



October 27, 2001 Save the Date!

Who is This guy and why is he coming to Minnesota?

His name is Weldon Lee of Rocky Mountain Photo Adventures and he is coming to tell us -and anyone else who may be interested- about photographing wildlife.

A representative of Mr. Lee contacted us several weeks ago to ask if there was any interest in MNPC sponsoring a seminar. After several e-mails among the officers and between Minnesota and Colorado, we gave an enthusiastic “Yes”!

Weldon Lee’s web site* provided us with some insight into the content and philosophy of his seminars. We’ll learn a bit about photo technique as we do in other seminars. What sets this one apart, I believe, is what we will learn about nature and effectively communicating our nature experience on film.

*www.rockymountainphotoadventures.com

(Be sure to check out Weldon’s current “Tall Tales” on landscape photography.)



This may also be the best seminar bargain around – about fifty bucks for the day. The club will also get a few bucks (We do need a new projector.) and MNPC members will get a discount!

The seminar topics:

- Secrets of Locating Wildlife
- Techniques of a Wildlife Photographer
- Adventures in Wildlife Photography
- ABCs of Bird Photography
- Equipment for the Wildlife Photographer
- The Spirit of Wildlife Photography

Weldon Lee has traveled throughout North America writing about wildlife and capturing the essence of their personalities on film. He has a special way of communicating with animals and his images depict that relationship. His commitment to wildlife brings a fresh perspective to writing and photography. Not only is Weldon a photographer and writer, he is a teacher.

More details about the seminar, the presenter and the location will be in the May and September issues of the “Times”.

I am really looking forward to this. From what Ron Winch says, we can expect a very enjoyable and satisfying time with this guy.

–Ron Cleveland

Photographing the Patterns of Nature

By Gary Braash, AMPHOTO 1990

This book explores the psychology of shapes and colors and advises the photographer on how to employ them effectively. You’ll need to read the book to get a more complete understanding of the topic, but here are some tidbits to pique your curiosity.

Recognizing Patterns

- Horizontal line – makes us feel grounded.
- Vertical lines – action, upward growth, strength, motion.
- Slant – up and downhill movement.
- Jagged lines and sharp points – danger.
- Curving line – motion and growth.
- Spirals – flowing forces unfolding and interacting, the illusion of eternal motion.
- Circles and spheres – formed by forces of radiating energy, the surface tension of liquids and the optical properties of the atmosphere. (Also star shapes.) Place curve in foreground (close-ups).

Triangles and polygons – evoke a sense of strength, stability and permanence. Like circles, triangles seem to gain power when centered.

Patterns in Color

- Colors underscore the overlapping effect of our senses, of tastes, odors, sounds, feelings, places and people.
- Warm colors (hues) – more stimulating, urgent.
- Cool colors – quiet, restful, and distant.
- Red – excitement and danger.
- Orange and brown – earth tones.
- Yellow – bright, vivacious, and active. Gold and sun: symbols of wealth and life.
- Green – universal symbol of life. Emotions of hope and wonder.
- Blue – reaches deeper into the mind. Sadness, excellence, spirituality.
- Violet – mourning, richness, otherworldly.
- White – symbol of purity, innocence, mystery, peace.

Black – evil, death, unknown. Accentuates colors. Can strengthen design. Used to extract symbolic essence of a natural shape.

Creatively Combining Patterns

- When sets of diagonal lines are combined with straight lines, a sense of implied movement and direction is added to the picture.
- Contrast increases when straight lines lead to or grow into curves that culminate in circles or spirals.
- Strongest contrast is between a straight line and a circle. (Comparing ongoing action with a completed circle.)
- Combine attractive natural patterns of curves and circles with other shapes.
- Subtle curves can lead the eye and highlight certain parts of the design. More successful images will result from combining only a few patterns with one powerful shape.
- The author goes on to discuss many other topics related to composition. The book is an excellent resource for all photographers.

–Ed

The Experience: More Than Film Can Capture

A forty-mile east wind plays an eerie but lonesome tune as it races through the ponderosa pines. Snowflakes ride the wind's icy tentacles, finding shelter, spiraling out and building up where they find an eddy. Gathering snowflakes already blanket the windshield as I question my decision to overnight in this remote backcountry campground, and chance a slippery exit at dawn.

Only an hour ago, at a lower elevation, wind-driven rain – a downpour – forced drivers to yield to its demands and pull off the road to wait out its passage.

Now, with a warm cup of tea in my belly, I snuggle into a cozy down sleeping bag. The wind, like an old time fiddler, plays a lonesome tune in the pines and I reflect on the haunting happenings at dusk.

Under the heavy cloud cover, light was fading fast and all color was lost. It was a world of grays and blacks. Swaying back and forth in a cloud of dust the long line of bison moved toward me at a steady pace, blocking the road. Massive curly black heads bobbed to the rhythm of their hoofbeats as the column parted and swept to either side of the van. Low guttural grunts rose above the sound of their passage and drowned out the sound of a nearby stream. Glints of highlights shown from the tips of their round black horns as they passed so close that I could reach out and touch them.

Even in near darkness I could see no end to the column in front of me. It opened and closed around me as the current of a stream flows around a rock.

Feelings have been expressed by many writers of emotional highs they've experienced in the great outdoors, and I've certainly had my share. But to be sitting in the middle of a long moving serpentine column of ghostly, grunting bison is one memorable experience. Add the mystique of near darkness, the rolling cloud of dust and the plaintive sounds of Carlos Nakai's Indian flute on the tape player, which I had forgotten to

turn off – does it get any better? That moment will live longer and be embellished more than any photograph as the years wear on.

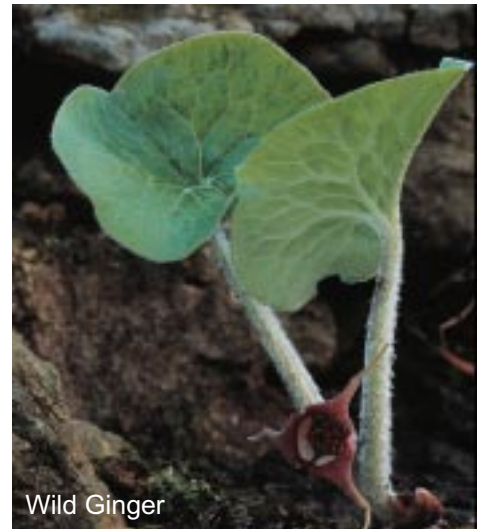
Oh yes, where to go for good spring nature photos? Try the Hastings Scientific and Natural Area – sixty-nine acres of upland



Dutchman's Breeches

hardwood and flood-plain forest. A great variety of plant species occur on this site, including the rare snow trillium. Talus slopes and steep limestone escarpments provide good habitat for mosses, lichens and liverworts. Snow trilliums bloom in early April. In late April and early May you'll find hepatica, Dutchman's breeches, and trillium in bloom. Though they may not offer photos, be on the lookout for 'coon, squirrels, weasel and gray fox. Migratory waterfowl rest and feed in the high water of the flood-plain forest. Just go to the eastern edge of the state veteran's home on highway 291, off highway 61. Please respect, don't trample, and follow Canon's advice: "Capture nature and leave it as you found it".

Good Shooting.



Wild Ginger

March Awards

Judges:

Mike Prokosh and John Gregor

9's

Dave Kline	Red Shouldered Hawks Mating
John Jenkins	Winters Arrival, Yellowstone
Paul Hoppe	Common Loon
Jean McDonough	3 Bears
Dave Ellenbecker	Pitcher Plant #3
Cynthia Fleury	Shell Canyon
Rose Duncan	Sand Dunes, Colorado
Vern Nelson	Question mark

8's

Dawn Holmberg	Fall Insect
Terry Neaven	Red Fox in Rain #7
Duane Wraalstad	Rams Head Orchid
Ron Cleveland	Ice at Low Tide, Prince William Sound
Joe Kandico	Five Palms
Morrie Holm	Resting
Kathy Hobbs	Proud Eagle
Vern Nelson	Male Finch on Spruce Branch
Vijay Karai	Bison Herd
Bill Handsaker	West Coast of Australia
Jean McDonough	Osprey With Fish
Flo Scholljegerdes	Yosemite Valley
Sam Stern	Eagle
Carol Trench	Monarch on Liatris
Vijay Karai	Marsh Marigold
Cynthia Fleury	Castle Mountain
Rick Hobbs	I'm Hungry
Rick Hobbs	First song
Tom Samuelson	Lily of the Valley
Jerry Harlow	Dead Tree
Jim Duncan	Goats Beard

Loss of a Dear Friend

Experts that are in the field of counseling tell me that the grieving process can take up to a year or longer. For me it has only been a week and I can still feel the pain. This Saturday morning I would have been definitely trying to call in a wily Wild “Tom” Turkey but my friend was gone. We both have been together for so long that it is not the same leaving the house without him draped over my shoulder!

Yes, folks after 15 years I finally sold my Manual Focus 400mm F3.5 lens on e-bay. I have been contemplating this for the last 3-5 years, but for various reasons (MONEY!) I kept using my old friend. As far as I am concerned it is probably one of the sharpest lenses that Nikon has. But, my photography is changing where I am trying

to capture images of flying birds and running animals and a manual focus just will not make the grade.

Sometimes it is very easy to get caught up in the “technology frenzy”. For some reason everyone thinks that to take that great

photo we always need the latest and greatest gadget. This winter has been an absolutely fantastic year for photographing eagles, swans and owls, etc. and I know that I got some killer images with that lens. However, I also missed some great photo ops when they were coming in for a landing or taking off, etc. The photo accompanying this article was taken with my 400mm lens.

Another lens I use for wildlife is an 80-200 lens with Nikon “S” AF technology. But it is still amazing how many times I used

estimate that when I get the opportunity to use that lens on wildlife, 80% of the time I am using manual focus. However, when that bird decides to take-off, I have a much greater chance to capture the image with autofocus than I ever would with manual focus. So, my personal decision to sell my MF lens was based strictly on about 10% to 20% of my wildlife photography where I think that I will really need the AF technology.

I am sure hoping that my grieving process will eventually come to an end. Hopefully my new Nikon 500mm F4 AFS lens will be arriving any day now. I am actually looking forward to being able to have a longer focal length lens than the AF technology. That may change next winter, however, when I am able to capture that majestic



Trumpeters Taking Flight

manual focus with that lens. The camera does not know that I want the eye to be hair sharp and not some other part of that black bear. If there are cattails in front of the redwing blackbird the AF sensor may try to focus on the cattails and not the bird. I would

bald eagle as it swoops down and plucks a fish out of the water. And, if I capture that on film in vivid detail, I will than write an article next year on how great this new AF technology is!

Good Shooting!

Adobe Introduces Photoshop Elements

ORLANDO, Florida, (February 11, 2001)—Adobe Systems Incorporated today announced Adobe® Photoshop® Elements, a new product designed specifically for amateur photographers, hobbyists, and business users who want a powerful yet easy to use digital imaging solution. Photoshop Elements delivers unique, new features that give users access to many of the same, advanced tools used by graphics professionals.

Photoshop Elements software delivers powerful features for quickly retouching images while mastering the essentials of using professional image editing tools. The Hints

palette provides context-sensitive illustrations and tips that help users learn to use the Photoshop tools and palettes. The Recipes palette can be updated with fresh content over the Web.

Adobe® Photomerge™ technology automatically arranges and blends multiple photos into panoramas by resizing and skewing any portion of the images to fit seamlessly together into a single image. The Filter Browser lets users visually scan the 95-plus special effects filters then drag and drop the desired filter onto an image to apply it.

Users can work with images from digital cameras, traditional cameras and scanners and prepare them for posting on the Web,

ordering prints online, or outputting their images to a desktop printer. Customers can also use the integrated Shutterfly service to take advantage of Web-based photo printing and send personalized prints and photo greeting cards to friends and family.

Adobe Photoshop Elements for Windows and Macintosh is expected to ship in the second quarter of 2001. The estimated street price is \$99. Registered users of Adobe Photoshop LE, PhotoDeluxe®, or selected competitive digital imaging software products are eligible to receive Photoshop Elements for \$69 (U.S.) if purchased through Adobe Direct or a \$30 (U.S.) mail-in rebate if purchased elsewhere.

Nature Photo Times

published Sept-May by the

Minnesota Nature Photography Club

Editor: Ron Cleveland, 763-425-6009, rcland@minn.net
146 W. Eagle Lake Drive
Maple Grove, MN 55369

Production Manager: Lynne Pennoyer

President: Mike Prokosch 651-429-6750 mjprokosch1@mmm.com

Vice Pres.: Dale Bohlke 952-445-6125 dbohlke@aol.com

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

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

FIRST CLASS MAIL



April 18 Program

the inimitable

Vijay Karai

will teach us feats of

Macro Magic

Shape/Form/Texture

Dale Bohlke

Do I want to show shape, form, or texture? Directional light can do this for you. With plants, walking around the subject may be the answer to getting the best type of lighting. Wildlife can be more difficult. To get the best directional lighting shoot early or late. Midday light is coming from an overhead direction. Shape is a two-dimensional figure best shown with front or back lighting. I personally like back lighting for the dramatic silhouette it produces.

With proper exposure, translucent flowers glow when back light is used. Front lighting also gives shape but adds color to the subject. Side lighting will accentuate textures of leaves or anything with an uneven surface. It also gives shadows and provides depth to animals and birds.

The next time you see an interesting subject, think about the direction of light and the story you want to tell.

Rick Hobbs Wildlife Photography Workshops

Rick is putting on three workshops this spring and summer. These involve photographing live animals and birds in controlled settings. The cost ranges from \$250 to \$400 for one day (5-6 hours) up to \$950 for a 16 hour program over three days. The sessions are at the Wildlife Connection near Sandstone, Minnesota. Contact Rick at (651) 944-4778 or Hobbphoto@aol.com for information.

Wildflower Hot Spot

Until he retired from Inver Heights Community College, new MNPC member Dennis O'Melia taught a for-credit workshop in wildflower photography. Dennis would lead his students to areas not far from his hometown of Hastings. He also has a web site, now under re-construction, "Spring Flora of the North", to assist photographers in identifying and locating wildflowers.

One of his favorite spots is near Welch along the Cannon River Trail. Different species bloom at different times, but the peak is usually around May 10-15. Dennis said he would be willing to lead a group if there is sufficient interest. The newsletter goes to press before Dennis gets his new internet set-up so you can e-mail rcland@minn.net if you are interested and I'll forward it to him when he's ready. I'll also send a note to the member e-mail list when his site is up and running.

Speaking of e-mail, our monthly e-mail note to members and interested others contains information not included in *Nature Photo Times*. Be sure to send a note to rcland@minn.net when you get that new computer. There's a lot going on out there in WWW land.

By the way, that little thingy before rcland in our URL (web site address) is not a hyphen, it's a tilde, and it can be found near the upper left corner of your keyboard. Shown in a large type-size, it looks like this: ~. One of these days I'll break down and buy a domain name and your surfing to our site will be easier.

-Ed.

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