



# Nature Photo Times

Founded 1956

Member: Photographic Society of America & Twin Cities Area Council of Camera Clubs

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## From the President

The May meeting will complete our first fiscal year at our new meeting place REI Bloomington. The folks at REI have been great to work with and the size of the meeting room has met most of our needs. The Board will be looking at getting our own sound system for the September meeting; one of the complaints is that some folks in the back cannot hear the judges. If any of you have any expertise in the "sound" area let us know. The April program on "Photographing Wild Horses" by Dominique Braud was filled with information not only on the horses but also the landscape and geology of Teddy Roosevelt National Park. I have been to Teddy Roosevelt many times and my wife and I will be spending about a week there in early August, I will be very happy to capture just a few images like Dominique showed during his program. Thanks Dominique for taking the time and effort to put together this program.

Thanks to Lil Polley for bringing refreshments to the meeting. There were lots of choices to eat and drink, with popcorn being a big hit.

The Nature Club has lots of volunteer opportunities for the coming year. With everyone pitching in and helping these positions can really help make the meetings and other activities run smoothly.

- **Name tags:** We need someone to keep this area up to date, it really amounts to making new name tags for those that join. We have not had any new name tags since December.
- **TCACCC Representative:** This is the clubs connection to the Twin Cities Area Council of Camera Clubs. It only amounts to attending a meeting they have once a month and reporting club info and council info.
- **Field Trip Coordinator:** We did have about 3-4 field trips this year, it would be nice to have someone take charge of this area and get some more volunteers to conduct field trips.

Speaking of volunteers, Mike Prokosch has volunteered to conduct a judging workshop this summer. We will tentatively hold it at here at REI Bloomington. It will be held the third Wednesdays of June, July and August. Time will probably be from 6:30PM to 9:00PM.

It will be important if you are interested to clear your calendars so you would be able to attend all three sessions. I will again have a sign-up sheet at the May meeting. Maximum size is 10 and participants should be willing to judge with an experience judge at our club competition.

One of our long time members Ron Winch will be a very busy guy at our May meeting, he will be putting on the program "Brown Bears of Alaska". He and his wife Tony have been to Alaska many times photographing this magnificent animal. Ron will also be our sole judge for the meeting.

Have a great summer, with friends and family and be sure to look through that view finder for the "good light"!

Until September---Good Shooting

John Pennoyer

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## Minnesota Nature Photography Club Board Minutes 4/14/08

Members Present: John Pennoyer, Don Nadreau, Linda Nygren, Mariann Cyr

Absent: Jim Duncan, Rod Blessener

Others Present: Ron Cleveland, Larry Duke

1. December 07 Minutes
  - a. Minutes were read by John Pennoyer
2. Treasurer's report
  - a. No report was given
3. Officer's for 2008/09
  - a. Present officers for President, Vice President, Secretary, Treasurer, and Editor all agreed to be nominated for one more year.
  - b. Nominations will still be open from the floor.
4. Web Master
  - a. Ron Cleveland is looking for someone that would be willing to take over as web master to make changes to the Nature Club web site.
5. Judges for 2008/09
  - a. Linda Nygren will take charge of judges for the coming year.

- b. We will allow some judges to judge alone but also give them the opportunity to be paired with someone else especially if new to judging our nature competition.
  - c. Judges will be allowed to review images on a lap top before the meeting or during the program.
  - d. Some names were discussed as possible "End of Year Judge"
  - e. Mike Prokosch has volunteered to lead a judging workshop this summer. John Pennoyer will announce this at the meeting.
6. Programs for 2008/09
- a. Rod Blessener will be in charge of programs (with board assistance) John will give him the information that was discussed at the board meeting.
  - b. John is trying to get someone from the Scientific and Natural Area to be our presenter in September.
7. Discussed some Volunteer opportunities for the club.
- a. Field trip Co-coordinator
  - b. TCACC Representative
8. Other business
- a. Mariann will be conducting a botanical field trip date is tentative but possibly May 3 or 4
  - b. Sound System: We will be checking on purchasing a sound system for next year.
  - c. The board agreed that we should get two signatures on both the Club checking account and the Botany checking account. John Pennoyer and Mariann Cyr will try to arrange a time with Jim Duncan so we can accomplish this.

Next Board Meeting will be in late August or early September

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**Field Notes**  
**"Making use of Technology"**  
 By John Pennoyer

Last September/October was not what I would refer to as a fantastic year for fall colors. But I still did manage to capture some acceptable images. Of course, for me it is a never ending pursuit to capture sunrise and sunsets, especially on Lake Superior. The weather was great for fall colors, overcast and every once in a while a little rain, but for eight straight mornings I would get to my photo site about 1 ½ hours before sunrise hoping the clouds would part just enough to sneak a little light in to give me a creative opportunity. I took an image or two, not to capture a sunrise, but just to show waves crashing, North Shore scenery etc. On the very last morning, I

decided to forgo the sunrise and go down to the river with my 500mm lens and capture images of some Red-Breasted Mergansers that were frequenting the mouth of the Poplar River looking for some easy meals.

As usual I arrived at the river long before sunrise hoping to get my camera and lens all set up to just wait for the Mergansers to come by. As I left the cabin, I threw in my 28-70mm lens in just in case I needed it for some lake shore scenery. Of course, I should have known better, but the next thing I noticed was that a half hour before sunrise the clouds began to depart and the sky was beginning to turn a brilliant yellow/orange. Now I have two camera bags. One bag has all of the accessories, lenses etc. that I use for botanical and scenic photography and the bag that I had with me which was equipped for my wildlife shooting. The sunrise that was opening up before me definitely required the use of GND (graduated neutral density) filters; probably a 3-stop GND filter would be perfect for the brighter sky with the darker water and rocks. Of course, by now you know the filters were in my other camera bag which was in the cabin about 500-600 yards away and not enough time to go get them.

Over the last few years of the digital photography revolution there have been lots of new technology advances that have assisted us nature photographers. It is not unusual for me to have my ISO set to 800 when photographing wildlife in low light situations. In the old film days, you would have packed your bags and headed for home. There has also been some software editing advances that can also allow you to create images that would be impossible to do when shooting film. Some of these advances I will use when necessary but some of it simply is not for my style of photography. I will probably always prefer to create my image as close to accurate as I can in-the-field. But in this situation I always prefer to use GND filters, but they were not with me. So having experimented with multiple exposures and merging them in Photoshop I found that this option was my only alternative. This process is called HDR (High Dynamic Range) and over the years I have probably done a half dozen or so merges, mainly just to get familiar with it. This was going to be a great sunrise, all the ingredients were there, thinning clouds, good color, nice waves, great foreground and I did not want to miss it. So I put on my 28-70mm lens and mounted it to the tripod and composed to get the composition that I wanted and began to take multiple exposures from about +2 1/2 stops over-exposed to - 2 ½ stops under-exposed.

After getting back home I used Photoshop CS2 to merge my photos - the result, for me, is probably one of my top 5 sunrises of Lake Superior. Now a couple items when you use technology to merge multiple images. For one it is not eligible for our nature competition, but remember it is allowed for many other type of image competitions. Also if you ever use images for commercial purposes it is very important that your clients know how this image was created. My stock agents allow this technology, but I must disclose it on the metadata. Many calendars, note card companies etc. do not allow digital

enhanced images, so just be aware of their particular guidelines.

I am not going to get involved in explaining the Photoshop HDR process (remember there are other software's that will do the same thing); however, here is how to set up your camera system to give you the best chance for a good HDR image.

- A. Camera Set-up: (mounted on tripod-bubble level-cable release)
  1. Set to Manual Exposure
  2. Set correct aperture for your desired depth-of-field
  3. Set your composition-
  4. Set ISO setting
  5. Set White Balance
  6. Lock everything down and do not vary any of these settings during your multiple exposures.
- B. Taking the images
  1. Determine the exposure for the highlights and shadow area. A person can do this either by just looking at the scene determine in your exposure for shadow and highlights or actually take two photos of properly exposed shadow and highlight and make your other exposures between those two. Basically whatever will work for you, there is no set process for determining how many exposures to take.
  2. I always take an image for my best in-camera exposure. At  $\frac{1}{2}$  to 1 stop intervals I go to over-exposure generally from 2 to 3 stop overexposed. I then go back to my in-camera setting and go to the under-exposure side again by maybe 2 to 3 stop underexposed.
  3. When changing exposure only use your "Shutter speed" control.
  4. Depending on your scene it may be necessary to go beyond the 3 stop over/under exposures.
- C. HDR Images
  1. You now will have anywhere from 7-12 images that will be used by your editing program software. One word of caution if you are like me and your CF cards hold a couple hundred images be sure not to accidentally "delete" these over/under exposed images.
  2. You will probably wind up spending an additional  $\frac{1}{2}$  to 1 hour working on these images, but the results may be worth the time.

Even though I still prefer to use GND filters, uneven skylines still might make HDR technology a better alternative, or if you forget your filters in the cabin!



In Camera Image

John Pennoyer



Final HDR Image

John Pennoyer

Good Shooting

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### For Sale

1. Nikon ED 80-200mm AF Zoom Macro f2.8 lens, with caps, Nikon leather hard case (GL-43) and Kirk Enterprises rotating tripod mount all in excellent + condition. \$550

2. 12.4 mg Nikon D2x digital camera, in original box, in excellent condition, including all equipment which is provided with an original purchase which includes: battery, quick start guide (English and Spanish), Nikon instruction book (English and Spanish), monitor cover, battery charger, camera strap, audio/video cable, USB cable, Type B BriteView III focusing screen and Picture Project CDs, plus extra battery compartment cover, all in original box. The camera has been used less than 2 years. Also included is a MAGIC LANTERN Guide for the D2x.

\$2250

**Bernie Friel**  
**651-454-3655**  
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## “Camouflage in Nature” By Ron Winch

Your heart races a little faster and your palms begin to sweat. Your best slide of the evening is on the screen. You agonize through ten seconds of silence – waiting for the score. “Seven,” the judge calls out and then goes on to elaborate. “Good exposure, nice composition, good subject placement, but the subject doesn’t stand out from the background. Next.”

“That should have been a nine – maybe a ten,” you say to yourself. Perhaps the subject didn’t stand out from the background, but how many centuries has it taken to evolve this camouflage? The body form lends itself to the environment, the coloration fits superbly and the spots help breakup the body outline and give depth to the animal – making it a natural part of the environment. What more could you ask for?

The idea of camouflage is not new to nature. It has been evolving since the beginning of time and is likely responsible for the survival of many species. The military picked up on this as evident with battlefield clothing and equipment. Hunters take great advantage of camo clothing for concealment. Even urban planners consider it in more subtle ways when siteing a building into the environment.

If we look-up the word camouflage in the dictionary, we find it defined as concealment by disguise. The disguise may be of such a nature as to actually simulate the immediate background or merely to break up the outline or reduce the solid shape of the object camouflaged.

Most wild creatures live in constant danger from enemies or are themselves ever on the alert for prospective prey. It is not surprising to find animals of all sorts exhibiting countless types, degrees and variations of concealing adaptations. One of the fundamental factors in the lives of wild creatures is the constant struggle between species, generally referred to as the struggle for existence.

The immediate surroundings in which animals are found are quite variable as to vegetation, amount of light, color and type of earth, and consequently the patterns needed for effective concealment are equally diverse. Common to animals in all these backgrounds, regardless of their color pattern, is to become relatively invisible by losing its appearance of being a solid object. Light falling on an animal generally comes from above; consequently, the back is in strong light while the sides and underbelly receive much less light. Color patterns have evolved with darker tops and lighter undersides so as not to make an animal appear so solid.

Counter-shading is a basic principal of animal coloration and is a wide occurrence in nature. Many and quite unrelated groups of animals – mammals, birds, reptiles and fishes in all parts of the world show it. Add to this color resemblance, the general similarity in appearance between some animals and their surroundings, and the effects of camouflage are greatly increased. Examples here might be polar bears, snowshoe hare, artic

fox and shorebirds in general. This accounts for so many green birds, tree snakes, tree frogs and arboreal insects in the forested parts of the world, while on the forest floor we find large numbers of brownish creatures. The salt and pepper mottling of shorebirds is a given on shorelines and coastal areas.

Even with better than average color resemblance and some counter-shading, an animal is often recognized by its easily identifiable contours. For effective concealment, it is essential that the telltale appearance of form be destroyed. Here a combination of color and pattern tends to break-up the visible outline of the animal.

Camouflage in nature is widespread in all parts of the world and within all groups of animals. It may be brought about by coloration alone, by form alone or by any combination of color and morphological characteristics.

Considering the above information, look back at your score of “seven.” You did the photo; you decided it was a keeper; you did the research to learn everything possible about the capture and you decided it was worthy of entry. You should be the expert on your photo. You probably entered the slide to get another opinion or was it just in hopes of a high score? The judge had viewed the slide for only ten seconds and was asked to score and comment on it – based on his or her background and experience. Consider that in judges we find photographer/naturalists or naturalist/photographer and rarely someone who is equally versed in both. Learn from another viewpoint.

Let us – all of us, be aware of the talent we have, being able to “see” and capture vignettes of the natural world and the ever greater joy of sharing and educating others.

Hoyt, Kristin	Tricolor Reflection (W)	8
McDonough, Jean	Bison in the Fog (W)	8
Miller, Joe	Merritt Island	8
Perez, David	Cardinal Mohawk (W)	8
Schulz, Alan	King and Chick (W)	8
Ellenbecker, Dave	American Toad	9
Blesener, Rod	Swans in Fog	9
Graves, Rick	Watching the Snow Fall	9
Hoyt, Kristin	Buffalo and Calf (W)	9
Miller, Joe	White Ibis	9
Rehpohl, Dean	Gull-on-Beach	9
Vichich, Dave	Fumble (W)	9
Cyr, Mariann	April Chickadee (W)	10
Pennoyer, John	Turkey Display (W)	10
Pennoyer, John	Male Woodie (W)	10

**Minnesota Nature Photography Club  
April 2008 Salon Scores  
Judge: Mike  
Prokosch**

Photographer	Title	Score
Gladitsch, Marilyn	Bloodroot in Bloom	8
Gladitsch, Marilyn	Goats Beard Close-up	8
Scholljegerdes, Florence	One Yellow Moccasin	8
Samuelson, Tom	Banning State Park	8
Galambos, Ted	Crex Autumn	8
Nadreau, Don	Seal (W)	8
Ramos, Carolle	Old Man (W)	8
Schillerberg, Matthew	Birch with Sumac	8
Vichich, Dave	Great Grey (W)	8
Blesener, Rod	Swan Tandem	8
Cleveland, Ron	Northern Gannet (W)	8
Graves, Rick	Sunset in North Dakota	8

## **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

**May Meeting**  
**Wednesday May 21, 2008**

Our program for May will be by Ron Winch on  
the "Brown Bears of Alaska."

## **FIRST CLASS MAIL**



## **Call for Entries: Wisconsin Waters Juried Photography Exhibition**

The Center for Photography in Madison is seeking  
submissions (due July 1, 2008) for a juried show of  
photography, Wisconsin Waters. Images can depict the  
weather, bodies of water from lakes to wetlands,  
plants and creatures that live in water, or people  
enjoying water. Images must be taken in Wisconsin.

The jurors are Ralph Russo, cultural arts and theater  
director at the UW-Madison Union, and John Magnuson,  
past director of the Center for Limnology. The judge  
will be Craig Wilson, kite photographer  
extraordinaire. Cash prizes will be awarded.

Winning photographs will be exhibited as part of  
PHOTOMIDWEST 2008 at the Pyle Center on the University  
of Wisconsin-Madison campus during October 2008. For  
an entry form and more details, visit CPM's website,  
<http://www.cpmad.org> and click on Announcements.