



Como Park Conservatory Photo Date

Sunday, March 18, 8-10:00AM

Spring Flowers (tulips, crocus, hyacinths)

Join us to practice our flower photography. This is one of several times throughout the year when the Conservatory allows photographers to set up tripods inside the building. \$5 admission.

Salon Judges Needed

Dale Bohlke

Only Joe Kandiko and Flo have offered to judge, but in different months. Salon judges are needed for the months of February, March, April and May.

To volunteer, contact Dale at 952-445-6125 or E-mail DBohlke@aol.com

HELP NEEDED

Jim Duncan

Bill Handsaker has agreed to publish the MNPC Roster for the year 2002. I still need someone to take over the task of maintaining the nametags for our club. This involves making up the new nametags for new members and seeing that the members from the previous year have their nametags. I have used a label program to maintain these records and it is not very time-consuming. Approximately 2-4 hours at the beginning of the club year and then occasionally as new members join.

I also need someone to take over the MN Botany International Exhibition of Photography, which is sponsored by our club. This job does require a little effort and time. It includes:

- creating the entry form,
- getting PSA recognition,
- mailing out the entry forms,
- processing the slides as they arrive,
- selecting judges,
- making arrangements for the judging day (includes getting the site, equipment, snacks, and bringing slides for judging),

Members Gladitsch and Whiteaker Win Minnesota Botany Medals

Marilyn Gladitsch won the PSA Silver Medal for Best Wildlife with May Hepaticas. She and Barry Whiteaker won two of the three Best Slides by A Minnesota Resident. Their entries, Marilyn's Indian Paintbrush and Barry's Slipper Orchid Bud are shown here. The other Minnesota winner was Gery Hanser of Forest Lake.

Medal winners in the United States were from California (4), Delaware (1), and Washington (2). Winners from outside the USA were from Belgium, England, Germany and New Zealand.

You can see all the medal winners and honorable mentions at the program portion of the February 21 club meeting.

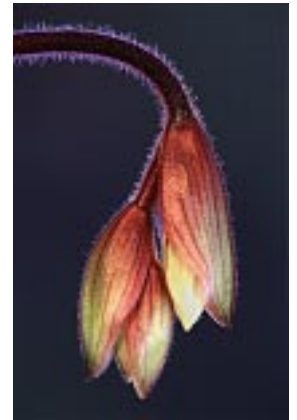
The Minnesota Botany Exhibition of Photography is the only competition in the country devoted to botanical subjects.



Indian Paintbrush
Marilyn Gladitsch
Best Slides by a
Minnesota Resident



May Hepaticas
Marilyn Gladitsch
PSA Silver Medal for
Best Wildlife



Slipper Orchid Bud
Barry Whiteaker
Best Slides by a
Minnesota Resident

- mailing back the slides,
- creating a program and having it shown at two or three locations,
- creating the catalog and mailing the catalog to all entrants.

This seems like a lot of work, but if handled on a daily basis, it doesn't amount to very much effort. Doing the processing gives you the opportunity to see all the slides that are entered before anyone else sees them.

If someone would volunteer to be a Co-Chair of the Botany and handle the process-

ing, judging day, and the programs, I could do the entry form, mailing of the entry form, PSA recognition, and the catalog, as the other Co-Chair. If you could help, please get in touch with me at 651-459-3558 or jduncan1@isd.net.

It would be a shame to see the Botany die after sponsoring it as long as the club has, and that will surely happen if we don't get some one to be Chair or Co-Chair.

Please consider doing this very important job for our club.

More than a Pretty Picture

As I examined photo after photo in Pete's book, I was disappointed, to say the least. For a chap who has had thirteen books published, what I was seeing was a real letdown. There was no striking light, outstanding colors or exquisite compositions. At least the exposures were good.

Flipping to the inside back cover confirmed that the photographer was indeed my friend from Idaho and that he indeed had thirteen books published. Even more revealing was the bio on the author, a prominent wildlife researcher and retired university professor who had published many books on wildlife behavior - many with this same photographer.

Hit the switch - turn on the lights! The sun had risen and I was beginning to see. The researcher was doing life history and animal behavior books, and Pete had documented all aspects of behavior. Behavior was the important concept here - not pretty pictures. Of course there were pretty pictures interspersed with the others, but nowhere near the number seen in Charlie's book on the same species. But then, one was an illustrated book on animal behavior and life cycles. It would enlighten animal behaviorist and researchers for years to come. The other, a pretty picture book, was more a coffee-table book that would hopefully inspire viewers to become involved with the greater ethics of conservation and preservation. Both are good books but, which do you think will be viewed more often?

In the waning days of the year 2000 Toni and I had the opportunity to spend four weeks on the Southern Ocean, photographing marine mammals, seabirds and the spectacular scenery of South Georgia and the Antarctic Peninsula. We were privileged to associate

with forty fellow photographers gathered from sixteen states and seven countries around the world. Among them were some of the most acclaimed nature and wildlife photographers in the world. Their names, well known to amateur and professional photographers alike, grace the covers of many fine



Toni Meglitsch



Ron Winch

Left: King penguin after attack by leopard seal. Below: leopard seal showing gaping mouth and many teeth. Above: Penguins and seals.



Toni Meglitsch

photo books. Pretty pictures were the order of the day. They generated the most income from books, articles, calendars and advertising.

But there were others also, two in particular. One considers himself a science writer and photographs to better illustrate his text. The other, a former attorney, was photographing animal behavior per a prescribed list. Her clients were wildlife researchers, university professors and DNR people who are doing more research-oriented books and papers. Both were very good at what they do, and yet, neither would pass up a pretty picture if conditions were right.

What does that have to do with you and me? Unless we have a special niche for documenting nature we are better off by far going for the pretty picture. Very few people could recognize or appreciate a first-ever happening unless it also happened to conform to those photographic standards ingrained in us.

The pretty picture, by default, generally conforms to the approved standards: great subject, appropriate background, scintillating colors,

proper exposure, excellent composition and above all, exquisite light. Given these elements, the photo will surely tug at your senses, be inspirational and communicate with you the photographer, the viewer and maybe even the salon judge or an editor.

So let's hear it for the pretty picture!

...to be continued

Hobbs/McDonald Seminar Schedule

Rick Hobbs asked that we publish the schedule for his Nature/Wildlife Seminar featuring Joe and Mary Ann McDonald. Here are two full days of photo-learning:

Saturday, March 17

- 7:00-8:00am - Registration and seating
- 8:00-8:30am - Wildlife Around the World and Capturing the Dynamic Moment.
- 9:30-10:00am - Break, soft drinks, juice and rolls provided.
- 10:00-12:00pm - Exposure
- 12:00-1:30pm - Lunch on your own
- 1:30-3:00pm - Lenses and Macro Photography
- 3:15-4:30pm - Equipment, Filters, Accessories
- 4:30-6:30pm - Book Signing Session and Reception

Sunday, March 18

- 7:30-8:00am - Seating
- 8:00-9:30am - Composition and Perspective, Getting Close to Wildlife.
- 9:30-10:00am Break, soft drinks, juice and cookies provided
- 10:00-12:00pm - TTL, Manual and High Speed Flash
- 12:00-1:00pm - Lunch, box lunch provided
- 1:00-2:00pm - Marketing - Sales and Avenues
- 2:00-2:15pm - Break
- 2:15-3:30pm - Questions and Answers

Tips from Photographers

The other day while I was watching the news there was a story about a 90-year-old gal that decided to go back to college and get her degree. Her story was that marriage, children etc. just kept her too busy and since she always loved to learn this was a great time for her to complete her education. Wow, what a story. It has always been my belief that you can always learn something new. No matter how long you have been doing something

There might be someone that can show you how to do it faster or better. No matter how long we have been photographing, our photography can become very static if we are not willing to learn at any age. Through the years, I have had many photographers give me some tips on my photographic technique. So this month I thought that I would share some of those “TIPS” with you.

COMPOSITION: Last month’s article talked a little bit about this. I mentioned to take your camera and move around to help determine the best composition etc. However, many times I will leave my camera on the tripod and I always carry with me a 35mm slide mount. I will walk around and look through the mount and visualize my scene/composition. Holding the mount closer or further away will help determine lens selection etc. This works very well on close-ups. Rick Haug gave me this tip many years ago!

TRIPOD DANCE: If you only knew how many times I have spotted a critter, quickly got out of my vehicle and tried to set-up my tripod, mount my camera and take the photo. By the time I am done with this dance the critter usually leaves. Now with my Gitzo tripod, the leg with the manufacturer’s label is set to be 1 inch longer than the other two. As the tripod is set in the back of the truck the top two locks are loose so the legs will slide easily. When you want to set-up quickly, the legs will slide and then you can lock them. The longest leg is now in front of you; your hands are on the other two legs to push them out. Mount your camera and photograph away! This was the way John Herbst explained it at his seminar. I tried it one time in a real situation and it works excellently.

ON THE LEVEL: It doesn’t make any difference how experienced you are, all of us occasionally have a hard time keeping hori-

zons, lakeshores, and etc. level. For me it is very difficult when photographing waterfowl. On more than one occasion I have had them swimming up/down hill. And you don’t realize it until your slides come back and then it sticks out like a sore thumb. Now mounted on my camera is a Hana Bubble. This little level goes in your hot shoe and a quick peek will tell you if you are level. This bubble is almost always on my camera unless my flash is attached. I got this idea from Arthur



Red Sunrise on Lake Superior - John Pennoyer

Morris’s web site about two years ago.

BACKGROUND: Many of us really enjoy doing close-up photography, and we know that a bright background is very distracting. In most cases we usually want the background to be a little darker than the subject. One of the ways to do this is to shade the background. But how do we do that when we are in the field alone. I always carry with me some black polypropylene plastic sheets. With some sticks that I also carry with me, I will posi-

tion them so when the sheeting is attached my background is now nice and shaded. I have been doing this for many, many years. Photoflex now sells one of these in black. I should have patented my little idea for I have never witnessed any one else ever doing this.

EXPOSED/UNEXPOSED: Many times when we are out photographing, especially birds/animals, we need to change film very fast so as not to miss that once in a life time shot! How many times have you gone to grab a roll of film and found out that it has already been exposed? By the time that you fumble around for an unexposed roll, the bird/animal decides it is time to leave. This is my rule- with my photo vest the LEFT pocket is unexposed; the RIGHT pocket exposed. This way I always know which pocket to go to. I also have other pockets for various ASA speeds etc. I always keep a magic marker to mark films if I pushed it. Last summer during my photography class, one of the students was photographing a couple of black bears that were wrestling and she had to change film; and, of course, she did exactly that. She grabbed a roll of exposed film. By the time she fumbled around for a good roll, the bears had already departed.

The purpose of any “TIP” is to make photography easier for us. So if you have any tips to share, why not jot them down and send it to or e-mail them to Ron and share it with us.

Good Shooting

Hot Spot Tip from Dale Bohlke

Trumpeter Swans (and Geese and Ducks) in Monticello

Sandi and I followed a lead from the MN Bird Net and discovered a great photo opportunity. A lady feeds the trumpeters in her back yard on the Mississippi in Monticello. A city park is designated on a vacant lot next to her house. Twice daily, at 10AM and 2PM, she spends about an hour feeding the birds: swans, geese, and ducks.

The afternoon is better for flight shooting, they go right overhead at water's edge. There is steam on the water in the morning. I would not go much before 9AM, not many birds and the activity crescendos for the morning feeding.

Directions:

I94 to Exit #195 at Monticello, turn right at Liberty Bank. Take the second left on to Mississippi Blvd. Sandi and I missed it the first time, it is less than a quarter mile from the bank. Mississippi Blvd. is a dead end.

The park has a small easily missed sign on a vacant lot beside a driveway with an orange grain hopper on it. An easy 50 yard walk to the river and there you are. I have been going to the river edge. The swans don’t seem to mind as long as you stand quietly.

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FIRST CLASS MAIL



**February 21
Program:
Minnesota
Botany Slides**

Tell a Story!

Dale Bohlke

Captive or Wild, Right or Wrong, Ethical or Unethical, the debate goes on within the club. What is the benefit of photographing an animal or bird in a controlled setting: that is a captive animal and a staged behavior? Behaviors demonstrated in a controlled setting may be impossible to capture in the wild. The question I ask when I see a photo is always "What is the message? Is the visual message as clear as it could be?"

Cute and cuddly is not a story, a mother interacting with her young is. A portrait

should reveal character; a static photo of an animal needs that quality to tell a story. Can a photo of a captive animal do this? Absolutely!

The question then comes up about plants in wildflower gardens. With a rural background I have learned plants are not under the control of man whether we think they are or not. They can grow, bloom, and go to seed regardless of human intervention.

So what is the answer? Perhaps the answer is listing the location where the photo was taken as part of the slide title. What do you think?

Studio Equipment for Sale

I have closed my photography studio and have several Hasselblad cameras and accessories, lenses, Photogenic Powerlight 600's and various other pieces of equipment for sale. If you are interested please e-mail me and I will forward a listing. All the equipment is in very good condition and less than 10 years old. If this doesn't fit your needs, I would appreciate your passing the information along to someone who may be interested.

Thanks,

Jim Wendel

Phone: 1-507-377-7626, E-mail: jwendel@clear.lakes.com

(Formerly of Minneapolis Photographic Society and delegate to TCACCC.)

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

Letter to the editor

Inexpensive Mats

Just thought I'd let you know that there is a wonderful person named Ormal Smith who cuts mats on a computer mat cutter that he has in his home. He is looking for people who need mats cut. He is also VERY inexpensive, cutting a single mat for \$1 and double mats for \$2, no matter what size, including suede mat boards. (You bring the mat board, or make arrangements for him to purchase).

He can do any type of cuts, from straight and simple to ornate. He doesn't require a minimum and many times you can even wait for the work if it is a small order. I told him I'd let you know about it, and maybe you could put it in the newsletter, as I know many photographers like to get their images matted and even framed. He also does framing very inexpensively, but high quality.

His name again is Ormal Smith, 5947 Oakland Ave. S., Minneapolis, MN 55417 (612)869-6208

Thanks again,

Carlyn Iverson