



Nature Photo Times

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Up North By Ron Winch

It was quite evident that this was no longer the same placid lake of mid-summer. Nor was it dressed in its best summer blues, as is so typical of Northern Minnesota lakes. Instead it had donned the misty gray-green color of cool wind lashed waters, and setting off this new fall color was a frothy topping of whitecaps. Blown from the snowy caps and into a glittering array of jewels radiating every color of the rainbow the tiny droplets bowed to the fresh north wind and were once again absorbed into the rolling lake.

The reed beds that only yesterday seemed to be as fresh and green as spring itself were now turning dark and becoming top heavy. The wind rustled the slender stalks above the surface while the motion of the water added a strange new rhythm that reminded one of the flowing rhythms of the swaying grass skirts of the South Sea Islands.

A fleet of cirrus clouds danced on the jet stream thousands of feet above. The lake seemed as changeable as the northern lights at this time of year. And King Sol sent down his gleeful little sunbeams to dissipate the early morning dew.

Summer truly must have been weary, for once it saw an escape route it made no qualms about lingering and beat a hasty retreat. You had gotten used to the tides of summer and had learned to accept her fickleness when one morning you awoke and she is gone.

Now, this morning, staring you in the face is an exciting new personality. Cool and calculating, sharp and tangy is the new season. Let us, Fall and I, spend the day together, getting to know one

another so that we may better understand each other.

There is no room for a third party, as we are too absorbed to tolerate outside interference.

My hope, as always, is that each of you experience the exciting transition of the passing summer and the advent of autumn. Perhaps, for you, it was a fog shrouded northern lake or a tiny stream winding its way through the early autumn forest toward Lake Superior.

No matter what, wasn't it great just being up north?

Field Notes

Back-up Camera By John Pennoyer

Walking down a bear trail before sunrise can always put a photographer on edge, especially when you are alone. While walking down that trail about ½ hour before sunrise I was talking very loudly to myself and even singing a few tunes hopefully to let a Brown Bear know that I was on the trail. My goal was to get on the other side of the river to begin photographing Alaska Brown Bears at sunrise. Like all good photographers I wanted to catch the “good light” while other photographers were busy eating breakfast. My plan worked perfectly because I was the only one that was across the bridge. The sunrise was spectacular and even the bears were co-operating. I was very busy shooting a silhouette of a brown bear with my Nikon D200 mounted with my 500mm lens. I shot frame after frame with him silhouetted against the orange colored river reflecting from the magnificent sunrise. As I looked to my left I noticed a sow

with a cub that was coming much closer to the edge of the river. I reached down and grabbed my Nikon D100 mounted with my 70-200mm lens. I was able to capture a nice image of the two of them as they begin to enter the river. That image would have never been possible without my second camera.

Ironically it was during my first trip to Alaska in about 1988 that I discovered the importance of having a second camera body. I was talking to a photographer that was with a workshop group. His one and only camera was accidentally dropped and damaged beyond use. Luckily for him someone else in the group had a second camera that was exactly like the one he damaged, so his trip was not wasted. As I was talking to him, there I was with only one Nikon FE2 body!! I realized that it was rather ridiculous to make a trip like this with only one camera body. After returning home I very quickly bought a used Nikon FE body. I have never been without a second body since then.

Not only is a second body useful if one gets damaged, but frequently when I am out photographing wildlife things happen very quickly and having both cameras mounted with different lenses will allow me to get images without switching camera body's or lenses. Even when I am "road" hunting both camera's are mounted with different lenses and sitting on the seat next to me. On more than one occasion I have captured wildlife images because my "back-up" was ready to go. I have never needed the back-up because my primary camera has failed, but if it does I will be able to keep shooting.

My method of a second camera body is pretty simple; I always sell my oldest camera on e-bay and then purchase the newer Nikon body. That will make my former primary body now my back-up camera and my new camera will now be my primary camera. When I purchased my Nikon D100 it was my primary camera and my film Nikon F100 was the back-up. I sold the F100 on Ebay and purchased a Nikon D200. My D200 is presently my primary and my D100 is now the

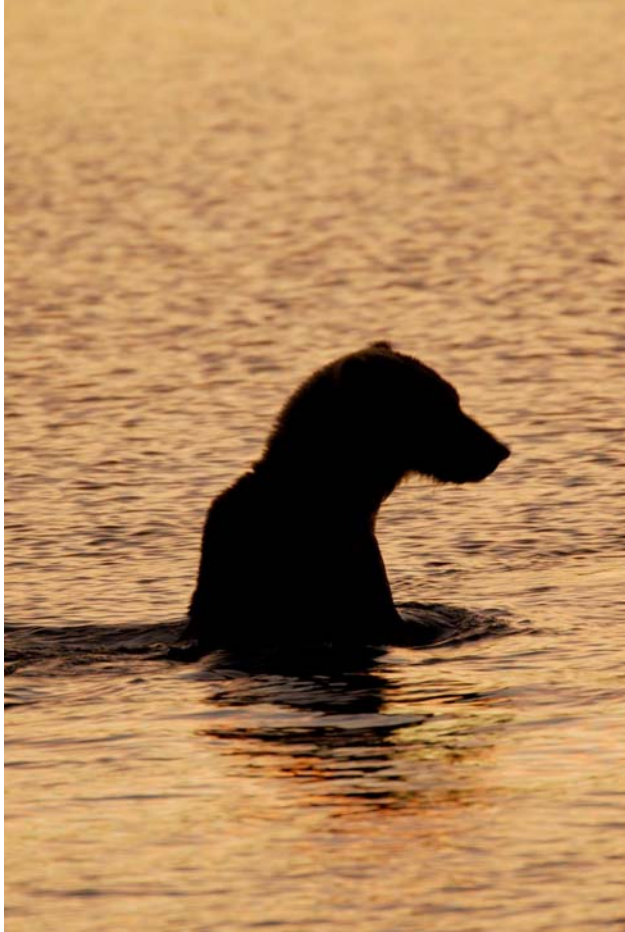
back-up. When I do this method I am always very familiar with the operation of both cameras and generally most of functions are very similar. I generally will always have my primary camera mounted with the lens that I hope will be used the most. I would much prefer my 10 Mega pixel D200 over the 6 mega pixel of the D100. It doesn't always work out that way, but again that is just wildlife photography!

If a person doesn't have a second body, and you are a serious shooter, especially for wildlife photography, I would always encourage getting a second body. In this age of digital cameras, manufacturers are turning out new bodies in record time. In most cases, there is nothing wrong with the older versions and they can be picked up used on e-bay or at places such as National Camera etc.

Of course if you think that is too much, while I was in Alaska there was a professional photographer with "three" bodies each mounted with a different lens. One camera had a 600mm lens mounted on tripod, two cameras with straps around his neck - one with a 300mm F2.8 and one with 70-200 Zoom. He just had a photo vest and that is the way he walked around all day!! He of course was much "younger" than me!!



By John Pennoyer



By John Pennoyer

Good Shooting

October 2006 Salon Results
**Judges: Joe Kandiko and Betty Goossens-
 Bryan**

Photographer	Title	W
Score of 8:		
Aronson, Jim	Superior Sunrise	
Aronson, Jim	Waterfall	
Bader, Bill	Snack Time	
Bertas, Mary Kay	Zion	
Cyr, Mariann	King Preening	W
Eckman, Karen	Mt Kilimanjaro	W
Fleury, Cynthia	Sunset Smokies	
Gladitsch, Marilyn	Pink Hepaticus #15	
Hoyt, David	Great Egret	W
Miller, Joe	Hidden Falls	
Morgan, Jeff	In A Day's Work	W
Nadreau, Don	Bluefooted Booby	

Nelson, Vern	Male Northern Cardinal	
Polley, Lil	Elk	W
Schultz, Alan	Austria Fog	W
Vichich, Dave	Going South	W
Vichich, Dave	Pheasant	W
Score of 9:		
Blesener, Rod	Wolf Creek Falls	
Cyr, Mariann	Gentoo Calling	W
Eckman, Karen	White Rhino	W
Ellenbecker, Dave	Fern Patterns	
Gladitsch, Marilyn	Prairie Flowers	
Hahn, Jeff	Assasin Bug with Wasp Prey	
Lahr, Ron	Hummer	W
Mattison, Drew	Reflection	
McDonough, Jean	Male Lion walking in the Bush	W
Polley, Lil	Longhorn Sheep	W
Sanderson, Virginia	Woodpecker	W
Sanderson, Virginia	Roach	W
Schulz, Alan	Eagle Eyes	W
Wilbrecht, Jon	Red Fox	
Score of 10:		
Graves, Rick	Elk Eating	W
Hahn, Jeff	Beach Wolf Spider	
McDonough, Jean	Elephant and baby	W

Year End Competition

Enclosed in this month's newsletter is a list of images that qualify for the year end competition. We have copies of all the digital images so they need not be resubmitted. However; slides must be brought to the November meeting to be included in the competition. Images, both slides and digital files, must be marked with a 'W' if they meet the definition of Wildlife and the maker wants them to be considered for the Year-End Wildlife award. If your image listed on the year end competition sheet does not have the "W" indicating wildlife, let us know at the November meeting and we will get it corrected.

The PSA definition of wildlife is:
 "Authentic Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat." Therefore, photographs of zoo animals or photographs of game farm animals regardless of the game farm's use of wildlife terminology are not considered wildlife images.

Qualifying submissions from the November meeting will be include in the competition. Good Luck!!

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Meetings are held on the third Wednesday of the month, September through May

6:15 PM - Set-up and Social Time
6:45 PM - Announcements and Business
7:00 PM - Program
8:00 PM - Nature Salon (Competition and Judge's Comments).

Meetings are held at:

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

November 15, 2006 Meeting

Judges for November: Jim Aronson and Tom Samuelson

November's Program:

The November program will be a Dewitt Jones video that explores the fundamentals of creativity. He explains just what these fundamental elements are, where they exist in each of us and how to access them.

Dues Deadline November 15th.

We wanted to remind everyone that your dues need to be paid by November 15th in order to participate as a member of the club. This includes participation in the November salon as well as the Year-End competition. This date is also used as the cutoff for inclusion in the club directory. So pay up and continue to enjoy the benefits of membership in the Minnesota Nature Photography Club.

FIRST CLASS MAIL



Equipment for Sale:

2005 Canon EOS – 1D Mark II 8.2 mega pixels
NEW \$3500

Bundled accessories include: Ni-MH Pack E3 (\$120 new), eyecup ECII, DC coupler kit KCK-E1, Ni-MH charger NC-E2, CR 2025 Lithium battery, all disks and cables, plus a wide neck trap.

Total Camera and accessories \$3620 new.

Asking \$2500

The camera has not had much use and is in all original packaging. E-mail with any questions -
ckessler@acegroup.cc