NANPA Expressions 2019
# Features

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>The Changing Experience of Being a Nature Photographer</td>
<td>Jerry Ginsberg</td>
</tr>
<tr>
<td>57</td>
<td>Facing and Embracing the Future: The Changing Technologies of Nature Photograpy</td>
<td>Joe McDonald</td>
</tr>
<tr>
<td>83</td>
<td>Can I Still Make a Living Doing This? The Changing Business of Nature Photography</td>
<td>Jeff Parker</td>
</tr>
<tr>
<td>99</td>
<td>Paving Our Own Path: The Impact of Younger Photographers</td>
<td>Kika Tuff</td>
</tr>
</tbody>
</table>

---

# Mammals

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Best in Show</td>
<td>Robert Schamerhorn</td>
</tr>
<tr>
<td>9</td>
<td>First Runner-Up</td>
<td>Hector Astorga</td>
</tr>
<tr>
<td>10</td>
<td>Judges’ Choice</td>
<td>Joshua Asel</td>
</tr>
<tr>
<td>11</td>
<td>Judges’ Choice</td>
<td>Carol Grenier</td>
</tr>
</tbody>
</table>

---

# Macro/Micro/All Other Wildlife

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>Best in Show</td>
<td>James Zablotny</td>
</tr>
<tr>
<td>37</td>
<td>First Runner-Up</td>
<td>Charles Gangas</td>
</tr>
<tr>
<td>38</td>
<td>Judges’ Choice</td>
<td>Mark Hoyle</td>
</tr>
<tr>
<td>39</td>
<td>Judges’ Choice</td>
<td>Jackie Kramer</td>
</tr>
</tbody>
</table>

---

# Scapes

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>64</td>
<td>Best in Show</td>
<td>Jeff Maltzman</td>
</tr>
<tr>
<td>65</td>
<td>First Runner-Up</td>
<td>Barney Koszaika</td>
</tr>
<tr>
<td>66</td>
<td>Judges’ Choice</td>
<td>Cynthia Lockwood</td>
</tr>
<tr>
<td>67</td>
<td>Judges’ Choice</td>
<td>Jeff Vanuga</td>
</tr>
</tbody>
</table>

---

# Altered Reality

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>88</td>
<td>Best in Show</td>
<td>Amy Marques</td>
</tr>
<tr>
<td>89</td>
<td>First Runner-Up</td>
<td>Jackie Kramer</td>
</tr>
<tr>
<td>90</td>
<td>Judges’ Choice</td>
<td>Arabella Dane</td>
</tr>
<tr>
<td>91</td>
<td>Judges’ Choice</td>
<td>Betty Sederquist</td>
</tr>
</tbody>
</table>

---

# Birds

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>Best in Show</td>
<td>David Armer</td>
</tr>
<tr>
<td>105</td>
<td>First Runner-Up</td>
<td>William Pully</td>
</tr>
<tr>
<td>106</td>
<td>Judges’ Choice</td>
<td>Laura M. Eppig</td>
</tr>
<tr>
<td>107</td>
<td>Judges’ Choice</td>
<td>Ben Knoof</td>
</tr>
</tbody>
</table>

---

# Cover Photo

*Lotus in Emerald Waterscape*

© Jackie Kramer

[https://luvblooms.com/](https://luvblooms.com/)

Vero Beach, Florida
Letter from the Editor

If the prospect of an art collector paying hundreds of thousands of dollars for a painting created by an artificial intelligence algorithm strikes you as science fiction, think again. It’s already happened. The technology has been used in the art world since 2015. In photography, Adobe Sensei, an artificial intelligence (AI) and machine learning technology, is already inside Photoshop and Lightroom. The goal is for it to become a virtual assistant, making suggestions and automating many tasks. Google’s AI experiments include everything from indexing historical photographs to creating photographic art.

The rapid advance of technology, in all its forms, has brought seismic changes to all aspects of our lives, including photography. And we’re just getting started!

It’s an exciting time to be a nature photographer, because there’s almost nothing you can imagine that’s outside the realm of possibility. The dramatic changes that have and will continue to impact nature photography provide the theme for this issue of Expressions. Articles explore how the in-the-field experience, the business, and the tools of photography are changing. We also look at how younger generations of photographers, for whom both a continuous state of change and an affinity for digital technologies are a way of life, will change our field and be changed by it.

As these changes open up new possibilities, they also threaten traditional ways of doing things. It’s a lot harder to make a living as a nature photographer these days. Old business models are changing as new ones evolve. At least for now, artificial intelligence won’t replace an artist’s eye and the most sophisticated camera system won’t supplant a good photographer’s skill. Still, more than ever before, nature photographers must be entrepreneurs and artists, constantly learning the latest tools, exploring fresh marketing strategies and adapting to a state of perpetual change.

If the photos in this year’s North American Nature Photography Association Showcase competition are any indication, nature photographers are adapting to rapid change with great skill and artistry. Our judges saw a wide array of artful and awe-inspiring images, captured by experienced professionals, enthusiastic amateurs and photographers at every level in between. The best are included in this edition of Expressions. I hope you will enjoy spending time with them as much as I have.

Frank Gallagher

Meet the Judges

MELISSA GROO is a wildlife photographer, writer, speaker, and educator. She’s an Associate Fellow with the International League of Conservation Photographers, and a contributing editor for Audubon magazine. She writes a regular column on wildlife photography, “Wild by Nature,” for Outdoor Photographer magazine. Deeply passionate about ethics in nature photography, she served as chair of NANPA’s Ethics Committee for three years. She recently retired as chair, but still remains on the Ethics Committee, and in addition serves on NANPA’s Conservation Committee. Melissa has judged numerous contests, including the National Audubon Society, and Big Picture Natural World.

GEORGE D. LEPP is one of North America’s best-known contemporary outdoor and nature photographers and a leader in the field of digital imaging. He is the author of many books and hundreds of nationally and internationally published articles about the creative, ethical, and technical aspects of nature photography. He is field editor of Outdoor Photographer magazine, where his “Tech Tips” column is widely read. His photography is extensively published and exhibited, and represented by Getty Images, Corbis, AgStock, and Photo Researchers. Lepp is one of the first members of Canon USA’s Explorers of Light program, featuring the industry’s most influential photographers. He has presented hundreds of lectures and led workshops all over the world, and often serves as a judge of international photography competitions. A founder and Fellow of the North American Nature Photography Association (NANPA), Lepp has won many awards for his work, including Photo Media’s Photography Person of the Year and the Photographic Society of America’s prestigious Progress Award. First trained in wildlife and wildlife management, Lepp later earned a BA and honorary MSc from Brooks Institute of Photography. George and his wife and collaborator, Kathryn Vincent Lepp, live in Bend, Oregon.

JOE AND MARY ANN MCDONALD are the most prolific and active husband-wife wildlife and nature photography team in the United States today with over 30 years of experience in the photography profession. At least half of each year is spent in the field, leading photo tours and safaris to Africa, South America, India, and other exotic locations, as well as various tours and workshops in the U.S. They conduct their Digital Complete Nature Photo Course and Advanced (Flash) Courses at their studio at Hoot Hollow, in central Pennsylvania.

Joe and Mary Ann are founding members of NANPA and Joe served on the Board of Directors from 1999-2001. They have both been involved as Master of Ceremony, keynote speakers, workshop presenters and other service roles at NANPA’s Nature Photography Summits. Joe is a member of PPOA (PA Outdoor Writers Association) and OWAA (Outdoor Writers of America Association). Mary Ann regularly visits schools in a Visiting Author program, where she inspires young students in writing, photography, conservation and natural history studies.

Magical Madagascar Tour
760-533-5154 | NickiGPhotos@aol.com

Join accomplished Photographer Nicki Geigert and Canon Ambassador Jay Collier, on this Excursion photo tour to Madagascar where 80% of both the flora and fauna are unique and nowhere else in the world! Go to www.nickigphotos.com for information & Sign up on line or in Exhibit Hall

See Madagascar’s Best!

Meet the Judges

Photo credit: Jennifer Leigh Warner

Photo credit: Kathryn Vincent Lepp

All Showcase images should be considered wild unless indicated by “Phr” (Photo Illustrated) or “Capt” (Captive).

North American Nature Photography Association (NANPA) promotes the art and science of nature photography as a medium of communication, nature appreciation and environmental protection.

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system or transmitted in any form or by any means – electronic, mechanical, photocopying, recording or otherwise – without written permission of the publisher and copyright holder.

Copyright © 2019 NANPA

Editor: Frank Gallagher
Designer: Victoria Lundy

Showcase Team:
Susan Day
Wendy Shattil
John Lock
Teresa Ransdell

Expressions - 26
Volume 25, Number 3
JERRY GINSBERG is a widely-published photographer whose landscape and travel images have graced the pages and covers of hundreds of books, magazines and travel catalogs. He is the only person to have photographed each and every one of America’s national parks with medium format cameras.

JERRY GINSBERG

Jerry’s photographic archive spans virtually all of both North and South America. He has been awarded artist residencies in several national parks. His works have been exhibited from coast to coast and have received numerous awards in competition.

JOE MCDONALD and his wife, Mary Ann, are the most prolific and active husband-wife wildlife and nature photography team in the United States today with over 30 years of experience in the photography profession. At least half of each year is spent in the field, leading photo tours and safaris to Africa, South America, India, and other exotic locations, as well as various tours and workshops in the U.S. They conduct their Digital Complete Nature Photo Course and Advanced (Flash) Courses at their studio at Hoot Hollow, in central Pennsylvania.

JOE MCDONALD

Joe and Mary Ann are founding members of NANPA and Joe served on the Board of Directors from 1999-2001. They have both been involved as Master of Ceremony, keynote speakers, workshop presenters and other service roles at NANPA’s Nature Photography Summits. Joe is a member of POWA (PA Outdoor Writers Association) and OWAA (Outdoor Writers of America Association).

JEFF PARKER is the owner of Explore in Focus offering photography tours and workshops for the naturally curious. A wildlife and nature photographer, he was captivated by nature’s big screen long before he developed a passion for capturing it with the camera. Jeff thoroughly enjoys helping other nature-lovers improve their photography techniques and also showing them great places to do so. Jeff credits photography with bringing a deeper awareness to issues of conservation.

JEFF PARKER

Jeff thoroughly enjoys helping other nature-lovers improve their photography techniques and also showing them great places to do so. Jeff credits photography with bringing a deeper awareness to issues of conservation. His work has been featured in many magazines as well as the book Explore Texas.

KIKA TUFF

KIKA TUFF earned her PhD in ecology in 2016 from the University of Colorado at Boulder. A few weeks later, she founded Impact Media Lab, where she helps scientists and science organizations find the compelling stories in their research. Her goal is to bring the same rigor, creativity, and experimentation to the business of communication that scientists bring to the business of research. Realizing that, more often than not, scientists don’t have a good outlet for sharing their work and discoveries, Kika and her team develop media campaigns to share those stories with the world, using photographs, videos and design. Participating in the NANPA Summit College Photography Program in 2015 kindled a new interest in photography as a powerful storytelling tool.

KIKA TUFF

Mammals
We were on our second trek of a 2018 trip to Bwindi National Park in Uganda. After an hour-and-a-half hike, we found the Nkuringo Gorilla family in the cloud forest. This family is made up of about 16 members, including two silverback males and one blackback male. We found one of the silverbacks sitting in a forest clearing. He sat and watched us as we approached carefully. I got to within 15-20 feet of him and was able to capture him in low, but even light. He gave me some excellent poses and I was able to create some intimate portraits of him.

I am a full-time nature photographer based in South Texas. My journey as a nature photographer began in 2007. I photograph and conduct photo tours and workshops in North America, Africa, Central America and Europe. My favorite subjects are wildlife and my favorite destination is the African continent.

---

We watched this Red Fox trot down the beach, cross a creek, then run out into the adjacent field where it hunted voles. It followed a similar path each time it came back. Nature repeats itself, I thought. I imagined this straight-on image as it came back up the beach with its catch. So, I lowered my tripod, changed my focus mode, got belly-down in the sand and waited next to its preferred trail. On its very next trip, my vision and efforts were rewarded with this dynamic image.

I was propelled into nature photography as a result of the digital age. In 2006, a once-in-a-lifetime encounter with a Peregrine Falcon on a beach in Cabo San Lucas sparked the transition from a point-and-shoot to a semi-pro camera. Within two years I began presenting programs at bird clubs, wildlife festivals and Audubon groups. I now keep a full speaker schedule and display at 30 art shows a year. Occasional publishing opportunities for book and magazine covers, plus photography contests have provided recognition and, in 2015, nature photography became a full-time vocation.
A Long-tailed Weasel Killed by a Vehicle  
© Joshua Asel • joshuaasel.com  
Highway 1, Bodega Bay, California

“The photographer has created a unique, fresh take on a tragic story that happens all too often. Bringing awareness to the senseless loss of life that our vehicles cause, and doing so in an artistic way, makes this both creative and meaningful.”

—Melissa Groo

“We were attracted to the graphic design for a grisly subject matter. The setup for this image showed us real planning and vision, and the shot was indeed striking.”

—Joe & Mary Ann McDonald

“A modern-looking story-telling image that grabs your attention and is quickly understood.”

—George Lepp

Wolves Re-establishing Dominance  
© Carol Grenier  
Yellowstone National Park, Wyoming

“This is a truly exceptional, rare moment captured in the wild. Wolves are among the most elusive animals. The photographer has capitalized perfectly on what looks to be a remarkable opportunity, rendering a technically perfect image of great wilderness and beauty.”

—Melissa Groo

“We see a lot of wolf images from Yellowstone these days, but this one was more like a Bateman painting where every element in the image is balanced and works to tell the story, and the story is dynamic and quick to read. It’s almost too good...if that’s possible!”

—George Lepp

“Behavior is always compelling, and wild wolves are rarely within camera range. There is a lot to feast on here, with snarls and onlookers.”

—Joe & Mary Ann McDonald
Ermine
© Fi Rust
Madison River, Yellowstone National Park, Wyoming

In the Heat of Battle
Lindsay Donald
© Donald Photography
Brooks River, Katmai National Park, Alaska

Cubs Underfoot as They Walk With Their Mother
© Steven Barger
Wapusk National Park, Manitoba, Canada

Plains Zebras Fighting
© Carol Grenier
Etosha National Park, Namibia
Red Fox Kits Greeting Mom
© Fi Rust
Niwa, Colorado

Humpback Mom and Calf
© Rick Beldegreen
Tonga

Buffalo in Orange
© Rick Beldegreen
Zambia, Africa

A Mother’s Love
© Peter Balunek
Bwindi Impenetrable National Park, Uganda
Baby Gray Whale
© Matthew Meier
Guerrero Negro, Baja California, Mexico

Cubs Play While Protected by Their Mother
© Steven Barger
Wapusk National Park, Manitoba, Canada

Female Grizzly Bear on Alert With Cubs
© Cal McKitrick
Grand Teton National Park, Wyoming

Ibex Tree Climbing
© David Rein
Les Aiguilles de Chamonix, France
**SHOWCASE • TOP 100**

**Warthog Chase**
© Patrick Pevey
Etosha National Park, Namibia

**Jaguar Attacking Yacare Caiman in River**
© James Heupel
Rio São Laurenço, Patanal, Brazil

**Fully Winter-coated Wolf Pups Playing in the Snow**
© Scott Dere
Yellowstone National Park, Wyoming

**Dueling Bats Spar Over Night Nectar**
© Karin Leperi
Costa Rica
Burchell’s Zebras Horsing Around
© Karen Hunt
Etosha National Park, Namibia

Winter Bobcat With Drake Mallard
© Cindy Goeddel Photography, LLC
Yellowstone National Park, Wyoming

Forester Kangaroo Joey in the Pouch
© Susan McConnell
Northeastern Tasmania, Australia

Arctic Fox With Prize
© Loi Nguyen
Wapusk National Park, Manitoba, Canada

Burchell’s Zebras Horsing Around
© Karen Hunt
Etosha National Park, Namibia
Serenity: Surfacing Sea Lion with Crown
© Jodi Frediani
Monterey Harbor, California

Brown Bear Clutching Salmon
© Irene Hinke-Sacilotto
McNeil River State Game Sanctuary, Alaska

Three Thirsty White Rhinos
© Barney Koszalka
Kruger National Park, South Africa

River Otters Greeting on the Ice
© Patrick Pevey
Yellowstone National Park, Wyoming

Bighorn Sheep
© David Armer
Montana

Long-tailed Weasel Pops Up
© Ann Kramer
Point Reyes National Seashore, California

Three Thirsty White Rhinos
© Barney Koszalka
Kruger National Park, South Africa

Lion Pair at Sunrise
© Gary Paige
Masai Mara National Reserve, Kenya, Africa

Serenity: Surfacing Sea Lion with Crown
© Jodi Frediani
Monterey Harbor, California

Mountain Goat Nanny and Kids at Sunset
© Tom Tietz
Mt. Evans, Colorado

Desert Cottontail
© Kathy Lichtendahl
Wyoming

Lynx With Kitten Resting Beneath a Spruce Tree
© Bob Watson
Denali National Park, Alaska
Nursing Snow Monkey © David Morgan
Nagano, Japan

Pronghorns—The Five © Ronald Bielefeld
Lima, Montana

Raccoon Hoping to Hide in the Pond Reeds © Melissa Rowell
Rocky Mountain Arsenal National Wildlife Reserve, Denver, Colorado

Yellow-pine Chipmunk © Margaret Larkin
Paradise, Mount Rainier, Washington

Musk Ox Cow and Calf © Jennifer Smith
Nome, Alaska

Yellow-pine Chipmunk

Brown Bear Sub-adult Siblings © Thomas Major
Silver Salmon Creek, Kenai, Alaska

Nursing Snow Monkey

Raccoon Hoping to Hide in the Pond Reeds

Yellow-pine Chipmunk

Brown Bear Sub-adult Siblings

Mother and Cubs © Loi Nguyen
Wapusk National Park, Manitoba, Canada

Gray Wolf in Winter Fog © Ken Archer
Yellowstone National Park, Wyoming

Pronghorns—The Five

Raccoon Hoping to Hide in the Pond Reeds

Mother and Cubs

Diving Red Fox © Adams Serra
Yellowstone National Park, Wyoming

Coyotes With Vivid Aggression Displays © Michael Cohen
Yellowstone National Park, Wyoming

Nursing Snow Monkey

Raccoon Hoping to Hide in the Pond Reeds

Mother and Cubs

Diving Red Fox

Coyotes With Vivid Aggression Displays
Leopard Taking Down an Impala
© Kevin Dooley
Botswana

Summer Downpour—Elephants in the Rain
© Andy Wolcott Photography
Amboseli National Park, Kenya

Stump-tailed Macaque Trio
© Sean Crane
Kaeng Krachan National Park, Thailand

Polar Bear Shakes Off Excess Water
© Debbie Tubridy
Arctic National Wildlife Refuge, Kaktovik, Alaska

Humpback Whales Blow Before Submerging
© Mark Kelley
Admiralty Island, Tongass National Forest, Alaska

Valentine’s Day: Mother and Calf Escort
© Jodi Frediani
Silver Bank, Dominican Republic

Elephant in the Okavango Delta
© Adolfo Rapaport
Botswana

Cheetah Drinking
© Kevin Dooley
One on Hill, Botswana

Polar Bear on Whale Bones
© Diane McAllister
Kaktovik, Alaska
SHOWCASE • TOP 250

Brown Bear Swing Time
© Karen Hunt
Lake Clark National Park, Alaska

Bighorn and Anvil Cloud
© Sean Crane
Badlands National Park, South Dakota

Family Portrait
© Jim Kendall
Lake Clark National Park, Alaska

A Sea Otter Chews Down a Chest Full of Crab
© Mark Kelley
Gull Cove, Icy Strait, Southeast Alaska

Porcupine Feeding on Plants at Edge of Stream
© George Sanker
Yellowstone National Park, Wyoming

Male Lion in Tree
© Kevin Dooley
Tanzania

Lion Cubs Learning to Swim
© David Rein
Okavango Delta, Botswana

Mom and Baby Yellow-bellied Marmots Cuddling
© Fi Rust
Rocky Mountain National Park, Colorado

Pronghorn Antelope Newborn, Day One
© Donald Quintana
Yellowstone National Park, Montana
Story and Photos by Jerry Ginsberg

Back in the Dark Ages of the late 20th century, photographing the great American landscape was a reasonably straightforward affair. Constantly pursuing the best possible images, I often packed several bulky, industrial-strength shipping cases with heavy gear, stuffed a few hundred rolls of 2 1/4" film into my small carry-on and headed to the airport, where smiling airline agents gladly checked my 200-300 lbs. of "stuff."

When in the field, I was often alone or found only an intrepid few photographers at my favorite destinations. There weren’t many rules needed and common sense prevailed.

Upon returning home, I would take my gallon-size plastic bags, bulging with rolls of exposed film, to a local professional lab where it would be processed at the lightning speed of one to three days. Then, after choosing the very best images on my lightbox, I would carefully insert them into clear pages or those sexy black frames and send them out to publishers, who would make their selections and promptly send me some rather handsome checks.

As we know only too well, those halcyon days are gone. While the natural landscape in which we love to immerse ourselves tends to change at the glacial pace of geologic time, the other landscape—that of technology, travel, crowds and the situations and regulations with which we must contend—has moved at warp speed, altering just about every aspect of how we practice our chosen art and craft.

Let’s explore those changes that have made the greatest impact on the art, the practice and the experience of being a nature photographer.
Digital Technology, Smartphones and Apps

Digital cameras

Digital photography has completely revolutionized the ways in which we work. It has virtually ended our use of film and, with it, the very existence of thousands of processing labs nationwide. Likewise, those once indispensable slide pages are now long forgotten on a dust-covered shelf somewhere. Can I even find them? Sure! Just give me a week. Or two.

These days, when I head out for an extended trip, I make sure to carry at least a full TB worth of high-speed cards, a laptop and multiple compact hard drives. Since all of those TSA agents at the airport are rarely called upon to hand-check film these days, I have to wonder: What do they do with all of that extra time?

Never mind. I think I know.

With digital, I can travel lighter with better gear that can record an astounding amount of detail and dynamic range, letting me capture images I could never have imagined 20 years ago.

Don’t let me get me wrong. I still use my old film cameras. But to illustrate just how completely digital photography has replaced film, several years ago, I was standing at a national park overlook behind my tripod with a very large 617 panoramic camera mounted on it, waiting for the light to move where I wanted it, when a group arrived. A gentleman in the group took one look at my foot-wide camera and protruding lens and exclaimed, “Wow! How many megapixels is that?” He was a bit befuddled when I replied, “Zero.”

Smartphones, Selfies and Instagram

Still, these days most of us carry smartphones with very capable built-in cameras. Everywhere I go, I see people of all ages and backgrounds snapping away like crazy. And it’s great to see more and more people able to enjoy photography and the great outdoors.

The wonderful new cameras and smartphones that bring more people to photography, and make it easy to share their experience and excitement also result in more crowds coming to and damaging fragile landscapes. They also encourage more risky behaviors in pursuit of a viral photo.

On a day now lost to history, someone, somewhere got the bright idea to turn a cell phone camera on his or herself. Voila! The selfie was born. These days, a lot of people use their phones to photograph not only each other and their surroundings, but themselves.

Apps

On the other side of the smartphone coin are the many apps that are rapidly becoming essential to photographers. My favorites among the current crop are Field Tools, with its excellent depth of field calculations, and the Photographer’s Ephemeris, which can help you plan favorable shooting locations for the best possible light, months in advance. Others speak highly of PhotoPills.

Another interesting choice is Photo Planning Tools, a bundle of three apps that offers a deluxe set of benefits beyond those of Photographer’s Ephemeris alone. It’s on my to-do list to try as soon as possible. There is also a plethora of weather apps that can predict not just temperature and rain, but also everything from cloud cover at sunset to lightning to surf at high tide. It’s never been easier to be in the right place at the right time.

Travel and Crowds

On a late summer trip to Alaska a few years ago, I checked over 200 lb. of gear with my favorite airline at no additional cost. Just a month later, on the day of my return flight with the very same luggage, those same smiling airline folks happily whisked my credit card for $190 in excess baggage charges. And therein lies the world searching for images with most of my gear in a small aluminum roller bag and backpack, checking just a single 50 lb. duffel that holds my clothing and tripod.

However difficult the airport experience may be, it’s easier than ever to travel. There are more flights from more airlines, worldwide, going to places we want to go. American Samoa? Check. Faroe Islands? Check. Samoa? Check. Faeroe Islands? Check.

There are hordes of people in the air and on the road. Over 330 million people visited a national park last year, in search of nature and a little elbow room. This increased traffic has put a real strain on our very finite wilderness resources, leading the Secretary of the Interior to say that “Our national parks are being lived to death.”

Some days, a hike in any of our more popular national parks starts to resemble a visit to the United Nations. Along the trail, one often hears a mélange of languages, a sure sign of the worldwide reputation and drawing power of our great national parks and of the allure of travel and nature. And, if you want a sunrise shot of Oxbow Bend in the Tetons or a sunset photo of Delicate Arch in Utah, be prepared to share the experience with a hundred or more new friends. Dealing with crowds is now a part of the nature photographer’s repertoire.

Years ago, I drove all the way to the Temple of Sinawava in Zion National Park in southwest Utah. No longer! One clear indication of the over-crowding in our national parks is the mandatory bus system now operating most of the year in the popular canyon area of Zion National Park. Unless you’re staying at the lodge, visitors to this stunning canyon can no longer drive their own vehicles beyond a lot just inside the main park entrance.

More drastic yet, Zion is the first national park to enact restrictions on the use of tripods. The one now in place prohibits the use of tripods on trails. The park’s stated purpose here is prevent obstructions along the trail that inhibit the free passage of hikers. Fair enough. We can usually take one or two steps away from the trail to set up.

In Arches, there are now restrictions on light painting at night. And drones are banned in all national parks. While such levels of restriction are fairly mild and not wholly unreasonable, they seem to portend what could become the stereotypical “slippery slope.”

What to do about this? We’re not going to keep the crowds away. It seems to me that an obvious starting point is to fund the current $10.5 billion (and growing) National Park Service maintenance backlog to preserve, expand and update visitor facilities, as well as to acquire more land at the edges of our parks.

There is no question that every visitor to a national park, and other scenic locations, is equally entitled to be there and enjoy themselves. Yet, it can easily be an impediment to others—specifically us photographers—trying to wander through a busload of chimping tourists waving their extended selfie sticks around or attempting to find a spot for our tripod amidst a throng of other photographers.

Human-Wildlife Interactions

One of the more sedentary, but entertaining downtime pastimes in our parks is the ever-popular sport of people watching. With enough time, we can see actions that run the gamut of human behavior, both good and bad. The worst endanger people, wildlife and our ability to enjoy seeing and photographing wild animals.

In spring when the many waterfalls of Yosemite Valley, fed by melting snowpack, are running in spectacular fashion, the valley is jam-packed with hordes of people and road-clogging traffic. One afternoon, I witnessed close to a dozen people crowding around a single frightened mule deer doe on a street corner in over-crowded Yosemite Village. They were pushing and jostling each other and the hapless little deer as they shoved their cell phones in her face in much the same way as paparazzi harass celebrities. I felt great sympathy for that scared little creature.

The Park Service asks visitors to Yellowstone to stay at least 25 yards away from bison and elk, and 100 yards from wolves and bears. Yet, every year there are documented cases of tourists injured while crowding animals in pursuit of the epic selle. There are some, perhaps apocryphal, stories floating around Yellowstone about a father who sat his little son on the back of a bison in order to get a snapshot. That’s just plain crazy … and dangerous!
In popular locations like Yellowstone, the bison and other wildlife are somewhat acclimated to the presence of humans. However, we know that these seemingly calm animals are excitable creatures whose angry tempers can erupt at the drop of a hat when they feel threatened or annoyed. Bison are wild and unpredictable animals who are responsible for more human injuries in Yellowstone than any other species. With more and more people traveling, with more and better smartphone cameras, and with more stress on Park Service resources, the situation is likely to get worse before it gets better.

Excessive amounts of thoughtless and ignorant human behavior can and does force authorities to close areas to people, photographers included, for the benefit of the animals. And it changes the experience for the animals and for all of us.


**Human-Landscape Interaction**

Under the heading of “What could he have been thinking?” is the famous, actually infamous, case of a professional landscape photographer who lit a fire using artificial firelogs under iconic Delicate Arch in Arches National Park. Supposedly, he wanted to create a unique image by lighting the singular red-rock form from underneath. Unsurprisingly, the fire left a prominent black mark in the porous sandstone beneath the arch. Eventually, he was identified, charged with a federal crime and convicted, but the area under the arch would not quickly recover.

In another event that makes you shake your head and wince, a so-called photographer at Point Reyes National Seashore set some steel wool afire to create streaming light tracers for a photograph on a popular shipwrecked fishing boat. Predictably, the old wooden craft was quickly engulfed in flames and was badly damaged, making it a safety hazard to visitors, and depriving the rest of us the opportunity to fully enjoy it.

Some folks just can’t follow signs. It’s not unusual for people to go off trail, even when signs prohibit it, crushing fragile cryptobiotic soil crusts that may have taken hundreds of years to form. And then there’s the horrifying story of the tourist who went off the boardwalk at Yellowstone and died after falling into a hot spring.

As a result of incidents like this when visitors and, sometimes, photographers commit callous or stupid acts, the National Park Service and other authorities are justified in imposing more and more restrictions, even though they affect the careless and the careful alike.

We are all fans of capturing unique images, those that are difficult or impossible to replicate. But sacrificing safety and ethical behavior, destroying or defacing property, in pursuit of fleeting bragging rights to a nice photograph is just not a fair exchange.

**In the End**

So, what can we learn from all of these experiences?

Mostly, that the only thing really constant is change. I have better, lighter, more capable gear and it’s easier to get almost anywhere on the globe. On the other hand, that’s also true for everyone else!

We can expect to see even more people in the field, deal with even more problematic behavior and have to live with even more restrictions on where we can go and what we can do. The increasing availability of quality cameras, along with the increasing affordability of travel, mean more people taking more photos at more of our favorite places.

While it’s good to see more people experiencing and photographing nature, these same crowds create more problems than just an overabundance of images. They can stress limited facilities and maintenance budgets, trample and degrade the landscape, and endanger themselves and the wildlife they come to see. Big crowds make it more difficult for us to get the shot and force us to think harder and go farther for our next great image. Meanwhile, the time we spend and what we do with digital programs, platforms and devices have radically changed how we experience the business side of photography.

It sure is a different world out there for the nature photographer.
The morning after arriving in the Guanacaste in Costa Rica last year, I noticed some strange activity in the waters off the beach in Potrero Bay. Initially, I thought it was a few terns diving for an early morning meal, until I got closer to the water. Then I could see numerous rays jumping all around me. The tide was receding, so I walked out along an exposed rock jetty to get a closer look. The rays were moving from the shallow end of the Bay out toward open water, but I couldn’t see where they would break the surface. So, I was mostly reacting to the sounds of the rays leaving the water and trying to train my lens in the general direction of activity. Fortunately, I was able to capture a part of the action with this image.

I am a retired airline pilot living in Vermont who now works as a photo tour guide with Trogon Photo Tours, leading workshops in South America, Africa, and Southeast Asia.
Synchronous Fireflies
© Mark Hoyle
markhoylephotography.com
Great Smoky Mountains National Park, Tennessee

“I really liked this image because it tells the story so well and I know it’s hard to capture. It looks like night, is well composed, and the fact that the fireflies are flying around is very obvious. A great story in a single image.”
—George Lepp

At first glance it is easy to dismiss this shot, until you take a good, close look and see the magic. Subtle images like this are especially rewarding.
—Joe & Mary Ann McDonald

Lotus in Emerald Waterscape
© Jackie Kramer • https://luvblooms.com/
Vero Beach, Florida

“Beautiful art piece of an often-photographed subject. Your composition, low angle and isolation of the flower combine to make this painterly instead of just another flower shot. Another wall piece!”
—George Lepp

“A beautiful image with wonderful, selective focus, giving the shot intimacy and detail.”
—Joe & Mary Ann McDonald
Cottonweed
© Kevin Barry
High Ridge Scrub Natural Area, Lake Worth, Florida

Doppelganger
© Lee Friedman
Ball Ground, Georgia

Polyphemus Moth Wing
© George Hornal
Tennessee

Yellow Shrimp in a Fire Urchin
© Tony Frank
Alor, Indonesia
Reticulate Stargazer
© Matthew Meier
Dumaguete, Dauin, Philippines

Sea Urchin
© Hape Schreiber
Newton, Massachusetts

Mr. Turtle
© Peter Nestler
Palau

Twilight Zone
Garden Spider
© William MacFarland
Manuel Antonio National Park, Costa Rica
Ammonite Fossil Abstract
© Hope Schreiber
Newton, Massachusetts

Macro Photograph of a Tragopogon
© John Hoyt
Canaan Valley, West Virginia

Potamites Lizard and Rapids
© Anton Sorokin
Peru

Spinecheek Peek
© Sharon Wada
Indonesia
Dying Sea Nettle Jellyfish with the Next Generation
© Jodi Frediani
Monterey Harbor, California

Snapper Hunting
© Gustavo Costa
Xcalak, Mexico

Conch Eyes
© Janet MacCausland
Little Cayman Island, The Caymans

A Great White Shark Splashes Down After Breach
© Richard La Belle
Isla Guadalupe, Mexico

Whale Shark Juvenile With Company
© Gary Paige
Bahía Concepción, Baja California Peninsula, Mexico

Polistes Dominulus European Paper Wasp
© Rob Curtis
St. Charles, Illinois

Three Monarchs
© Tom Haasby
Botanic Gardens, Traverse City, Michigan

Bee Fly on Crucita
© Jim Burns
Bentsen-Rio Grande Valley State Park, Texas

Damselfly Hitching a Free Ride on a Wasp
© Ruth Hoyt
Laguna Seca Ranch, Edinburg, Texas

Not Now! Mantids on Russian Sage at My Home
© Deborah Winchester
Indiana
SHOWCASE • TOP 250

Tiger Beetle
© Tom Myers
Kentucky

The Underside of a Lotus Leaf
© Edith Isidoro
Longwood Gardens, Kennett Square, Pennsylvania

Robber Fly on an Early Summer Morning
© Susan Kanfer
Hiawatha National Forest, Michigan

Gulf Fritillary
© Jeff Parker
Red Belly Ranch, Texas

Mimic—Hoverfly Passing as a Bee Lookalike
© James Johnston
Sequim, Washington

Mating Pair of Eastern Tailed-blue Butterflies
© Bill Johnson
Minneapolis, Minnesota

Flag-footed Bug
© Jim Ramakka
Crocodile Bay Lodge, Puerto Jiménez, Costa Rica

Virginia Creeper Shows Fall Colors
© Wayne Woltersberger
Shenandoah National Park, Central Section, Virginia

Sally Lightfoot Crabs Motion Blur
© Bill Klipp
Puerto Egas, Santiago Island, Galapagos Islands

Female and Male Golden Orb Weaver Spiders in Web
© Elizabeth Acevedo
Northlake Nature Center, Mandeville, Louisiana
**SHOWCASE • TOP 250**

*Flower With Water Droplets*
© Charles Needle
Sandwich, Massachusetts

*Juxtapositions in a Cactus Flower*
© Jeff Maltzman
Payson, Arizona

*Pinkeye Goby*
© Sharon Wada
Papua New Guinea

*Pygmy Seahorse*
© Rick Beldegren
Indonesia

*Pink Water Lily*
© Charles Needle
Atlanta, Georgia

*A Dragonfly Clings to a Frond in Afternoon Light*
© Matthew Morrissette
Gateway, Colorado

*Giant Ichneumon Wasp*
© John Mack
Ithaca, New York

*Jumping Spider With Prey (Fly)*
© Lea Foster
Lafayette, Indiana

*A Dragonfly Clings to a Frond in Afternoon Light*
© Matthew Morrissette
Gateway, Colorado

*Monarch Butterflies Overwinter*
© Richard Ellis
El Rosario Monarch Reserve, Mexico

*Amazon Tree Boa*
© Anton Sorokin
Madre de Dios, Peru

---

52 • NANPA Expressions

Macro/Micro/All Other Wildlife • 53
SHOWCASE • TOP 250

Dancing Ghost Crabs
© Sue Wolfe
Padre Island National Seashore, Texas

Beach Sand Patterns
© Carol Grenier
Galápagos Islands, Ecuador

Araneid on Web
© William Tyler
Santa Cruz County, California

American Lotus Seedpod
© George Hornal
Reelfoot Lake State Park, Tennessee

Lubber Grasshopper at Sunrise
© Kevin Barry
Big Cypress National Preserve, Florida

Artful, expressive photography demands answers to the question:
“What’s my image about?”
Tom Dwyer Photography workshops provide the environment to help you discover answers to this question as a prelude to creating images with meaning – for you and the viewers of your images.

www.TomDwyerPhotography.com
Tom@TomDwyerPhotography.com

Chuck Haney Photo Workshops 2019

+ Improve your photography skills and have fun alongside one of the country’s most accomplished photographers
+ Small group size
+ Great locations at the peak times

www.ChuckHaney.com
chuck@ChuckHaney.com
406-261-0354
Listen in as a group of pro photographers talk about their stock photography sales and you might hear something like this: “I got 10!” “Oh yeah, well, I got 5!” “I can beat that! I got 3!” They are not talking thousands of dollars, hundreds or even dollars at all. They’re talking pennies, and the friendly griping reflects the very sad state of stock photography today.

The times, they are a-changin’!

Digital photography has killed stock photography for all but a fortunate few, but at the same time it has raised the photographic bar and enabled us to produce bodies of work we could only have dreamed of back in the “good old days” of film. This progress has, of course, been made possible by technological advancements in cameras, lenses, sensors, cards, software, and myriad accessories.

Some changes have made photography easier. Others made it harder for nature photographers to earn a living. Continually improving camera technology and the ubiquity of mobile phones have brought photography to the masses, flooding the internet with images and devaluing stock. The precipitous decline of the publishing industry has resulted in fewer jobs for staff photographers at magazines and newspapers. That’s forced us to up our game and develop new income streams and go farther afield to find unique and compelling images. Advancing technology gives us weather and travel apps to find and get to great vistas under perfect conditions to capture exceptional images. It also pushes us

A variety of apps are available to guide you through astrophotography, but for beginners, the simplest rule to follow is the Rule of 500. Read the text for more details.

Facing and Embracing the Future: THE CHANGING TECHNOLOGIES OF Nature Photography

EXCEPTIONAL PHOTO WORKSHOPS
SUPERB LOCATIONS
OUTSTANDING PERSONAL ATTENTION

www.awakethelight.com 757-773-0194 awakethelight@charter.net
to expand our skills into fields like time lapse and video. As our equipment gets better, smaller, more capable and more portable, we’ve been introduced to social media, new post-processing applications, and the realization that we’ll have to be life-long learners just to keep up. It is the best of times. It is the worst of times.

Camera Advancements

While a freelance nature photographer’s income may have fallen, expenses have not, and may have actually increased. “Back in the day,” a good film camera could be used for a decade or more until enough technological advancements justified an upgrade. Today, those kinds of compelling advancements in camera technology occur every few months, and, over a three-year time span, almost require professional photographers to upgrade. Meanwhile, their older cameras have lost almost all of their value.

Advances in cameras run the gamut. However, mirrorless cameras may change the game more radically than anything we’ve seen before. This new generation of cameras is powerful, and most are smaller and lighter than traditional D-SLRs. For many of the old equipment to have gone digital, in addition to their lenses, either film or a digital camera, their weight and bulk of traditional D-SLRs and lenses is an increasing concern as we grow older, and the smaller dimensions of the mirrorless cameras are enticing. I speak with experience.

Recently my wife, Mary Ann, and I had the chance to try out a mirrorless camera system that arrived the day before our photo tour to Yellowstone. All of our gear—three cameras and several lenses—comfortably fit inside one piece of roll-on luggage. In contrast, had we been using our usual D-SLRs, we’d have needed two carry-on bags, with some lenses packed in our checked baggage as well. That smaller package is a big plus, as I suspect every photographer heading to the airport frets about being hassled at check-in or the boarding gate about their carry-on gear.

Luckily, the learning curve wasn’t particularly steep and, once I started using the equipment, I enjoyed some of its new features. Those included keystone correction (basically eliminating the need for a tilt/shift lens), in-camera focus stacking, silent mode shooting, incredible high frame rate capture (as high as 60 frames per second or fps), and more. One particularly exciting feature was Pro-Capture where images are recorded prior to the shutter button being fully depressed. Until that time, with the camera shutter pressed halfway, the camera is continually recording shots, writing over the last shot in a 16-shot loop until the shutter is fully depressed, catching that last shot and the 15 shots that preceded it. Think of the times you’ve reacted too late and caught the tail-end of a bird launching itself from a perch. With this feature, the 15 frames prior to that shot are captured, almost guaranteeing that you’ll catch the bird as it begins to lift off.

Other intriguing features in the pipeline include the ability to adjust your focus point after taking the photo, a technology first introduced in Lytro light-field cameras, and artificial intelligence–powered assistants that make suggestions and perform some repetitive tasks.

Adding Video to Your Repertoire

Almost all digital cameras, whether traditional D-SLRs or mirrorless, offer video capabilities and make shooting professional-quality video easier than ever. Although some still photographers dismiss video as unnecessary, I’d recommend they reconsider that opinion. Video really jazzes up a still photography record and a series of images over a set length of time. Most shooters then incorporate the shots into a time-lapse movie, but some cameras put those clips together automatically. The camera menus for making a time-lapse movie are very simple. The trick is timing. At a 15 frames in a continuous loop, but does not write to the card until you actually click the shutter. Those not using this feature missed the bird entirely as it launched from its perch.

The ProCapture feature of the Olympus-E-M1-Mark II records the 14 frames preceding the frame captured when you actually click the shutter. Until you do so, the camera records 15 frames in a continuous loop, but does not write to the card until you actually click the shutter. Those not using this feature missed the bird entirely as it launched from its perch.

Some cameras offer frame rates as high as 119 fps, so one second of video translates to almost four seconds of screen time. It is amazing what you’ll see when shooting in slow motion!

Better Memory

Today, you could record an African safari with a couple of CF or SD cards that take up less space than two rolls of 35 mm film did. If you were like me, back in the “good old days” you budgeted at least 100 rolls of film per safari. Carrying that much film around, let alone onto an airplane, was always a hassle. Memory cards are constantly improving, with faster writing speed, more capacity and better reliability, and they’re getting cheaper. Periodically, a new format, like XQD, will make us replace all our old cards, so the cost savings from film, while still considerable, are reduced as we buy new and better cards and retire old ones.

Anyone who shoots digital should know the importance of backing up your photos. Some of us remember backing up onto floppy disks, then CDs, and then DVDs. Today, there are a variety of external back-up devices available, but I’d recommend external solid-state drives (SSDs) for their reliability. Mind you, any drive may fail, but solid-state drives do not have a spinning disk, so dropping or banging one is less likely to result in a failure. SSDs are also fast, really fast! They are considerably more expensive than traditional spinning drives, but I think we are worth the money. Some folks go to extremes, backing up their images on multiple external hard drives while also retaining their shots on the original CF or SD cards.

Seeing Stars

These days there are plenty of new techniques one can and should explore. Consider astrophotography – shooting stars. Back in the day, night scenes that included stars were nearly always in the form of star trails, where super-long exposures recorded the arching pathway of the stars across a horizon, or a series of star circles radiating out from the North Star. With today’s improved (and getting ever better) sensors, the simplest of equipment and the ability to use higher ISOs than were available with film, photographers are recording...
spectacular shots of the Milky Way, framed behind a variety of landscapes. Now, the greatest limitation for taking a great night sky filled with glowing stars is moonlight or the distant glow of city lights.

Want to learn how? As with everything else, any interested photographer can get a plethora of advice from the web. Just Google “astrophotography” and you’ll have articles and how-to videos covering everything from most basic to the most advanced techniques and equipment. If you’re into this, the equipment options seem (pardon me here) infinite.

Gizmos and Gear

While we’re on the sky, let’s talk a little bit about drones. A short time ago, they were all the rage. If you are a commercial photographer, doing real estate or industrial work or filming videos, drones may play a vital role in your photography. For nature photographers, I’m not so sure. I’m more intrigued with camera stabilizers, especially if you’re thinking of doing video. Stabilizers look a bit like a heavy-duty selfie-stick, providing a steady image via gyroscopic stabilizer motors, and they’re getting better, more compact and less expensive with every generation. With a camera stabilizer, you could walk down a forest trail, or circle a tree, or skim your camera across the top of a field of ferns, capturing a smooth video that I used to think only a drone could do. They’re easy to learn and, unless you’re a real klutz, there’s little chance of crashing your rig.

All of this new technology has allowed photographers to capture nature like never before, and the internet has provided a worldwide audience for sharing these images. Social media, via any number of platforms, provides photographers with an audience, with a fan base, and plenty of supportive “atta boy” comments and, in some cases, crowdfunding income streams. Like everything else, you can spend too much time posting images and obsessively watching for “likes” and comments and not enough time making photos.

GPS tags and precise location descriptions may be fun and informative, but may also lead to overuse or abuse, drawing photographers in unhealthy numbers to secret sites or to wildlife sightings. Personally, I see little need for GPS—I know I’m in Yellowstone or along the Mara River wherever, but I’m open to enlightenment on this issue. With or without location data, the wise use of social media also generates interest in your work and, for workshop and tour leaders especially, it has become a valuable tool for marketing.

Still, care must be used when posting photos online. Some websites’ terms of use give them broad rights to use your images however they wish. Once posted online, high-quality images can be stolen, too. Recently, a friend who was considering visiting a national park in India discovered that his photograph of a tiger, shot in a different park, was being used to advertise the new park. He was not credited or paid, and he decided he wasn’t visiting that park, either.

Marking your images in some way or posting lower-quality images and videos will help deter theft. Your viewer’s enjoyment may suffer a tiny bit when they see your watermark, copyright, or name on the image, or fret that the video or image isn’t as tack-sharp as they’d like it to be, but that’s the price we have to pay.

In this new and exciting digital world, whether or not you’ll make any money from your photography is the question. Not long ago, a friend told me about his most recent disappointment. A major hotel chain contacted him about using one of his images in hotels around the world as part of their wall décor. He quoted what he thought was a very reasonable price—a steal, really—but one reflecting the digital reality of today. Their response was a resounding “Are you kidding? We can get this from [an online vendor] for twenty-five dollars!” Unfortunately, in today’s market, for most photographers that would still be a big sale!

Yet, I also know of photographers whose Instagram and YouTube channels have created engaged, worldwide audiences, which brought them to new heights of visibility, and audiences, which brought them to new heights of visibility, helped fill their workshops and sell their video training and, occasionally, they still sell a photo or two!

Truly, it is the best of times, it is the worst of times, it is an age of challenges, it is an age of opportunities, it is a season of revolution, it is a season of evolution, it is an epoch of change.
Shoot precisely in the moment

Extremely portable, with a highly responsive AF, and clarity and color rendition you demand.

Step up to the latest in ultra-telephoto zoom lenses

Lightest in its class

100-400mm F/4.5-6.3 Di VC USD [Model A035]

For Canon and Nikon mounts

Di: For full-frame and APS-C format DSLR cameras

ONLY AVAILABLE AT YOUR AUTHORIZED TAMRON USA RETAILER
Venturing out to see what nature has to offer when it’s -27 degrees in Yellowstone is a challenge no matter how well dressed one is. The Bobby Sock Trees are a few miles north of Old Faithful. While the roads are packed snow, to get this perspective you had to venture into hip deep snow. In the summer, this spot is unremarkable but add in snow, extreme cold and a rising sun and one can get something special. (Nikon D4 with a 14-24mm f/2.8 lens at 14mm, f/8.0, 1/500 sec, ISO200).

My nature work has been featured by the Sierra Club, received awards in both landscape and plant life categories by the Carolina Nature Photographers Association (CNPA) and I was named as a finalist in the 2018 Comedy Wildlife Awards competition. I am also a contributor to CNPA’s Camera in the Wild quarterly magazine. My studio art photography has appeared in a variety of advertising venues and craft books.
Bald Cypress Trees in Autumn
© Cynthia Lockwood • cynthialockwood.zenfolio.com
Caddo Lake State Park, Karnack, Texas

“The simplicity is what makes this image stand out. Sounds like an oxymoron, but it’s true. The simplicity of the three main trees and the muted colors caught my attention. Another wall image that could find itself in a gallery.”
—George Lepp

“This was a sublime, peaceful scene that showcases fall colors in an unusual setting, while evoking a lot of mystery, as the cypress trees recede deeper into the swamp.”
—Joe & Mary Ann McDonald

White Dome Geyser and the Milky Way
© Jeff Vanuga • jeffvanuga.com
Yellowstone National Park, Wyoming

“We see a lot of night sky shots in these competitions and this one stood out because it not only had the stars, but also an interesting foreground. The two aspects work together to make a very interesting image that also tells a story. The technical work to get this to all come together was well done.”
—George Lepp

“The combination of the Milky Way sky and the light painted into the foreground was extremely effective, especially when the execution of the shot had to be done while a cranky geyser was erupting.”
—Joe & Mary Ann McDonald
Eruption at Fuego Volcano  
© Hector Astorga  
Volcán de Fuego, Guatemala

Violet-green Swallows Rest in the Early Dawn Mist  
© Matthew Morrissette  
Boulder, Colorado

Spring Under the Live Oaks (Rescued Peacock)  
© Donna Eaton  
Magnolia Plantation, Charleston, South Carolina

Malagasy Child Playing the Avenue of the Baobabs  
© Victor Nemeth  
Morondava, Madagascar
Hazy Light Filters Into Panther Creek Falls
© Ian S. Frazier
Panther Creek, Washington

Clearing Snowstorm
© Harvey Stearn
West Fork of Oak Creek, Sedona, Arizona

Boulder Beach at Sunrise
© John R. Kuhn Jr.
Acadia National Park, Maine

Undertow
© Geoffrey Schmid
Kona Coast, Hawaii
Rushing Into the Darkness
© Peter Nestler
Tre Cime di Laveredo, Italy

Wilderness Waterfall Under a Summer Moon
© Jeff Vanuga
Popo Agie Wilderness, Wind River Mountains, Wyoming

Looking for Something
© Peter Nestler
Tre Cime di Laveredo, Italy

Pfeiffer Beach Keyhole Arch
© Cathy DesRochers
Pfeiffer Big Sur State Park, California
Colorado Columbine
© Mike Walker
Colorado

Colorful Fall Leaves Along Bishop Creek
© Ian S. Frazier
Bishop Creek, Inyo County, California

Whitebark Pine Embraces a Total Lunar Eclipse
© Joaquin Baldwin
Crater Lake National Park, Oregon

Serengeti Sunrise
© Tim Bryan
Serengeti Plain, Tanzania

Milky Way Over the Tufas
© Andy Wolcott Photography
Mono Lake, California

Dreamscape
© Tim Bryan
Mono Lake, Lee Vining, California
Tree and Reflection Looks Like Static Electricity
© David Hammond
Mermet Lake, Illinois

Cathedral Peak at Dusk
© Ian S. Frazier
Cathedral Lakes, Yosemite National Park, California

Joe Pye Weed Sunrise
© Hank Erdmann
Springbrook Prairie Forest Preserve, DuPage County, Illinois

Lightning Striking the Ajo Mountains
© Russ Bishop
Organ Pipe Cactus National Monument, Arizona

Skeleton Coast
© Emma Balunek
Namibia

Cathedral Lakes at Dusk
© Joe Sprinkle
Cathedral Lakes, Yosemite National Park, California

Showcase • TOP 250

Life on the Edge—Desert-adapted Jackal
© Vicki Santello
Sossusvlei, Namibia

Flowers of a Dogwood Tree
© Pamela Brumbley
Washington, D.C.

Lone Pine on the Firehole
© Barney Koszalka
Firehole River, Yellowstone National Park, Wyoming

Sunrise Over Lake Superior at Split Rock Lighthouse
© Kathryn Bishop
Split Rock Lighthouse State Park, Minnesota

Tipsoo Lake
© Don Larkin
Mount Rainier, Washington

Showcase • TOP 250

NANPA Expressions
Cavern Cascade in Early Autumn
© James Johnston
Watkins Glen State Park, New York

Tranquil Sunset—Sandhill Cranes Flyover
© Keith Bauer
Basque del Apache National Wildlife Refuge, New Mexico

Dreaming in the Fairy Glen
© Krisztina Scheeff
Isle of Skye, Scotland

Morning Light Over Red Dunes and Monuments
© Jeff Maltzman
Monument Valley Tribal Park, Utah

Cavern Cascade in Early Autumn
© James Johnston
Watkins Glen State Park, New York

Tranquil Sunset—Sandhill Cranes Flyover
© Keith Bauer
Basque del Apache National Wildlife Refuge, New Mexico

Dreaming in the Fairy Glen
© Krisztina Scheeff
Isle of Skye, Scotland

Morning Light Over Red Dunes and Monuments
© Jeff Maltzman
Monument Valley Tribal Park, Utah

Sunset in the Mountains
© Peter Nestler
Juneau, Alaska

A Skier Makes Fresh Tracks in Deep Powder Snow
© Mark Kelley
Spaulding Meadows, Juneau, Alaska

Mayapple Under Poplars With Sun and Clouds
© Tom Wilson
Sosebee Cove, Near Suches, Georgia

Lava Flow Entering the Ocean at Dawn
© Russ Bishop
Hawaii Volcanoes National Park, Hawaii

Milky Way Over the Ruins
© Keith Bauer
Abo Ruins, New Mexico

Showcase • Top 250

Showcase • Top 250
SHOWCASE • TOP 250

Glacier
© Janet MacCausland
Denali National Park, Alaska

Molten Light on the Pali
© Geoffrey Schmid
East Rift Zone, Puna, Hawaii

Winter Sunset Over Yosemite Valley
© Russ Bishop
Yosemite National Park, California

Sunrise in Yellowstone
© LeAnn Stamper
Yellowstone National Park, Wyoming

Fog Curl Over Deep Blue Icebergs
© Melissa Usrey
Alaska

Sunrise in California
© Mike Walker
California

Cascade at Rainbow Falls
© James Johnston
Watkins Glen State Park, New York

Morning at Driftwood Beach
© Donna Eaton
Jekyll Island, Georgia

The Fury of the Pacific is Unleashed
© Ralph Nordstrom
Garrapata State Beach, Big Sur, California
I love wildlife and have since I was a little boy. Photography was intriguing. The gear, the techniques, capturing fleeting moments. I know! I’ll be a wildlife photographer! I can travel to the Earth’s remaining wild places documenting rare and fabulous creatures. Stalking wild animals, camera in hand, I’ll send my images back and be paid a living wage for my talents.

This particular scene is from Bosque del Apache National Wildlife Refuge, but it represents the situation in many popular nature photography hotspots. More photographers taking more photos lowers the monetary value of nature images.

Can I Still Make a Living Doing This?

Those were my oh-so-naïve thoughts in the spring of 2006. I just happened to start ten years too late. It didn’t take long for those dreams to come crashing to the ground. Even then, dramatic changes were afoot. It’s hard to make a living today as a nature photographer but, as some old doors close, new ones open. With some flexibility, creativity and adaptability, I could embrace new business models and still be a successful nature photographer.

By 2006, stock photography income was in a nosedive and editorial was stagnating. Digital photography had recently surpassed film. This greatly shortened the learning curve for newcomers like myself and reduced costs for everyone. No longer did you have to buy and store film or pay for processing. You were free to take an unlimited number of images at no additional cost. This led to a lot more people picking up cameras with the idea of “going pro.” When you had to develop, organize, store, and submit slides to publishers or print shops, anything beyond snapshots was the purview of professionals, who were paid accordingly. Now, anyone can store their digital images on a hard drive, publish them on websites from Instagram to 500px, tell digital stories or sell prints through a wide array of online services.
The Business of Nature Photography Continues to Evolve

The same technology that enables more people to become photographers also makes it more and more challenging to earn a living. At the same time, advancing technologies open up new possibilities for photographers to tell their stories and sell their photos.

One photographer that I talked to started selling stock in the late 1960s. He still sells about the same number of images per year, but his royalty checks are about a tenth of what they were in the late 1990s. With the advent of digital photography and microstock, the market became flooded with images that many photographers warned would make it impossible to earn a living selling stock photography. However, if you also gain energy being around and working with people, leading workshops might be a profitable course for you.

The relentless advance of technology that lowered barriers to entry has also made it easy for your work to be stolen. To be in the business these days you must have an online presence. Your own website, Facebook, Instagram, Flickr, and any platform you use are vulnerable to having images downloaded, copied and used for free. What can you do? At the bare minimum, add metadata with your name, copyright and contact information to every photo. Better yet, register with the U.S. Copyright Office. Any photos you don’t want used without permission. Some photographers use services that constantly do reverse image searches across the internet, looking for unauthorized use of their photos. Copyright protection is an ever-changing problem. Fortunately for us, it’s one of the areas where NANPA is working hard to advocate for photographers and improve laws protecting the rights of photographers and other visual artists.

Wow, sounds pretty gloomy! Is it even possible to make a living as a nature photographer? I certainly hope so, since that is the path I’ve chosen. I don’t see it getting any easier and it’s probably not a growth industry. You would be better advised to earn your living elsewhere and enjoy nature photography as a hobby. However, the “experts” said that about the music industry (among others) suffering shocks from the digital world), yet bands proliferate, and many have found success with different business models that emphasize live shows, engaging with fans, exclusive merchandise and more. For every doomsayer, there’s an optimist trying something new.

Income Streams

My first prize winning image. This shot placed third in the Javelina category in the 2007 Wildlife in Focus photography contest.

Once your photography is at a professional level, start trying to get published. I don’t think you can make a living solely off of editorial work, but it can be one of your revenue streams. Start small. Many states have a magazine published by the fish and game department or department of natural resources. These publications are a great way to get your foot in the door. Being able to write and provide a package with both an article plus photos will increase your chances for success. Once published, you gain a certain credibility that can help smooth your path forward.

Now that you’re published or have some prize-winning images, you might want to try your hand at leading tours or workshops. This is definitely not for everyone but can be a viable way to make some money. You will need to be good with people and realize that your own photography has to stand out. You will need to know how to teach, how to organize the logistics of a group trip, how to attend to the needs of your clients. You will need insurance and, for many locations, a license as a guide or a permit for your photography tour. There are significant up-front costs in time, effort and dollars, to starting a

The May 2007 issue of Texas Parks & Wildlife magazine. My wife pitched an article to the publication and they ran it along with my photo.

My tour group in Patagonia. April 2018.

This shot made the April 2018 cover of Outdoor Photographer magazine.

Income Streams

So, if you insist on pursuing this dream, let’s look at how it can be made reality. You will need to be persistent in the face of rejection and failure. You will need to secure your marketing campaign, engage more on social media, and find related sources of income that can support your photography business.

First, realize that technology has made managing a business easier than ever. Web sites are relatively inexpensive to get and maintain. Software packages handle routine chores like accounting and invoicing. Email services manage marketing and mailing lists. It’s a lot easier than pencil-and-paper days.

Next, just because your mom thinks you are the best doesn’t mean you should start leading workshops or opening a gallery. Honestly compare your work to really good photography. Enter contests such as the NANPA Showcase, the Nature’s Best Photography contests and the Wildlife Photographer of the Year. Placing in one of these contests certainly validates your work and making it to the semi-finals is worthy of celebration.
photography workshop business. And beware: there is a lot of competition in this arena! You will need to know and be able to articulate what make yours different from a dozen other workshops. The ultimate keys to your success in workshops will lie in your ability to market and promote yourself and to provide your clients with such a high-quality experience that they will want to come again and again.

Marketing and self-promotion mean you have to be on social media… a lot! Building a social media audience takes time and you have to be offering interesting, useful information in an entertaining way, but a large and growing audience can attract both advertisers and customers for your prints, workshops, training videos and other products. If you’re good on camera or behind a microphone, there is money to be made.

Working with conservation organizations or applying for grants to fund your own projects can provide another income stream. There are a lot of conservation projects and nonprofits out there with vitally important work to be done, documented and displayed. While they don’t often think of or plan for photography when budgeting, if you can show the value of images to telling their story and communicating with donors and supporters, they can be convinced to build you into their next budget. If you can also create videos, all the better.

Stock photography still exists and is a source of income for many photographers. Just don’t expect to live off that alone. If they’re right for you, fine art, galleries and print sales are another way to generate income.

Where Is Nature Photography Headed

If it’s so hard to make a living as a nature photographer, you might be thinking you should just supplement your income with your photography and write off your expenses. Yes, you can but tread carefully. The IRS can and will bite you if you’re not careful. I’m not a tax attorney, but the basic difference is that you can deduct your actual expenses up to the amount of income you earned for your hobby. In other words, you can’t take a loss on a hobby, only a business. Take a hard look at whether your activity qualifies as a business in the eyes of the IRS.

Even with all the downsides, I’m still optimistic about the future of nature photography. For every challenge, there is a new opportunity. In an increasingly visual society, there is an ever-growing demand for good images, powerful images, images that tell compelling stories, move people, and drive them to take action. There are significant issues in the natural world that must be understood and addressed—where the power of great images can’t be overstated. And, in an increasingly frenzied world, there is still a place for a moment of calm serenity, found in a beautiful moment in nature, captured by a camera, printed on paper, canvas or metal, and hanging on a wall.
I stood at the edge of the water; the same spot I frequented in my youth. Waters that brought years of joy; where I windsurfed, photographed, and watched birds, dolphins, and sunsets. They offered solace in times of loss. The sea was always there for me. But, in that moment, I realized I was not there for it. I wept at the mounds of dead fish, victims of red tide—a dead tide. One fish stood out among the others, baring its sharp teeth in a futile attempt to scare the demons that took its life. His eyes frozen with tears that pierced my soul.

Jackie Kramer, based in St. Augustine, FL, has been photographing the natural world, with an emphasis on flowers, since the age of 16. She has won awards, such as The International Garden Photographer of the Year (IGPOTY); received Best in Show in 2017 and 2018, and was named Competitor of the Year in 2017 by the Jacksonville Professional Photographers Guild. She also received a Silver Medal in the Professional Photographers of America 2018 International Photographic Competition.

The Dreamer—
A Fantasy of Flying Penguins
© Amy Marques • www.amymarquesphotography.com
Falkland Islands

In addition to photographing true-to-life images with minimum editing, I also love creating digital art. So, as my photography trip to the Falkland Islands approached, I envisioned a surreal scene of soaring penguins. Keeping that thought in the back of my mind, I took many images in the region that might work together in a composite. The final result was created with 14 separate images, including black-browed albatross in flight. Their long, outstretched wings were borrowed and applied to soaring rockhopper penguins in the background.

Amy Marques is a Florida-based photographer specializing in fine art nature photography, landscapes and portraits in natural light.

Dead Tide—Stolen Lives
© Jackie Kramer • https://luvblooms.com/
Sarasota, Florida

I stood at the edge of the water; the same spot I frequented in my youth. Waters that brought years of joy; where I windsurfed, photographed, and watched birds, dolphins, and sunsets. They offered solace in times of loss. The sea was always there for me. But, in that moment, I realized I was not there for it. I wept at the mounds of dead fish, victims of red tide—a dead tide. One fish stood out among the others, baring its sharp teeth in a futile attempt to scare the demons that took its life. His eyes frozen with tears that pierced my soul.
**Flowers**
© Arabella Dane
Barbados

“The Altered Reality division is hard to do well, as it can be overdone, contrite, or silly. This is none of those, as the image is artistically rendered and pleasant to look at. This could hang on any wall.”
—George Lepp

“Beautifully done - simple but elegant.”
—Joe & Mary Ann McDonald

**Painterly View of Tom Turkey**
© Betty Sederquist • sederquist.com
Lotus, California

Lovely, artistic portrait of this turkey. It’s wonderful when photographers show the beauty and dignity of birds or other wildlife that most people overlook.
—Melissa Groo

“This was a tough category, but we were attracted to the painterly treatment—it looked like an oil painting—and fit the category’s requirements well.”
—Joe & Mary Ann McDonald

“The image is both photographic and an art-like rendering. Turkeys aren’t the most beautiful of birds, but this image places it in a beautiful illustration. Very well done in the hard-to-excel Altered Reality division.”
—George Lepp
Showcase • Top 100

**Preening Ibis**
© Karen Schuenemann
Bolsa Chica Wetlands, California

**A Thunderstorm Cell Pouring Rain on the Desert**
© Scott Dere
Phoenix, Arizona

**Friends**
© Linda Burek
U.S.

**Roseate Spoonbill**
© Dave Hattan
Alligator Farm, Saint Augustine, Florida
Water Meets Sky
© Sheila Reeves
Gallatin River, Yellowstone National Park, Montana

Red Pine Tree Trunks in Snow Storm
© Susan Dykstra
Near Reno, Nevada

Interstellar Contact!
© Jeff Vanuga
Ah-Shi-Sle-Pah Wilderness Study Area of New Mexico

Lightning Storm at the Sanibel Causeway
© Adams Serra
Sanibel, Florida
Showcase • Top 250

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Seasons of the Maple
© Elijah Goodwin
Schroon Lake Region, Adirondacks, New York

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Winter Wolf
© Arabella Dane
Yellowstone Zoo, Montana

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Milky Way Shines on Sea Turtle
© Mary Lundeberg
Archie Carr Wildlife Refuge, Florida

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Super Blue Blood Moon Lunar Eclipse
© Jennifer Leigh Warner
Natural Bridges State Beach, California

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Nose Dive
© Lee Friedman
Burkes Beach, Hilton Head Island, South Carolina

Caterpillar
© Jackie Kramer
Boston, Massachusetts

Snow and Ross’s Geese Fantasy
© Alice Cahill
Merced National Wildlife Refuge, California

Caterpillar
© Jackie Kramer
Boston, Massachusetts
**SPRING 2019 PHOTOGRAPHY SYMPOSIUM**

**WITH**

**JACK GRAHAM & BILL FORTNEY**

**MAY 17-19, 2019**

**ST. GEORGE, UTAH**

for beginning to professional level photographers

Total Event Cost $125.00

Register and More Information at: suagevents.eventsmart.com/events/photographysymposium

**Hosted by the Southern Utah Art Guild**

**www.southernutahartguild.com**

**JACK GRAHAM and BILL FORTNEY** are two of America’s top professional photographers. A combined 65+ years of experience as workshop leaders, stock and fine art photographers and speakers have earned them both reputations as world-class photographers and teachers.

Having conducted workshops together for many years Jack and Bill have refined their individual and combined presentations to be instructive, inspirational and motivational which are meaningful to both beginning and professional photographers.

And I think Millennials, as a generation, get a pretty bad rap. We are notorious for fearlessness, short-attention spans, and a fervent devotion (nay, addiction) to digital technology. But I think our greatest flaws are the same traits that have helped us revolutionize the freelance economy and change the way careers get built and maintained in the digital age.

The thing about Millennials is we don’t play by anyone’s rules. There are no rules in the world we grew up in. You can pave your own path, make your own money, be your own boss by the time you are old enough to swipe right on a touch screen. And believe it or not, that gives me a lot of hope for the future of nature photography. I started taking photography seriously in my teenage years, mainly as a way to capture and express my love for the natural world. I was always an avid outdoorswoman and herpetologist, so a career in nature photography seemed like a great fit. But at that time, teachers and parents (aka non-Millennials) warned me that nature photography was no longer a viable career. Yet I...
In Search of Honey Bloom
Paving Our Own Path

Thanks to platforms like YouTube and Vimeo, you can practice your meet-your-neighbors technique with a female garter snake during the NANPA High School Scholarship Program. Running a freelance business is not easy, but it allows me the time to pursue my own projects, like helping coordinate the NANPA High School Scholarship Program. Staying involved with NANPA has allowed me to continue building a photography community, learning new skills, and thinking more broadly about a career as a Millennial nature photographer. Photo credit: Kika Tuff.

We Are Storytellers

I think that makes Millennials primed to be among the most powerful storytellers the world has ever seen. It certainly gives us a wider platform upon which we can build businesses and market our services. I don’t consider myself a photographer but a “digital storyteller.” I don’t sell photography as a service, I sell “foundational digital content.” Every time I book a photography client, it’s in the context of a multimedia campaign that includes a website, social media content, and a promotional film. And to me, this is as natural an approach to a photography business as there ever has been.

Where would you put photos without a website? How would you share your work without social media? How would you show why your cause is important without a video? Like most Millennials, I think in terms of 3D digital space, with a website, social media, and powerful content as the three axes.

For me, I have been able to specialize on digital storytelling about science and conservation. My clients are typically individual scientists, university programs or departments, and non-profit organizations. I consider it my job to help them develop a strategy for reaching a target audience, set goals for impact, and then create the “foundational digital content” (website, photos, a short film, and vibrant social accounts) that helps them get there.

Some days, I feel like I have it all figured out. A way to make a difference and make a living doing what I love at the same time. And some days, when I’m in the trenches of website development or spending hours designing invitations for an organization’s launch event, I can’t stop questioning what the hell I’m doing with my life.

On those days, I feel like I don’t have anything figured out at all. But I know the work is important. It’s important to get science online. It’s important to make it gorgeous and engaging and story-driven. I know it’s important to share the work of non-profit organizations and to help them navigate the murky waters of Millennial content consumption.

Sometimes building a website can sound extremely dull compared to being out in nature and capturing an amazing photo, but I know it’s an important piece of the storytelling puzzle. Great images are powerful. They grab people’s attention, get people emotionally interested in a species or an issue. But where do you channel that interest to turn it into something useful? That’s where a website comes in, with avenues for action: ways to learn more, to donate, to get involved with others. A website
Birds has become a necessary and intrinsic part of the storytelling process.

Now, this is not your grandma’s website. In the past, a website functioned more like a digital business card. Show your best images and offer your contact information. Now we build websites to function like a machine—guiding your audience through your story, funneling them into action, collecting email addresses so you can connect with them offline to further cultivate a fruitful relationship.

But not everyone can afford the full package—website, photos, video, and social. To survive as a business, I’ve had to develop flexible packages for clients at all price points. Some clients can only afford a website, so I use stock imagery to fill in the gaps (or my own images or the images of friends if they have something that works). Offering this range of services helped me survive, economically, in a challenging business environment.

There are a lot of people trying to make a living in nature photography. Young people just starting out usually don’t have magazine assignments or corporate clients. Grants that fund our projects aren’t easy to get. We have to be more open to different business models, to be really dynamic about finding and using digital platforms that help you tell your story and connect with interested supporters—places like Kickstarter to fund projects, or Patreon to connect with a group of individuals willing to make regular contributions to support your work. There are all sorts of new opportunities in this digital world.

This is not to say that selling prints is dead. I follow a young man on Instagram (@TBFrost) who largely finances his explorations of the Amazon through the sale of his prints. But you know how he makes it work? He first cultivated a massive following through social media and now calls on that following any time he needs to finance a project. That is an entirely Millennial way of approaching the sale of prints.

For me, the long-term strategy has involved tempering my expectations. I thought great content always goes viral (it doesn’t); I thought great causes always get supported (they don’t); I thought the internet always functions as a meritocracy (but it absolutely does not). So now I’m trying to get savvy—understand the backend. Learn the algorithms. Identify what million-dollar ad agencies know that we don’t. Become a “Millennial whisperer,” so that I can be more effective in my work.

But I don’t yet have it figured out. I haven’t had any content go crazy viral or achieve internet cult status. Instead, I’ve had to temper my expectations. Be comfortable with the goal of making a good living telling great stories. Just try to stay in business long enough to build a following, while making as much of a difference for science and conservation as I possibly can.

But I still set big goals, every time, because how else will I find the limits of what I am capable of? I recently created a media package for early-career scientists, with the goal of getting 100 new scientists online in 2019 … until I realized that meant building a new website every 3 days throughout the year. But, hey, we all have to have dreams, to think big, right? Who’s made a big impact by thinking small?

In the End

In spite of all the challenges, I feel lucky to be a Millennial and am optimistic about young people pursuing photography careers today. There has never been a better time to own your own business, pave your own path, decide your own strategy. It has never been easier to get your dream client, to collaborate with your hero, or make a difference for your cause. The abundance of tools and technology that allow you to build a fanbase means you can be making a great living in no time doing important work that you love. And I’m excited to see how we change the face of photography. I think we are going to make some changes around here…for the better.

Optimism, Idealism and Reality

But optimism will only get you so far. Idealism eventually crashes into reality. Photography alone doesn’t pay very well. In the end, I relied on the financial support of my partner to get me through my first year of business. And today, two years in, the hustle is constant. And I constantly feel like I am chasing my dreams and crashing headfirst into the real world.
Migrating bald eagles gather on the Susquehanna River by the Conowingo Dam each fall to feed. Coincident with the migration, wildlife photographers from around the world also gather to capture this spectacular event. The eagles are concentrated in a small area and competition for food is fierce. Most often, when an eagle successfully catches a fish, it is chased and challenged for the fish. This photo captures one of these battles. This juvenile eagle captured a fish and the adult eagle challenged it. The juvenile fought back fiercely but, ultimately, it dropped the fish.

Conowingo is a very special place for me because it is where I was inspired to pursue nature photography. Once I witnessed the amazing natural spectacle of bald eagles interacting and the great nature photographers who gather there every year, I was all in.

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.

Rough-legged Hawk in Flight With Catch
© David Armer • armerphotography.com
Montana

Eagle Battle
© William Page Pully
Darlington, Maryland

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.

Rough-legged Hawk in Flight With Catch
© David Armer • armerphotography.com
Montana

Eagle Battle
© William Page Pully
Darlington, Maryland

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.

Rough-legged Hawk in Flight With Catch
© David Armer • armerphotography.com
Montana

Eagle Battle
© William Page Pully
Darlington, Maryland

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.

Rough-legged Hawk in Flight With Catch
© David Armer • armerphotography.com
Montana

Eagle Battle
© William Page Pully
Darlington, Maryland

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.

Rough-legged Hawk in Flight With Catch
© David Armer • armerphotography.com
Montana

Eagle Battle
© William Page Pully
Darlington, Maryland

I was headed down to the National Bison Range on a fine Montana fall day, looking for wildlife to photograph. Taking the Nikon D 850 out for the first few test runs to learn its capabilities, I was having a good day finding lots to photograph. The morning light was soft, with a little sunshine showing through some clouds, giving a nice soft backlight. In this perfect lighting, a Rough-legged Hawk flew back and forth between a couple of big rocks and a few of its favorite fence posts. My camera rattled away capturing several different flight angles. The photo of the hawk with its catch was my favorite of the day.

Born and raised in Indianapolis, I started shooting with my Dad’s Kodak Brownie. In middle school, I learned black and white processing and printing—the beginning of my love of photography. After a couple of tours in the Navy as a photographer and Aircrewman, my wife and I moved to Colorado Springs, where I photographed everyday life at the Air Force Academy. Now living in Montana, I get out and shoot as often as I can, have won a few contests and been published in magazines.
Ruby-throated Hummingbird Catching Gnat
© Laura M. Eppig • laurameppigphotography.smugmug.com
Susan’s Garden in Bloomville, New York

“I’ve seen a lot of images of hummingbirds. Many are technically perfect, using elaborate multi-flash set ups, and taken in faraway places. What makes this so special is that the photographer caught behavior I haven’t seen in an image before—and in someone’s backyard—while using natural light. Awesome achievement!”
— Melissa Groo

“ I know this is something that hummingbirds do often, and I have seen it happen, yet I have never seen a photograph taken of a hummingbird getting its protein. Not only that, it’s well composed. Both an interesting photograph and a natural history documentation.”
— George Lepp

“We were amazed by this shot. Hummers eat insects, but who gets a chance to capture that action? And do it so well!”
— Joe & Mary Ann McDonald

Andean Cock-of-the-rock
© Ben Knoot • benknoot.com
Pichincha Region, Ecuador

“This is about color and movement. It takes it out of the realm of just a portrait. The eye is sharp and that is critical for the image to work.”
— George Lepp

“The shooting conditions for this bird are so tough, and the photographer’s excellent use of the slow shutter speed necessary for the existing light was brilliant.”
— Joe & Mary Ann McDonald
SHOWCASE • TOP 100

Prairie Chicken Fight
© William Pohley
Burh­ardt, Nebraska

White-faced Whistling Ducks Fighting
© Myer Bornstein
Chobe River, Botswana

Pied-billed Grebe With Crayfish Close-up
© Jim Burns
Papago Park, Phoenix, Arizona

I Wanted to Show the Way an Osprey Carries a Fish
© Sankha Hota
Fort Myers Beach, Florida
Sibling Rivalry
© Stan Bysshe
Long Island, New York

Male Snail Kite Eating on the Fly
© Michael Cohen
Lake Kissimmee, Florida

Solitary Whimbrel With Marbled Godwit Flock
© Nate Chappell
Tokeland Marina, Washington

Bluebird Yoga
© Ken Dunwoody
Beverly Hills, Florida
The Intruder—Jackal Among Flamingos
© Deborah Farley
Ngorongoro Crater, Tanzania

Western Grebes Grass Dance Courting Ritual
© Carol Grenier
Washoe County, Nevada

King Penguins Enjoy Early Morning Swim
© Carl Henry
South Georgia Island

Feeding Time
© Cameron Azad
Lake Hodges, California
Northern Pygmy Owl
© Ben Knoot
Green Valley, Arizona

Ruby-throated Hummingbird and Cattail
© Daniel M. Grossi
Sandy Ridge Reservation, North Ridgeville, Ohio

Peregrine Falcon With Its Prey Perched Cliffside
© Scott Dere
Alpine, New Jersey

Peregrine Falcon Food Exchange
© Thanh Tran
California
Angel Wings
© William Page Pully
Sandy Hook, New Jersey

Bald Eagle
© Mollie Isaacs
Inside Passage, Alaska

Rufous-crested Coquette Defending Its Perch
© William Pohley
Moyobamba, Peru

Piping Plover Family
© William Page Pully
Sandy Hook, New Jersey
**SHOWCASE • TOP 100**

- **Greater Prairie Chickens Sparring**
  © Rona Schwarz
  Burchard, Nebraska

- **Limpkin Territorial Dispute**
  © Peter Brannon
  Myakka River State Park, Florida

**SHOWCASE • TOP 250**

- **Bald Eagles Fighting Over Meal**
  © Ken Archer
  Hood Canal, Washington

- **Barn Swallow Fly-by Feeding**
  © Sarah E. Devlin
  Chatham, Massachusetts

- **Least Tern Courtship**
  © Adams Sierra
  Fort Myers Beach, Florida

- **Little Corella**
  © Ben Knoot
  Charleville, Australia

- **Greater Roadrunners Copulation With Gift**
  © Jim Burns
  Tonto National Forest, Arizona
SHOWCASE • TOP 250

Burrowing Owl
© Judith Malloch
Vista Park, Southern Florida

Greater Roadrunner With Lizard
© Hector Astorga
Santa Clara Ranch, South Texas

When Fish is Plentiful, You Stand in a Queue
© Sankha Hota
Fremont, California

Royal Tern and Baby Jumping for Joy
© Judith Malloch
Jacksonville, Florida

Swordbill and Rivals
© Charles Gangas
Guango Lodge, Ecuador

Oh Snap!
© Cissy Beasley
Aransas County, Texas

Marbled Godwit and Sanderling Feeding
© Lynn Long
Harbor Island, South Carolina

Launching Gentoo Penguin
© Martin Hampel
Antarctic Peninsula

Rushing for Love—Western Grebes
© Krisztina Scheeff
Lake Hodges, California

Pied Oystercatcher Taking a Bath
© Bill Klipp
Bruny Island, Tasmania

SHOWCASE • TOP 250
SHOWCASE • TOP 250

Spectacled Eider Taking Flight
© Tom Ingram
Barrow, Alaska

Western Tanager in Palo Verde Tree
© Ann Kramer
Barstow, California

Golden-winged Sunbird on Lion’s Tail
© David Leonard
Aberdare National Park, Kenya

Prothonotary Warbler With a Mouthful of Insects
© Lynn Long
Lake Marion, South Carolina

Black Skimmer
© Michael Milicia
Nickerson Beach, Point Lookout, New York

Sandwich Tern
© Michael Milicia
Fort DeSoto Park, Tierra Verde, Florida

Piping Plovers
© Michael Milicia
Ipswich, Massachusetts

Oystercatcher Waits for a Treat
© Rita Modesti
Rockery on Long Island, New York

African Fish Eagle Liftoff With Catfish
© Patrick Pevey
Chobe National Park, Botswana

Shake your Booty—Western Meadowlark
© Elizabeth Boehm
Bear Lake National Wildlife Refuge, Idaho

SHOWCASE • TOP 250

122 • NANPA Expressions

Birds • 123
Great Horned Owl and One Brave Hummingbird
© Debbie Tubridy
Fruita, Colorado

Common Tern
© Michael Milicia
Nickerson Beach, Point Lookout, New York

Fast Food!
© Rachel Spencer, RE Photography
Wakodahatchee Wetlands, Boynton Beach, Florida

Ta-da Expression From Common Moorhen
© Michael Cohen
Boynton Beach, Florida

Raven With Nest-Lining Materials in Her Beak
© Martha Ture
Mt. Tamalpais, Marin County, California

Eastern Screech Owl, Red Phase
© Robert Strickland
Candor, New York

Great Horned Owl and One Brave Hummingbird
© Debbie Tubridy
Fruita, Colorado

Eastern Screech Owl, Red Phase
© Robert Strickland
Candor, New York

Great Gray Owl Camouflage
© Larry Moskovitz
Northeastern Oregon

Colorful American Coot Chicks With an Attitude
© Rita Modesti
Public Lake in Kamloops, British Columbia, Canada

Great Horned Owl and One Brave Hummingbird
© Debbie Tubridy
Fruita, Colorado

Common Tern
© Michael Milicia
Nickerson Beach, Point Lookout, New York

Fast Food!
© Rachel Spencer, RE Photography
Wakodahatchee Wetlands, Boynton Beach, Florida

Ta-da Expression From Common Moorhen
© Michael Cohen
Boynton Beach, Florida

Raven With Nest-Lining Materials in Her Beak
© Martha Ture
Mt. Tamalpais, Marin County, California

Eastern Screech Owl, Red Phase
© Robert Strickland
Candor, New York

Great Horned Owl and One Brave Hummingbird
© Debbie Tubridy
Fruita, Colorado

Eastern Screech Owl, Red Phase
© Robert Strickland
Candor, New York

Great Gray Owl Camouflage
© Larry Moskovitz
Northeastern Oregon

Colorful American Coot Chicks With an Attitude
© Rita Modesti
Public Lake in Kamloops, British Columbia, Canada
Acevedo, Elizabeth
elizacevedophotography.com
50

Alaska Sea Adventures
Alaska Photo Adventures, LLC
34

Archer, Ken
kenarcherphotos.com
25, 119

Armer, David
info@armerphotography.com
22, 104

Asel, Joshua
joshuaasell@wwildlife.org
10

Astorga, Hector
hector@hectorastorga.com
9, 68, 120

Awake the Light
96
Did You Know?

DID YOU KNOW THAT MEMBERSHIP IN NANPA - NORTH AMERICAN NATURE PHOTOGRAPHY ASSOCIATION - OFFERS MANY MORE BENEFITS THAN INSPIRATION, FELLOWSHIP AND OUR EXPRESSIONS JOURNAL?

Members enjoy discounts for NANPA Regional Events; exclusive access to the NANPA Webinar Series with expert tips to improve your photography and grow your business; a powerful voice on key issues impacting nature photography and photographers; assistance with legal issues including copyright protection and public land access; discounts on travel and equipment insurance; and most importantly, connection to an organization that promotes the art and science of photography as a means of nature appreciation and protection.

Renew your membership or become a member today!

nanpa.org