



## From the President

Surprisingly we had a great turn out for our January meeting, I thought that maybe having to switch to a Thursday night instead of Wednesday that it might affect some folks. Speaking of our Wednesday night meetings, we have been cleared to use the REI facilities for our club meetings through May 2009. I think that in most cases the facilities has met most of our needs. However, the board will be discussing if we need to possibly change formats to be sure that we make it out by 9:00PM.

Congratulations to Jim Duncan for being nominated and appointed an Honorary Member of the Minnesota Nature Photography Club. Our club has always appreciated all of the hard work Jim has done not just for our club, but for the TCACCC and PSA.

Thanks to Mike Prokosch for again being our chairman for the Northstar International of Nature Photography. I really enjoyed how he and others put together the slide show of the winners of this year's competition. Our club members were well rewarded with many awards and HM's.

For our club meeting in February two of our members will be sharing program duties. Ron Cleveland will be putting on a slide show on his trip to "**New Found Land**". I am sure Ron will explain why I typed it that way! Dean Rehphol will be giving us some information on "How to make our own photo Book".

One final request: I will have the 08 directories at the club meeting, please help save the club some money and pick up your directory. I will be mailing out the ones that have not been picked up. Also if you are a new member and do not have a directory there are some without names for that purpose.

John Pennoyer

## Field Notes "1000's of Slides" By John Pennoyer

My stock agent e-mailed me the other day looking for some images of wild blueberries for a projected book project for one of his clients. I knew that I had some blueberries that I took several years ago, so I looked in my catalog of slides marked "Botany." After

finding the slides, I dug out my Nikon scanner and converted them to digital. It was certainly worth the effort as I just received word from my agent that the client purchased two images. Elm Creek Park Reserve has used many of my images for some of their projects. The naturalist at Eastman Nature Center e-mailed me for some very specific whitetail behavior type images to put together a story on whitetails to tell to young children. So again I looked through some slides and I was able to meet all of her needs. I put about 15 images on a CD for use at the nature center.

I really have not looked at some of my slides seriously for a couple of years so both of these requests made me search through my files. As I was searching for some specific images I realized that I still had some great stuff on slides. I have behavior images of whitetails that I probably will not ever be able to duplicate again. Even though I have scanned some slides and converted to digital I have 1000's that are still in transparency. It has made me make up my mind that I must convert my better images to digital. It is a project that I detest doing because it will be very time consuming, but why let all of these years of shooting 35mm transparencies go to waste. All three of my stock agents are 100% digital and will not even except slides and most publishers are also in digital even though a few will still accept slides. So I will begin the process of converting slides to the digital medium. Having scanned probably 500-600 slides already, I have learned a few things and thought that I would try and save some of you a little time.

This of course brings up a dilemma. Should I use my scanner or have them professionally done. I bought a Nikon scanner about 5 years ago. It is a 2700 DPI scanner and most new scanners are 4000 DPI. The new scanners at 4000 DPI are superior to my old scanner. But I have decided to undertake the task of scanning my good 35mm slides. I will not purchase a new scanner but if I need better resolution I will take select slides and have them professionally scanned. If you are thinking of purchasing a scanner, be sure it is a 35mm slide scanner @ 4000DPI (or higher). Slide Scanners have certainly dropped in price as you can purchase a good 35mm slide/negative scanner for about \$600.00 to \$800.00. Yes, you can purchase used ones on auction houses like e-bay, but scanners do have a life and will wear out. Unless you know how many slides the scanner has converted, I do not recommend purchasing a used one.

Step #1 is to edit all of your slides on a light box. I have probably 20,000 35mm slides so no way will they

all be scanned. My guess will be that I will edit it down to 2000-4000 slides and just keep the rest archived for future possibilities. After scanning the slides you will always need to do some cropping just to get rid of the black border. After cropping your image be sure to zoom image to larger size and use scroll bars and look for scratches, dark spots etc. It is always amazing that the slide may have had minor scratches that you cannot see with the naked eye, but once scanned to digital it will show up like a sore thumb. It will also be necessary to do some work on the images in Photoshop because during the scanning process it loses some contrast, color, and sharpening etc. But I really believe that having taken a slide and turning it to digital you can make the new digital image superior to what it was as a transparency. Once converted to digital I rename my image according to my file system that I use with the exception of an "S" that reminds me it is converted slide.



John Pennoyer

Ex: Original digital image: MWT-7002 (Mammal-Whitetail-2007-number sequence)



John Pennoyer

Ex: Converted Digital image: MWT-S002 (Botany-Blueberry-Slide-number sequence)

If you are now shooting digital don't wait 4 years like I did, go through your transparencies and select the good ones and convert to digital. However just like anything else in our digital world be sure to back-up your newly scanned digital images. Even though you still have the original transparency, backing up will save you a lot of work.

Good Shooting

**January 2008 - MNPC Salon Scores - Judge:  
John Pennoyer**

**Score of 8:**

Photographer	Title
Samuelson, Tom	Tired Old man
Ashley, Charles	Ten Point Buck (W)
Carroll, Tom	Gentle Breeze
Cyr, Mariann	Icicle
Dolan, Claire	Song Sparrow (W)
Galambos, Ted	Lily Interior
Goossens-Bryan, Betty	Young Pronghorn (W)
Graves, Rick	Prairie Smoke
La Mere, John	Chickadee (W)
Polley, Lil	Alberta Falls
Wilson, Gail	Thistle
Blesener, Rod	Stormy Cove
Cleveland, Ron	Gannets Greeting (W)
Cyr, Mariann	Winter Stream
Dykstra, John	Red Squirrel (W)
Galambos, Ted	Summer Storm
Goossens-Bryan, Betty	Resing Coyote (W)
Hysell, Christine	Mammoth
Rehpohl, Dean	Two-in-Line
Zosel, Dave	Killdeer habitat (W)

**Score of 9:**

Bergman, Lyle	Wilbebeest Run
Dykstra, John	Swan Family (W)
Graves, Rick	Beaver Creek
Mattison, Drew	Fallen Leaf
Nadreau, Don	Zebras
Vichich, Dave	Moon Light
Wilson, Tom	Incoming Hen (W)

**Score of 10:**

Ellenbecker, Dave	Wild Geraniums and Ferns
Cassuto, Nadav	Swan M#1 (W)
Mattison, Drew	Bird's Eye
Morgan, Jeff	Shoveler (W)
Ramos, Carolle	Pasque Flower
Wilson, Tom	Preening Drake (W)
Zosel, Dave	Bluejay (W)
Bergman, Lyle	Savanna Storm 2
Ebbbers, Matt	Ice Jam and Sun
La Mere, John	Sunrise Bucks (W)

**ST. CROIX WATERSHED RESEARCH  
STATION ANNOUNCES  
ARTIST/WRITER RESIDENCIES FOR  
SUMMER 2008**

Artist at Pine Needles, a residence program sponsored by the St. Croix Watershed Research Station, seeks applications from artists and writers for summer 2008. The Artist at Pine Needles project invites natural history artists or writers to spend 2 to 4 weeks in residence to immerse themselves in a field experience, gather resource materials, and interact with environmental scientists and the local community.

The St. Croix Watershed Research Station, the field research station of the Science Museum of Minnesota, is located near Marine on St. Croix, Minnesota. The setting for the Artist at Pine Needles project is the James Taylor Dunn Pine Needles Cabin, located just north of the village along the St. Croix River. In 2007, the artists selected were Mark Odegard, Vera Ming Wong, and Kim Gordon, all of the Twin Cities area.

Applications for 2008 will be accepted from writers and visual artists who focus on environmental or natural history topics. Participants will have an opportunity to interact with environmental scientists and to create links between their art, the natural world and the sciences. As part of the program, artists will be encouraged to design an outreach project to share their work with the local community. In addition, the residency requires that participants contribute an original work for the benefit of the research station.

Housing and rustic studio space is provided for the artist's choice of a 2, 3, or 4-week residency; up to three residencies will be awarded for the summer of 2008. Application packets are available from the research station or at:

<http://www.smm.org/scwrs/programs/artist/> The application deadline is March 1, 2008. For more information, contact Sharon Mallman at the St. Croix Watershed Research Station, 651-433-5953, extension 13.

**THE VIEW from HERE**  
**By Lawrence C. Duke**  
**Photography Spoken Here**

Is it really the latest or greatest gimmick in our pursuit of better photography that matters? Or, as a long time friend of mine would say, "I must take time to think, for doing gets in the way. " There is always going to be the hype about the next latest and greatest. It's the way we do business. But, just because I use an Aciel 35mm with an f6.8/560mm doesn't mean I'm going to get the greatest flight shots you will ever see at a MNPC salon on a Wednesday night. I haven't had anything near a ten in a long time. And that's someone else's opinion, not mine.

Maybe I can make this a little clearer, with a story about my racing career. Thankfully that didn't last, I got smarter and older.

In 1954 I started riding a motorcycle and it wasn't long before I was going to races and seeing the excitement of the crowd, the sound of power, and the speed of the bikes and riders, I was hooked.

What's the point? My best friend, Jerry, had the same machine and I couldn't beat him. At some point I asked if he would let me ride his bike. I just wanted to see if it was really a better bike. So we switched, and I could not stay with him. It was obvious that Jerry was the better rider, what else could it have been, both bikes were identical? Jerry had trophies and I had trophies, just not in the same races.

Was it all about equipment ? Sure it's great to be able to work with good equipment, but isn't it just as important to capture a pleasing image ? I shoot for me first, and then for anyone that will look. If it's a client, that's first, then me, next.

This is from NGS, 1906, a self-portrait of George Shiras III and his equipment.



It shouldn't matter what name is on the front of the camera, what matters, is the person behind the camera.

When I was doing classes in photography, I would tell folks that asked "what equipment should I buy

to get really great, frame filling, shots of wildlife ?" and I would say, "buy a good pair of moccasins."

**"Winter Geese at Silver Lake"**  
**By Ron Winch**

The lake erupted as forty thousand frantically beating wings propelled over a quarter million pounds of geese into the azure December sky. Air rushing thru the primaries and the slap of wing against wing hint of a distant thunderstorm. Each bird seems to be vocalizing its own fear of the moment as they lifted to tree-top height and caught the wind.

Splat! Splat! Splat! It sounded like falling rain but one direct hit proved that it was NOT rain. It was goose \*\*\*\*. Fortunately I'm washable.

The 400mm lens has been following the birds since lift-off and is now pointing up at 75 degrees trying to isolate a few good compositions as the birds milled around.

One, and then another, and then small groups began to settle back onto Silver Lake. Wings set; they would glide by at frame-filling distance. High above, more wary birds would side slip to lose altitude quickly. An occasional goose would tumble down like a falling leaf – sometimes even upside down, but always keeping its head in a normal attitude. I once showed these slides to Dr. Walter Breckenridge and asked if he could explain. His answer, "They're just like people, a few show-offs in every crowd."

For the adventurous, a cold frosty sunrise offers up great photos of geese silhouetted against the golden water and further enhanced by an ethereal cloak of fog. Best opportunities here are south of the bridge when the power plant is returning warm water to the river.

Most of the activity is on the west side of Silver Lake where the geese are more habituated, and can often be hand fed. The east side offers some good bird photography – and a chance to work with gray squirrels. Great flight shots against the sky are best from the higher ground at the south end of the lake. With a south wind at your back, the birds will be coming right over you. Mid-afternoon is the best time for birds and sun.

Most geese will leave the lake before sunrise to feed in cornfields miles away. Returning about 10 am; they come in high and drop quickly to the lake where they rest and socialize until mid afternoon when they again go out to feed.

Less than two hours from the cities, the geese at Silver Lake in Rochester offer a great cure for the winter doldrums. Do dress for the occasion. It is often colder and windier than when you left home. Rubber boots or pac boots are a must since the west side of the lake is much like a barnyard.

Go! Do it! Enjoy! Just head down highway 52 and exit east on 14<sup>th</sup> street. Thousands of geese and the south end of Silver Lake is only a mile away. Good shooting!

## Owl Photography Opportunities

The International Festival of Owls, to be held February 29 – March 2, 2008 in Houston, MN.

There will be two **owl photography sessions** the morning of March 2. In each session 12 photographers will spend an hour photographing six different species of captive owls.

The owls will be on natural looking perches outside, with one handler per bird. There will be two photographers with each owl, and photographers will rotate to the next owl every 10 minutes. Light snacks will be provided, and the cost to participate is \$100 per photographer.

New for 2008 there will also be an **owl photography techniques class** on Sunday afternoon led by Christian Artuso of Winnipeg, Manitoba. Christian is a photographer currently working on a PhD studying Eastern Screech-Owls, so he has an excellent understanding of his subjects. There will be two classroom sessions covering getting familiar with your subject, ambient light versus flashlights, using flashes, setting up action shots, and other tips. There will be an outdoor session photographing captive native owls and an evening session photographing wild owls. The captive owls will be photographed on site, but photographers will drive their own vehicle or carpool to the evening site. There will also be ample time for networking with other photographers during this class. Every effort will be made to locate wild owls in the area to photograph, but understand that these are wild animals, and there can be no 100% guarantees. Cost is \$150 per photographer.

For more information, visit the International Festival of Owls website at [www.festivalofowls.com](http://www.festivalofowls.com) and look under “activities.” Both online and printable registration forms are available on the festival website, but please check program availability by calling 507-896-HOOT (4668) or e-mailing [nature@acegroup.cc](mailto:nature@acegroup.cc).

## Nature Photo Times

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

6:00 PM - Set-up and Social Time  
6:30 PM - Announcements and Business  
6:45 PM - Program  
7:45 PM - Nature Salon (Competition and  
Judge's Comments).

**Meetings are held at:**

REI  
750 West American Blvd  
Bloomington, MN 55420

**February Meeting  
Wednesday February 20, 2008**

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to “**New Found Land**”. I am sure Ron will explain why I  
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