North American Nature Photography Association

Expressions

2015
Author Bios

**Lewis Kemper** has been helping photographers improve their craft for more than 35 years. He has written numerous articles and taught workshops and seminars all over the world for many organizations. To learn more about his workshops worldwide and his vast array of training options available on photography and post-processing, visit his website at [www.LewisKemper.com](http://www.LewisKemper.com) and don’t forget to sign up for his newsletter!

**Sharon Cohen-Powers** has been a photo professional for more than 30 years. She is the past owner of The Wildlife Collection stock photo agency and was the director of operations for AGPix for six years. She currently is a graphic designer and editor of both print and web and serves as PSA’s webmaster. She was the creative director of NANPA’s Currents and Ripples and now is the co-editor of eNews as well as the creative director of Expressions since its inception. She is a past-president of NANPA and received the 2013 NANPA Outstanding Service Award along with her co-editor, Niki Barrie.

**Susan McElhinney** is photo director for children’s publications at the National Wildlife Federation. Prior to that, she was a staff photographer for Newsweek in the Washington, D.C., bureau covering national and international politics and a freelancer who contributed to magazines such as Life, People, Discovery, Ms Magazine, Running, National Geographic World and Fortune. Susan believes that the reportage of the environment and animal behavior are the last great and urgent areas for photojournalistic coverage.

**Terry Hart** is the director of legal policy for the Copyright Alliance ([www.copyrightalliance.com](http://www.copyrightalliance.com)). Terry also personally discusses copyright issues and developments at Copyhype ([www.copyhype.com](http://www.copyhype.com)). The site was named one of the top 100 law blogs in the United States by the ABA Journal and it has been cited in legal publications and online news outlets.

The Competition

Approximately 2,550 images were submitted to the Showcase competition from some 275 NANPA members. This year’s judges were Susan McElhinney, Lewis Kemper, and George Lepp. There were two top prizes in each of five categories (Best of Show and 1st Runner-Up). Five images received Judge’s Choice awards. In addition to appearing in *Expressions*, all 250 images will be on the NANPA website for a year. Top scoring images are featured as the Image of the Day on NANPA’s website Home page.

**Expressions**

Expressions is divided into the five categories from the competition: Small World, Mammals, Scapes, All other Wildlife, and Birds, beginning with the Best of Show, and followed by First Runner-Up and Judge’s Choice, if applicable. Captions on pages with multiple images reflect a clockwise order of the images.
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Expressions, NANPA Showcase 2015  
Produced by Loupe Media  
Editor: Nicoletta Barrie  
Creative Director: Sharon Cohen-Powers

Showcase Team: Wendy Shattil (Director), Nicoletta Barrie, Sharon Cohen-Powers, John Lock

Web Support: John Lock / RelevantArts.com

Special thanks to: Susan Day, Margaret Gaines, Bill Jaynes, John Nuhn

NANPA (North American Nature Photography Association), 6382 Charleston Road, Alma, Illinois 62807  

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Published in the United States by Loupe Media  
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Change, Change, Change

One photographer recently said that he could take a better quality image with his $200 iPhone today than he could with a $10,000 or $20,000 digital camera in the late nineties. Your children or grandchildren might easily take better vacation photos than you on their phones and have them seen more widely—and faster—through YouTube or Facebook.

The changes to photography since the advent of digital have been mind-blowing. Some good. Some maybe not so good. The articles in this year’s Expressions address some of those changes.

Smart phones is a big one. They not only take good images, but they enable the nature photographer to access important information in the field. Information that—not so many years ago—they would have had to research in other ways. Maybe in a library or on the phone with weather and scientific sources. See photographer and author Lewis Kemper’s article, “Phone Apps,” to read about some important apps that enable the nature photographer to work more efficiently.

There continues to be a lack of knowledge about copyright by the general public, and there is widespread abuse as well. Individuals and businesses can’t seem to get enough pictures, and many are unaware that using an image they “found” on the internet just might be stealing. Terry Hart is director of legal policy for the Copyright Alliance, and his article, “Copyright Under Review,” is on the possible changes coming to copyright law.

Susan McElhinney in “The Importance of Being Mentored” discusses the practice of mentoring and how we need to keep invested in the mentor/protégé relationship rather than throwing it out with “analog data and old farts.” Susan is photo director for children’s publications at the National Wildlife Federation.

And to sum up our little corner of the photography world in an insightful way, creative director Sharon Cohen-Powers once again provides a summary on the competition entries in “Showcase 2015—Back to Legitimacy.” Welcome to Expressions 2015.

—Niki Barrie, editor, and Sharon Cohen-Powers, creative director
Small World
“I have no tales of travels to exotic destinations or faraway places to capture this image,” says Mike Shane. Instead, he photographed the nymph gray bird grasshopper (*Schistocerca nitens*) early one morning in August 2014 in his backyard in La Mesa, a suburb of San Diego. Shane says he constantly searches for small critters while doing yardwork on weekends to hone his macro photography skills. This grasshopper is native to the southwest region of North America and, when it matures to adulthood, it is one of the largest insects in California.

For his winning image, Shane used a Nikon D700, Tamron AF 90mm f/2.8 Di lens, Vanguard Alta Pro 263AT tripod with BBH-200 ball head, cable release, Westcott diffuser and reflector and Wimberley plamps. The specific camera settings were ISO 1000, f/32 at 1/125 sec.

Shane is a research scientist with the Hubbs-SeaWorld Research Institute in San Diego. His student paper was recognized by the Southern California Academy of Sciences at its 1997 annual meeting, and he received an A.J. Boehm Fellowship (1994-95) from the American Sportfishing Association. He is an active member of the American Fisheries Society, American Society of Ichthyologists and Herpetologists and the Southern California Academy of Sciences. In addition, he is an instructor with the National Association of Underwater Instructors and serves as Hubbs-SeaWorld Research Institute’s diving safety officer. His photography can be seen at [www.photographybymikeshane.com](http://www.photographybymikeshane.com).
Rocks & Ice
© Jason Savage

On a cold morning in January 2014, Canyon Ferry Lake in Montana was frozen. Jason Savage decided to take a detour from his trip to Bozeman so he could capture sunrise shots over the frozen lake. "After photographing," he says, "I wandered the shore looking for interesting elements and spotted these great cracks in the ice that revealed some of the rocks below. I thought both of these elements of rocks and ice created a unique composition."

Savage used a Canon 1DX camera on a tripod, 24-70mm f/2.8 L II lens, ISO 100, f/16 at 1/2 sec.

Based in Montana, Jason Savage works as a freelance and commercial photographer specializing in nature and wildlife photography. His work has been featured in many magazines, numerous advertising campaigns, books and calendars. Savage is a photography instructor, teaching workshops and classes throughout North America. His website is www.jasonsavagephotography.com.
Lichens & Icicles

© Michael Shane

Laguna Mountains, San Diego, California.
Kelp pattern on beach, Long Beach, Vancouver Island, British Columbia, Canada. © Judy Kramer

Macro Dutch iris, Pt. Reyes National Seashore, California. © Nancy Hoyt Belcher

Mushrooms, Warren, Pennsylvania. © Sandra Rothenberg
A branch of olives at different stages of maturity, Sonoma County, California. © Mary Louise Ravese, Bella Vista Photography

Milkweed seed, San Antonio, Texas. © Nancy Damron
Tree frog on calladium, Brookgreen Gardens, South Carolina. © Jamie Davidson, New Life Photos

Tropical hibiscus flower, Longwood Gardens, Kennett Square, Pennsylvania. (Capt) © Mary Louise Ravese, Bella Vista Photography
Sand dollar on the beach, San Quintin, Baja California, Mexico. © Judy Kramer

The feather, Albuquerque, New Mexico. © Keith Bauer
Fireworm seen under blue light at night, Curacao.
© Barry Brown, Wildhorizons

Thorn bugs facing off, Lukas Nursery, Oveido, Florida. (Capt)
© James Urbach

Green-winged insect on flower, La Mesa, California.
© Michael Shane
Close-up of sponge, Bonaire, Caribbean Netherlands.
© Janerio Morgan

Spotted cleaner shrimp hiding in an anemone, Bonaire, Caribbean Netherlands.
© Jim Kendall Photography

Pattern detail of a red sea fan against blue water, Bligh Waters, Fiji.
© Matthew Meier Photography
Nudibranchs, Lembeh Strait, Sulawesi, Indonesia. © Steve Gould

Tree frog clinging in the bushes, Great Smoky Mountains National Park. © Jim Kendall Photography

Orange-barred sulphur butterfly unfurling, Largo, Florida. © Christina Evans, ChromaGraphics Studios, Inc.

Damselflies in fairyland, Bee County, Texas. © Cissy Beasley

Details of a feather starfish, Grenada. © Steve Gould
Common sunflower, view of involucre, Austin, Texas. © Carol Fox Henrichs Photography

Coneflower magnus, honey bee and white crab spider, Issaquah, Washington. © Janet Horton

Bee pollinating a hollyhock, Whidbey Island, Washington. © Marcia Mueller

Pink tulip curl, Monet’s Garden, Giverny, France. (Capt) © Charles Needle Photography

Blue poppy, Longwood Gardens, Kennett Square, Pennsylvania. (Capt) © John Eppler Photography
I was a kid when I started in this business. Young, naive, eager, full of vim and vigor and certain that I knew it all. I was fresh out of the nest, but I sure didn’t know how to fly!

It was a great time. I had wonderful colleagues, friends and bosses who were pros in the photography field; people with whom I worked side-by-side who made my assignments. They adopted this fledgling in assorted ways. This was a community that understood its role in bringing along the next generation. They were my mentors, my teachers.

The idea that someone could work alongside and learn from seasoned professionals is not a new concept. Styled on apprenticeships of an earlier time, the practice serves to bring along workers in the given discipline, teaching them the established methods, skills and values within a framework of discipline, hard work, expectations and nurturing.

There was usually a symbiotic pact between the professional and the apprentice. The professional invested in apprentices by taking them in and spending time and resources training them. The apprentice understood the value of the apprenticeship, worked hard and returned the gesture by proving to be of value as a worthy student. Both parties benefitted, but a key component was that they both had to invest.

Apprenticeships are making a comeback as we recognize the necessity to prepare young people for specialized jobs without saddling them with debt. An apprentice learns a trade from a skilled professional, having agreed to work for a fixed period at low wages. Some call it the “other four-year degree,” which helped one young woman I read about “punch her ticket to the middle class.” It can be a tried and true earn-while-you-learn teaching model that offers hands-on training and classroom education—all without incurring any debt.

The apprenticeship has boundaries and clearly defined obligations, which are good for both professional and apprentice. But the bottom line is a financial obligation.

If one is very lucky and finds a mentor during an apprenticeship, it can add value. Mentors are more like the friends or family we all need. They have expertise in the area of our interest. They help us stumble less and shine more and point us in constructive directions. Mentors give freely and generously from their hearts and from their decades of experience. They are giving back as they have been given to.

Photographer Karen Kasmauski speaks wistfully of her early years at National Geographic magazine. Veteran photographers Jim Blair and Bruce Dale shared everything from country contacts, travel tips and gear tricks to warm encouragement and compliments. It was an embracing and constructive community where everybody benefitted. There was competitiveness but there was room for camaraderie, too. That was when staff photographers were common.

That atmosphere is rare these days. It has been switched out for a strictly competitive, budget-based system. The mentor/protégé relationship has been ditched by many in our hyper-paced techno world as being dated and obsolete. It is widely viewed that the young have an edge because they have better technical and social media skills.

But we are ditching more than analog data and old farts if we allow these special relationships to fall by the wayside. We are ditching culture—a culture of learning by valuing what and who came before.

As I write this, I am sitting in a Moroccan restaurant in Arlington, Virginia, where contemporary music systems pound out ancient rhythms, and TV screens flash news blasts through the air. A competitive restaurant industry burgeons nearby. Huge financial obligations abound. But in this restaurant, all is held together by a culture of a chef, his nephew, cousins, friends and community—an
atmosphere of family blends with the ancient scents into stews, keftas, couscous, and Bastilla. The restaurant business is not new to this extended family. They started at the knee of the uncle, father, friend or mother in the hotel or restaurant business. Now, by repeating this practice of mentoring, they are investing in the next generation and getting a greater return because this X,Y (or whatever) generation feels the ownership of being a part of something. As I sit here, all of them are in a back corner eating a lunch that Chef Riyad prepared. They are talking about the business: where things need to tighten up, how the staff worked or slipped last night—the way people who are all invested will work through things, the way a family would.

Teaching can be a type of mentoring and can lead to long-term mentoring. Most teachers and professors of photography spend a lot of time teaching f-stops and depth-of-field and giving advice on systems of computers and cameras, leaving little time for the values and ethics of the discipline. Structured programs can leave little room for passing on valued lessons.

Kasmauski comments, “The university curriculums are based on quantifiable outcomes that can be assigned numbers.” An A student can hit all the notes but make no music whereas the B student may skip some notes while making true music—an unsatisfactory experience for all.

For a class about business practices, the object may be invoices and handshakes but as Lauren Stockbower, a veteran photography teacher and photo editor at Forbes and US News, told me, she is teaching her students to “not do damage to the marketplace”—essentially, “do no harm.” Her concern is how the marketplace is continually being undervalued. As she tells her students, “If you give it away, why will they pay you the next time? And what about that other photographer who needs to be paid a fair wage?” Stockbower has had a long career in photography, and she is married to a photographer (like others of us) and has made a reasonable living. But she doesn’t think there is a future unless we pass on the values and ethics we have learned. “I want to return that energy and love of photography—I was given so much—it’s time for me to give back.” If we stop and think, all that techy stuff may be important, but what is it we really want to pass on?

Nature photographer Dan Cox recently wrote about a youngster he had on a trip a while back who, being youthful and eager, was a bit of a pain. But Dan, in his typical manner, embraced the enthusiasm and cultivated the passion so that now the young man wins photo contests and gets out before the birds for the right photos—for the right reasons. “Whether or not he pursues photography professionally in the coming years, both photography and nature will continue to be a key part of his life. It’s comforting to know that there are young folks out there who not only enjoy the great outdoors and all that nature has to offer, but who also respect and want to learn about it,” says Tanya Cox, marketing director and library manager for Natural Exposures (and Dan’s wife).

The editors at Ranger Rick feel that we get to have kids for a few years between ages 8 and 12 to share with them the wonder of the natural world. We figure that you don’t love what you don’t know, so we share what we know.

I like to think we are mentoring the next generation, whether as bosses, teachers or parents. I used to take my son for walks in the woods, watch and feed birds, go to national parks and send him to nature camps. At age 14 he said, very seriously, “Mom, I’m not going to be a biologist when I grow up.” But it took nonetheless—he is a public policy advisor on environment and energy 15 years later.

The acorn is a lovely thing—it falls to the ground point first if all goes by plan, there it gets covered with leaves from its mother tree. Then, it is moistened by rain and slowly swells, pushing its root down, down. When the shell is obsolete, it rots to mulch for the young tree, which will live and grow in its mom’s shadow until it has its turn to give back.
Mammals
During the 2012 annual summer spawn of native Yellowstone cutthroat trout (*Oncorhynchus clarkia*) in the Upper Lamar Valley of Yellowstone, Cindy Goeddel witnessed this female North American river otter (*Lontra canadensis*) catch four trout in the span of a few minutes. She delivered one to each of her three offspring before eating the last one herself. “I have photographed otters at this location since 2006,” says Goeddel, “and this was new behavior.”

In the past, the female adult would eat the fish and leave the young to scavenge for the scraps. If they tried to get some of her fish, the mom would spin away and continue eating. “What was different in 2012,” she explains, “was that one of her young had an injured back and paralyzed back legs. He was able to swim, but unable to climb out of the water onto the log. The mom placed a trout in a depression on a low-floating log where it was trapped, and the little one could eat free from interference by its siblings because each had its own trout.”

Goeddel used a Canon 1D Mark IV camera, 500mm f/4 IS lens, ISO 400, f/7.1 at 1/60 sec., tripod with a Wimberley head. She used a slow shutter speed and panned to blur the background and give a sense of motion to the image.

Cindy Goeddel is an award-winning professional photographer and naturalist. Her passion lies in creating images that convey the story and spirit of wildlife while inspiring others to celebrate and protect the land we share. Her website is [www.goeddelphotography.com](http://www.goeddelphotography.com).
On a spring day in 2014, Lisa Langell found herself with some free time, so she headed to the Gilbert Riparian Preserve in Gilbert, Arizona. She had been working long hours on many projects and this was the first opportunity she’d had in months to enjoy the wildlife with her camera in hand. While photographing American avocets behind some reeds near a pond, she heard a thunderous “kaa-splooosh.” She spent four seconds capturing the coyote sprint towards a covey of ducks.

“This image is one of my favorites in the series, because it depicted the flexibility and speed of this beautiful animal. I was so grateful to have experienced and photographed this incredible moment,” says Langell.

Only five days after receiving the news that this image was chosen for the NANPA award, Langell learned that the coyote was illegally shot and killed. “Such a very sad and senseless ending to a beautiful animal’s life,” she says. “Though heartbreaking, my image has since helped create some local awareness of the crime and bigger issues at hand. It now serves as a memorial to this beautiful coyote--and a reminder of how we must be responsible stewards of our natural world.”

Langell captured the image with a 700mm focal length, 1/1600 sec., f/7.0 (-0.33), ISO 400 using a Canon EOS 7D, Canon 500mm L f/4 USM IS, Canon 1.4x teleconverter, Gitzo tripod, Wimberley Gimbal Head II.

Lisa Langell is an award-winning wildlife photographer known for evoking both a visual and emotional connection for the viewer. Her passion for photography and nature is driven by a call to help protect the natural world. See Langell’s website at www.langellphotography.com.
Brown Bears
© Karen Hunt
Lake Clark National Park, Alaska.
Hippo charging through water, Okavango Delta, Botswana. © Bill Klipp, wkimages.net

Brown bear cubs, Lake Clark National Park. © Ursula Dubrick

Brown bears, Lake Clark National Park. © Karen Hunt
Mountain gorilla with twins, Volcanoes National Park, Rwanda.
© Diana Rebman

Brown bear with three spring cubs, Alaska.
© John Ippolito, Alaska Wilderness Images

Swift fox family, Pawnee National Grasslands, Colorado.
© Fi Rust, Focus On Nature
Female leopard and cub playing, Ngorongoro Conservation Area, Tanzania.
© Barbara Fleming, Fleming Safari Company

Cheetah on termite mound, Masai Mara, Kenya.
© Genevieve Benjamin, First Light Photography

Eighteen month-old tiger cubs playing, Bandhavgarh, India.
© Annie Katz Photography
Male Ethiopian gelada, Semien Mountains National Park, Ethiopia. © Carol Grenier

Blue monkey close-up, Lake Manyara National Park, Tanzania. © Betty Sederquist Photography

Male silverback mountain gorilla and young, Volcanoes National Park, Rwanda. © Dee Ann Pederson, Windows of Nature by Dee Ann
Bison breaking deep snow trail, Yellowstone National Park. © Cindy Goeddel Photography

Red fox in the snow, Aspen, Colorado. © Annie Katz Photography

Pronghorn herd vs. coyote, Antelope Island State Park, Utah. © Amy Marques
Crabeater seal resting on iceberg, off the Antarctic Peninsula. © Patrick Pevey

Elk in winter, National Elk Refuge, Wyoming. © Lance Carter

Polar bear playing with rope, Kaktovik, Alaska. © Michael Stern
African elephant dust bathing, Chobe National Park, Botswana. © Patrick Pevey

Spider monkey, Punta Laguna, Mexico. © Sean Crane

Necking giraffes, Lewa Wildlife Conservancy, Kenya. © Sean Crane
River otter on ice, Acadia National Park. © George Sanker

Atlantic walrus, Svalbard, Norway. © Rebecca Jackrel

Pallid bat, Tuscon, Arizona. © William Pohley, Franklin College
Cheetah enjoying the early morning light, Masai Mara, Kenya. © Wendy McIntosh

American desert hare (black-tailed jackrabbit), Anza-Borrego Desert State Park, California. © Sean Crane

Hippopotamus eyes the photographer, Chobe River, Botswana. © Nate Chappell, Trogon Tours, Inc.
Mountain lion, Twin Lakes, Colorado. © Steve Sunday Photography

Leopard, Mala Mala, South Africa. (Phil) © Susan McConnell

Pallid bat and fish, Amado, Arizona. © Beth Ruggiero-York, Ruggiero Images
Brown bear sow and cubs clamming on the beach, Lake Clark National Park. © David Kennedy, Light’s Edge Studios LLC

Elephants at dusk, Etosha National Park, Namibia. © Susan McConnell

Standing on Mom, Lake Clark National Park. © Barrett Hedges, BearHead Photography

Mom and baby yellow-bellied marmots, Rocky Mountain National Park. © Fi Rust, Focus On Nature

Lion cub, Africa. © My Hanh Dang
Angolan black-and-white colobus with newborn, Lowry Park Zoo, Tampa, Florida. (Capt) © Cheryl Arena

Baby guanaco peeks out from under mom, Torres del Paine National Park, Chile. © Christine Crosby, Sunlight Inspirations

Baby bison running with mother, Yellowstone National Park. © Michael Shane

Baby vervet monkey nursing from its mother, Ngorongoro Crater, Tanzania. © Janet Horton

Napping juvenile woodchuck, Milton, Wisconsin. © Gary Shackelford
Lion, Africa.
© Andy Nguyen, Wild Wings Photography

Two lesser long-nosed bats, Arizona.
© Sandra Rothenberg

Red fox with rat at dawn, Rotunda, Florida.
© Mary Lundeberg, Nature Connections

Cheetah cub carrying rabbit, Tanzania, Africa.
© Michael Cohen

Silverback gorilla, Volcanoes National Park, Rwanda.
© Karen Hunt
Hippopotamus, Africa. © Andy Nguyen, Wild Wings Photography

Giraffe quartet, Masai Mara, Kenya. © Deanne Cunningham, Wings and Things Nature Photography

Brown bear nursing three spring cubs, Alaska. © John Ippolito, Alaska Wilderness Images

Elephants, Ngorongoro Crater, Tanzania. © Karen Hunt

Red fox kits playing, New Jersey. © Donna Marshall
Brown bear cub climbing driftwood, Silver Salmon Lodge, Alaska. © Michael Cohen

Humpback whale migration, San Simeon, California. © Donald Quintana

Brown bear cubs fighting, Silver Salmon Lodge, Alaska. © Michael Cohen

A wildebeest leaps across a river, Africa. © Barbara Fleming, Fleming Safari Company

Coyote mousing dance, Yellowstone National Park. © Cindy Goeddel Photography
Polar bear looking at its reflection, Svalbard, Norway. © Patrick Pevey

Beaver collects willows in winter, Yellowstone National Park. © Ken Archer

Polar bear, Prince Regent Inlet, Canada. © Bill Klipp, wkimages.net

Grizzly bear looking for food in the snow, Denali National Park. © Debbie Tubridy, TNWA Photography

Polar bear with a headache, Kaktovik, Alaska. © Michael Stern
Moose cross Snake River, Grand Teton National Park.  
© Ann Beisser, Annie B Images

Giraffe group clustered like a flower, Masai Mara, Kenya.  
© Bill Klipp, wkimages.net

Zebras mass exodus, Etosha National Park, Namibia.  
© Judylynn Malloch

Banded mongoose troop drinking at waterhole, Chobe, Botswana.  
© Nate Chappell, Trogon Tours, Inc.

Momma black bear with cubs, Vince Schute Sanctuary, Orr, Minnesota.  
© Matthew Hyner, Wildpix Photography
Bontebok in wildflowers, West Coast National Park, South Africa.
© Nate Chappell, Trogon Tours, Inc.

Bull bison, Wichita Mountains National Wildlife Refuge, Oklahoma.
© Dave McGowen

Bighorn ram, Yellowstone National Park.
© Sean Crane

Guanaco high in the mountains, Torres del Paine National Park, Chile.
© Jeff Vanuga

Cape buffalo, Ngorongoro National Park, Tanzania.
© Betty Sederquist Photography
The smart phone has changed the way people do most everything, from shopping, communicating and watching sports to taking pictures. But for photographers, not only are these little gadgets replacing our point-and-shoot cameras, but they are providing us with information that helps us to plan and execute better images.

We have many things to consider when making an image: the location, the time of day, the weather, how high or low the sun or moon will be in our image and the technical aspects of exposure, lens choice and depth of field. While all of this can come with experience, it can be enormously time-saving to get a helping hand from software.

We all know that careful planning gives us an edge. Planning usually involves trying to get as much information on the location you are visiting ahead of time, so you can use that knowledge to create more dynamic images. There are several apps that can help you realize your photographic goals and ensure you get the best opportunity to make a great image. Wouldn’t it be helpful if you could figure exactly when the moon would be over a certain peak or the sun will rise through a natural arch? You can! Being able to predict high and low tide a year out while you are making travel plans would really come in handy. It’s a cinch! Have you ever thought about creating a time-lapse image of stars but didn’t know which direction to face to see the Milky Way or what interval to set your camera to create a 40-second clip? There are apps for that, too!

For the most part, apps fit into certain categories. There are planning apps that help with the logistics. There are calculating apps that cover the technical aspects of photography. There are apps that help you keep track of where you were. While I cannot cover them all, I am going to give you some suggestions that may make your picture-taking experiences better and easier. I am an iPhone guy and there are some apps only available for iPhone. I have covered apps in this article that appear on both iOS and Android or Android equivalent, but I am going to be upfront and tell you I have not tried any of the Android-only apps.

Planning apps come from simple functioning apps to comprehensive apps. I will go in order of complexity from simple to more complex.

Knowing the weather is crucial to outdoor photography, so having a good weather app is essential. There are many available, but I like The Weather Channel app (http://www.weather.com/services/mobilesplash.html - works on iOS and Android) because not only does it give daily forecasts and ten-day forecasts, but it also includes radar maps and has sunrise and sunset times. There are many other weather-related apps, and one that may interest nature photographers is Lightning Finder (http://www.lightningfinder.com/products.php – iOS only).

Of course, knowing sunrise and sunset times is one of the most important bits of information an outdoor photographer needs. Many apps incorporate this information, but for speed and simplicity a dedicated app I recommend is Sunrise, Sunset by Kekoa Vincent (http://kekoav.com/apps/sunrise-sunset – both iOS and Android versions available).

If you photograph in coastal areas, knowing the tides can make a big difference to your shooting locations. There are several good tide apps. I personally like having an international app and one that does not need an internet connection. The following apps will get you tide information. Some require internet connections; some are U.S./Canada only and others are international:

Tide Graph Pro or Aye Tides (http://www.tidegraph.com/page-home.php or http://ayetides.com – iOS-only, needs no internet connections) and Tides Near Me (http://tidesnear.me – both iOS and Android).

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Tide Graph Pro or Aye Tides (http://www.tidegraph.com/page-home.php or http://ayetides.com – iOS-only, needs no internet connections) and Tides Near Me (http://tidesnear.me – both iOS and Android).

Phone Apps
by Lewis Kemper
phones and even Kindles. You will be able to tell what is up in the sky and where the Milky Way will appear. You can point your GPS-equipped phone to an area of the sky and have the app show you the stars, planets, constellations and their names. Of course, it also handles all sun and moon data for sunrise, sunset, moonrise, etc.

Every outdoor photographer should own at least one comprehensive planning program, and there are three very good ones. Available for both platforms are The Photographer’s Ephemeris (http://photoephemeris.com/about/) and LightTrac (http://www.lighttracapp.com — also available for Windows 8). They are similar to each other, and I use both of them, but either one will more than serve your needs. These apps allow you to not only find the time of sunrise and sunset but also to find the angle and elevation of the sun and moon for any location in the world at any time. They track the path of both sun and moon throughout the day, so you can figure out the best time to arrive at a location. Both feature a shadow finder that forecasts how long a shadow of an object will be at a certain time and day. They also find civil, nautical and astronomical twilight times for any day. The Photographer’s Ephemeris has a few advanced features that enable you to calculate elevation changes. By doing so, you can determine when the sun or moon will appear over a mountain or hilltop. Do you see how valuable these apps can be?

My latest favorite and the most comprehensive app is one that is only available for iOS: PhotoPills (http://www.photopills.com/). This app almost does it all. It has all the features you would want in a planning app, similar to the features mentioned in The Photographer’s Ephemeris, plus it also includes most of the features you would want in calculating apps (such as an exposure section for finding equivalent exposures, a depth of field calculator, a hyperfocal table, and a field of view table—with information for hundreds of cameras). Under the night heading, there are tools for augmented reality, shooting star trails and shooting spot stars. Lastly, there is a tool to calculate time-lapse sequences. Basically, just about everything you need is found in this one handy package.

The next category, the calculating apps, helps with the technical aspects of photography. Handy apps are depth of field calculators, of which there are many. I suggest True DoF Pro for iOS (http://www.georgedouvos.com/douvos/OptimumCS-Pro%3B_TrueDoF-Pro%3B_Focus_Stacker.html) and DOF Calculator for Android (https://play.google.com/store/apps/details?id=com.aimenrg.dof). Another handy tool is one to calculate time-lapse sequences. I recommend Time-Lapse Calculator for iOS (https://itunes.apple.com/us/app/time-lapse-calculator/id884547063?mt=8&ign-mpt=uo%3D4) and TimeLapse for Android (https://play.google.com/store/apps/details?id=com.explorerdc.timelapse&hl=en). There are many more calculating apps available and not enough room to cover them all, so you might want to do a little research to see what apps may be beneficial to you.

Lastly, we have location or tracking apps. Not all cameras have GPS, but all phones do. You can use your phone to keep track of locations while traveling. One easy way is to take a snapshot with your phone at each destination and then use an app that can read the metadata that includes GPS coordinates. I used this method all the time before I had GPS in my cameras. On iOS, I recommend Exit Wizard (http://www.homedatasheet.com/) and for Android (https://play.google.com/store/apps/details?id=com.ohakado.exifviewx&hl=en).

You can also use your phone to create a whole GPS log of everywhere you have been, and these logs can be synced with the time metadata of your photos to track exactly where each image was taken. The GPS data is then placed in the metadata of the image taken with the camera and can be read in programs such as Lightroom or Aperture. For both iOS and Android, I recommend GeoTag Photos Pro (http://www.geotagphotos.net/).

While this list is in no way comprehensive, it will give you a great start to get the most photographic help out of your mobile device. Use all the technology available to make your photographic experience a better one.
Scapes
On his way back from a photo shoot in Wyoming in September 2012—while driving near Livermore, Colorado—Terry Shapiro came across a major storm cell. “What made the shot so special,” he says, “was the constant lightning inside the storm and the time of day.” The sun was setting and the colors were spectacular. He continues, “I shot about 30-40 frames, hoping to catch the internal glow of the lightning.”

Shapiro used a Nikon D700, 24-70mm lens @ 58mm, 1/90 sec., f/8 and ISO 200. He thinks he was also using a tripod.

Terry Shapiro is a full-time professional photographer who specializes in national architecture, construction and engineering projects. Shapiro says he will drive pretty much anywhere for a job, but the return home is all on him. He zigzags from one national park to another in search of interesting (not necessarily pretty) landscapes. Shapiro’s winning photo was taken on a drive back from an assignment. His website is www.TerryShapiroPhotography.com.
Greg Duncan documented the Icelandic Holuhraun volcanic eruption in September 2014. The spewing lava represented the biggest flow in Iceland since the Skaftáreldar eruptions in 1783-1784, and it is likely the world's third-biggest lava flow since that time. (Duncan took a Top Ten prize in last year's Showcase competition for “Ultimate Iceland,” which was used on the cover of Expressions 2014.) He considers Iceland his second home. “When the volcano showed signs of an imminent eruption, I contacted my good friend, Orvar Porgersson, an adventurous Icelandic photographer, to make arrangements to meet in Reykjavik,” says Duncan. “After flying several hours from the States, Orvar and I drove 10 hours to reach the volcano. There, we hired a helicopter pilot to fly us alongside the erupting volcano. It was my first time shooting aerials, and the dramatic scenery combined with the effect of the lava heat was overwhelming to my senses.” Driving rain and fading light created the atmosphere for Duncan’s dramatic image.

For this shot, Duncan used a Canon 5D Mark II camera, 70-200mm f/4 IS lens at 70mm, 1/500 sec. at f/3.2, ISO 320. In addition to being a photographer, Duncan also owns a successful commercial landscape company in California. He began his photography career as a photojournalist more than 22 years ago. Duncan has been working closely with Jack Graham, and has become an integral part of Graham’s field workshops as a logistical consultant and teaching assistant. The two have teamed up to form Ultimate Iceland Photography Workshops™, www.ultimateiceland.com. Duncan is also active in fine art print sales. His work can be seen online at www.grdphotos.com. He is represented by Metallography (gallery) in Temecula, California.
Judge’s Choice

Deadvlei backlight
© Lance Warley
Namib-Naukluft Park, Namibia.

Changing seasons at Chinook Pass
© Geoffrey Schmid Photo Images
Washington.
Misty sunrise, view from Skyline Drive, Shenandoah National Park.
© Dan Jenkins

Brutal, Holuhraun Lava Field, Iceland.
© Greg Duncan, Rancho West

Heavy early snow, Alaska Range.
© John Ippolito, Alaska Wilderness Images
Baobab trees at sunset, Madagascar. © Dwight Long

Tree under the stars, Oregon. © Peter Lik Fine Art Photography
Aransas Bay seascape, Aransas County, Texas. © Stephen Fisher Photography

Multiple-exposure tilt, fir trees, Mount Rainier National Park. (Phil) © Charles Needle Photography

Dogwood tree blooms, Johnson County, Illinois. © David Hammond
Rainbow over Palouse fields, Steptoe Butte, Palouse, Washington.
© Andrew Lerman

Upper Yosemite Falls with rainbow, Yosemite National Park.
© Diana Rebman

Aurora Borealis, Echo Cove, Juneau, Alaska.
© Mark Kelley Photography
Aldeyjarfoss, Iceland. © Greg Duncan, Rancho West

Deadvlei, Namib-Naukluft Park, Namibia. © Lance Warley

Sea stack on Ruby Beach, Olympic National Park. © Bryg-Cameron Photography
Golden sunset rays illuminate rippled water, Southeast Alaska. © Alice Cahill

Light beams at sunset on Blue Ridge Parkway, North Carolina. © Donna Eaton Photography

The forest in Yellowstone National Park. © George Grubb
Fractured granite, reflection, Kings Canyon National Park.
© G Dan Mitchell Photography

© Greg Vaughn Photography
Ice in rocks, Cape Elizabeth, South Portland, Maine. © Dafydd Jones

Laceleaf maple in autumn, Bloedel Reserve Japanese Garden, Washington. (Capt) © Greg Vaughn Photography

Abstract reflections of the sky in a pond, Palace of Fine Arts, San Francisco, California. © Mary Louise Ravese, Bella Vista Photography

Aerial of dramatic light on sand dunes, Namib-Naukluft Park, Namibia. © Wendy Kaveney Photography
Milky Way with Lone Cypress, Osceola National Forest, Florida. © Lorraine Thomas

Slow pan of golden grasses against blue sky, Ireland. © Donna Eaton Photography

Foliage, in-camera multi-exposure rotate/zoom, Mohican Valley, central Ohio. © Ashley PhotoDesign

Beach star trail, San Pedro, Belize. © Jose Hamui Picciotto, Binah Photography

Hardwood forest with native grasses, Nantahala National Forest, North Carolina. © Lori Kincaid
Lightning storm off Gulf Coast, Florida. © Lorraine Thomas

Autumn mountain meadow, Kooetnay Plains, Alberta, Canada. © Stephen Weaver, Earth Systems Imaging

Bighorn sheep, Badlands National Park, South Dakota. © Sean Crane

Giant sequoias in winter, Sequoia National Park, California. © Russ Bishop Photography

Starry skies over Kauai, Hawaii. © Beth Ruggiero-York, Ruggiero Images
Ethiopia Highlands wildflowers, Semien Mountains National Park, Ethiopia. © Carol Grenier


Sunrise illuminates Mt. Rainier, Mt. Rainier National Park. © Chris Moore

Field of lupines, Aspen, Colorado. © Peter Lik Fine Art Photography
Iceberg as seen both above and below water, Paradise Harbour, Antarctica. © Andrew Lerman

Water dunes, Lencois Maranhenses National Park, Brazil. © Jose Hamui Picciotto, Binah Photography

Winter springs, mountain meadow, Mt. Rainier National Park. © Geoffrey Schmid Photo Images

Autumn sunrise on the Blackwater River, Canaan Valley National Wildlife Refuge, West Virginia. © Lori Kincaid

Shoreline reflections, Tenaya Lake, Yosemite National Park. © G Dan Mitchell Photography
Washington, D.C. often has a reputation for gridlock, but when it comes to copyright, 2014 was actually a busy year. Congress, the U.S. Copyright Office, and the U.S. Patent and Trademark Office were all engaged in ongoing processes to make sure the law remains effective as technology continues to advance. The outcomes of these processes will be sure to impact creators, including photographers, so it is important they remain engaged.

In March 2013, U.S. Register of Copyrights Maria Pallante delivered a talk at Columbia University in which she suggested it was time we started thinking about “The Next Great Copyright Act.” The register observed that technology has advanced a lot since 1976, when the last general revision of the Copyright Act was enacted. A month later, the chairman of the House Judiciary Committee, Bob Goodlatte (VA) heeded Pallante’s call and announced that the committee would “hold a comprehensive series of hearings on U.S. copyright law.” Since then, the committee has held nearly 20 hearings during 2013 and throughout 2014 on a range of topics—from the role of copyright in innovation, to fair use, to orphan works. The 2013-2014 congressional term has come to an end, and that series of copyright review hearings have also ended. The Intellectual Property Subcommittee now has a new chair—Rep. Darrell Issa—and copyright issues will be heard at the full committee level.

During the 2013 and 2014 hearings, individual creators and small businesses spoke out about the challenges they face. A number of these voices endorsed a proposal from the U.S. Copyright Office to establish a “small claims” proceeding that would provide copyright owners with a cheaper and simpler process for resolving infringement claims since federal court is often out of reach for such creators. Rep. Judy Chu (CA) (who is also co-chair of the Creative Rights Caucus, along with Rep. Doug Collins, who took over from retiring Rep. Howard Coble) said at a hearing this past July, “The most important thing to keep in mind is that although we use the term ‘small claims,’ often, really, these claims are not small to the individual creators whose livelihood is being threatened by the theft of their work and property. That is why creating such a remedy is so important and necessary.”

The Copyright Office was also hard at work on copyright issues in 2014. While the office primarily administers copyright registrations (which, while voluntary, do confer a number of benefits to creators), it also provides expertise to lawmakers. It is currently preparing reports on orphan works and mass digitization, music licensing, and the “making available” right. But a more fundamental question came to the forefront in 2014—is the Copyright Office equipped to handle the challenges of the twenty-first century?

Register Pallante spoke about the technical challenges of her office at an oversight hearing this past September, as well as other administrative challenges (the office is underfunded and understaffed). Representatives seemed to agree that if we want to have a copyright law for the twenty-first century, we need a Copyright Office with the capabilities and expertise to administer that law. The Government Accountability Office is currently auditing both the Copyright Office’s information technology infrastructure as well as the Library of Congress’s (LOC) overall technical enterprises and will report those results some time in 2015.

Part of the reason for the challenges is how the Copyright Office itself is structured. The Copyright Office is technically a department of
the LOC—more a result of historical accident than anything else. Not only is this an unusual setup, but it hampers the functioning of the office. Its information technology is tied to the LOC’s technical infrastructure despite the two agencies having dramatically different technical needs. The Copyright Office’s entire electronic registration system is merely adapted from off-the-shelf software, and its recordation system is still paper-based and requires manual data entry. Addressing these technical issues would benefit both creators of copyrighted works as well as users. For example, investments in upgrading the registration system could allow for integration of copyright registration within a photographer’s existing daily workflow. And providing improvements such as visual search of the registration database could make it easier for users to identify owners of photographs and images.

Before turning away from the Copyright Office, it’s worth pointing out one positive development in 2014—the publication of the Third Edition of the Office’s Compendium of Practices. Creators should be able to find answers to any questions they may have about copyright registration or Copyright Office administration within the compendium’s 1,200+ pages.

Finally, the U.S. Patent and Trademark Office (USPTO) also been working on copyright issues. In July 2013, working as part of the Department of Commerce’s Internet Policy Task Force, the USPTO released a “green paper,” Copyright Policy, Creativity, and Innovation in the Digital Economy, with the goal of assessing how well copyright law is serving creators, rights holders, service providers, and consumers. Among the paper’s recommendations was a multi-stakeholder process for improving the operation of the Digital Millennium Copyright Act (DMCA) notice and takedown process. The DMCA allows copyright owners to notify service providers and websites when they discover infringing content uploaded by a user of the service or site. The service must then remove the infringing content. The DMCA was designed to provide copyright owners with a quick mechanism for addressing online infringement; however, the sheer scale of online infringement makes protecting one’s works a difficult task—particularly in the case of individual creators and small businesses. The USPTO hoped that by getting everyone—creators and service providers—involved in the notice and takedown process in the same room, the stakeholders could come up with mutually agreed-upon ways to improve the process.

Stakeholders first met in March 2014, where it was agreed that, as an initial step, the group would develop a set of best practices for notice senders and recipients. The stakeholders have continued to meet regularly since then, and a working group was formed to draft the best practices document and identify steps in the notice and takedown process that could benefit from standardization. This process will continue in 2015.

While best practices for notice senders and recipients won’t solve the problem of online infringement, it is only the first step in a larger process for improving the DMCA system. Similarly the work of the House Judiciary Committee and U.S. Copyright Office in 2014 is only the beginning of efforts that will continue over the next year, and the real work on issues concerning creators has yet to begin. Photographers and other creators face an uphill battle to succeed in these efforts and need to remain engaged in these processes and be ready to speak out when the opportunity arises.

If you are interested in staying up to date on these and other copyright developments and learning about opportunities to add your voice to the conversation, consider joining the Copyright Alliance One Voice grassroots network at copyrightalliance.org.
All Other Wildlife
A Mass of Woolly Caterpillars
© Alice Cahill

Alice Cahill won a trip to the Tambopata National Reserve in Peru as part of her Grand Prize winnings from Audubon magazine’s 2012 photo contest. “When he discovered this mass of caterpillars, our naturalist/guide became quite excited, explaining that the caterpillars were poisonous, and this was an unusual sighting. He also said that they move as a group, acting like a single organism, and we shouldn’t get too close.”

Cahill cautiously photographed the caterpillars using a Panasonic Lumix DMC-FZ200 camera (hand held), 1/640 sec. @ f/2.8, ISO 320, 35mm, shot in RAW and processed in Adobe Lightroom. While she typically uses Canon 5D Mark 3 and 7D cameras, Cahill was advised to bring only minimal equipment for this trip.

Because Cahill is retired, she is able to devote time to her passion for photography. She has been a NANPA member since 1999 and her images have been selected for Expressions in 2011, 2013 and 2014 in addition to this year’s win. She also won the Plant Life category in Nature’s Best Photography’s 2004 Windland Smith Rice International Awards. Cahill believes that a deep connection with nature is vital to our health and the health of the planet. “For me, Nature is a healing force that fills my spirit with joy and teaches me about beauty and balance,” she says.
Matthew Meier was on an educational trip to Cuba’s Gardens of the Queen—the largest marine protected area in the Caribbean—when he captured this image of an American crocodile (Crocodylus acutus). The crocodiles live among the mangroves that protect the Garden’s small islands, and Meier was within feet of his subject when he took the shot late one morning in October 2013. “It is necessary to use wide lenses at close range to photograph large subjects underwater,” says Meier. “It was truly exhilarating to be so close to such an impressive apex predator.”

Meier used a Nikon D3 camera, Nikon 17-35mm f/2.8 lens at 17mm, ISO 200, f/9 at 1/160 sec. in a Subal housing with two Sea & Sea YS-250 strobes.

Matthew Meier is a commercial photographer specializing in underwater, travel and nature, currently living in San Diego, California. He has been shooting professionally since 2005, upon completion of the Master’s program at the Brooks Institute of Photography. Meier is also a contributing editor, travel writer and photographer for X-Ray International Dive Magazine. His work has been published in books, calendars and magazines and his photographs have been displayed in museums, galleries and private collections.

See Meier’s website at www.matthewmeierphoto.com.
Autumn meadowhawk dragonfly on yellow coneflower, Milton, Wisconsin. © Gary Shackelford

White marked tussock moth caterpillar, Pitt County, North Carolina. © Anne Grimes

Skipper on pickerel plant, Pitt County, North Carolina. © Anne Grimes
Viper venomous, Costa Rica. (Capt) © Judylynn Malloch

Western diamondback rattlesnake (Crotalus atrox), Dinero, Texas. © Karine Aigner Photography
Common garter snake suspended on big bluestem, Milton, Wisconsin. (Phil) © Gary Shackelford

Golden tegu (lizard) licking its lips, Asa Wright Nature Center, Trinidad. © Nate Chappell, Trogon Tours, Inc.
Pink anemonefish in purple tentacles of anemone, Vatu-I-Ra Passage, Fiji. © Ann Beisser, Annie B Images

Canyon treefrog’s call makes ripples in water, Coronado National Forest, Arizona. © Dan Suzio Photography

Portuguese man o’ war, Dry Tortugas National Park, Florida. © Myer Bornstein, Photo Bee
Ghost crab feeding on the beach, St. Petersburg, Florida.
© Larry Lynch Photography

Red-eyed tree frog, Costa Rica.
© Judylynn Malloch

Portrait of an iguana, Costa Rica.
© Judylynn Malloch

Milkweed bug and nymph on milkweed pod, Pitt County, North Carolina.
© Anne Grimes
Spawning aggregation of Almaco Jackfish, Gulf of Mexico. © Jimmy White Photography, LLC

Galapagos tortoises, Santa Cruz Highlands, Galapagos Islands. © Sean Crane

Crab feeding on beached jellyfish, North Myrtle Beach, South Carolina. © John Kuhn Photography

Lady bug on tidy tips, Edgewood County Park, California. © Judy Kramer
Spider in black, Texas Photo Ranch, Refugio, Texas.  
© Wade Grasedonio, Texas Photo Ranch

Nudibranch, Galapagos islands.  
© Janerio Morgan

Honeycomb moray eel with cleaner wrasses, Maldives Islands.  
© Steve Gould

Dragonfly holding onto a stick, Everglades National Park.  
© Mark Little Photography, LLC

Zebra swallowtail butterfly, Lukas Nursery, Oveido, Florida. (Capt)  
© James Urbach
Over the past few years, the Showcase entries raised the bar incrementally. Images became more daring, instants were captured, and we became privy to things the naked eye could never experience. We thought we had seen it all. Then, the next year’s crop of images came in, and bang! We were surprised all over again. Advances in digital imaging kept bringing us to new heights. The question became: When would this level off?

We found our answer this year when, indeed, the image pushing finally ended. But make no mistake, the quality is there. Rather, we witnessed the cessation of envelope pushing and an improvement on current techniques. There’s no telling if it was by design or coincidence, but this year’s images stress the subtle over the sublime. The brilliance of the winning images required more than a passing glance to be fully appreciated, unlike last year’s brilliance that practically screamed for attention.

This isn’t to say that some of the usual mistakes didn’t pop up. Some photographers still insist on too much processing and over-sharpening, sometimes ruining great images. For some, the ability to reshape a “virgin” image is just too tempting to resist. But for others, there seemed to be a realization that less really can be more. Images lost so much of their power over the last 20 years, and many have lamented their devaluation into anything but truth. Perhaps this move toward subtlety is an actual attempt to regain some of the legitimacy of photography. Down and dirty is not so bad anymore. Actually, some people seem to trust down and dirty over the pristine. Nature ain’t always pretty, nor is it ever clean.

So upon first look at this year’s images, the overall impression may be underwhelming. Then, on second look, you will see how wonderful the images really are.

Dividing the images into five categories added a challenge to the judging, since past competitions of “mixed” categories allowed for less comparison among specific topics. No surprise that the most prevalent categories were birds and mammals. And no surprise that birds meant herons and egrets, and mammals meant bears. So this is something that has not changed—nature photographers enjoy shooting slow-moving large targets.

When reviewing the images, judges were not treated to bears interspersed with herons; they saw all the bears together with other mammals, and they saw many, many herons among the birds. This might have revealed some of the weaker images as well as the winners. Still, both bears and herons were well-represented in the top 250.

Since this was the year of subtlety, Small World came out on top for the most inspiring category of the bunch. Perhaps expressing a tiny facet of nature gave these photographers license to be more creative. Whatever the reason, the results speak for themselves. Abstracts and macro shots came in vibrant colors and lyrical details. Nature artists came out of the woodwork in full force and what they sent was so impressive that we decided to lead with this category in the journal.

Categories allowed for landscape photographers to be represented more fully, including two Judge’s Choice awards—the only one of the five categories that received two. Atmospheric scenics were in abundance, as were some of the standard “scene reflected in the water” images.

The least strong category in the competition was All Other Wildlife, and perhaps this was our fault. We thought it would be used to catch everything we had not covered in the other categories, but instead it received the lowest number of entries. Nevertheless, the judges found some exceptional images among them, and these are represented in the top 250. We will most likely not have such a generic topic in next year’s competition.

The introduction of the categories presented its own challenges, but the results speak for themselves. We will, as usual, fine-tune the system and come back with an even better contest next year. We look forward to seeing what this next year brings to the world of nature photography. Will this refinement of technique and subtlety continue or will we be treated to the next best thing?
Birds
In April 2014, Adams Serra saw this female red-breasted merganser fishing along the beach in Fort De Soto, Florida. He followed her, capturing images along the way. “Most of the time when small waves approached, she would dive under the water,” says Serra. “I got myself ready to try to catch this behavior, and I was fortunate to make this picture pretty much the way that I had visualized.”

Serra used a Canon 1DX camera, 600mm II f/4 lens, f/5.6 at 1/3200 sec., ISO 1600, Gitzo tripod and Wimberley head.

Serra was born in a small farm town in Minas Gerais, southeast Brazil, and currently lives in Fort Myers, Florida. He has had an interest in nature since childhood and has a fascination, he says, “with birds, their colors, songs and the huge variety of species, from large birds of prey to the smallest hummingbirds. I had to find a way to share with others the beauty of our birds, and photography was the perfect means to accomplish my goal.” Serra believes Fort Myers is a premier area for bird photography, which allows him to continue improving his skills in the art of nature photography. His website is www.adamsserraphotography.zenfolio.com.
Jason Savage was ready to go home after five hours crouching behind a lone sage bush waiting for a sandhill crane to make an appearance. It was the spring of 2012 in Central Montana, and Savage knew a pair was nesting in the area. "Sure enough," he says, "a minute later, not two but three cranes appeared and two became aggressive with each other." He was able to capture an amazing sequence against strong backlighting as the sun was going down.

Savage used a Canon 7D camera on a tripod, 500mm f/4 L IS lens, 1.4x teleconverter, ISO 800, f/8 at 1/1500 sec.

Based in Montana, Jason Savage works as a freelance and commercial photographer specializing in nature and wildlife photography. His work has been featured in many magazines, numerous advertising campaigns, books and calendars. Savage is a photography instructor, teaching workshops and classes throughout North America. His website is www.jasonsavagephotography.com.
Baby Clark’s grebe with fish
© Cabby Bloss

Klamath Falls, Oregon.
Elegant tern feeds its chick, Moss Landing, California. (Phil) © Jacqueline Deely Photography

Roadrunner in shower, La Salle County, Texas. © Cissy Beasley

Sword-billed hummingbird feeding on trumpet flower, Guango Lodge, Ecuador. © Nate Chappell, Trogon Tours, Inc.
Flying eyes, juvenile burrowing owl, California.  
© Arash Hazeghi

Harris hawk, South Texas.  
© Donald-e-Brown Photography

Morning commute, Merced National Wildlife Refuge, California.  
© Don Henderson
Neotropic cormorant fishing, Pantanal, Brazil. © Christine Crosby, Sunlight Inspirations

Yellow-crowned night heron flipping Gulf coast toad, Kitty Hollow Park, Fort Bend County, Texas. © Nate Chappell, Trogon Tours, Inc.

Greater roadrunner flipping cricket, Santa Clara Ranch, Starr County, Texas. © Nate Chappell, Trogon Tours, Inc.
Burrowing owl with the prize, Bryan Piccolo Park, Florida.  
© Judylynn Malloch

Hungry roadrunner, McCook, Texas.  
© Nancy Elwood, Naturesportal

Rufescent tiger heron with catfish, Rincon del Socorro, Ibera Marshes, Argentina.  
© Nate Chappell, Trogon Tours, Inc.
Dickcissel on silphium, Madison, Wisconsin.
© Sunil Gopalan

Fighting cardinal and pyrrhuloxia, Santa Clara Ranch, Starr County, Texas.
© Nate Chappell, Trogon Tours, Inc.

Great kiskadee and prey, Hidalgo County, Texas.
© Ruth Hoyt, Photo Bound Tours, LLC
Barred owl and red-shouldered hawk attack, Sarasota, Florida. © Marina Scarr

Cattle egrets in sky altercation, Wakodahatchee, Delray Beach, Florida. © Judylynn Malloch

Red-crowned cranes landing, Hokkaido, Japan. © William Pohley, Franklin College
Sandhill cranes in golden light, San Luis National Wildlife Refuge, California. (Phil) © Alice Cahill

Whooper swan pair in flight, Hokkaido, Japan. © Christine Crosby, Sunlight Inspirations

Toco toucan pair, Pantanal, Brazil. © Christine Crosby, Sunlight Inspirations
Snowy egret takeoff, Maurepas Swamp, Louisiana.  
© Russ Norwood

Sandhill cranes, Viera, Florida.  
© Ursula Dubrick

Going home, penguins, Antarctica.  
© John D. Chaney Photography
Feeding time for American kestrel nestling, Gloucester, Massachusetts. © Christopher Ciccone

Least terns feeding chick, Marineland, Florida. © Ursula Dubrick

Antarctic blue-eyed shags feeding hungry chicks, Jougla Point, Wiencke Island, Antarctica. © Jacqueline Deely Photography
Male pyrrhuloxia bathing, Santa Clara Ranch, Texas. © Carol Grenier

Trumpeter swans in fog at minus-22 degrees, St. Croix River, Hudson, Wisconsin. © Patrick Pevey

Western grebes and new chick, Medina, North Dakota. © Melissa Groo
Painted bunting, Fort Myers, Florida. © Adams Serra

Baltimore oriole in crabapple tree, Warren, Pennsylvania. © Sandra Rothenberg

Tufted puffin, St. Paul, Alaska. © Sunil Gopalan

Northern cardinal hopping down a branch, Green Valley, Arizona. © Tim Boyer Photography

Summer tanager on marsh grass, Avery Island, Louisiana. © Russ Norwood
Lone great egret with scarlet ibis flock, Caroni Swamp, Trinidad. © Nate Chappell, Trogon Tours, Inc.

Blue heron capturing crawfish, Brazos Bend State Park, Texas. © Carl Henry

Roseate spoonbills, Jefferson Island, Louisiana. © Russ Norwood

Little green heron, Wakodahatchee, Delray Beach, Florida. © Judylynn Malloch

Limpkin in flight with snail, Lake Toho, Florida. © James Urbach
Winter trumpeter family portrait, Yellowstone National Park. © Cindy Goeddel Photography

Male Allen’s hummingbird tail and wing stretch, Santa Cruz, California. © Bruce Finocchio, Dream Catcher Images

Wood duck pair, North Chagrin, Ohio. © Christopher Ciccone

Roseate Spoonbill forages for food, Dinero, Texas. © Karine Aigner Photography

Squacco heron (Ardeola ralloides), Italy. © Guido Frazzini
Three bare-eyed pigeons, Curacao. © Barry Brown, Wildhorizons

Common yellowthroat in the fog, Kissimmee Prairie Preserve, Florida. © Christina Evans, ChromaGraphics Studios, Inc.

Yellow-crowned night heron and crab, Long Island, New York. © Grace Scalzo

Golden-fronted woodpecker, Alamo, Texas. © William Pohley, Franklin College

Redwing blackbird on giant cutgrass, Maurepas Swamp, Louisiana. © Russ Norwood
Grey ghost, male northern harrier at sunset, California. © Arash Hazeghi

Juvenile roseate spoonbill banking, Broadmoor Marsh, central Florida. © James Urbach

Roadrunner in flight, La Salle County, Texas. © Cissy Beasley

Upside down, elegant tern performing rollover, California. © Arash Hazeghi

American kestrel hovering, Arapaho County, Colorado. © Barbara Fleming, Fleming Safari Company
Arctic terns courtship feeding, Seward Peninsula, Alaska. © Ken Archer

Buff-bellied hummingbird and flowers, Hidalgo County, Texas. © Ruth Hoyt, Photo Bound Tours, LLC

Elegant tern with a catch of three anchovies, Moss Landing, California. © Jacqueline Deely Photography

Black skimmer chase, Sarasota, Florida. © Marina Scarr

Black skimmers skimming, Fort Myers Pier, Fort Myers, Florida. © Sheldon Goldstein, Shelysphotoart
Barn swallows courtship, Massachusetts. © Karl Zuzarte

Willet chasing a herring gull from its nest, Dartmouth, Massachusetts. © Myer Bornstein, Photo Bee1

Black skimmer scuffle, Sarasota, Florida. © Marina Scarr

Crested caracara and Harris’s hawk, Hidalgo County, Texas. © Ruth Hoyt, Photo Bound Tours, LLC

Eagle fight, Chilkat Eagle Preserve, Haines, Alaska. © Matthew Studebaker
The spirit of Ottawa, snowy owl in winter, Ottawa, Canada. © Arash Hazeghi

Great gray owl, Jackson, Wyoming. © Melissa Groo

The stealth hunter, great grey owl, Ottawa, Canada. © Arash Hazeghi

Burrowing owlets on mullein near den, Weld County, Colorado. © Fi Rust, Focus On Nature
Red-naped sapsucker checking out his exit strategy, Wyoming. © Cindy Goeddel Photography

Great blue herons building nest, Viera Wetlands, Florida. © Maria Struss Photography

Pileated woodpecker family, New Port Richey, Florida. © Marina Scarr

Red-throated loon tending to its nest, Council Road, Nome, Alaska. © Donald Quintana

King penguin guarding chick colony, South Georgia. © George Grubb
Contributors

AIGNER, Karine, karine_aigner@yahoo.com, http://www.karineaigner.com, p. 62, p. 86

ARCHER, Ken, archerken@msn.com, http://www.kenarcherphotos.com, p. 35, 89

ARENA, Cheryl, canongirls@outlook.com, http://www.cheryllarenaphotography.com, p. 31

ASHLEY, Sandy, sandy@ashleyphotodesign.com, http://www.ashleyphotodesign.com, p. 52

BAUER, Keith, kcbauer@juno.com, http://keithbauer.smugmug.com, p. 9

BEASLEY, Cissy, cissybeasley@gmail.com, http://www.coastandcactus.com, p. 12, 88

BEISSER, Ann, anniebinaz2@aol.com, http://www.aknaturephotography.com, p. 36, 64

BELCHER, Nancy Hoyt, nancy@nancyhoytbelcher.com, http://www.nancyhoytbelcher.com, p. 6

BENJAMIN, Genevieve, Gen@firstlightphotography.com, http://firstlightphotography.com, p. 22

BISHOP, Russ, russ@russbishop.com, http://www.russbishop.com, p. 53

BLOSS, Cabby, capturedbycabby@gmail.com, http://www.cabbybloss.net, p. 73


BROWN, Donald, debrown@msn.com, http://debphotography.blogspot.com, p. 75

CAHILL, Alice, alice@alicecahill.com, http://www.alice-cahill.artistwebsites.com, p. 49, 59, 80, back cover

CAMERON, Robert, bobcameron2@comcast.net, http://www.BrygCameron.com, p. 48

CARTER, Lance, lancecarter@gmail.com, http://www.lancebaroncarter.com, p. 25

CHANAY, John, John@TheChanays.com, http://www.JohnDChanay.com, p. 81

CHAPPELL, Nate, nchappell@trogontours.net, http://www.trogontours.net, p. 28, 36, 37, 63, 74, 76, 77, 78, 85

CICONE, Christopher, Christopher@cicconephoto.com, http://www.cicconephoto.com, p. 82, p. 86

COHEN, Michael, mmykey@yahoo.com, http://www.flickr.com/photos/mmykey, p. 32, 34

CRANE, Sean, seancrane17@yahoo.com, http://seancrane.com, p. 26, 28, 37, 53, 66

CROSBY, Christine, sunlightinspirations@yahoo.com, http://sunlight.smugmug.com, p. 31, 76, 80

CUNNINGHAM, Deanne, DeeCunning@aol.com, p. 33

DAMRON, Nancy, hood1956@satx.rr.com, p. 07

DANG, My Hanh, hanhphoto@yahoo.com, http://www.hanhphoto.com, p. 30

DAVIDSON, Jamie, jamie@newlifephotos.com, http://www.newlifephotos.com, p. 08

DEELY, Jacqueline, jacqueline@me.com, http://www.jacqueline@me.com, p. 74, 82, 89

DUBRICK, Ursula, ursula.dubrick@gmail.com, http://www.udubrickphotos.com, p. 20, 81, 82

DUNCAN, Greg, gerduncan@roadrunner.com, p. 42, 44, 48

EATON, Donna, deatonphoto@gmail.com, http://www.donnaeatonphoto.com, p. 49, 52

ELWOOD, Nancy, naturesportal@gmail.com, http://www.naturesportal.net, p. 77

EPPLER, John, John@JohnEpplerPhoto.com, http://johnepplerphoto.com, p. 13

EVANS, Christina, chromagrafx2@tampabay.rr.com, http://cgstudios.smugmug.com/, p. 12, 87

FINOCCHIO, Bruce, drctimages@aol.com, http://www.brucefinocchio.wordpress.com, p. 86

FISHER, Stephen, stephen@onprimetime.com, http://www.stephenfisherphotography.com, p. 46

FLEMMING, Barbara, bjhfleming@comcast.net, http://www.barbaraflemingphotography.smugmug.com, p. 22, 34, 88

FRAZZINI, Guido, frazqu64@gmail.com, http://searchimpressions-life.blogspot.com, p. 86

GOEDDEL, Cindy, cindy@goeddelphotography.com, http://www.goeddelphotography.com, p. 17, 24, 34, 86, 92

GOLDSTEIN, Sheldon, shell@shellysphotoart.com, http://www.shellysphotoart.com, p. 89

GOPALAN, Sunil, sgopalan@umich.edu, http://www.sunilimages.com, p. 78, 84