



Nature Photo Times

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

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From the President

Of course it will be hard to write this article due to the fact that I was not at the March meeting, but I certainly want to thank Rod Blesener for not only filling in for me but also putting on the program.

I got an e-mail from Caroll Henderson Non-Game Supervisor for the DNR, The Non-Game division wants to start a program in the summer of 2010; "Digital Bridge to Nature" this will be a two year program to hold classes, workshops at State Parks and other state facilities for teachers, naturalists, science school teachers, etc. that would be working with students in grades 5-9. The purpose of these classes would be to equip those teachers to begin instructing their students in digital photography to help bridge the gap from digital technology to nature. Carrol asked if our club would be interested in being a partner in this endeavor and maybe even help out in the instruction or in other ways. The Board agreed this would be a great opportunity for us to help out in any capacity. I will pass on information as it comes to me; there will be no cost to the club.

By the time everyone gets this newsletter I would guess that the spring wildflowers are starting to make their presence, rivers, streams are flowing with the spring runoff, and many waterfowl are now migrating to their summer homes and using some of the backwaters as a resting place. So this is a great time to get out and do some spring photography for whatever your favorite spring subject happens to be. Of course one of my favorite spring photography subjects, Minnesota's Wild Turkey, should now be out in the meadows displaying for the ladies.

Which brings me to our April Program "**Talkin Turkey**"; this will be a little different type of program, not so much on photography technique but how I use my blinds, calls, and decoys to lure in that gorgeous looking Tom to take his picture! I will be demonstrating how to use various calls, blind/decoy placement, etc. Why not bring a friend to this meeting to learn lots of info on Minnesota's Wild Turkey. Also if you are into turkey hunting or photography and use calls why not bring them to the meeting and maybe we can do a little "Turkey Talkin" to each other.

2009/2010 Nominations

President: ???????????

Vice President: Lil Polley

Secretary: Linda Nygren

Treasurer: Don Nadreau

Newsletter Editor: Jay Olson-Goude

We will be voting on these candidates at our May meeting. We will also be taking nominations from the floor. As you can see I am still looking for someone to fill the role of President. I have worked hard to make this a very easy transition. We have already filled the programs for next September and October, just to give the new board some breathing room. I called, e-mailed and personally talked to many individuals on this position. If you would be interested please let me know.

John Pennoyer

"The Image and You"

By
Ron Winch

Many elements go into the making of a fine photograph, but perhaps the most important is SEEING. Today's state of the art equipment allows a rank beginner to capture technically good images. However; great images may be overlooked because he has not yet developed the ability to see. The same equipment in the hands of an artist may yield striking photos because he has the innate ability, or has been trained, to see.

Seeing is something we all do unconsciously, like breathing. In one sense, we all see alike. Eyes about five feet above the ground, we look out from that perspective at the rest of the world.

But in another sense, no two of us sees exactly alike. Even standing side by side, we not only see through our eyes, but through our minds. We interpret and select. Everything we look at is filtered through our experiences, prejudices and preferences. So, while we might look at the same scene, we see different pictures within the scene.

To visualize a photograph in your mind, you must focus your senses. Your mind must become the

viewfinder, scanning and framing the scene, checking for elements that will make a strong composition. The artist James Whistler once wrote, "We look at a painting to know the painter, it is his company we are after, not his skill." Photography is no different. When we look at a photo, we like to imagine ourselves in the photographer's shoes. We want to feel what he felt, see what he saw, and come away a little richer for the experience.

Ten people can look at the same landscape and create ten different images. Some of these will inevitably be more compelling. But while there is no best way to photograph a particular subject, there are definitely ways to express it more artistically.

As a studio photographer, I was often faced with a blank background and had to construct the whole image by putting together the design elements that invited viewers to react in a positive manner to the photo. As a nature photographer I am confronted by all the same elements in my viewfinder, but now I must eliminate or down play those things I find disturbing or unessential to the message I wish to convey.

Our eyes see what we want to see; we filter everything through our experiences and emotions. The camera makes no such distinctions and records everything it sees. It then becomes the photographer's responsibility to eliminate the distractions and record only those elements that make for a strong composition. Understanding that good composition is simply the strongest way of seeing can improve the photographer's final results. One has a sense that nothing could be added or subtracted from the photo. Freeman Patterson expresses it this way; "The camera points both ways. In expressing the subject, you also express yourself."

Therefore, go forth and capture the world and fully realize that your images just might say as much about you as they say about the subject.

Something to think about!

Field Notes "Panoramas" By John Pennoyer

How many times have you been at a very photogenic location and wanted to capture a vast landscape or cityscape. So quickly you put on your widest angle lens and when you look through the view-finder it is not the same image that you are envisioning. So you try another lens that is not quite as wide and the results are the same. It is not what you are trying to capture. Usually that is because our eyes and brains many times are seeing things that are difficult to capture with normal type focal length lenses. Sometimes a 3 X 2 ratio (36mm X 24mm) just will not make do. In very early March I made a 3 day trip to the North Shore to try and capture some ice that has been forming on the Lake. This has been one of the best years in many for ice shards to form on the shoreline; the easterly winds will bring these shards into shore and

give lots of opportunities for photographers. The ice shards can be there one day and as the winds switches be gone the next. Late one afternoon I walked out on the ice at Stoney Point and as I was out about maybe 40 yards from shore I saw the image I wanted to capture, but it was about another 40 yards from my position, I was to chicken to walk out any further, even though I knew it was safe because a couple of ice fisherman were out there. When I put on my 12-24mm wide angle lens it just would not capture the image, too much foreground and way too much sky. With the 28-70mm lens it would not go as wide as I wanted. So I decided to do a Panoramic with my 28-70mm lens. Zooming in to around 60mm I was able to capture the ice shards in the foreground and achieve my composition with the right amount of sky.

For this month's Field Notes I thought that I would talk about creating a panoramic image with your digital camera. This is **not** intended to be a **step by step** instruction, but just some basic general information on creating panoramic images.

Camera: Once you have decided on your composition, all settings on your camera must be consistent, White Balance, Exposure, focus, focal length etc. My camera is usually set to manual and I make my appropriate adjustments and do not change during this panoramic sequence.

Tripod: Set the tripod to the height for your image, **level the tripod**, many tripods come with a bubble level built in, if not Really Right Stuff actually has a level adapter that connects between tripod and your ball head. Or what I would say everyone should have a bubble level (mounts on hot shoe of camera) as part of their photography arsenal, just set this level on ball head. It is extremely important for the tripod to be level.

Camera mounted on tripod: Once I mount my camera on the tripod I install my Hama Bubble level, loosen the horizontal knob and rotate camera through my panoramic range, the bubble level on camera should stay level throughout the range. If it does not your tripod is not level. Be sure the ball head is locked down tight.

Take the images: With tripod/camera level, camera set for your composition and camera adjustments all set; let's now take the images. I have never done more than 3 images but you can take probably as many as you want. I generally work from left to right. I take my first image to the left, slowly rotate to the right, (**with horizontal knob only not ball head**) you must overlap each image about 25% to 30%. Take your second image and repeat every step as before for every image you want to take for your panoramic. I now have my three images (or as many as you decided to take) and I am done at least until I get on my computer. Hint: One of the tricks that I do when I take panoramic or HDR type images is before I start I cover the lens with my hand and take an image which will result in a black image. When I am done with my panoramic sequence, I take another image with my hand over the

lens. The images that I have taken are now sandwiched between two black exposures. This reminds me when I get on my computer that I have some multiple exposures to work during post-processing. I think Don Nadreau gave me that little tip and it has worked excellent for me and I now no longer accidently delete images. On more than one occasion as I edited my images which could be a few days later, I forgot about the panoramic or HDR sequence and would delete those images because they were over/under exposed or terrible composition. The multiple images sandwiched between the black exposures remind me that I need to do some multiple image work in CS3.

Panorama Post-Processing: I still use Photoshop CS3, when I open those three images in the raw convertor I work on only one, than synchronize the other two to those adjustments. Select your images click on Tools/Photoshop/Photomerge. Photoshop will show the images you selected I always just leave the stitching sequence on Auto. When Photoshop is done stitching your images, it is necessary for you to crop to your liking; you now have your first panoramic image. Remember this is very simple guideline not a step by step process.

I always leave my panoramic image as a 16 bit tiff file, so they are quite large 150MB to 200MB. Also I think everyone knows that this type of image would not be eligible for most nature salon categories, including our own club salon. But images like this are certainly worthwhile for other type of competitions plus they make great prints and slide shows etc. So the next time you cannot compose for that great landscape, give panoramic a try.



“Ice Shards”

By John Pennoyer

Good Shooting

Note: If you get really serious about shooting panoramic, Really Right Stuff (www.reallyrightstuff.com) has some really great equipment for the serious panoramic shooter, they are quite expensive, so for the 2-3 that I do each year, I just use my present BH55 RRS ball head.

March Salon Results: Judges: Mariann Cyr & Jane Myers

Anderson, Greg	Barn Owl	8
Baker, Eric	Moose (W)	8
Ellenbecker, Dave	Wild Ginger #4	8
Fierst, Joe	Warbler Feeding (W)	8
Gladitsch, Marilyn	Pink Spring Beauties	8
Gossens-Bryan, Betty	Bald Eagles	8
Handsaker, Bill	Valley of the Gods	8
Hogeboom, Jerry	Spider Feeding	8
McDonough, Jean	Zebra Drinking	8
Olson, Mary	Green Heron	8
	Black Crowned N	
	#283CF1	8
Olson, Mary	Rush	8
Olson-Goude, Jay	Chickadee Take-off (W)	8
Pennoyer, John	Backlit Shiras Bull (W)	8
Pennoyer, John	Signet (W)	8
Rehpohl, Dean		
Scholljegerdes, Florence	Sunrise on Lake Superior	8
Scholljegerdes, Florence	Wild Ginger	8
Specht, Don	Beaver Lunch (W)	8
Vaidya, Pushkar	Trumpeter (W)	8
Vichich, Dave	The Look	8
Weinman, Larry	Three of a Kind (W)	8
Zosel, David	Mallard Drake (W)	8
Baker, Eric	Otter (W)	9
Dykstra, John	Cardinal (W)	9
Hoyt, David	Bay-headed Tanager (W)	9
McDonough, Jean	Sandstone Waves	9
Perez, David	Bee on Flower	9
Weinman, Larry	Bald Eagle #4 (W)	9
Hogeboom, Jerry	Western Salsify	10
Vichich, Dave	Dinner	10

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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

April Meeting Wednesday April 15, 2009

Our April presentation will be "Talkin
Turkey" by John Pennoyer.

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