the reason for our monthly salon.

#### V. Acceptance

A combined score of both judges, minimum of 2 and maximum of 10, will be used to determine an “Acceptance.” Any slide with a score of 8 or greater will be “Accepted” and the photographer will receive a certificate of acceptance.

Slides with a score of 8 or better are eligible for the Slide of the Year competition, which is held at the December meeting. Slides not accepted may be resubmitted once, but accepted slides (or similar slides) may not be submitted again for club competition.

## The Gear of Nature Photography

### Parker Pro Mount



The Pro Mount was created for the serious wildlife photographer. Fully adjustable, it can be used on virtually any vehicle but is recommended for larger, heavier vehicles such as trucks and sport utility vehicles.

It can handle weights up to 70 lbs. while providing incredible stability for your long lens.

Four vacuum pumps, each with a 70 pound lifting capacity, hold the mount to the door of your vehicle. A separate bar with clips fits into the slot of your window. Turnbuckles on the bar clip into chains on the head of the mount. Gripping the chains down with the turnbuckles finishes the stabilizing

process. You should be able to rock your vehicle side to side by grasping onto the mount with both hands.

The camera platform dimensions are 6" wide x 9" long. A 3/8" wide slot allows adjustment of your ball head to conform to lens sizes from 300mm f2.8 to 600mm f4. Lenses up to 800 mm can be used on the Pro Mount with confidence. The Pro Mount allows the photographer to sit upright while shooting.

For more information on the Pro Mount, call (361)-749-3939 or e-mail to [info@cameramount.com](mailto:info@cameramount.com). On the web go to [www.cameramount.com/parkerpromount/default.htm](http://www.cameramount.com/parkerpromount/default.htm).

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

FIRST CLASS MAIL

**Dues are due now.** Please pay promptly if you have not already done so. The deadline for inclusion in the MNPC Roster is our regular meeting night, **October 20, 1999.**

**\$20 single membership, \$28 for couples.** Make checks payable to Minnesota Nature Photography Club and mail to:  
Jim Duncan  
8099 Grafton Ave. S.  
Cottage Grove, MN 55016-2624

Autumn sun, mist and wind at Tettegouche State Park - Ron Cleveland

## October 20 Program



### Photography Opportunities in Hennepin Parks

*Photo by volunteer Tom Crum, courtesy of  
Hennepin Parks*

## Nature Photography at the Phipps

The Phipps Center for the Arts, overlooking the St. Croix River on the north end of downtown Hudson, Wisconsin, is home to a full range of visual and performing arts. The galleries of this modern facility are now showing selected works by several local photographers: Richard Hamilton Smith, Will Agar, Susan Boecher, Keith Holmes, Jeff Ross and D. R. Martin. You have until October 23 to see their work at the Phipps. Call 715-386-2305 for details.

The work of Mr. Smith is particularly interesting for the nature photographer. Smith, who thinks of himself as more artist than photographer, does a masterful job in creating images which extract the natural beauty and essence of a scene.

Smith uses color slide film, has them scanned at Pro Color who then creates an Iris print on textured watercolor paper. All creative work is done in-camera. Techniques to capture the images include the very effective use of aperture, shutter speed, filters and multiple exposure. One image has 36 exposures!

Stop in, see the show and take an autumn stroll along the river.

### Meetings

General schedule unless otherwise noted:

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

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

8:15 PM - Program following the slide salon.

**October 20,**

November 17, December 15, January 19, February 16, March 15,  
April 19, May 17

## John's Column Will be Back in November

John Pennoyer's column will return next month. He has been on the go in recent weeks; Atlantic City, Las Vegas, and even Peoria, IL during the month of September. John and Lynn also managed to squeeze in a vacation week on the North Shore

### NATURE'S BEST

The quarterly publication NATURE'S BEST (mentioned in Ron Winch's column) is available from Image Hunter Publishing, P.O. Box 10070, McLean, Va 22102-9518. The cost is \$19.97 per year. E-mail inquiries may be sent to ihpub@aol.com.

## Have Fun - Get Famous - Help MNPC

See your work in print. Share your nature photography experience with members and others. Contact the editor of *Nature Photo Times* for details and any needed assistance.

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

## Spring Break 2000 and Interclub Competition

Rick Hobbs, chairperson, Spring Break 2000 - Kathy Mclean, chairperson, Interclub Competition

This year's events are going to be different, interesting and exciting if we can get your input and support. We need volunteers. If you are willing to help, please let us know and we will send you a list of activities for which we still need volunteers. You can then select the committees you want to be on.

Spring Break 2000 will be held on Saturday April 1<sup>st</sup> at St. Thomas University. There are plans to have a couple of national speakers addressing the audience in the auditorium at different times throughout the day.

We are also planning to have 40 - 50 smaller workshops / seminars going on in 8 - 10 classrooms during the day as well. These will be conducted by local and regional presenters.

### Linhoff Likes Nature Photographers

Members and guests attending the November 17 meeting will receive a mail-in kit for a free enlargement by Linhoff Photo & Digital Imaging. The offer is buy one and get the second one free. You pick the size and kind. The kit includes a postage paid envelope, a sheet with details and prices and a coupon to be enclosed with your order. Get close to home processing with the convenience and economy of mail order.

While 4x6's and 5x7's are available, the most requested enlargement is the custom 8x10. Prints from slides are made directly on KODAK paper. No interneg is involved.

This is a good opportunity to give Linhoff a try and get a print of a favorite photo for your wall or as a holiday gift.

### Field Trip Organizers Needed

Is there a place you would like to photograph? Want some company on your next photo excursion? Is there a particular photo technique you want to practice? Want to get better acquainted with like-minded MNPC members? If so, you are a prime candidate to lead a field trip.

You don't have to be an expert on the topic, just invite one along! Your main task is to pick the subject or location and coordinate the details. It can be as simple or complex as you want it to be. The

Tell us which workshops / seminars you would like to see and possible presenters for the subject (including contact information). We need this information as soon as possible. If you want a chance to help shape Spring Break 2000, this is your chance. It can be as big as we want it to be!

There will be more information about these events in the future.

Thanks,

Kathy & Rick

You can reach us at [Hobbsphoto@aol.com](mailto:Hobbsphoto@aol.com) or (651) 994-4778.

### Slides of the Year

Attached is a list of your slides accepted at meetings from February through September. Please bring these to the November meeting for judging in the annual Slide of the Year salon in December. If you are unable to attend, please send your slides to me by November 20.

Jean McIntosh

7340 York Avenue South, Apt 111  
Edina, MN 55435-4721

If you plan to deliver your slides, please phone before coming. (612) 835-3875

Our judge this year will be local nature photographer Scott Sharkey.

officers are ready to advise and assist you regarding logistics, publicity and other details.

What is needed is a spark plug to get the motor running. Contact me or any other officer to volunteer. One idea a few people have mentioned is a raptor photo shoot. When? Where? Do we have a volunteer? —Ed.

## Nature Drama in a Pond

The strike was lightening fast, hardly a blur before the wide-open jaws slammed into the large unsuspecting Green Frog.

It was a cool morning and the fog hung heavy over the button-sized pond. Lethargic from a cool night, the Green Frog slowly made its way to the pimple of land as he had done many times in the past. This tiny island, only an inch above the water and with newly emerging vegetation, caught the first rays of the August sunrise. Green Frog knew it to be the perfect place to loose the early morning chill, and in the past, emerging insects had provided enough breakfast to make his belly bulge.

And so the morning was good – Wham! He had seen only a faint blur before the rasp-like teeth of a 26-inch Red-sided Garter Snake pierced his skin in a dozen or more places. Like a steel trap the snake’s jaws sprung to grip its meal ever tighter.

Green Frog rolled and thrashed the water with a great effort trying to loosen the death-grip. For a moment it looked as if he had a chance. But it was only a



moment – as the snake repositioned its grip and took the frog below the surface.

After much thrashing and struggling, the heavy-bodied snake took the frog’s head in its mouth. This was truly the beginning of the end. Kick and struggle as he would, Green Frog could not break the death-grip. Slowly the snake’s jaws walked the frantic frog farther and farther into its mouth. With only the legs extending beyond the snake’s snout, it was evident the struggle was over.



So full-bodied was the Red-sided Garter snake that the frog did not make the slightest bulge as it disappeared beyond the jaws, and slid into its gullet.

Having taken an early morning meal, the snake made its way to solid ground and enjoyed the warmth of the sun.

And all was quiet again.

### October Awards

Fifty-one Slides Submitted

#### 10's

Male House Finch on Broken Branch - Vern Nelson

A Look Up at a Heron - Alice Ruminsky

#### 9's

Black Bear in Water - Vijay Karai

Stemless Lady Slippers - Duane Wraalstad

Pelican at Sunrise - David Klein

Blister Beetle in Flight - Jeff Hahn

Dragon flies mating - Vijay Karai

African Ground Squirrels - Doris Larson

Painted Lady on Sunflower - Vern Nelson

Lesser Yellowlegs - Jeffrey Forseth

#### 8's

Estes Park - Lynn Hass

Coneflower - Paul Hoppe

Dragonfly on Reed - Jeffrey Forseth

Buffalo Family in Early Snow - Thelma Beers

Topi #7 - Doris Larson

Juvenile Yellow Crowned Night Heron - Betty Goosens-Bryan

Flower Beetle on Daisy - Jeff Hahn

Osprey - Duane Wraalstad

Mountain Goat, Custer State Park - David Klein

Tettegouche Lower Falls - Dawn Holmberg

Indian Pipe - Paul Hoppe

Mandarin Magic - John Jenkins

Fall Mushrooms - Marilyn Gladitsch

California Flowers - Jim Duncan

#### Judges

Mariann Cyr & Ron Cleveland

## Afterglow

The last 3 months have really been hectic for me. With all of the traveling that I have to do, plus learning a new position within my company, I was not able to get an article to Ron for the October newsletter. But, I promised him he would have one for the November issue. While I was driving home from Madison, WI early one Friday evening, what was going through my mind was what article to write! I was busily munching on my McDonalds burger and trying to visualize a topic.

The sun was just beginning to set and my mind was saying, "Well it doesn't look like it is going to be a very pretty sunset tonight". Now about 20 minutes later my burger is gone and I am finishing up my second bag of fries and I notice the western horizon is beginning to turn a faint pink. Over the next 5-6 minutes, it went from a pink to a brilliant red, which lasted about 1 minute and then it was all over. The mystery of my newsletter article was now solved. What I had witnessed again is what I refer to as "AFTERGLOW".

I don't know the scientific reason why this phenomenon occurs. However, I am sure that it has to do with cloud formation, atmospheric conditions, etc. What I do know is that many, many photographers will miss it. Many photographers pack their bags and head for home when the sun disappears.

This afterglow can occur anywhere from 5 minutes to as much as 30 minutes

after the sun disappears. Of course, it does not always happen. I have waited for 45 minutes and have gone home in the dark! Also, the opposite will happen. I give up on it and head for home but I as look through my rear view mirror the sky is a brilliant orange. If you are at a specific location to photograph a sunset, "BE PATIENT." The best color can occur after the sun is fully set. Those extra few minutes that you wait will usually be worth it.



However, don't be fooled. Sometimes the sky will actually get darker before the horizon changes to a brilliant color. Both of the photos that accompany this article were taken during the "afterglow".

The Great Gray Owl silhouette was taken a couple of winters ago near Afton,

MN. Because of the hunting conditions in their home territory, many of them migrated to Minnesota where hunting was better and there was free food. Many photographers, myself included, shot many rolls of film on these owls. On this particular late afternoon, there were no less than six of us photographers shooting this particular owl that liked to perch in this same tree. As the sun was getting lower in the horizon the light was absolutely fantastic and the motor drives were really humming away. However, as soon as the sun set, everybody, and I mean everybody except me, was packing their bags and leaving. It was really very interesting to listen to them as they were walking away. They were discussing how magnificent the light was. If they only knew what they were about to miss.

I waited 5 minutes, 10 minutes, and then a faint pink began to show. Luckily the bird is still there and at about 15 minutes the sky begins to show its beauty. I began firing away and after about 6 or 7 exposures the bird flew away. This certainly was not the best afterglow that I have witnessed, but it was worth the effort. I now have some owl photos in my stock file, that at least those 5 other photographers do not have.

Good Shooting

John Pennoyer

P.S. Be sure to look on our Web site to see the real color of all the photos in our newsletter. Sometimes black and white just doesn't do it.

## The Gear of Nature Photography

### MK2 Tripods from Gitzo

You have seen the magazine ads and the signs in retail stores: "Up to \$190 rebate on Gitzo tripods". It appears the object is to clear out old inventory to make room for the new models. Buy now and save or wait and buy a better Gitzo. The old 3 and 4 digit model numbers remain but the new models, Classic (aluminum) and Mountaineer (carbon fiber) have an added designation: MK2.

According to Gitzo, the MK2 Mountaineers feature a "Unique grooved carbon fiber rapid center column which prevents rotation and increases stability. Mountaineer tripods are now constructed using a "screw thread and glue" dual jointing technology. This provides greater strength and security on location." There have been isolated reports of problems with the glue-only connections in some Mountaineers. A tube of Super-Glue was a suggested accessory.

Gitzo says their "carbon tubes are based on pull winding of long carbon fibers which are precisely wrapped and combined under high pressure and temperature with epoxy to a 1.5mm wall thickness. This process offers results in tubes that absorb vibration better and have superior tension and compression strength to the layered process used by others."

Bogen, as the sole U.S. distributor, has control over when we might see the new Gitzos in this country.

## Nature Photo Times

is published Sept-May by the

### Minnesota Nature Photography Club

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Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com

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

### Meeting on the third Wednesdays, Sept-May

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

FIRST CLASS MAIL

Pond near Eastman Nature Center, Elm Creek Park Reserve – Ron Cleveland

November 17 Program

## Birds of Ecuador



Presented by

**Carrol  
Henderson**

Award winning author, photographer, conservationist and, for the past 22 years, supervisor of the Minnesota DNR Nongame Wildlife Program

### Meetings

General schedule unless otherwise noted:

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

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

8:15 PM - Program following the slide salon.

**November 17**

December 15, January 19, February 16, March 15, April 19, May 17

### Cover Photos Sought for *Nature Photo Times*

It's fun to see your photos on the "cover" but the NPT photo editor is running out of material. You can help ease the shortage of cover art by submitting your own candidates. Simply give your slide to the editor at a club meeting. It will be digitized for publication and returned to you. The decision of which slide to choose, how to crop it or where to place the type, etc. rests solely with the NPT editorial board. Lighter rather than darker toned photos are preferred as are in-season subjects.

Successful photo contributors may receive special consideration such as a free copy of *Nature Photo Times* without a mailing label, stamp or postal mark to impinge on the aesthetic values of your image.

### Canon Photo Safari

Saturday mornings October 30 – November 27

8:30 A.M. on ESPN, Cable TV

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

Founded 1956



# Nature Photo Times

Member:

Photographic Society of America & Twin Cities Area Council of Camera Clubs Vol. 44, No.4 - December, 1999

## Challenge and Wonder in the Utah Desert

Words and photos by Dale Bohlke

**Southeast Utah, the Four Corners area, home of the Navajo Nation, the high desert in peak color.** I spent the last week of October in this magnificent area as a volunteer photographer on a rock art archaeological project sponsored by the Earthwatch Institute. A photographer from the Utah Museum of Natural History supervised two volunteer photographers.

Most of the time was spent documenting rock art (petroglyphs and pictographs) from the pre-pottery Basketmaker culture, which is 2000 to 3000 years old. Their meanings are subject to interpretation, perhaps the images of prehistoric "photographers".

Working as a photographer was a new experience. Shooting was organized, detailed, and carefully documented. The first shot was an overview. This was followed by details being shot starting at the bottom left and ending at the top right. Notes were taken for each shot. I shot color slides and color prints while my partner was shooting black and white using a provided Nikkormat. It was tough keeping everything straight and not missing any features on the rock art panels. We shot a total of about 35 rolls of film in 6 days.

I used my own gear and Kodachrome 64 film was provided. Kodachrome was used for its better archival qualities than E-6 film. During the "company" work we could also



shoot personal subjects, on the provided film, which were labeled in the film log. We had virtually unlimited opportunity for this as long as the assigned work was accomplished. This was a mixed blessing since the film will be developed when the Bureau of Land Management budget has money for this purpose.

Using your camera and lens in the desert requires certain precautions otherwise it can be potentially costly. The sand is every-

where. I could have brought out the Ziploc bag to cover the camera more than I did. My on/off knob was so gritty one day I was afraid it would break if I turned it. Canned air came to the rescue at night and no serious problems were encountered, although I still I have a couple of sticky buttons. The lens cap also stayed on until I was ready to shoot. I am not a fan of UV filters but under these conditions one should always protect the lens from the abrasive effects of the sand.

I did manage to do some nature photography a couple days before the project. The San Juan River, rock formations, and scenery were incredible. If you have an interest in this area or project I would be happy to give details. E-mail at [dbohlke@aol.com](mailto:dbohlke@aol.com) or (612) 445-6125.

Photos are Monument Valley from Muley Point, the San Juan River in the evening and Virginia creepers in an alcove inhabited by the Anasazi up to 700 years ago. Corn cobs and ruins are still present despite being visited by tourists since 1892.



### Enter the Minnesota Botany International Slide Exhibition

All plant photographers in the Twin Cities are encouraged to enter the Minnesota Botany International Exhibition of Photography, a slide competition sponsored by the Minnesota Nature Photography Club. The deadline for entries is January 26, 2000. Look through your files and find those naturally growing flowering or non-flowering plants, including mushrooms, li-

chens, mosses, ferns, etc., and habitats, for your entry. There is an entry fee of \$5 to cover mailing costs of the competition and the exhibition catalog which is sent to each entrant.

Entry forms – and answers to your questions – are available from Jim and Rose Duncan, by calling 651-459-3558, or through e-mail at [jduncan1@isd.net](mailto:jduncan1@isd.net)

### Meet Scott Sharkey, 1999 Slide of the Year Judge

"I am looking forward to seeing the great slides and am honored to be a judge. With respect to a bio: as you know, professionally I am a physician. Some of my slides have appeared in the Audubon Calendars and National Wildlife magazine. I have had several in the Minnesota Conservation Volunteer (DNR). I work very closely with the Minnesota Valley National Wildlife Refuge. The refuge slide program uses a large number of my slides.

I am also a member of the board of directors of the Friends of the Minnesota Valley".

## 22 December, 1999

The seconds are ticking away toward that unheralded event that will occur at 1:44 AM – Winter Solstice! Simply put, the sun will be at 90 degrees to the earth's surface at the Tropic of Capricorn, 23.5 degrees south of the equator.

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

As for the two-legged, a few will hibernate in cozy weatherized homes or apartments. Some will definitely migrate to the sunny climes of Texas, Arizona and Florida. And those who choose to tolerate will have a sparkling winter wonderland to photograph and enjoy. Towering cottonwood and lazer red winterberries begged to be photographed in the warm light of sunrise. Chickadees and Nuthatches, Bluejays and Cardinals will visit your feeders and promise spectacular results on color film, and you might even photograph from the comfort of home while listening to Christmas music.

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

A red fox mousing in new fallen snow; a Pine Marten out-manuvering a red squirrel in a Balsam Fir; a lynx cautiously stalking a snowshoe hare or the yellow eyes of a wolf peering at you from behind a White Pine. These and many more possibilities I explored with you some 15 months ago. As your photographic abilities have expanded over the past year, maybe it is time to explore some of these options again.

The greatest winter photo ops in the world are worthless if you can't stay warm and comfortable. The adrenaline flow created from a



momentary high of an exciting shoot does wonders in keeping you warm, but only for a short time. Far better to depend on several layers of polypro fleece and a good windbreaker, or a Gore-Tex outer shell (top and bottom) to battle the wind and keep the moisture from wetting you out when you are sitting, kneeling or lying in the snow. If your body thermostat must work overtime to keep you warm, you might want to consider a quality down jacket.

Warm and windproof headgear is essential! It is estimated that more than 70% of our winter heat loss is from our head and neck. Hands and feet, being so far from our furnace, are always a problem to keep warm. Some of the warmest pac boots are comfort rated to 100 degrees below zero. Look for brand names like LaCrosse and Sorrel. Fingers are probably the biggest problem since we are continually making adjustments and operating the shutter button. Lightweight, windproof Thinsulate gloves with a chemical handwarmer in the palm is quite warm. Others prefer hunter style wool mittens where the fingers can be exposed and used in combination with chemical handwarmers.

NEVER attempt to blow a spot of dust or snowflake off your lens or viewfinder. Instant ice!

Carry an extra set of batteries – preferably in a spare battery holder – in an inner pocket – to pop in when your firing rate slows down. Don't discard the used ones as they regain energy as they warm up. If your camera is designed to use lithium batteries, you'll find them longer lasting in frigid temps.

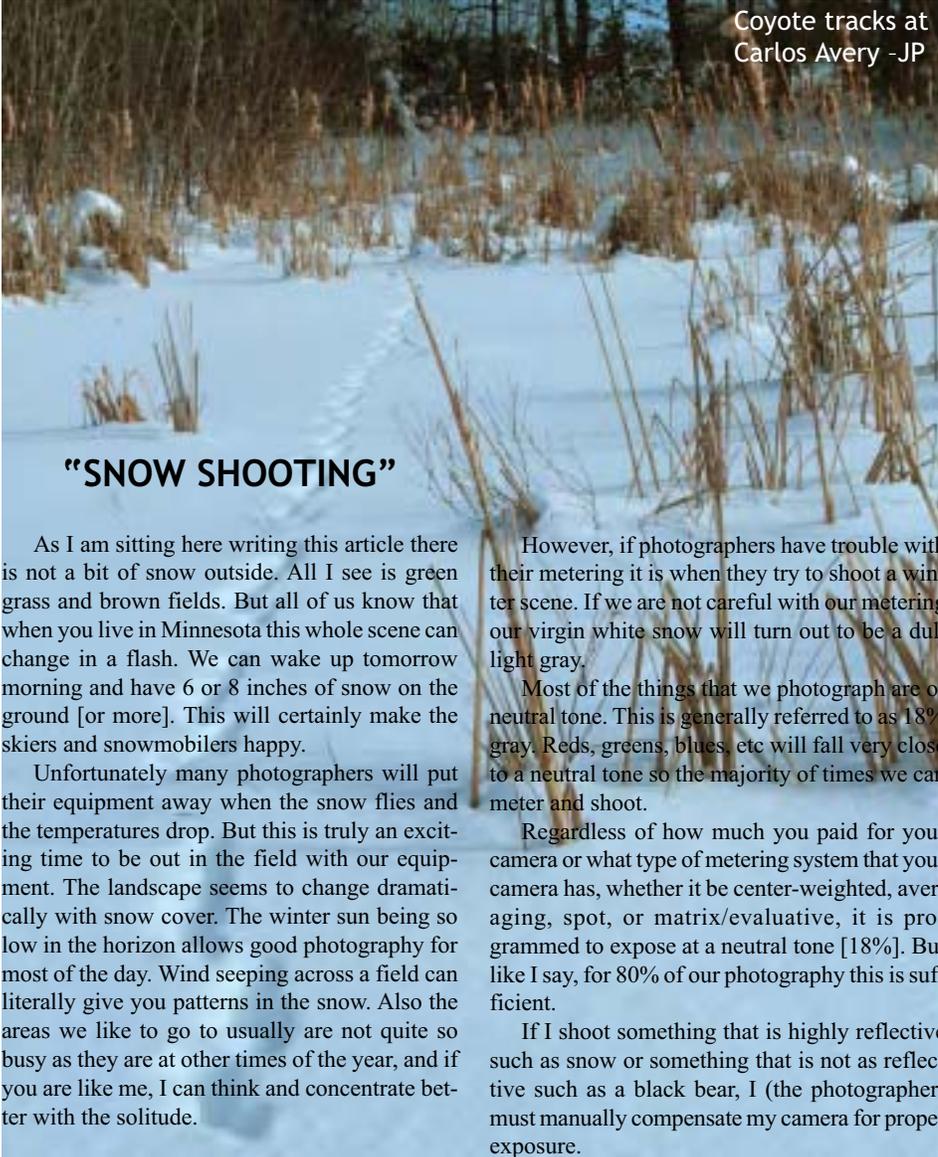
At the end of the day DO NOT take the cold camera gear into a warm house. Instant freeze-up; not only on the outside surfaces, but throughout the electronics also. Not good news. Rather, try sealing your gear in a plastic bag – all air squeezed out – before taking inside. Moisture condenses and freezes on the plastic, not your camera.

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

Till next time – Merry Christmas and Happy New Year and may you find in your Christmas stocking a 600mm f1.4 lens that weighs only two pounds – or – a photo trip to some exotic land.



Coyote tracks at Carlos Avery -JP



“SNOW SHOOTING”

As I am sitting here writing this article there is not a bit of snow outside. All I see is green grass and brown fields. But all of us know that when you live in Minnesota this whole scene can change in a flash. We can wake up tomorrow morning and have 6 or 8 inches of snow on the ground [or more]. This will certainly make the skiers and snowmobilers happy.

Unfortunately many photographers will put their equipment away when the snow flies and the temperatures drop. But this is truly an exciting time to be out in the field with our equipment. The landscape seems to change dramatically with snow cover. The winter sun being so low in the horizon allows good photography for most of the day. Wind seeping across a field can literally give you patterns in the snow. Also the areas we like to go to usually are not quite so busy as they are at other times of the year, and if you are like me, I can think and concentrate better with the solitude.

However, if photographers have trouble with their metering it is when they try to shoot a winter scene. If we are not careful with our metering our virgin white snow will turn out to be a dull light gray.

Most of the things that we photograph are of neutral tone. This is generally referred to as 18% gray. Reds, greens, blues, etc will fall very close to a neutral tone so the majority of times we can meter and shoot.

Regardless of how much you paid for your camera or what type of metering system that your camera has, whether it be center-weighted, averaging, spot, or matrix/evaluative, it is programmed to expose at a neutral tone [18%]. But like I say, for 80% of our photography this is sufficient.

If I shoot something that is highly reflective such as snow or something that is not as reflective such as a black bear, I (the photographer) must manually compensate my camera for proper exposure.

White<—————18%—————> Black  
 Open 2 1/2 stops    neutral    Close 2 1/2 stops  
 F3.5<—————F8—————> F20

Slide film has about a 5-stop tolerance from total overexposure [white] to total underexposure [black]. Lets go back to this beautiful winter scene that we just happened to come across. As we look through our view finder and observe our exposure meter, it says F8 [for the sake of simplicity I will only discuss f-stop not shutter speed. We all know you can change shutter speed as well]. So I shoot a whole roll of film at F8, using different compositions etc. But when my slides come back my beautiful white snow is now a dirty gray. By using my little chart from above you can see that the photographer should have opened up.

Now this is the real trick—open up by “HOW MUCH”? What makes a difference is what else is in the scene. You can easily overexpose something that is also important in the scene. It also makes a difference if the sun is out or if it’s a cloudy day. As usual the photographer must decide what is the most important element in the scene and expose accordingly. Generally, anything that is highly reflective, such as snow or a Snowy Owl, I would recommend opening up 1/2 to 1 1/2 stop for proper exposure. This will certainly take some practice on your part.

So when the snow does fly, take your camera, head for the nearest State Park, and shoot some exposures. One of the best ways to learn is to keep a record of each exposure. In the summer, you can do the same thing. But use golf balls and pay attention to the details of the dimples.

By the way, what about that black bear? What would the photographer do if they he or she has a full frame shot of a Minnesota Black Bear????

Good Shooting!

November Awards

70 slides submitted

10’s

- Barred Owl - Dave Klein
- Zebras in Unison - Doris Larson
- Waiting for Mom - Mike Prokosch
- Bighorn Sheep Ram - Mariann Cyr
- Flower Fly - Jeff Hahn
- Leopard - Toni Meglitsch
- Hepatica Bouquet - Marilyn Gladitsch
- Cumulonimbus - Joe Kandiko

9’s

- Cheetah, Cub and Prey - Doris Larson
- Resting Pelican - Alice Ruminsky
- Black Bear in Tree - Vijay Karai
- Toco Toucan - Toni Meglitsch

- Elk in Morning Mist - John Jenkins
- Pearly Crescent Spot on Leaf - Vern Nelson
- Turk’s Cap Lily #21 - Marilyn Gladitsch
- Green Heron and Cattails - Dale Bohlke
- Columbian Ground Squirrel - Mariann Cyr
- Male Cardinal - Morrie Holm
- Male Northern Cardinal with Seed - Vern Nelson
- Morning Fog on Jab’s Dike - Dale Bohlke

8’s

- Hanging on - Terry Neavin
- Cactus Circle - Vijay Karai
- Leaf Mining Beetle - Jeff Hahn
- Question Mark on Swamp Milkweed - John Wallin
- White-Tailed Deer #1 - Betty Gossens-Bryan

- One Milkweed Seed - Dottie Lillestrand
- Autumn High - Mary Kay Bertas
- Dueling Elk - John Jenkins
- Double Head Coneflower - Jerry Harlow
- Gone to Seed Jack in the Pulpit - Duane Wraalstad
- Small Round-Leafed Orchis #4 - Dave Ellenbecker
- Monkey Love - Jean McDonough
- Bleeding Heart - Dottie Lillestrand
- Spiderwort - Gerald Moran
- Feasting on Salmon - Mike Prokosch
- MN Zoo Cougar - Ron Cleveland

Judges

- Jim Duncan
- Carrol Henderson

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Secretary: Mariann Cyr 651-636-3738 mcyr@mmm.com

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

### Meeting on the third Wednesdays, Sept-May

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

FIRST CLASS MAIL

## December 15 Meeting

**7:00 P.M. Party** - Bring goodies to share, stories to tell and a warm hand to greet your MNPC friends.

**8:15 P.M. Slide of the Year Program.**  
See the best of the year. Awards will be presented in the categories of General, Botany and Zoology.

Ron Cleveland photo

December 11 - January 16

### Nadine Blacklock: MN Nature Photographer

Bell Museum of Natural History  
10 Church St SE  
Minneapolis, MN 55455  
(612) 626-9660

### Meetings

General schedule unless otherwise noted:

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

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

8:15 PM - Program following the slide salon.

#### December 15

January 19, February 16, March 15, April 19, May 17

## MINNESOTA BOTANY

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Deadline for entries - Wednesday, January 26, 2000.

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

**Help is needed for this morning. Call Ron at (612) 425-6009 or e-mail rcland@minn.net if you can help as a scorekeeper, score-caller, projectionist or focuser. First time helpers are especially encouraged to call.**

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



This is the **Botany medal**, a real metal medal, shown here actual size. They are awarded for various honors in the exhibition. The reverse side contains the year of the competition, the title of the slide and the category for which it was awarded. As you can tell, I'm quite proud

of the one I won in the last "Botany". Now, all I need is a photo club letter jacket on which to hang it.

-Ed.

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