

# OUTDOORS

WEEKEND

## Taking aim at the real prize afield

Appreciation grows with each new Minnesota deer season.

**DENNIS ANDERSON**



In a world that seems intent on dulling our senses, sitting in the woods or along a field edge offers a rare opportunity for surprise. A squirrel might sneak an acorn, a raven bark overhead or a whitetail deer tiptoe among saplings. Run-of-the-mill occurrences, yes. But each can widen the eyes and stoke expectations, while easing the tedium of our otherwise workaday lives.

This weekend, when the fire-arms season begins, deer hunters in tree stands or other hinterland perches will feast on such all-natural revelations, none of which can be bought, sold or bartered. Thus, their priceless.

But how those experiences are appreciated, and to what degree they thrill, depends where along a continuum of deer seekers a hunter exists, inexperienced to experienced.

Attempting to nurture success among trainees, old-timers, as it were, often position novices along game trails or in otherwise strategic positions and instruct them to remain ever-alert and quiet.

Assuming the protégé can summon a certain levelheadedness — sometimes a meritless assumption — if a buck or doe saunters by, a rifle chambered for .243, .270, .306 or other caliber is shouldered, and the animal is felled. The trigger pull, oftentimes, suspends time,

See **ANDERSON** on OW3 ▶



Angela Sullivan

Beauty rests in simplicity.

## Details stitch together vivid photo stories

Mundane gets focus along with the money shot at workshop.

By **SCOTT STOWELL**  
Special to the Star Tribune

ELY, MINN. — One after another, after another.

Even \$20,000 of camera gear can make a 100-picture slide show of majestic landscapes boring. To hear renowned photographer Layne Kennedy explain it, the photos all look the same after a while, with the audience checking the clock just minutes into the presentation.

A photography teacher for more than 30 years, Kennedy offers workshops he calls photo tours. They began exclusively with adventures like dogsledding and canoeing. Then he expanded internationally to places such as Cuba, Ireland and Kenya. At home in Minnesota, he teaches at North House Folk School in Grand Marais and instructs a series called 72HOURS that follows a theme (think “Minnesota State Fair,” for example.)

Kennedy and a class of five students from assorted professions paddled into the Boundary Waters Canoe Area Wilderness through Ely Outfitting Co. in September. Within the group, the experience in photography was mixed — as was the par-

See **PHOTOS** on OW4 ▶



**BOOK REVIEW**

## WHAT MAKES WINTER WINTER

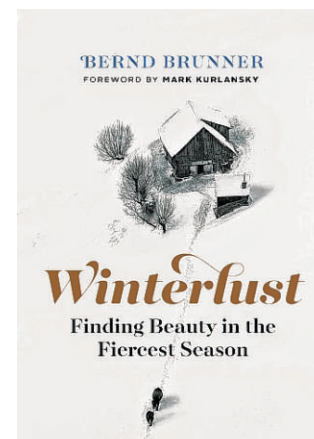
The season — and a new book — engage the mind with dark and sparkle, cold and flame.

By **SUE LEAF** • Special to the Star Tribune

As days grow shorter, with a nip in the air, as ice rims the lakes and frost settles into the ground, my eagerness for the queen of all seasons, winter, grows commensurately. What a delight, then, to discover a book that speaks to this anticipation. First published in Berlin, renowned for its bleak winters, “Winterlust,” by German journalist Bernd Brunner, is a novel exploration of various components of winter.

What, he asks, makes winter *Winter*? Snow and ice, certainly for Minnesotans — but Rome and Paris endure winter without much of either. Short days and long, dark nights? That might be nearer the mark. Every country outside the tropics experiences winter, and every aspect of winter living — the wool, the flannel sheets, the candles, the boots — derives from that fundamental waning of the sun and the concomitant darkness of long, cold nights.

See **WINTER BOOK** on OW2 ▶



**Winterlust**  
By: Bernd Brunner (translated by Mary Catherine Lawler)  
Publisher: Greystone, 280 pages, \$24.95

**Shown top:** “The Snow Battle,” Harper’s Weekly, 1872

From “An Old-Fashioned Christmas in Illustrations and Decoration,” Dover Publications, 1970



Carol Gaupp

*“We’re covering all the nuts and bolts that are in between. We’re not just shooting pretty pictures. We’re shooting everything.”*

Layne Kennedy

The images shown by workshop participants Carol Gaupp and Jean Burns speak to Kennedy’s emphasis: Storytelling power with a mix of photos. Burns and Gaupp were among several participants in Kennedy’s workshop in the Boundary Waters Canoe Area Wilderness.



Carol Gaupp



Jean Burns

## Details stitch together vivid photo stories

PHOTOS from OWI participants’ gear, which ranged from high-end to GoPros to iPhones.

Kennedy’s photographic philosophy focuses beyond the equipment and captures storytelling with just four to 10 images. He said the class was not primarily a technical workshop. His goal was to expose students to things they might not have seen before, to “see” with the equipment they have, and capture the shot of a lifetime. The storytelling concept also is more than waiting for mystical fog in the morning and serene sunsets at night.

“We’re covering all the nuts and bolts that are in between,” he said “We’re not just shooting pretty pictures. We’re shooting everything.”

For any picture-maker, quality storytelling opens with a photo that makes viewers say, “Wow.” It’s followed by two other wowshots, one in the middle and one at the end.

The “nuts and bolts” Kennedy refers to are photos that provide layers of content to make the story complete. They might not be the wall-hangers, but without them an audience won’t know what happened between Point A and Point B. “They connect the dots,”

he said.

For a wilderness story, these pictures might include portaging canoes, cooking lunch, close-ups of food cans, fellow paddlers eating on the ground, the campfire, a tarp that illustrates rain or shade. It’s in the attention to smaller details nearby.

“Once you do that, gosh, your world just seems to open up and you start finding that a picture of marshmallows in front of a fire is a really good picture,” Kennedy said. “Most people will just eat it and they’ll say, ‘Oh, this is so fun.’ But they won’t photograph the fun.”

He added that shooting layers of content can also force people to slow down. One student went exploring for lichen and algae to photograph. “That’s part of a wonderful wilderness experience rather than go, go, go, go.”

Kennedy tries to help students understand why they select various settings, because photographers must make conscious choices every time they trigger the shutter. It’s like learning to play a guitar before making music.

“You’ve got to learn how a camera works before you can make visual music ... If you want to control the camera and be an artist, you have to know what the visual tool does.”

Kennedy’s class members came from several states. At the completion of a tour, he assembles a book of their photos. He said it’s another educational tool for trip-mates to see the variety of interpretations generated from their creative instincts on the same visual adventure. “It really helps others give themselves permission to be creative, too.”

For more of their photos, see a special gallery of images from several of the trip participants at [startribune.com/outdoors](http://startribune.com/outdoors). Find more information on Kennedy’s workshops at [laynekennedy.com](http://laynekennedy.com).

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Jean Burns

### Photo gallery

See more photos from participants in Layne Kennedy’s photography workshop in the Boundary Waters Canoe Area Wilderness. Online at [startribune.com/outdoors](http://startribune.com/outdoors).