This year some 2,400 images were submitted to the Showcase competition from almost 275 NANPA members. The Top Ten (Tier 1) received prize money in the amount of $250 each. Six Judge’s Choice winners received $150 each. In addition to appearing in Expressions, Tiers 1 and 2 (the top 100) will also appear on the NANPA website for a year. Ninety Tier 2 images and 150 Tier 3 images follow the Top Ten and Judge’s Choice images in this book. Images from Tiers 1 and 2 appear as the Image of the Day on NANPA’s website Home page.

The 2013 Expressions has been divided into three sections corresponding to the tiers won. Each tier begins with one of three interviews with our judges, conducted by Niki Barrie. We hope you find the information as fascinating as we did. We round up the journal with some insights into the competition written by Sharon Cohen-Powers. All images are wild unless indicated as captive (Capt) or Photo Illustrated.

Congratulations to all the winners. NANPA members, prepare to be wowed. The bar has definitely been raised this year:

~ Niki Barrie, Sharon Cohen-Powers, and Wendy Shattil
Traveling for Conservation
Interview with Kevin Schafer

Kevin Schafer has been an award-winning wildlife and conservation photographer for more than 25 years. He was named NANPA’s Outstanding Nature Photographer in 2007. Kevin specializes in images of endangered species, and this takes him all over the world. At any given time, he could be in Antarctica covering penguins for a self assignment or on the Amazon River shooting dolphins for National Geographic. All photographers travel to some extent, but Kevin is on the road six months of the year, usually in foreign countries. In this interview, Kevin talks about home, travel, his photography and how they all work together.—Niki Barrie

Kevin, you’ve traveled all over the world in pursuit of images. Is this travel, this curiosity about other lands, wildlife and conservation, what drew you to photography? What is the story behind your getting into shooting for conservation?

I have traveled all my life, and lived overseas for several years as a boy, so I guess travel is in my blood. I also worked as a naturalist in some pretty remote parts of the world early in my career, which got me interested in international wildlife and the conservation issues that inevitably affect them. My first book project was on Costa Rica where, 20 years ago, ecotourism and conservation were still in their infancy. The text I wrote for that book, in fact, is largely the story of how Costa Rica created its now-famous network of national parks and the two men who almost single-handedly made that happen. Ever since then I have made an effort to find conservation partners for every project I undertake. This may mean working with small local non-governmental organizations (NGOs) for whom photography is a vital messaging tool or for larger organizations. I memorably spent several years working for the World Wildlife Fund, documenting threatened ecosystems all over the world, from Madagascar to the Andes to the Bering Sea.

How do you prepare for a trip to another country and how is it different—if it is different—from how you prepare for a trip in the United States?

Traveling overseas has its own suite of challenges: language, currency, health concerns and safety. But whether traveling on another continent or near my home, advance research is critical for success. This usually means having local people on the ground who know the area, the conditions and, in some cases, the key details of an animal’s life history. Wherever I go, I have a guiding phrase: “Swallow your pride and hire a guide.” In some remote parts of the world, local guides have made the critical difference between failure and success, have saved time and money, and they have often made the trip much more fun. I have the good fortune that English is more widely spoken than ever worldwide, so hiring an interpreter is not always necessary. Other times, it is critical. Not just for getting pictures, but for accurate interviews in any story I might be writing as well.

There was a time before digital when I would carry massive amounts of film and struggle to get it through security as well as keep it cool and safe. Nowadays, of course, we can keep all those pictures on memory cards, a laptop or even on a single external hard drive. This is a huge advantage when traveling, although film has now been replaced with all the cords and cables, battery chargers and other paraphernalia we need in this digital age. Add to this the other electronics necessary—GPS, laptops, and phones—and I’m not sure my gear weighs any less than it once did!

When I suggested the topic of “Travel” to you, you said you are working more in wildlife and conservation; not so much people and cultures. I have a couple questions about that. One, when do people figure into your work? Two, is your conservation photography normally assignment/location or do you shoot primarily for stock?

Although I enjoy photographing people and cultures when I have the opportunity to do so, those subjects have never been central to my work. More often, I document people doing scientific research as part of my storytelling about
the lives of endangered animals, which have been my focus for the past few years. This does not mean I think photographing indigenous people is not important. It is—though I will openly admit it is not something I am temperamentally good at.

What I shoot is often determined by the nature of the project. If people are central to the conservation issues I am covering, I am obviously more likely to spend time and effort to tell that part of the story. But much of my work for the past few years, both on assignment and self-financed, has been in telling the life histories of endangered animals whose stories have never been told. For many years, stock photo sales have financed much of what I do, allowing me to pursue projects that are personally meaningful but have little income value.

When you shoot for stock, how do you inform the imagery that you go after? How do you decide on the amount of time you will spend away?

There was what may be called a “Golden Age” in stock photography about 10-15 years ago, before the advent of digital, and the democratization of photography. This was a time when anyone with an agency contract could expect to make a reasonable living from shooting stock or at least supplement income from another career. That is vastly more difficult now. Agencies are glutted with imagery and stock prices have plummeted. Together these two things have made it nearly impossible to rely on stock sales for a core income. Most photographers I know are now piecing it together with teaching workshops or leading photo-based tours. It has been a sudden and dramatic change in the nature of photography as a business.

Meanwhile, I have a family and have to balance the time I am away by setting aside blocks of time to be at home. I am almost never gone for more than a month at a time, and much less when it’s possible.

If you could live anywhere in the world—not considering family or other ties that you have to “home”—what place to you is ideal? Why would you want to live there?

I have lived in the Pacific Northwest most of my life despite growing up in California, and it feels very much like home. I really don’t think about living overseas or in other parts of the United States. There are parts of the world that are inviting—Tuscany, New Zealand and some others—but the reality is, I love where I live, and my family is here, and I’m not going anywhere else.

When you travel for conservation and wildlife photography, what are your biggest challenges? What is most fulfilling?

I am often asked if I encounter any dangerous situations with animals when I travel overseas. My standard answer is simple—the most dangerous thing I do is drive to the airport. I have rarely faced real danger in my travels, though the realities of travel can be tiring, frustrating and uncomfortable. These things seem worthwhile, however, when I feel I’ve told an important story or shed light on an endangered species or threatened ecosystem. That’s what keeps me going.

Kevin, do you have a favorite image? Why is it your favorite?

I assume you mean one of mine! I have lots of favorite images by other photographers, and see new ones every week.

As for my own work, I have a hard time separating favorite pictures from my favorite experiences. This should come as no surprise. Every image I have taken evokes the moment when it was made: the excitement, the surprise, the humor, the thrill of contact. Choosing among them is like choosing a favorite child.

My favorite experiences—that’s easier. Being with mountain gorillas in the misty forests of the Virunga Mountains; swimming with humpback whales in Tonga; and being surrounded by tens of thousands of emperor penguins in the breathtaking world of the Antarctic ice. What picture do I have on my wall? A shot of an Amazon river dolphin that I shot for National Geographic but which they did not use. It is a picture I have always loved, and of which I am unnaturally proud.
Tier One
In the crook of a tree at Fort Desoto Park in Tierra Verde, Florida, a great horned owlet (*Bubo virginianus*) blends into the feathers of its mom, appearing to be part of her body. In fact, when Marina Scarr depressed the shutter for this capture, all she could see was the female sitting on the nest. “What a thrill it was to review my photos upon arriving home,” she says. “This was a lesson to never ‘chimp’ and delete while in the field, because you could be missing something.”

Marina is a wildlife photographer and Florida Master Naturalist based in the Tampa Bay area. Her primary focus is avian imagery. She has won several awards, including *National Wildlife, Nature’s Best Photography* and placing in the NANPA Showcase four years in a row. Marina is a moderator on www.birdphotographers.net and is one of the mentors for the 2013 NANPA High School Scholarship Program. During the summer months, she volunteers for the Florida Shorebird Alliance.

Marina used a Canon 1D Mark III camera on a tripod, 500mm f/4 L IS lens and 1.4x teleconverter, ISO 640, f/8 at 1/125 sec. Marina’s website is http://www.marinascarrphotography.com.
When humpback whales (*Megaptera novaeangliae*) breach, they start spinning around as they come out of the water. This enables the whale to land on its back, where, presumably, its backbone and rib cage can better support its weight crashing down on the water. In this photo, taken in Icy Strait in Southeast Alaska, a whale calf—who doesn’t yet have the technique down pat—hangs suspended over the water before belly-flopping. “I was able to get this image on the first breach, which was lucky since the calf did not breach again,” says Mark Kelley. Kelley credits his Nikkor lens for the success of this image, because it can acquire focus “so amazingly fast.”

Mark began his career as a photojournalist shooting for the daily newspaper in Juneau, Alaska. After 13 years, in 1993 he left to freelance full-time, specializing in nature, adventure and wildlife. Mark also has his own publishing business that has produced two annual calendars on Alaska for more than 20 years and 10 photo books on Alaska subjects that feature his photography.

Mark used a Nikon D-300 camera handheld, 70-200mm f/2.8 G11 lens, ISO 800, f/2.8 at 1/2000 sec. See his website at http://www.markkelley.com.
Peter Lik looks for symmetry in nature because he feels that the evenness involves the viewer and gives a photograph meaning. “This enormous poplar (**Pacific albus**) plantation in Boardman, Oregon, was a charm to shoot,” he says, because of the miles and miles of poplar trees everywhere in sight. “Being inside the forest brought me back to my childhood. Looking down each row of trees was like looking into another world...looking into time.” After shooting thousands of images, Peter made this one when he was able to capture the warm golden light he had been chasing.

A self-taught photographer from Australia, Peter has received international acclaim for his panoramic photography. His book, *Spirit of America* (2003), contains landscape imagery from all 50 states. He has received many awards, including “Top Ten” in three NANPA Showcase competitions. Peter has his own fine art publishing company as well as a network of Lik Galleries in the United States and Australia. His reality-adventure television series, “From the Edge with Peter Lik,” has appeared on The Weather Channel since 2011.

Peter used a Phase One IQ180 camera on a tripod, f/22 at 1/2 sec. See Peter’s website at http://www.lik.com.
“Once a year, when conditions are just right in Hanifaru Bay in the Maldives,” says Tony Frank, “there is a combination of a surface current, upwelling from the deep sea and winds. This phenomenon funnels and concentrates the plankton into the mouth of the sandy bay, which is only slightly larger than a football field, and this attracts the manta rays.” On a diving trip in 2009, Tony separated himself from the other photographers in the group to get away from all the bubbles. He watched the fusiliers create a “fish tornado” while feeding on the plankton, and about 15 minutes later, a manta ray showed up. When the composition was to his liking, Tony took this black-and-white image.

Tony is a retired consumer electronics trainer. In the 1970s, he worked as an underwater scuba instructor and became a consultant on an underwater motion picture, which led to yet another career: underwater photography. He has won numerous awards in international competitions, and he’s traveled to some of the most exotic underwater locations in the world. Today, Tony’s photography includes land, nature and wildlife as well as underwater subjects.

Tony used a Nikon D300 camera in a subal housing, 10-17mm fisheye lens at 10mm, ISO 400, f/13 at 1/100 sec. and two strobes shot at ¼ power.
A pair of grackles *Quiscalus major* and a pair of endangered snail kites *Rostrhamus sociabilis* were both setting up nest sites in the same clump of bulrush on Lake Tohopekaliga, Florida, as Ron Bielefeld positioned himself to photograph them. “I hoped to get an image depicting the competition between the birds,” says Ron, but he was not willing to disturb them in any way and would not get close to their nests. So he waited and hoped the birds would interact near enough for him to take some pictures. The birds gave him the opportunity just once and the interaction lasted only a few seconds. “I was very pleased to get a sharp image of the snail kite fighting off the boat-tailed grackle, which is trying to steal its nesting material.”

Ron is a professional ornithologist with a great love of birds. He has Bachelor of Science and Masters of Science degrees in Wildlife Biology. One of Ron’s images was selected as Highly Honored in the 2012 Windland Smith Rice International Photography Competition.

Ron used a Canon 1D Mark IV camera handheld, 500mm lens with a 1.4x teleconverter, f/8 at 1/2000 sec. Ron’s website is http://whistlingwingsphotography.com.
“Dead Lakes is said to have been formed when sandbars created by the current of the Apalachicola River blocked the Chipola River in Florida. The ensuing high water killed thousands of trees in the floodplain, giving the area its name,” says Paul Marcellini. “The Chipola then carved its way back through the sandbars to drain the high water.” Decaying stumps from the trees killed in the floodplain are shown in Paul’s image. Now, cypress trees are growing again, among the remains of the old dead trees. To get his shot, Paul perched a tripod inside one of the dead trees, because the ground was too soft and muddy and the shoreline was too steep. Storm clouds on the horizon add to the ominous nature of this image.

After winning Grand Prize in Outdoor Photographer’s Magical Adventures Contest, which included a trip to Kenya, Paul said he realized he wanted “to photograph nature for the rest of my life.” He specializes in images from Florida.

Paul used a Canon 5D Mark II camera and 16-35mm lens at 17mm, ISO 50, f/13 at 6 sec. plus 1 sec. exposure blend for dynamic range. Paul’s website is http://www.paulmarcellini.com.
Playing Peekaboo © Anthony Frank

During the exploration of Antarctic waters via chartered ice-breaker this past January, Tony Frank went Zodiac cruising. As he traveled in the small inflatable rubber craft (which could hold up to 12 people), he was photographing macaroni penguins leaping off cliff edges in Hercules Bay, South Georgia Island. While passing a tranquil pool, he spotted an Antarctic fur seal poking his head up from under giant kelp, curious at the unusual sight of the Zodiac. The image was difficult to capture because of ocean waves hitting against the craft. Vibration-reducing lenses came to the rescue.

Tony is a retired consumer electronics trainer. In the 1970s, he worked as an underwater scuba instructor and became a consultant on a motion picture, which led to yet another career: underwater photography. He has won numerous awards in international competitions, and he’s traveled to some of the most exotic underwater locations in the world. Today, Tony’s photography includes land, nature and wildlife as well as underwater subjects.

Tony took this image using a Nikon D300 camera and 28-300mm f/3.5-5.6 G ED VR lens at 102mm, ISO 800, f/7.1 at 1/100 sec.
On a recent trip to Costa Rica, Keith Bauer worked on many compositions of a waterfall one afternoon. He used different focal lengths, shutter speeds and angles. As he was setting up for a tight shot on the falls, a young swimmer climbed up on the rock and into Keith’s image. The boy hunched over and enjoyed the water from one of the streams as it fell directly on him. “I was thrilled that he stayed there long enough for me to capture a few images with relatively long exposure times,” says Keith.

Keith is a wildlife and nature photographer based in New Mexico. He is an avian moderator for Nature Photographers Network, but enjoys photographing many different subjects. With a formal education in computer science, the marriage of digital photography and computing has been a natural for Keith. He is a recognized expert in digital post processing and regularly teaches Lightroom and Photoshop.

To capture this image, Keith used a Canon 5D camera on a tripod with a Kirk BH-1 ballhead, 70-200mm f/4 L IS lens at 200mm, blue/gold polarizer, ISO 100, f/18 at 1.3 sec. See Keith’s website at http://keithbauer.smugmug.com.
A large pod of hippopotami (*Hippopotamus amphibious*) were relaxing at the confluence of the Luangwa and Mwamba rivers in Zambia’s South Luangwa National Park, when Jeff Nadler caught this image of one hippo starting to yawn. Jeff was in a hide carved into the riverbank and hidden by a grass screen. The hide was provided by Shenton Safaris, which caters to photographers, and it enables Shenton’s clients to get close to the hippo pods while staying safe and out of sight. Jeff says he “noticed the hippo’s large facial pores and whiskers and concentrated on taking a series of images that emphasized those textures.” This photo was one in that series.

Jeff took up photography as a hobby in pre-digital days, and on his first African safari he discovered he not only had a passion for photographing wildlife, but a good eye for it as well. Then, after a seven-year hiatus—as digital photography took hold—Jeff’s passion was renewed. “The new technologies helped me more fully achieve my photographic vision,” he says.

Jeff’s equipment included a Nikon D300s with 200-400mm VR lens and 1.4x teleconverter, monopod with Gimbal head, 450mm at f/16 at 1/180 sec. using spot metering. Jeff used the Nik Software Complete Collection plug-ins for Lightroom to overcome the lighting challenges and enhance the details in the hippo’s mouth without overexposing its skin. See Jeff’s website at http://www.jeffnadlerphotography.com.
The remote Katmai National Park in Alaska can only be reached by float plane, and Tin-Man Lee went in with a small group of photographers led by Charles Glatzer. They searched for several days before finally finding coastal brown bears (*Ursus arctos*) along a river: “Wearing waders, I crouched down in ice-cold, waist-deep water for four hours, holding my lens just barely above the waterline,” he says. “This brown bear came running. One step. Another step. Then, all four feet were airborne as he leapt to pounce on a sockeye salmon.” Tin-Man is not sure he was shivering from the cold or from seeing this great animal approaching at lightning speed, even though he is confident that the bear was oblivious to his presence. He felt lucky to have such a clear view of the bear’s face.

Tin-Man works in the Biotech IT industry where he pursues his passion for medical imaging, including MRI, PET and CT data management and analysis. He has a PhD in Biomedical Engineering from UCLA. During his spare time he pursues wildlife photography. Tin-Man appreciates the challenge of capturing moments in an artistic style, and he credits nature photographers Charles Glatzer, Jim Neiger and Norma Lee for their mentoring and inspiration.

Tin-Man used a Canon 1D Mark IV camera on a tripod, 500mm f/4 IS lens, ISO 800, f/5.6 at 1/1600 sec. Tin-Man’s blog can be found at http://www.tinmanphotoblog.com.
Miriam Stein has worked in the photography industry for 10 years, where she has held a variety of positions for a number of organizations. Miriam is a photographer and a photo editor, and she lives in Washington, D.C. Because she has such an interesting and varied background, this interview focuses on how the needs of Miriam’s clients vary and, consequently, how she adapts to fill those needs.—Niki Barrie

Miriam, why nature? What draws you to work with nature photography?

My love of nature took hold when I was a toddler. I apparently spent much time watching ants on the ground, was interested in anything with fur and had a life-changing interaction with a dolphin in the Florida Keys at the age of three. I don’t know how common it is to be hooked on nature at such a young age, but my interest was supported by my family through the years, and I was lucky to live near the Wildlife Conservation Society’s Bronx Zoo and New York Aquarium.

My love of nature extended into nature photography. All of the photos I took as a child featured trees and landscapes. That progressed into my teens.

I suppose I can’t describe what draws me to nature photography beyond a generic appreciation and fascination. Even as I started a career in conservation policy, I showed more interest in the photos being used to illustrate the issues. I suppose my falling into a career as a nature photo editor was rather destined by my interests even if I didn’t exactly realize it at the time.

You have worked in conservation and photography in many different positions for several different businesses. What were the full-time positions that you have held, and how have they added to your skills as a picture buyer?

I’ve worked as staff at Conservation International (CI), Defenders of Wildlife and the National Geographic Society. My work at CI was multifaceted and included both writing and photo research but grew into a photo support position for the organization. It was highly interesting, because I was working with people worldwide on a variety of issues and with a range of budgets. Sometimes there wasn’t a budget at all, and I had to be creative in sourcing photos or striking deals with photo sources.

Having a steady budget (even if not gigantic) as a photo editor for Defender magazine was a luxury, because I could focus on finding the very best photos for every article. I was part of a small team and was able to stretch my abilities as a photo editor. It was such a joy to be happy with each picture that ran in the magazine.

My role as a photo editor grew at National Geographic Explorer because I had a larger team to please and a younger audience to engage. I learned a lot about different types of nature photography and how slightly different compositions or lighting could have different impacts on audiences in a variety of age ranges. I worked closely with a wonderful designer in that position, and it was great to explore how closely design and photography could work together in a children’s publication. I was also able to stretch my mind as an editor in conceiving articles and working great photos into them or developing articles around specific photos.

My job at National Geographic Maps was incredibly different. In illustrating a multimedia online conservation initiative, I had to engage viewers with photos that were no larger than 500 pixels and usually thumbnail size. That constraint makes you view all imagery in a different manner, because it has to be simple yet striking in order to have impact. I handpicked photographers for both conservation and nature images that conveyed an overall conservation message, and the images were used to populate an online map.

Obviously, different clients have different needs. Can you expand on how the specific client you are working for at any given time determines the way you look for images for that client?

It’s incredibly important to tailor my research tactics to each client. Say I’m doing research for a Nature Conservancy magazine article about a conservation hotspot. I’ll need to find the best photos about each subject pertaining to that hotspot. First,
I check out what is available on the stock websites, starting with nature sites like Minden Pictures and fanning out to the giants like Alamy and Getty. Once I’ve pulled the best of the best photos, I think about which photographers I know who have traveled to the location I’m researching. I contact them directly, explain exactly what I need and invite them to submit. Some photographers might be strong in underwater photography while others may have photographed the human angle of the conservation issues. In the end, my goal is to deliver the most sophisticated and compelling material to the design team who will then select their favorite photos based on editorial material.

When I research for National Geographic children’s books, the subjects are usually basic, but I need to find photographs that are simple in composition and lighting yet high impact. I’ll look for penguin photos that might have an element of fun in them. I had to research great white sharks, of which there are tons of photographic material available. Kids don’t necessarily respond to a shark leaping out of the water or in evening waters with lovely light streaming down. I found a photo of a great white looking directly into the camera. It was a close-up so all you see is the face, but the shark looked like it was smiling. Now, my goal wasn’t to personify the shark for the young audience. However, sharks are so often portrayed as evil that I was happy to perhaps influence the next generation with a positive image of a great white.

Now let’s hop to a very different type of client. I was fortunate to have the opportunity to research for Apple this year. Apple is a highly secretive client, so I often didn’t know what the photos I researched would be used for. When given a general request for “peaceful nature shots with super simple composition,” I knew I had to approach my research in a unique way. The client wanted as much material as possible to consider for whatever the placement was. I hadn’t previously used blast emails as a research tool, but this time I needed to. I sent the email to all of the nature photographers I could think of who photographed in an artistic style, because that type of image would lend itself to “simple composition,” then I crossed my fingers. I got tons of material in, but rather than pass all of it directly to the client, I edited the submissions down to what I thought the client was specifically looking for.

How has your workload changed in today’s market as opposed to ten years ago? Can you explain a typical workload today?

I started out as a writer/photo researcher, and most of my work entailed searching stock sites, requesting slide submissions from photographers or contacting organization employees for photos. In today’s market, you have to be flexible and maintain a diverse set of skills to make a living as a freelancing photo professional. And it’s almost impossible to really make a living anyway.

At any given time, I could have five vastly different jobs going that utilize all of my various skills as a photo researcher/editor/buyer. I might be photo retouching for a nature photographer who needs to eliminate a blurry piece of grass from a cheetah photo. I search Flickr Creative Commons for witty pet photos for CuteOverload.com and I also review photos submitted by the Cute Overload audience to find the “gems.”

I just finished researching a book for children featuring the characters from the game “Angry Birds.” The book had the birds traveling the globe meeting different species of animals while searching for their stolen eggs. Those species were quite specific and had to have eggs or baby animals in every photo. I had to track down a museum that happened to have an actual platypus nest with eggs in its collection so we could include a mammal that laid eggs. We weren’t going to find a photo of a platypus with its eggs because they build deep burrows. The museum display was enough to explain the burrow factor and also show a photo of the nest with eggs.

I am currently researching photos for a multimedia web presentation on how artisanal food production saves energy and promotes healthier eating. (Artisanal food is high-quality food produced in a nonindustrial, traditional and small-scale manner.) Another project I’m working on is a nature guide that has me responsible for finding portraits of almost 200 species of trees. I was lucky to find a few photographers willing to make special trips to arborets to photograph the really tough species. I would say maintaining flexibility and a diverse set of skills is a necessity in today’s market.

When you judge a photo contest, what skill set do you bring to the task from your professional career?

The ability to view images quickly and critically is key. I’m adept enough at viewing thumbnails that I don’t even need to zoom in on photos during
contest judging. I often do out of interest or appreciation, but a photo editor learns to evaluate photos in a much quicker manner in order to work efficiently.

*Do you look at images differently today than say ten years ago? Explain.*

Yes and no. I evaluate images with the same critical eye for quality that I always have. Changes in technology have led to a need for new considerations in evaluating photos. For example, I’m always on the lookout for digitally manipulated images, whether they have been altered in subject matter or in lighting elements using methods like HDR. I wouldn’t say this has made me cynical as a photo editor, but I do weigh photos that have perfectly executed lighting differently than those edited in post-processing. Each requires a different skill and sometimes it matters in my work and sometimes it doesn’t, but I like to be aware of the distinctions and take them into consideration.

*Do you have a dream job in photography?*

Even as the publishing world shrinks, I still dream of working for a conservation photography magazine. It isn’t likely that one will ever exist, but to be able to photo edit and/or direct articles based solely on the best conservation photography would easily be my ideal job. It would combine my background in conservation with my love of nature photography.

*Miriam, do you have a favorite image?*

Kevin Schafer took a photo of mother and calf humpback whales in Tonga that won a *Nature’s Best Photography* award. There is something about the beauty and simplicity that has stuck with me, and I have a large print of the photo hanging on my wall.
The graceful flight of an Arctic tern in Alaska is captured on a fresco background. (Photo Illustration) © John Ippolito

Water rushes past an iceberg in Jokulsarlon, Iceland. © Paul Marcellini
Coyotes, like this one in Yellowstone National Park, Wyoming, pounce on their prey.
© Ken Archer

The legs of the red lechwe are covered in a water-repellant substance that allows them to run fast in knee-deep water. This one is in the Okavango Delta, Botswana.
© Sean Crane
The Denali Wilderness in Denali National Park encompasses the Alaska Range, shown here.

© John Ippolito

Stargate of the Ancient in Canyonlands, Utah.

© Shane McDermott

Judge’s Choice
Aspens in fall colors zoom and swirl near Como, Colorado.

© Joyce Harman

The Narrows in Zion National Park, Utah, is a section of canyon on the North Fork of the Virgin River.

© Paul Marcellini

A frigate bird flies beneath a sun halo over Curacao in the Caribbean. © Barry Brown
An elephant seal in the Channel Islands, California, dusts itself with sand.
© Jacqueline Deely

The northern lights reflect on a frozen Arctic lake in Abisko, Sweden.
© Sheila Haddad
A silverback with a young gorilla in Volcanoes National Park, Rwanda.
© Doug Steakley

A roseate spoonbill feeds its hungry chick in Tampa Bay, Florida.
© Robert Amoruso
A uniformity of shadows is created as the sun rises over the Cohutta Wilderness Area, Chattahoochee National Forest, Georgia. © Don Saunders

The sun rises over Grand Canyon National Park. © Paul Marcellini
Frost covers a tree and other vegetation in the Pisgah National Forest, North Carolina. © Lori Kincaid

Color rapture at the Badlands in Death Valley, California. © Shane McDermott
A grizzly bear shakes off water at West Yellowstone, Montana. (Capt)  
© CATHY SHEETER

Triple Falls are three of some 200 waterfalls found in Glacier National Park, Montana.  
© JAN FORSETH
Sunflowers in Langley, Washington.
© Charles Needle

A spider in silhouette in East Northport, Long Island, New York
© Thomas Pfeifer
The richly colored carmine bee-eaters are monogamous and live in colonies. These are from the Caprivi Strip, Namibia.
© Wendy Kaveney

A female red fox grooms a male for fleas in Cherokee County, Oklahoma.
© Ron Day
A Bornean orangutan mom cares for her offspring at the Tanjung Puting National Park in Indonesian Borneo.
© Sean Crane

The ears of these bat-eared fox kits in the Masai Mara National Reserve in Kenya can grow to more than five inches.
© Sean Crane
A killer whale pursues a gentoo penguin in Antarctica. 
© David Lewis

A third white ibis makes a crowd on a perch in Green Cay Wetlands, Florida. 
© Kenneth Lassman
Twin bear cubs hang out in a spruce tree, Anan Creek, Southeast Alaska. © Mark Kelley

A common tern feeds its chick on Nickerson Beach, Long Island, New York. © Thomas Pfeifer
A stormy night in Georgia at Jekyll Island.
© C. Emory Moody

Approximately 10 million individual Yacare caiman live in the Brazilian Pantanal.
© Sean Crane
As a killer whale comes up to breathe, it sprays water from its blowhole in Neka Bay, Alaska.  
© Mark Kelley

The sun rises over the Atlantic at Washington Oaks State Park, Florida.  
© Paul Marcellini
A red-winged blackbird hitchs a ride on the back of a snail kite in Osceola County, Florida. © James Neiger

A male red-winged blackbird in Florida fiercely defends its territory against a snail kite. © Arash Hazeghi
A mouthful of sand eel should satisfy this Atlantic puffin at Farne Islands, U.K.
© Fabiola Forns

An egg isn’t too big for this flying crested caracara in Florida.
© Ronald Bielefeld
An Arizona myotis bat is reflected in the water as it drinks in Amado, Arizona. © Kathy Adams Clark

Moonlight brightens the Arctic in Abisko, Sweden. © Sheila Haddad
The sun sets behind a polar bear at Seal River in Manitoba, Canada.  
© Jim Brown

Annular Eclipse of the Sun from Fallon, Nevada. (Photo Illustration)  
© Lewis Kemper
Mushrooms embrace in Warren, Pennsylvania.
© Sandra Rothenberg

The blue-ring octopus is deadly and its bite can kill a human within minutes. Lembeh, Indonesia.
© Anthony Frank
Bonding between red-necked grebes includes ritualized courtship displays, like this presentation of green weeds in Anchorage, Alaska.
© Lisa Langell

Three large male walruses rest on an ice floe in Svalbard, Norway.
© Rebecca R Jackrel
A Mexican ground squirrel in South Texas takes a drink. © Jeff Parker

The detail of seedpods stand out against an azure sky in Warren, Pennsylvania. © Sandra Rothenberg
A black bear eats his salmon catch in a tree in Alaska.
© John Ippolito

Pelicans dry their wings as an antelope passes by in Lake Nakuru, Kenya, East Africa.
© Annie Katz
A gadwall runs across the water before taking flight from a misty pond near Jackson Hole, Wyoming. © Cathy Sheeter

Brown bears are known to eat fish, but they will eat other animals, such as this beaver in Alaska, when the opportunity presents itself. © Tin-Man Lee

Judge’s Choice
The northern harrier forages by flying slowly close to the ground looking for small rodents. This one is in Bosque del Apache National Wildlife Refuge in New Mexico.
© James Neiger

Two black skimmers both want the same fish, Marco Island, Florida.
© Fabiola Forns
Icebergs calve and wash back ashore at Jokulsarlon, Iceland. © Paul Marcellini

A polar bear poses in a wintry landscape at Seal River, Manitoba, Canada. © Sean Crane
The first blush of dawn warms Raquette Lake in Adirondack Park, New York.
© Mary Louise Ravese

A lone mangrove tree is surrounded by blue at Blue Cypress Lake, Florida.
© Paul Marcellini
Most of Alaska—where this Dall sheep was photographed under a rainbow—is habitat for Dall sheep.

© Tin-Man Lee

Lightning strikes above the Ajo Mountains in Organ Pipe Cactus National Monument, Arizona.

© Russ Bishop
One bald eagle drops the remains of a fish when attacked by the lower eagle in Homer Alaska.
© James Neiger

Lion cubs relax at the Greater Makalali Reserve in South Africa.
© Susan McConnell
Arctic terns have a confrontation in flight at Farne Islands, U.K.
© Fabiola Forns

Nesting colonies of royal terns occur on island beaches like this one in Fort DeSoto, Florida.
© Judylynn Malloch
A summer storm breaks at Everglades National Park, Florida.
© Paul Marcellini

Lightning strikes over a cypress dome swamp at Three Lakes Wildlife Management Area, Florida.
© Kevin Barry
Velvet-purple and buff-tailed coronets spar in Mindo, Ecuador.
© Nate Chappell

The sooty gray male snail kite and striped female copulate in Osceola County, Florida.
© James Neiger
A snowy owl rests on driftwood at dusk in Damon Point State Park, Washington. © Ken Archer

The icy scenery of Glacial Lake in Iceland was created when subterranean volcanoes erupted under the melting ice. © Bill Harbin
The Wind Catcher: A cypress tree is lit by the night sky in Pacific Grove, California.
© Shane McDermott

This female green hermit hummingbird in Costa Rica is duller and sootier grey than the male, which is mainly dark green.
© Keith Kennedy
An adult white-tailed kite lands near a juvenile in a tree in California.
© Arash Hazeghi

A least tern in Florida confronts a ghost crab.
© Lou Newman
Sensing danger, an alert gerenuk pair in Kenya take flight.
© Lou Newman

A raven flies in front of foggy trees in Yellowstone National Park.
© Cathy Sheeter
A roseate spoonbill takes flight in St. Augustine, Florida. © Lorraine Thomas

In flight over the Southern Ocean, Antarctica, the pintado petrel alternates between rapid wingbeats and a stiff-winged glide. © Bill Klipp

Judge’s Choice
A black-bellied plover on Long Island, New York, seems determined to eat this worm.
© Grace Scalzo

A black bear catches a pink salmon, Ana Creek, Alaska.
© Mark Kelley
A burrowing owl takes flight with the remains of a dove in Southwest Florida. © Ronald Bielefeld

Osprey dive feet first into water to catch fish with their talons. Then, like this one in Hillsborough County, Florida, it takes the fish to its nest or perch. © Roman Kurywczak
Barn owls swallow their prey whole. Here, a stilt’s long leg hangs from the owl’s mouth, Salton Sea, California. © Ian S. Frazier

Each evening, mountain gorillas construct a bowl-shaped nest made of leaves and plants where the mother and her nursing offspring sleep, Bwindi Impenetrable Forest, Uganda. © Sean Crane
A razorbill comes in for a landing with a sand eel, Skomer Island, Wales, U.K. © Fabiola Forns

A brown bear gears up to pounce on a salmon, in Alaska. © Tin-Man Lee
A handsome male flicker exits his nesting cavity in Montana de Oro State Park, California.
© Alice Cahill

In the Chobe River, Botswana, a fish eagle catches a fish in its talons.
© Michael Rosenbaum
A brown bear stands on its hind legs looking over scenic Alaska. © Tin-Man Lee

A young orangutan swings through the trees at Tanjung Puting National Park, Indonesian Borneo. © Sean Crane
Time and Changes

Interview with John Nuhn

John Nuhn has been in the publishing industry for more than four decades, including 34 years as the photo editor/director of photography at National Wildlife and International Wildlife. In this interview, John talks about the changes he’s seen in the industry and how he’s adapted to them.—Niki Barrie

How did you choose nature/conservation photo editing rather than, say, something like current events or architecture?

I didn’t really choose nature photography editing; rather, it seems to have chosen me. I liked nature and spent many of my childhood hours outside. When I was 10, my dad began taking the family on annual camping trips around the country and in Europe, where we lived for a couple of years. During my high school years, we lived in Thailand and while we couldn’t camp, we visited a number of Thai national parks and I was excited seeing tropical plants and tiger tracks.

But when it came to photography, I was primarily interested in people photography, photojournalism and landscapes, though I also liked the nature images of Ansel Adams, Philip Hyde and Eliot Porter in the Sierra Club books. I was an avid reader of periodicals—Life, Time, Newsweek, National Geographic, Look, Popular Photography, Modern Photography, and many others. I had been both photographer and photo editor for my high school and college yearbooks, shooting also for the schools’ newspapers.

As a young Navy officer newly released from active duty in 1970 and holding a journalism degree from Marquette, I went back to Milwaukee, intending to get a job in broadcasting. I was staying at the YMCA, sending out dozens of resumes, each one typewritten separately because neither the Y nor the main library across the street had copiers. I was ready to take any broadcasting or journalism position and had a number of interviews.

I accepted the first job offered me—assistant editor at a small book publisher of nature, art and history books. My initial task was to help another editor do research for an art book by actor and art connoisseur Vincent Price.

My next task was to research and help ghostwrite a book on national monuments by Stewart Udall, former Secretary of the Interior. I also obtained all the photographs for that book and wrote the captions. In the midst of that project, the company purchased an outdoor magazine that had ceased publication and revived it. So, I was working on a bimonthly magazine and a couple of books at the same time.

Other books followed. Eventually, I became managing editor, responsible for production and budgets of all the books. During my time there, I worked with many great photographers and writers who submitted images or were assigned articles—folks like Ray Atkeson, Erwin and Peggy Bauer, Les Blacklock, Ed Cooper, Phil Hyde, Barry Lopez, Karl Maslowski, David Muench and Sigurd Olson. I worked with photo agencies and museums, too, and that’s how I got to know Jane Kinne, who was then with Photo Researchers.

By late 1978, it was clear that the company was in trouble, and I began searching elsewhere in the Milwaukee area. I interviewed with Publications, Inc., which produced National Wildlife (NW) and International Wildlife (IW) for the National Wildlife Federation (NWF) as well as a slew of outdoor and farming publications. There were no positions open at that time. The photo editing position fortuitously opened up a few months later—within a few weeks after I gave the book publisher my notice. I was fortunate to get this new position so soon afterward, and I’m still here after all these years, now as photo director.

John, you have held the position of picture editor/director for many years. Obviously a lot of changes have occurred. Can you talk some about how photographs changed as the technology changed? (Trends, fads, manipulation techniques…)

As you know, up to the 1960s most nature photography was documentary. I believe the Sierra Club books, followed by volumes from Charles Belding, the Mountaineers and other publishers, changed that. Creative nature images had been primarily viewed in occasional exhibitions; now they could be enjoyed by a much larger audience. Those photographs were made with large- and medium-format cameras. As 35mm cameras im-
proved in the 1960s and 1970s, especially the introduction of SLRs, they began to be used more by nature photography pros. In working on Udall’s national monuments book in 1971, just about the only 35mm transparencies I received were from the National Park Service (NPS), mostly the work of NPS photographers Cecil Stoughton and M. Woodbridge (Woody) Williams. Nearly every transparency the freelancers sent was 2¼ or 4x5; some were 8x10. By the time I joined NW and IW in 1979, most submissions were 35mm, and nearly all were Kodachrome.

In the 1980s, auto-focus and auto-exposure (enabling fill-in flash) became popular on quality SLRs. Wildlife images were technically better and more creative, I believe, because many photographers could now concentrate more on the artistry and less on the mechanics—though obviously auto functions were not always the best way to go. Fuji Velvia gradually became the film of choice for a large number of professional nature photographers, though Ektachrome had improved greatly as well. By the 1990s, I saw fewer Kodachromes.

Digital changed everything, but it didn’t happen overnight. I was still seeing slide submissions in 2005. The problems with early digital, from my point of view, were in the delivery and viewing. Image files were sent on CDs, and they all had to go through anti-virus software before I could see them—a time-consuming process. I couldn’t just put the images on a light table and move them around to make selections. It took some adjusting for me to select the best shots by reviewing them one at a time on the monitor.

Photoshop was not an option for me until 2000 when it was accepted as standard NWF office software. But I could see that photographers using digital were able to make images that had been difficult to get on film. On the downside, some of those early digital images were made with non-standard color profiles and looked horrible in Adobe 1998 or sRGB. Some didn’t have proper white balance, and most were too low in resolution for us to use larger than a quarter page. All of this has improved dramatically in the past 10 years with better cameras and more photographers getting familiar with digital.

Regarding manipulation of images, we always used original transparencies so manipulation by photographers was not a big concern pre-digital. Sandwiches—putting two transparencies in the same mount for a creative effect—were sometimes submitted and easily spotted, though the photographers usually pointed them out anyway. We never used any, as we believed they were not realistic. Double exposures, however, took a lot of planning, and if done correctly were very effective. We only used them when they fit with a more photographic article that wasn’t journalistic in nature, and we told our readers how they were made.

Digital photography makes these alterations much easier, of course. Photographers experimented with changing their images in the computer early on, and it became a contentious issue within the nature photography field and within NANPA in the 1990s. Many photographers believed that nature photos should reflect what they saw, while others wanted to express their creativity by adding, deleting or altering parts of their images. There seems to be general agreement today that if images are changed beyond what can be done in a darkroom—dodging, burning, masking, contrast and minor color changes, dust removal, and so on—they need to be labeled as photo illustrations or similar terms. Labeling doesn’t take away from the images’ creativity; it just informs the viewer that this isn’t what the photographer saw.

Starting in the 1980s, another major wildlife photography trend that shook the industry was the use of captive animals from game farms. At first, like so many other editors and photographers, I welcomed images of captives because I thought they took the pressure off the animals in the wild—no photographers getting ever closer to wildlife to capture that great behavior or portrait. I did believe readers should know which was which, though. My colleague at Ranger Rick, Bob Dunne, was already labeling captives, the first in North America to do so to my knowledge, though the labels weren’t all that prominent. So I wrote definitions of wild and captive as guidelines for NW and IW and specified “captive” or “controlled conditions” in the magazines.

Eventually, however, the captive shots, not just big mammals and raptors but all kinds of species, started looking the same and out of place. They were in locations where they didn’t live and with plants that were not native to the species’ habitat. We began passing by images that were obviously staged in some way. When I found out what the conditions were for animals in some of the game
farms, I changed my view about using game farm images at all. The editors agreed that we would cease knowingly using game farm or roadside zoo images, as we had no way of determining which were treating their animals well and which weren’t.

When the technology changed, as digital became accepted and more affordable, did you see an increase in nature photographers? And in the topics they covered?

Going digital, in my opinion, has not made photography necessarily easier from a technical standpoint. Unless a camera is on automatic, there are actually many more technical aspects to handle, and then there is the processing at the computer. However, I believe the auto functions on digital cameras, including point-and-shoots, has resulted in a large increase of people who photograph nature as amateurs or advanced amateurs. I see this particularly in NW’s annual photo contest. Winning images have always been excellent, but in the last five years there has been a much larger number of great photos which make it to the final round.

Digital photography, along with other technical advances, has also changed what photographers can shoot. Behavior that might have been very difficult to capture with film because of low light, for instance, is now possible.

These days, with the high quality of digital imagery and ease in learning how to use a digital camera, what would you say separates the professional image from one from an amateur?

Even with all the digital wizardry, a great image is still judged by its creativity, composition and impact. It’s still a photo that stands out, something the viewer hasn’t seen before. This quality continues to be what top pros provide on a consistent basis. Many advanced amateurs also make excellent photos; it’s just not their full-time jobs. Less knowledgeable amateurs can sometimes make outstanding images.

And how about the way we do business. What changes have you seen in how we do business in the photography industry and how do you feel about them?

From the 1960s to the mid-1980s, electric typewriters were standard in offices. When I started in 1970, many copy machines used paper rolls and the paper curled and eventually became dark and unreadable. Mail and desktop phones were the primary means of communication, and phone numbers were kept on paper cards in rolodexes. Production schedules were lengthy to accommodate the sending of letters and packages back and forth as well as the time-consuming processes of hand-drawn designs and redesigns, setting of type and the resulting corrections, color separations, multiple proofs and 2-, 4- and 8-page flats of negatives and positives from which metal printing plates were made.

Today, only the process of putting ink to paper using metal plates remains the same, though the presses are now computerized and can use environmentally friendly paper and ink. Copiers were the first to improve in the 1970s and 1980s, using single sheets and better paper. Faxes came into general use in the later 1980s. Up until then, I sent out all wants lists by first class mail. While I continued doing that for large numbers of story needs, I sent out lists (“want” lists) of more immediate needs to 20 or so photographers and agencies on NWF’s sole fax machine, one number at a time, and hoping the faxes would be readable on the other end. It saved me having to call every agency and photographer, interrupting their work to explain what we needed.

Scanners for color separations were introduced in the 1980s as well. They were very expensive, but with them color quality improved. Film still had to be taken out of its mounts, however, leaving it exposed to damage. I would meet monthly with our rep from the color house to examine each transparency closely and make up scratch and dirt lists. When the transparencies were returned to us after production, I would examine them closely again, looking for any scratches or dirt that, according to the lists, weren’t there earlier. I’d also check the mounts, removing anything left on them by the production process. Only then would the transparencies be returned to the photographers or agencies. This was a tedious but necessary process.

About 1987, our editorial team became the first group at NWF to be on a network, sharing a printer. We were the guinea pigs for this new technology. Our first computers were Compaq PCs using the DOS operating system, 286 kb RAM with one or two 5½-inch floppy drives, no internal hard
drives. But the computers enabled editors to work much more efficiently, and stories did not have to be retyped and reproofed after changes. Soon, we were able to send WordPerfect files to our typesetter instead of hard copy, which cut down on typesetting errors.

At the same time, our graphics staff received new Apple computers and design software. No more penciled designs. By the early 1990s our graphics staff also left behind the time-consuming job of rubber-cementing all the type to light cardboard pages (calling keylining), which would then be photographed at the pre-press firm. For many years, our graphics area had been a hazardous materials zone because of the gallons of rubber cement cleaner that were stored there. We now sent completed issues, with text, captions and photos all in place as files, to pre-press via large cassette tapes, which were followed a few years later by 100 mb zip drives. Because today’s design files are so large, they are burned to a disk for delivery to pre-press, rather than be delivered online which might take hours.

Intra-office email also started in the 1990s within NWF. By the latter 1990s, we had outside email and internet connections and the internet, but websites were limited to a few pages of promotion and contact info, essentially some photographers and agencies saying, “Yes, I have internet presence.” Not all photographers had email addresses, though, and I still used the postal service and desktop phones. Today, while I like the idea of using email to not interrupt others’ work, and they not interrupt mine, I do miss talking to photographers by phone.

I also appreciate the technology of receiving image files through email or from the internet rather than as physical packages with film, which had to be logged in and out and kept in fireproof, locked files in our office. NWF was responsible for the safekeeping of all submitted originals and that duty was among my primary tasks.

Nearly all my photo research is done online today using searchable websites. I no longer send out general wants lists. I realize I am missing out on some great photos since not all images are available online, but the pressures of the workplace, including additional work with fewer staffers, make it necessary.

All NW magazine staffers use either Photoshop or Photoshop Elements. I use Photoshop to check pixel sizes and sharpness, look for digital anomalies and see if borderline images can be improved with optimization, though our pre-press firm actually makes these changes. My text colleagues use Elements to resize images for their stories on NWF’s website.

Our proofing process has changed to everyone’s benefit as well—no more multiple paper proofs. All images are softproofed on monitors calibrated frequently by our pre-press color rep. The magazine’s design team, our quality control person and myself meet with the color rep for every issue. Using Photoshop, we are able to improve image quality in just a few minutes to a standard that would have been impossible in the 1970s or 1980s.

How has the relationship between photographer and buyer changed over the years. (For example, do you still look at portfolios? Do you take time from a busy schedule to visit with photographers when they come to town? Do you still receive and keep (and USE) those postcard and other promo photographers send out?)

I still review portfolios, though primarily these are now online. Photographers will either attach a set of images to an email or set up a lightbox for me on their websites or on portals. Photographers still occasionally make appointments to come by the office, and I’m glad to meet with them when workloads allow. The NANPA summits offer an exceptional opportunity for me to see new work, talk with friends and contributors and meet new photographers, something that wasn’t possible prior to NANPA’s founding.

A few promotional packets and cards still arrive at the office each week, though just about all are from photographers we would not usually use—those specializing in food, architecture, wedding, anything but nature. Generally, these packets and cards are recycled, and I feel bad about that because I know they cost time and money. The vast majority of promotional pieces from nature photographers are through email; and if I find a new photographer whose work is interesting, I’ll add that person to my photographers’ contact list. I do check out their websites, but I may not contact them or revisit their sites if they don’t have many images there or if the sites aren’t keyword searchable for subjects and locations.
Compare how you work with picture agencies today and how you have done it differently over the years? I think back when you were new to the field, there were just a couple of picture agencies specializing in wildlife and nature imagery, notably Photo Researchers and Bruce Coleman.

Most photographers don’t have a lot of images on their websites, so I find that my time is more efficient by searching agency and portal sites. In the 1970s, there were few agencies emphasizing nature. The number of agencies really grew in the 1980s, here in North America and around the world. Since then, most of them have been bought out and files incorporated into ever-larger collections, as we all know. There are also agencies using microstock and other business models to lower the cost of using photos, which affects all freelance photographers negatively.

I’ve always been an advocate for photographers and paying them decent rates. After all, it’s the pros’ livelihoods and it enables advanced amateurs to afford new equipment. I strive to keep the quality of photographs high in our major features, but the lowering of budgets over the past 10 years has forced us to use images from members’ donations and the public domain for one- and two-page stories whenever possible. That has enabled me to keep rates for freelancers and agencies competitive; I’ve never reduced rates. I stay away from microstock and similar agencies unless they have that occasional image we need that I cannot find anywhere else. I continue to work with those natural history agencies that have searchable sites and caption info, and obtaining the high-res files from them is, for the most part, very easy.

What role does email have in your work life?

Email has a very large role; we all depend on it. I get about 40-50 emails a day; many are spam as I’ve had the same address for years. I’ve learned that some of my emails are not getting through to the recipients, perhaps because of the billions of unwanted emails going through cyberspace. So I sometimes have to follow up and hope those go through. Mobile communications have helped a lot—photographers can now more easily reply while traveling.

I use social media only to keep up on what photographers are doing—their travels, their exhibitions, their self-assignments. I don’t post wants on Facebook or Twitter; and I don’t often comment publicly on any posting I read, but I will contact that person individually if I have a comment or request.

What is the single most important thing you want to know when you are selecting images for publication and has that changed over the years?

The most important thing I need to know about any photo hasn’t changed over the years, and that is its caption info. An image can be well-executed and creative, but if there’s no information as to species, subject or location, chances are high that we won’t use it. In previous years, I would ask the photographer for this info by sending a small photocopy of the image, particularly if we had no other photos that fit that need. I might still send the image file today via email, but with time so precious and other possibilities available online, we usually select another image. A word to photographers: That’s what metadata is for.

How important is truth in captioning and ethical behavior among nature photographers? Why?

As in previous decades, ethical behavior by photographers is critical. A publication retains its credibility because readers believe what it contains. Any photographer who doesn’t follow ethical practices when shooting, or purposely misrepresents his or her images, will not find a place among our pages. That’s one of the reasons I helped found NANPA in 1994—the industry needed an organization to promote ethics. I served on the Ethics Committee at the start and was pleased that the committee moved quickly to come up with its guidelines for ethics in the field (and a grateful acknowledgement to committee member Cheryl Foster for putting all our concerns into logical, well-written points). I was also pleased that the committee based its definitions of wild and captive and its Truth in Captioning statement on those I had initiated at NW and IW.

John, do you have a favorite image?

Of the millions of nature images I’ve seen over the years, no one image stands out as a favorite. Rather, there are many favorites, created by top photographers such as Jim Brandenburg, Robert Glenn Ketchum, Frans Lanting, George Lepp, Tom Mangelsen, Nick Nichols, Galen Rowell and Art Wolfe as well as by other pros and advanced amateurs. A lot of tremendous nature photography has been made over the past five decades.
Tier Three
Fluorescent pink anemone tips. Lembeh, Indonesia.
© Anthony Frank

Kosmic pointers at the Desert Botanical Garden in Phoenix, Arizona, begin to bloom. (Capt)
© Shane McDermott

Wildflowers make for a glorious morning in Pemaquid, Maine.
© Harvey Spears
A reddish egret makes a catch at Marco Island, Florida.
© Siddhardha Garige

A polar bear cub plays with a log at Barter Island, Alaska.
© Siddhardha Garige

A peregrine falcon in flight in Los Angeles, California, brings prey back to the family.
© James Neiger
Blue irises in bud in Taylors, South Carolina.
© Lynn Pilewski

A chestnut-sided warbler sings among blossoms in New York State.
© Sandra Rotenberg

A black-tailed deer rests among the wildflowers in Olympic National Park, Washington.
© Ken Archer
Franklin’s Gulls and a Forster’s Tern at Red Rock Lakes National Wildlife Refuge, Montana.
© Elizabeth Boehm

These whiskered striped eel catfish in East Timor are the only catfish species to live in coral reefs.
© Ricky Ferguson

Smooth-billed anis huddle for warmth at the Napo River, Ecuador.
© Rebecca Yale
A langur demonstrates a threat display at Kanha National Park, India.
© Gero Heine

A young bighorn ram tests his elder at the Naches and Tieton rivers, Washington.
© Raymond Laible

Grizzly bears, like these in Alaska, will fight with other males for the right to mate and with females who refuse to mate with them.
© Lou Newman
Two mustang stallions fight at Steens Mountains, Oregon.
© Cathy Sheeter

Arctic terns twist and turn in battle, Anchorage, Alaska.
© Lisa Langell

Pampas foxes about to copulate at Estancia Rincon del Socorro, Argentina.
© Nate Chappell
A bonobo baby suckles his affectionate mother at the Jacksonville Zoo, Florida.
(Capt) © Jessie Williams

Polar bear cubs play-fight on Barter Island, Alaska.
© Siddhardha Garige

A tender display between a female lion and a cub in Samburu, Kenya.
© Annie Katz
Leopards often drag prey, like this impala, into trees to eat and also to hide the meat from scavengers, South Africa.
© Michael Cohen

A humpback whale lunge feeds on fish in shallow waters as pelicans get in on the bounty, in Avila, California.
© Alice Cahill

Fish is the mainstay in a snowy egret’s diet. This one was photographed at Fort Desoto Park, Tierra Verde, Florida.
© Robert Bailey
A lone tree in Tuscany, Italy, decorates a wheat field.
© Ed Cooley

Black-necked stilts inhabit shallow wetlands like this one in Arizona where a chick looks for food.
© Phil Seu

A hippo swims through Nile cabbage beneath the shadow of a tree in South Luangwa National Park, Zambia.
© Judy LaNier
A red fox confronts a vole in Robert Moses State Park, New York. © Genevieve Benjamin

A common tern at Long Island, New York, flies to its chick with a welcomed morsel. © Grace Scalzo

An American kestrel perches with a deer mouse in its talons in the Washoe Valley, Nevada. © Diane McAllister
A baby snow monkey is embraced within its mom’s arms in Jigokudani, Japan.
© Diane McAllister

An alligator blends into its surroundings in Everglades National Park, Florida.
© Paul Marcellini

A belted kingfisher at Gateway National Recreation Area, New York, rises from the water with its crayfish prey.
© Johann Schumacher
A water droplet decorates the head of an eastern ribbon snake at Huntley Meadows Park, Alexandria, Virginia. (Photo Illustration) © Dan Jenkins

A northern elephant seal watches a Brewer’s blackbird on the beach near San Simeon, California. © Sean Crane

With outstretched wings, a purple gallinule is about to land among lotus blossoms in Osceola County, Florida. © James Neiger
A female eastern bluebird feeds its young on Long Island, New York.
© Grace Scalzo

A red-shouldered hawk is under attack in Corkscrew Sanctuary, Florida.
© Elizabeth Ruggiero

Common terns sometimes nest on beaches, like this female with her chick at Nickerson Beach, New York.
© James Galletto
Aggression among great egret nestlings is fierce, and dominant chicks frequently kill their smaller siblings. Kissimmee, Florida.  
© Don Saunders

Fire Wall: the view through Sandstone Window, Arches National Park, Utah.  
© Shane McDermott

A wilderness trail winds through a natural garden in the Nantahala National Forest, North Carolina.  
© Lori Kincaid
Following a thunderstorm in Yellowstone National Park, Wyoming, the sun shines on a pronghorn antelope.
© Ken Archer

Nine-banded armadillos—like this one at Merritt Island, Florida—sometimes sniff the air for signs of danger.
© Sean Crane

A hiker cools off in the spray from Vernal Falls, Mist Trail, Yosemite National Park.
© Mark Kelley
In Florida’s Merritt Island National Wildlife Refuge, a snowy egret looks on as a white ibis catches a fish. © Robert Amoruso

A Mexican long-tongued bat feeds on a flower in Arizona. © Myer Bornstein

One bluebird feeds another in Ft Myers, Florida. © Adams Serra
By the millions, wildebeest migrate through East Africa.
© Roman Kurywczak

Cobalt-winged parakeets take flight at the Napo River, Ecuador.
© Rebecca Yale

King Penguins form huge breeding colonies like this one in Antarctica.
© Anthony Frank
Water drips from the trunk of an African elephant at Addo Elephant National Park, South Africa.
© Jan Forseth, ImagesOfTheWild.com

Suwanee River Valley in Florida is home to this cypress sanctuary.
© Paul Marcellini

Bull elk are framed by a skull and antlers as they graze in the snow at Yellowstone National Park, Wyoming.
© Kim Hart
Bulrushes are reflected in the water on a foggy lake. Traverse City, Michigan. © Tom Haxby

Macro image of nautilus shell at New Port Richey, Florida. © Cheryl Molennor

A white background accentuates the angles of a praying mantis in Cary, North Carolina. (Capt) © Keith Kennedy
A leopard stealthily descends a tree in Serengeti National Park, Tanzania. © Dwayne Longenbaugh

American kestrel chicks pose at the entrance to their nest in the Withlacoochee State Forest, Florida. © Marina Scarr

A young elephant in Tarangire National Park, Tanzania, is framed by its mother. © Dee Ann Pederson
Among the 84,000-plus acres in Florida's National Key Deer Refuge are mangrove forests like this one.
© Paul Marcellini

Willets feed along mudflats, rocky shores and beaches, like this area in Galveston Texas.
© Joe Senzatimore

The Hanalei National Wildlife Refuge in Kauai, Hawaii, is located within the Hanalei River Valley along the island's northern shore.
© Craig Weakley
The anhinga—this one in Osceola County, Florida—lives in shallow, slow-moving waters and uses nearby perches for grooming and sunning. © James Neiger

Red-breasted mergansers flap their wings and run across the water in order to land or take-off. Hallo Bay, Alaska. © James Heupel

Food of the green hermit hummingbird, shown here in Costa Rica, is nectar and small insects. © Keith Kennedy
Sequoia National Park in California is home to redwoods, the largest trees in the world. © Russ Bishop

A snail kite in Osceola County, Florida, performs a courtship flight carrying a snail. © James Neiger

The American oystercatcher chick’s bill is duller than the adult’s, and its back has scaly light edges to feathers. Nickerson Beach, New York. (Photo Illustration) © James Galletto
The sun rises at Broken Hill, Torrey Pines State Preserve, San Diego, California.

© Dave Hammaker

The Valley of Color is located in Landmannalaugar, Iceland.

© Greg Duncan

Depths of Illuminations: The sun rises on the edge of the Grand Canyon, Toroweep, Arizona.

© Shane McDermott
A coastal brown bear chases salmon in Alaska.
© John Ippolito

The flight of a little blue heron in Riverbend Park, Florida.
© Kevin Barry

Ranch horses run free in New Mexico. (Capt) (Photo Illustration)
© Sheila Haddad
According to the American Museum of Natural History, zebras can run up to 40 miles per hour. This herd was photographed in Serengeti National Park, Tanzania. © Chris Gamel

The wings of a black-bellied whistling duck in flight are caught in a whirlabout in Viera Wetlands, Florida. © Kevin Barry

Sandhill cranes perform a courtship dance at Bosque del Apache National Wildlife Refuge, New Mexico. © James Neiger
A leopard rests in a tree in Africa’s Serengeti, Tanzania. (Photo Illustration) © Jo Ann Crebbin

This sandhill crane nest in Sarasota, Florida, is a large mound of vegetation in water. Downy hatchlings are able to walk soon after hatching. © Troy Lim

A baby snow monkey peeks over the head of its mom in Jigokudani, Japan. © Diane McAllister
Red-bellied woodpeckers, like these in Venice, Florida, nest in the cavities of dead trees.
© Don Saunders

A red-shouldered hawk carries nesting materials at Fellsmere, Florida.
© Amy Marques

American alligators relax at Delray Beach, Florida.
© Thomas Weidemeyer Jr.
Lily pads reflect in a pond in Asheville, North Carolina. (Capt)  
© Susanna Euston

Hens & chicks, a succulent plant, grows in a garden in American Canyon, California. (Capt)  
© Mary Louise Ravesi

The spotted cuscus is a rare nocturnal animal in Northern Queensland, Australia.  
© James Neiger
A grizzly bear in interior Alaska.
© John Ippolito

Lucious grapes are autumn’s bounty in Napa, California. (Capt)
© Sondra S. (Sandy) Richards

Many scientists believe the red-eyed tree frog—shown here in LaSelva, Costa Rica—developed its vivid red peepers to shock predators.
© Judylynn Malloch
Baby orangutan kisses its mom in Lowery Park Zoo, Tampa Florida. (Capt)
© Cheryl Molennor

Two white horses of the Camargue nuzzle in Ste. Marie de la Mer, France. (Capt)(Photo Illustration)
© Sheila Haddad

A baby elephant is dwarfed by the adults in Savuti, Botswana.
© Jacqueline Deely
The sun rises through fog on Raquette Lake in Adirondack Park, New York.
© Mary Louise Ravese

One bighorn sheep jumps to join another at Joshua Tree National Park, California.
© Kevin Powell

A coastal grizzly bear chases a salmon downstream in Katmai National Park, Alaska.
© Jaymi Heimbuch
The Papuan frogmouth hunts at night and emits a mysterious ‘zoop zoop zoop’ call. This one is in Northern Queensland, Australia.
© James Neiger

The bite of the strip fang blenny is considered to be venomous or, at the least, painful. This one was photographed in East Timor.
© Ricky Ferguson

An elephant herd is led by the oldest and largest female known as the matriarch, like this one in Tarangire National Park, Tanzania.
© Chris Gamel
Sparring giraffes perform their dance in Samburu, Kenya, East Africa.  
© Annie Katz

A barred owl takes flight from a tree in Deland, Florida.  
© Michael Cohen

A sharknose goby swims over coral in Bonaire, Caribbean.  
© Jim Kendall
A small flock of dunlin fly over water in early light at Long Island, New York.
© John Heidecker

A double-crested cormorant lands in water at Chincoteague National Wildlife Refuge, Virginia.
© Dan Jenkins

A polar bear swims amid ice in Svalbard, Norway.
© Rebecca R Jackrel
A brown pelican soars above the sunset in Fort Myers Beach, Florida. © Cliff Beittel

Stars of the Milky Way seem to be erupting from Mt. Rainier, Washington. © Geoffrey Schmid

A lodgepole pine leans towards Crater Lake, Oregon. (Photo Illustration) © Lance Warley
A male leopard in Londolozi, South Africa, is in hunting posture.  
© Bruce Finocchio

Shells and sand on Barefoot Beach in Naples, one of the last undeveloped barrier islands in Florida.  
© Ron Perkins

Sunflower fields fill a panorama in North Dakota.  
© Peter Lik
Moonlight in the Mara (Masai Mara National Reserve, Kenya) illuminates these zebras.
© Bobbie Goodrich

A red-shouldered hawk in Osceola County, Florida, captures a frog.
© James Neiger

Caterpillars rest on the underside of a leaf in Costa Rica.
© David Fahrney
This long-jawed orb weaver in Glen Rock, Pennsylvania, is named for its powerful jaws.
© Bill Johnson

The tide forms warm coppery patterns at Lake Clark National Park, Alaska.
© Phyllis Burchett

A snail kite—which eats primarily apple snails—catches a snack in Central Florida.
© Ronald Bielefeld
The sun rises on Blue Cypress Lake, Florida.
© Paul Marcellini

A flash of sunset peeks through the clouds at Little River Headlands, Mendocino County, California.
© Ron LeValley

Second Beach in Olympic National Park, Washington, in sweet light.
© Geoffrey Schmid
A brown pelican takes a bath in Santa Barbara, California.
© Donald Quintana

A northern cardinal at Santa Clara Ranch, McCook, Texas, takes a bath.
© Frank Zurey / Zurey Photography LLC

The water cascades on Shay’s Run in autumn at Blackwater Falls State Park, West Virginia. (Photo Illustration)
© David Johnston
Unlike wolves, red fox hunt alone, and their keen hearing helps them locate prey—here, in Yellowstone National Park. © Tin-Man Lee

Long spirally horns are characteristic of male red lechwe like these two photographed near the Chobe River in Botswana. © Jacqueline Deely

A burrowing owlet is curious about the photographer in Southwest Florida. © Lorraine Thomas
Portrait of a great blue heron at the Intercoastal Waterway in Nokomis, Florida.
© Marina Scarr

A hungry Laysan albatross is fed by its parent at the Midway Atoll in the North Pacific Ocean.
© Cliff Beittel

This breaching orca is about to re-enter the water in Juneau, Alaska.
© Vivi Miller
Bears—like this brown sow and cub at Fish Creek, Hyder, Alaska—stand up to get a better view or an enhanced smell. © Raymond Laible

A female red-winged blackbird feeds her chick in the Wakodahatchee Wetlands, Florida. © Kenneth Lassman

Alafia Banks is one of the biggest roseate spoonbill rookeries in Florida. Here one spoonbill feeds another. © Troy Lim
A snail kite in Osceola County, Florida, carries nest building material in its bill.

© James Neiger

Piping plover chicks, like this one in Ipswich, Massachusetts, have been compared to tiny wind-up toys. Like their parents, they run in short starts and stops.

© Melissa Groo

A flying snail kite in Osceola County, Florida, carries a turtle.

© James Neiger
Black-necked stilts cross bills after mating. Fort Myers, Florida.
© Melissa Groo

Coyotes at Griffith Park in Los Angeles, California.
© Sean Crane

Polar bears appear to be singing as they play-fight on Barter Island, Alaska.
© Siddhardha Garige
A pair of black-bellied whistling ducks perch in a tree at the Circle B Bar Reserve in Florida.
© Kevin Barry

Bateleurs are medium-sized eagles and the national emblem of Zimbabwe. This pair are in the Kgalagadi Transfrontier Park in South Africa/Botswana.
© John Ippolito

A snowy egret goes fishing in Fort Myers, Florida.
© Melissa Groo
Summer wildflowers grace the shores of Maroon Lake, Elk Mountains, Colorado.
© Stephen Weaver

The largest family of flowering plants is the sunflower family. This one is in Sacramento, California.
© Lewis Kemper

Lupine, aster and anemone grace Grand Park at Mount Rainier National Park, Washington.
© Geoffrey Schmid
Squid, including the Caribbean reef squid shown here in Bonaire, can control the color of their bodies.  
© Jim Kendall

Intruders may be chased and pecked if they get too close to a piping plover nest. This confrontation is on a beach in Ipswich, Massachusetts.  
© Melissa Groo

In a sweet courtship ritual on St. Augustine Beach, Florida, a male least tern offers a minnow to a female.  
© Roman Kurywczak
Winter light shines on El Capitan, Yosemite National Park, California.
© James Randklev

Midnight sunset at the seashore in Reykjavik, Iceland.
© Greg Duncan

The sun makes the paintbrush glow in the San Juan National Forest, Colorado.
© James Hager
The NANPA Showcase competition is different from many other photo competitions because it is open only to NANPA members and it attracts both amateur and professional photographers. Like the Olympics, the competition gives talented artists the chance to compete based solely on talent and not on reputation. Unlike the Olympics, however, there is no “back story” to sway the audience since all images are judged anonymously. A winning image usually gives no hint of its maker.

Ten years ago, when the Showcase competition began, most images were taken on film and processed in commercial labs. Images submitted to the competition were usually digital conversions and often lacked some finer details. HDR did not exist and Photoshop tools fixed only a handful of mistakes. The financial health of the photographers submitting images, however, was much more robust. Photographers were limited by their cameras, lenses and film as to the types of images they could take, but not their locations. Exotic places often showed up in the subject matter of the competition images. Ten years later, the reverse is true. The realities of travel today, which carry with them high financial costs and equipment restrictions in air travel, have limited the locations. On the other hand, advances in equipment and processing software have removed most limitations on what is now possible to shoot. For example, taking a sharp image of a bird mid-flight or a cheetah mid-stride is now possible with pinpoint accuracy.

As a result, individual images are judged with a more critical eye. Perhaps too critical, because there is little forgiveness for overexposed or slightly blurry images that distract from the message. What once surprised and delighted has now become commonplace and often passed over by judges for more exciting images. It is photography’s version of the Hollywood syndrome, where actors are no longer expected to age. Photography’s “facelift” is Photoshop, Lightroom and other image editing software. Perfection is expected. The mundane is easily passed over.

Some commonly photographed animals no longer show up in the Showcase competition. Glaring examples of this are captive animals. Perhaps photographers are still taking photos of them, but the images are not being submitted. (Game farm animal images are not allowed to be entered.) This year’s entries did not include any romantic visions of Bengal tigers running along the beach. Nor did it include as many tight shots of animal heads, which were often taken to circumvent cages or nearby onlookers at zoos. The competition has always favored wild images over captive ones, but this did not usually stop photographers from submitting them until the last several years.

Showcase entrants did, however, continue to shoot wild animals in places that nearly guaranteed a wildlife viewing if you showed up at the right time of the year and weather conditions permitted: whooping cranes at Aransas, bald eagles in Haines, Alaska, or brown bears at Katmai National Park in Alaska. Those shooting in warmer climes still frequent the Everglades (alligators, herons, anhingas and assorted bird rookeries); western landscapes still beat out those in the east. Alaska tops all other destinations as most frequented state, and Africa still wins as most frequented continent outside North America. There was a trend, for a time, to show tiny people in large landscapes, but that trend seems to be waning. So too has the trend of shooting in black and white or removing color from an image after it is taken.

Underwater images do not seem to have changed as much over the years, perhaps because it is still a specialty restricted to those with the necessary diving skills who have the budgets (and desire) to purchase the proper equipment. People still are not familiar with the myriad of underwater creatures, landscapes and possibilities, and NANPA photographers are not drawn there as much as they are topside.

Advances in cameras have allowed for far more amateurs achieving professional-quality results, but it has also had its downside. Overprocessed and oversharpened images abound. In some cases, potentially great images are ruined by overzealous photographers in their digital darkrooms.

Every year the Showcase entries run popular themes. In some years, bald eagles are
predominant. In others, egrets and herons reign supreme. The Showcase team tries to discourage members from submitting images from popular themes, because judges tend to skip over these subjects, especially if they've seen hundreds before it. But despite that warning, the most popular submitted images still include bald eagles, herons, egrets and bears.

This year, the bear entries have exploded. Many of these images are spectacular; though only a few made it to the top 250. We saw bears doing things we have never seen before, including jumping with all four feet off the ground (see our cover image). It's hard for even the most jaded judge to ignore new takes on common subjects.

While this year's entries could be titled “The Year of the Bear” it could also be titled “The Year of the Whale,” but for different reasons. In this year's submissions we saw two images, by different photographers, of a whale breach in a complete parallel to the water below. Just seeing one seemed fantastic, but two? That was incredible. They are both in this journal, having garnered different tier levels from the judges.

We attribute these previously one-of-a-kind images to the talents of NANPA photographers, but we cannot ignore the possibilities that have been added by new and better technology in the available cameras. We live in a world now where 1/250th of a second is considered slow and many cameras routinely offer 1/2000th of a second as an option. While the human eye can capture approximately 10-12 frames per second, many cameras today can capture many more than that. Some very high-speed cameras can record more than 2,500 frames per second while in “movie” mode, which is helpful for pyrotechnic photography and explosions, while some cameras allow rapid fire of 40 frames per second of still photography.

You can't help but wonder how nervous professional photographers must be in dealing with this type of competition, especially from semi-pros or amateurs who have other incomes to supplement their more expensive camera equipment. Pros have been forced to stay ahead of the game or leave the business, and sadly, many have chosen to leave or been forced to leave by limited funds.

But should a professional photographer be threatened by the entries in a photo contest? Does winning a competition with one image translate where single images are judged and where subject matter is left to the discretion of the photographer and or the luck of the moment? One-of-a-kind images win photo contests, but the photographers who rely on them for contests cannot depend upon them to take them to the next step unless . . .

. . . unless the photographer knows what to do beyond the one image. Being prepared to go further is what makes photography a possible career choice. And that means realizing that producing a body of work, not just a single image, will be required for success. The editorial world, in particular, requires the photographer to tell a story with the images. The whole difference between success and failure can be in the planning. Great images, while sometimes the result of luck, usually require forethought. Some of the best photos in the world were taken in someone’s mind before they hit the darkroom, be it physical or digital. Some required following tide tables, moon phases, weather patterns, newspapers and world events while others required hours, days or weeks of patient waiting in the same cramped or dark location.

Those photographers still receiving assignments know how to tell a story with their images. They also know that luck is the last thing their clients count on. Aside from keeping costs down, assignment photographers must be the ultimate planners, doing the needed research ahead of time, making appointments with key contacts in the location they are traveling to, and getting all their other ducks in a row before pulling the trigger. Photoshop and other editing software can often fill in where and when nature does not cooperate, but the pros do not routinely take photos that they have to fix later, unless they plan to spend most of their time in front of a computer instead of out in the field. Would these assignment photos win a photo competition? Most likely not. But will they be able to pay the rent? Probably so.
Contributors

Amoruso, Robert, wildscapeimages@att.net, http://www.wildscapeimages.com, 26, 87
Archer, Ken, archerken@msn.com, http://www.kenarcherphotos.com, 21, 54, 74, 86
Bailey, Robert, bbailey1@gmail.com, http://www.bobbailyphotography.com, 79
Barry, Kevin, KBarryPhoto@aol.com, http://www.flickr.com/photos/kevin_barry, 52, 96, 97, 118
Bauer, Keith, kcbauer@juno.com, http://keithbauer.smugmug.com, 13
Beittel, Cliff, cbeittel@aol.com, http://www.agpix.com/cliffbeittel, 107, 114
Benjamin, Genevieve, Genbenjamin@optonline.net, http://firstlightphotography.com, 81
Bielefeld, Ronald, rbielefeld@comcast.net, http://www.whistlingwingsphotography.com, 14, 38, 60, 110
Bishop, Russ, russ@russbishop.com, http://www.russbishop.com, 49, 94
Boehm, Elizabeth, wildcolorpobox@hotmail.com, http://www.elizabethboehm.com, 75
Bornstein, Myer, mborn@photobee1.com, http://photobee1.blogspot.com/, 87
Brown, Jim, info@highplainsreflections.com, http://www.highplainsreflection.photoshelter.com or http://www.highplainsreflections.com, 40
Burchett, Phyllis, phasbur@bellsouth.net, http://www.phyllisburchettphoto.com, 110
Cahill, Alice, alice@alicecahill.com, http://www.alicecahill.com, 63, 79
Chappell, Nate, nchappell@trogontours.net, http://www.trogontours.net, 53, 77
Clark, Kathy Adams, kathyadamsclark@comcast.net, http://www.kathyadamsclark.com, 39
Cohen, Michael, mjcpa@bellsouth.net, http://www.mykey.smugmug.com, 79, 105
Cooley, Edward, ed.cooley@whiterivergallery.com, http://whiterivergallery.com, 80
Crane, Sean, seancrane17@yahoo.com, http://seancrane.com, 21, 32, 35, 47, 61, 64, 83, 86, 117
Crebbin, Jo Ann, joanncrebbin@mac.com, http://www.jocrebbin.com, 98
Day, Ron, ronaldlday@gmail.com, http://www.ronalddayphotography.com, 31
Deely, Jacqueline, jacqueline.deely@me.com, http://www.jacqueline.deely.com, 25, 102, 113
Duncan, Greg, gdphotos@mac.com, http://www.grdphotos.com, 95, 121
Euston, Susanna, susanna.euston@gmail.com, http://www.naturalexpressionsonline.com, 100
Fahrney, David, david.fahrney@ColoState.edu, 109
Ferguson, Ricky, ferguson@txcyber.com, http://www.fotosnfins.com, 75, 104
Finocchio, Bruce, drctimages@aol.com, http://www.dreamcatcherimages.net, 108
Forns, Fabiola, fabiolad@bellsouth.net, http://www.aviancapes.com, 38, 46, 51, 62
Forseth, Jan, janf@imagesofthewild.com, http://imagesofthewild.com, 29, 89
Frank, Anthony, anthony_frank@verizon.net, 9, 12, 41, 72, 88
Frazier, Ian, frazierphotography@gmail.com, http://www.iansfrazier.com, 61
Galletto, James, ttubes@optonline.net, http://jimmygsnaturephotos.homestead.com/jims.html, 84, 94
Gamel, Chris, cgamel@satx.rr.com, http://www.chrisgamel.com, 97, 104
Garige, Siddhardha, siddu999@yahoo.com, http://luminepixels.com, 73, 78, 117
Goodrich, Bobbie, bobbiegoodrich@mac.com, http://www.bobbiegoodrich.com, 109
Groo, Melissa, melgroo@hotmail.com, http://www.melissagroo.com, 116, 117, 118, 120
Hager, James, http://www.jameshagerphoto.com, 121
Hammaker, Dave, dhammaker@aol.com, http://www.davehammaker.com, 95
Harbin, Bill, wpharb@comcast.net, 54
Harman, Joyce, harmany@earthlink.net, http://www.harmanyinnature.com, 23
Hart, Kim, kim@khartwildphoto.com, http://www.khartwildphoto.com, 89
Haxby, Tom, thaxby02@yahoo.com, http://www.tomhaxbyphotos.com, 90
Hazeghi, Arash, ahazeghi@gmail.com, http://www.ari1982.smugmug.com, 37, 56
Heidecker, John, johnheidecker.smugmug.com, 106
Heimbuch, Jaymi, photography@jaymiheimbuch.com, http://www.jaymiheimbuch.com, 103
Heine, Gero, gero@geroheine.com, http://www.geroheine.com, 76
Heupel, James, jheupelphotography@gmail.com, http://jheupelphotography.com, 93
Ippolito, John, john@alaskawildernessimages.com, http://alaskawildernessimages.com, 20, 22, 44, 96, 101, 118
Jackrel, Rebecca, RJ@Jackrel.org, http://www.rebeccaajackrel.com, 42, 106
Jenkins, Dan, dan@danjenkinsphoto.com, http://www.danjenkinsphoto.com, 83, 106
Johnson, Bill, billjohnson@usinternet.com, http://www.billjohnsonbeyondbutterflies.com, 110
Johnston, David, dsjohnston@cox.net, http://www.pbbase.com/dsjtecserv, 112
Katz, Annie, anniekatz@me.com, http://www.anniekatzphotography.com, 44, 78, 105
Kaveney, Wendy, Nigel8it@aol.com, http://www.throughwendyslens.com, 31
Kelley, Mark, photos@markkelley.com, http://www.markkelley.com, 9, 34, 36, 59, 86
Kemper, Lewis, lewis@lewiskemper.com, http://www.lewiskemper.com, 40, 119
Kendall, Jim, jim@jimkendallphotography.com, http://www.jimkendallphotography.com, 105, 120
Kennedy, Keith, keithkennedyf8@gmail.com, http://www.keithkennedyphoto.com, 55, 90, 93
Kincaid, Lori, lori@kincaidphoto.com, 28, 85
Klipp, Bill, billklipp@wkimages.net, http://www.wkimages.net, 58
Kurywczak, Roman, roaminwroman@comcast.net, http://www.roaminwithroman.com, 60, 88, 120
Laible, Raymond, orinoco@cableone.net, http://www.pbbase.com/idwildlife, 76, 115
Langell, Lisa, lisa@langellphotography.com, http://www.langellphotography.com, 42, 77
LaNier, Judy, bensonlanier@charter.net, http://www.S2naturalimages.com, 80
Lassman, Kenneth, KJL495@aolcom, 33, 115
Lee, Tim-Man, timmanlee@gmail.com, http://www.tinmanphotoblog.com, 15, 45, 49, 62, 64, 113
LeValley, Ron, ron@levalleyphoto.com, http://www.LeValleyPhoto.com, 111
Lewis, David, david_lewis@brown.edu, 33
Lik, Peter, creative@peterlik.com, http://www.lik.com, 8, 108
Lim, Troy, troylim@gmail.com, http://www.troylimphotography.com, 98, 115
Longenbaugh, Dwayne, sundancephoto@peoplepc.com, 91
Malloch, Judylynn, jmalloch@gmail.com, 51, 101
Marcellini, Paul, Paul.Marcellini@gmail.com, http://www.paulmarcellini.com, 11, 20, 23, 27, 36, 47, 48, 52, 82, 89, 92, 111, 126
Marques, Amy, artsyfartsy064@yahoo.com, 99
McAllister, Diane, diane@imprintsofnature.com, http://www.imprintsofnature.com, 80, 82, 98
McConnell, Susan, susemcc@stanford.edu, http://www.susankmcconnell.com, 50
McDermott, Shane, shanemcdermottphotography@gmail.com, http://www.shanemcdermottphotography.com, 22, 28, 55, 72, 85, 95
Miller, Vivi, vivi@morningdewfarm.com, http://www.morningdewfarm.com, 114
Mollenor, Cheryl, cmoellenor@hotmail.com, http://www.naturelifeimages.com, 90, 102
Moody, Charles, cemory@att.net, 35
Nadler, Jeff, jeff.nadler@wild-life-photos.com, http://www.wild-life-photos.com, 12
Needle, Charles, charles@charlesneedlephoto.com, http://www.charlesneedlephoto.com, 30
Neiger, James, jimm@cfl.rr.com, http://www.flightschoolphotography.com, 37, 46, 50, 53, 73, 83, 93, 94, 97, 100, 104, 109, 116
Newman, Lou, lenewman@comcast.net, http://www.lounewmanphotography.com, 56, 57, 76
Parker, Jeff, JParker@JeffParkerImages.com, http://www.jeffparkerimages.com, 43
Pederson, Dee Ann, deeann@windowsofnature.com, http://www.windowsofnature.com, 91
Perkins, Ron, ronperkins2@me.com, 108
Pfeifer, Thomas, tpphoto@optonline.net, http://www.naturalvisionsimaging.com, 30, 34
Pilewski, Lynn, lynn@naturewalkphotos.com, http://www.naturewalkphotos.com, 74
Powell, Kevin, kevin@powellimages.com, http://www.powellimages.com, 103
Quintana, Donald, don@quintanastudios.com, http://www.quintanastudios.com, 112
Randklev, James, randklev@aol.com, 121
Ravese, Mary Louise, mlravese@bellavistaphotography.com, http://www.bellavistaphotography.com, 48, 100, 103
Richards, Sondra S. (Sandy), NaturesMajestyImaging@yahoo.com, http://NaturesMajestyImaging.zenfolio.com/, 101
Rosenbaum, Michael, polyandy@comcast.net, http://www.michaelrosenbaumphotography.com, 63
Rothenberg, Sandra, sandramr@penn.com, 41, 43, 74
Ruggiero, Elizabeth, emruggiero@gmail.com, http://www.ruggieroimages.com, 84
Saunders, Don, don@donsaundersphoto.com, http://www.donsaundersphoto.com, 27, 85, 99
Scalzo, Grace, gscalzo24@gmail.com, http://www.gracescalzophotography.com, 59, 81, 84
Scarr, Marina, miniminsk@gmail.com, http://marinascarrphotography.com, 6, 91, 114
Schmid, Geoffrey, geoff@geoffreyschmidphotography.com, http://www.geoffreyschmidphotography.com, 24, 107, 111, 119
Schumacher, Johann, johannschumacher@earthlink.net, http://www.johannschumacherdesign.com, 82
Senzatimore, Joe, jsenzphoto@verizon.net, 92
Serra, Adams, adamsserra@aol.com, 87
Seu, Phil, PhilSeu@gmail.com, http://www.philseu.com, 80
Sheeter, Cathy, cathy@aphelionart.com, http://www.aphelionart.com, 29, 45, 57, 77
Spears, Harvey, redmonkey2@mac.com, http://www.harveyspears.com, 72
Steakley, Doug, dsteakley@comcast.net, http://www.douglassteakley.com, 26
Thomas, Lorraine, thomaslt@umich.edu, http://www.igophotograph.com, 58, 113
Warley, Lance, lwarley213@gmail.com, http://lancewarleyphotography.com, 107
Weakley, Craig, CVWPhotography@comcast.net, http://www.colorvisionworks.com, 92
Weaver, Stephen, sweaver@coloradocollege.edu, http://www.stephen-weaver.com, 119
Weidemeyer Jr., Thomas, thweidem@yahoo.com, http://www.photographybytomw.com, 99
Williams, Jessie, jwilliams.mediaforconservation@gmail.com, http://MediaForConservation.org, 78
Yale, Rebecca, Rebecca@rebeccayale.com, http://www.RebeccaYalePhotography.com, 75, 88
Zurey, Frank, zurey.photo@mric.net, http://www.zureyphoto.com, 112