

“Committed to Photography of Our Environment”

Currents

North American Nature Photography Association



Vol. 12, No. 4 • Corporate Members' Issue

www.nanpa.org

From the President

It is indeed an honor, privilege and a great responsibility to become the 11th president of NANPA. My term officially begins at the close of the 2006 Summit, but since Darrell Gulin will be unable to attend this year, I'm stepping aboard a little sooner than is customary. I can't thank Darrell enough for his inspired leadership. He has set the standard high for me to follow. Joining me on the Board of Directors are Thomas Blagden, Kathy Adams Clark, Sharon Cohen-Powers, Susan Day, Darrell Gulin (as past president), Richard Halperin, Susan McElhinney, David Murray, and executive director Francine Butler as well as two new members, Efraín Padró and Lynda Richardson. John Nuhn serves as the NANPA Foundation liaison. These are the people who make up the leadership team for NANPA in the next year and into the future.

Two members of the Board will be completing their terms at the Denver Summit, Steve Maka and Deborah Free. Both have contributed greatly to the success of our organization, and we thank them for their efforts and contributions. Additionally, all of us depend greatly on our dedicated staff at the Resource Center at our headquarters in Colorado.

When you see any of the above-named individuals at the Summit, stop and introduce yourself, say hello and provide them with your thoughts about NANPA's future. We need and welcome your input.

NANPA cannot exist without the support of many groups and individuals. The list is long and impressive. This issue of *Currents* is dedicated to NANPA's sponsors who provide much-needed financial support.

Let's also give special thanks to those less visible NANPA supporters who are mentioned only infrequently—the Friends of NANPA and the hundreds of volunteers who give freely of their time and talents. Check the masthead in this issue of *Currents* to see the extensive list of members who function as Chairs of our many committees. The committees are really the backbone of NANPA, and any member can volunteer to serve on a committee.

That brings us to not the least of all the people who support NANPA—our members, be they photographers, editors, photo

buyers, government or corporate members and others. Without you, NANPA would not be able to exist and to provide “The Connecting Point for Nature Photography.”

When new leadership comes onboard, it is usual to ask what is your vision for the organization? I have been impressed by the progress that has been made in the last several years and certainly our goal now is to maintain and accelerate the momentum. We have seen consistent membership growth, and we need to continue in this direction. We have added considerably to the value of membership, and we intend to add more benefits. Great strides have been made in adding visual content to the Internet. A huge success this year was the Member's Showcase, where a competition offering monetary awards and publication of images from winners and runners-up helped garner nearly 2,000 entries. A selection of these will be featured at the Summit, on the NANPA website and in a printed journal entitled *Expressions*.



Your Board continues to build on NANPA's successes. We have made progress in defining locations for future Summits, and we will

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continue to provide members with great value in attending. We plan to expand our Regional Events. Both Summits and Events contribute to our mission of providing education, interest and appreciation in nature photography.

None of this can be accomplished without financial stability. NANPA is currently financially stable, and our goal is to continue to maintain this position. We have lots on our plate, and we are a growing organization.

I look forward to serving you with all of the skills and knowledge that I possess and with the same dedication as past presidents. Thank you for giving me this opportunity. — *Albert Sieg*

This issue of *Currents* is dedicated to NANPA's corporate members. Each was given the opportunity to showcase their product in a way that would be informative to NANPA's members. The articles that followed were written by people who were able to meet our short time constraints. We hope you'll check out the products from all our supporters!

GOLD

Canon USA, Inc.

www.usa.canon.com

Microsoft Corporation

www.microsoft.com/prophoto/

SILVER

Eastman Kodak Company

www.kodak.com

FUJI Photo Film USA, Inc.

www.fujifilm.com

BRONZE

Rand Insurance Inc.

www.randinsurance.com

GOV'T AGENCY

US Fish and Wildlife Service,

<http://images.fws.gov>

FRIENDS

a different perspective, www.wampy.com

Animals Animals/Earth Scenes, www.animals-animals.com

AutumnColor Digital Imaging, www.autumn-color.com

Biological Photo Service & Terraphotographics, www.agpix.com/biologicalphoto

Cozad Ranch (The), www.cozadranch.com

Digicraft @ Udevelop, www.digicraft.net

Digimarc Corporation, www.digimarc.com

Dolphin Charters, www.dolphincharters.com

Hunts Photo & Video, www.huntsphotoand-video.com

Laser Light Photographics, www.laslight.com

Nature Photographers Online Magazine,

www.naturephotographers.net

Nature Workshops (The), www.natureworkshops.com

Outdoor Photographer Magazine, www.outdoorphotographer.com

Peter Arnold Inc., www.peterarnold.com

Photo Craft Imaging, www.pcraft.com

Photo Researchers, Inc., www.photoresearchers.com

Relevant Arts Enterprises, Inc., www.relevantarts.com

Roger Tory Peterson Institute, www.rtpi.org

Russ Kinne Inc., www.aerialpix.com

South Texas Lens & Land, www.lensandland.com

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IRELAND TOURS

Join accomplished photographers at Hillcrest House in western Ireland from May to October 2006 in a special offering from Strabo International Tour Company. Hillcrest House, which is being presented at premier pricing, offers the advantages of staying in one location and dining on traditional meals. You will tour the countryside in a roomy van while learning from your choice of the following professional photographers: Ron Rosenstock, Tom and Pat Cory, John Weiss (Santa Fe Workshops), Jim Zuckerman (BetterPhoto), Gary W. Stanley, Kathy Adams Clark, Frank Lavelle, Bill Durrence, Karen Schulman and Lance Keimig.



© Karen Schulman

Participants at all levels of interest and accomplishment are invited, including non-photo enthusiast companions. The tours are a cultural encounter and learning experience for everyone.

All types of cameras and film are acceptable. Important elements in the photographic experience are evening lectures and critiques of your work. You are invited to bring a portfolio with you for this purpose. If you are using digital, your images can be reviewed during evening lectures.

Western Ireland offers wonderful hidden places to explore that will capture your heart as well as your imagination. We will travel through County Mayo, Connemara and Achill Island. Our excursions include unique villages, ancient abbeys and coastlines. Your photography leader will assist you in achieving your vision and goals.

Strabo Tours specializes in photography tours to Ireland and other destinations. A few of our new tours include Vienna to Prague, China, Scotland and U.S. locations. We will be adding Iceland to the roster in 2007. See www.phototc.com or email info@strabotours.com for dates and locations or for additional information.

FROM SCAN TO FILE TO PRINTED IMAGE

Making a great scan from original film is the key component to a fabulous looking print. We at AutumnColor feel that drum scans are the best way to translate the information from your film into print. Don't be fooled by the high-end flatbed scanners—a big price tag doesn't necessarily translate into better quality. Our team lauds drum scans for the wet mounting process, which helps fill in scratches and eliminate dust from the film, and for the PMT lamps, which capture more shadow details and less grain than flatbed CCD sensors. We won't compromise on the quality of your scan, since it will ultimately affect the digital file you create and, finally, the image you output.

An important factor in making a scan is the resolution—your scanner's resolution measures the number of samples the sensors take in the *red*, *green* and *blue* tonal ranges. The larger the scan, the larger the final output can be with minimal degradation in the quality of the image. Stay far away from "interpolated" resolutions; the software will actually create new values in order to make a larger scan. Stick with optical resolutions instead. These are strictly based on the film measurements. No guess work. And in the end, a better scan will result!

Now, let's cover the ultimate resolution issue. Making a master scan from your original is highly recommended. You can always downsize to make smaller prints, but trying to go up from a small scan will not yield good results. So again, even though the cost is a little higher, consider getting a master scan right off the bat.

How much is enough? To find out the answer to this question and read more about scanning, go to the AutumnColor website at www.autumncolor.com/news/news.html or download the December Newsletter from the home page: www.autumncolor.com.

CORPORATE MEMBER:

Microsoft
www.microsoft.com/prophoto

Digital Workflow with Windows XP

With digital cameras far outselling film worldwide and with image quality at levels that appeal to amateurs and pros alike, digital imaging is definitely here to stay. The personal computer has become an integral part of the creative process—every bit as important as the cameras and lenses used to capture the image.

PCs running the Microsoft Windows XP operating system are widely used by advanced amateurs and seasoned professionals alike for editing and organizing their digital captures. This widespread use is due not only to the overall affordability of laptop computers and desktop PCs, but also to the vast selection of imaging software, image browsers, and creative plug-in tools available for producing innovative photographs. Windows XP provides a stable platform and, with Windows Internal Color Management (ICM), it renders excellent color fidelity.

Basic Workflow

Digital Workflow is a term that has become synonymous with the entire process of digital photography from the split-second the shutter is released to the moment that the final, optimized image emerges from the printer. Much has been written on techniques for enhancing photos in Adobe Photoshop (www.adobe.com), but a widely overlooked and rarely discussed issue is that of file management. Downloading, editing and organizing are crucial elements of the workflow process since the sheer number of digital photos far exceeds what was previously captured with film. This prolific style of shooting will rapidly fill your hard drives with thousands of images. Maintaining an effective system for sorting, retrieving and backing up files requires substantial forethought, logical organization and discipline.

Downloading Images

Although downloading can be as simple as dragging files from the memory card to a new folder on the computer, a more refined approach utilizes software that enables you to sort, rename and keep track of your images. Breeze Downloader Pro (\$29.95) from Breeze Systems (www.breezesys.com) efficiently downloads files and provides an option for renaming the images and folders

with descriptive names rather than the arbitrary file numbers assigned by the camera. A companion product, BreezeBrowser Pro (\$69.95), can be used to view, edit, enhance and present your images. Breeze Systems offers a free 30-day trial with the option to purchase each separately or together as a package for \$89.90.

Renaming Files

Even if you opt for simply “dragging and dropping” when downloading, you can still easily rename your files. In Windows XP you can batch rename and number an entire collection of files with descriptive titles in a few simple steps. Simply open a folder of images, go to Edit > Select All (CTRL-A) and highlight all of the files. Then right-click on the first file and select Rename in the fly-out menu. Type the new name of the file, but don’t change or delete the three-letter file format (.jpg, .tif, .psd). Press Enter and the files will be renamed and numbered with the new title.



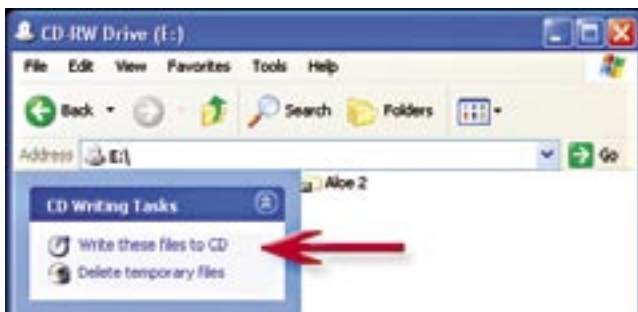
Sorting and Editing

Once your files are downloaded to the computer, you will need to sort and edit them in a quick and efficient manner. In addition to Adobe Bridge, there are many third-party browsers including the aforementioned BreezeBrowser Pro and also PhotoMechanic (www.camerabits.com). Both are excellent for quickly editing and organizing your images, as well as enhancing, labeling and even producing quick contact sheets. For Windows XP there is also the RAW Image Thumbnailer and Viewer that is offered as a free download on the Microsoft ProPhoto website (www.microsoft.com/prophoto). The RAW Image Thumbnailer and Viewer was developed to allow digital photographers shooting in RAW to directly view and edit their RAW files for Canon and Nikon digital cameras within Windows XP. PowerToy software has proven useful for viewing RAW files on a laptop or on a desktop computer that doesn’t have Photoshop. In the RAW Image Thumbnailer and Viewer, it’s easy to view and sort RAW thumbnails, view high-resolution RAW preview images and send the image to a printer.

Adobe Bridge

New to Photoshop CS2, and worth the upgrade if just for this

one feature, is Adobe Bridge. Bridge is a browser bundled with CS2 that offers numerous useful features for organizing your image library. The Rating feature allows you to give each image a rating from zero to five stars and the Label option can assign one of five different color labels to selected images. Keywords can also be created and assigned denoting specific categories inherent in the photograph's content. By carefully planning your organizational structure and diligently assigning keywords, ratings and labels, you can easily locate specific images by narrowing your search parameters to specific content and quality ratings. In Bridge, simply go to Edit > Find (CTRL-F) and select from 11 categories to focus your search for specific images that meet a particular criteria.



Burning CDs and DVDs

There are numerous methods for backing up and saving your files, the most common being storing images on external hard drives and burning CDs and DVDs. Windows XP facilitates writing files to CDs without any additional software. Insert a CD and double-click on My Computer. Drag the folders and files onto the icon for the computer's CD/DVD drive and then click on the balloon message that pops up. This will open a window that will prompt you to "Write These Files To CD." After recording and verification, the disc ejects and is ready for labeling.

System Requirements

Finally, the question on everyone's mind when upgrading their system is, "What kind of computer do I need?" Tim Grey, group program manager for Microsoft's Rich Media Group, has written a white paper, "Pixel Performance," available for download on the Microsoft Pro Photo website, www.microsoft.com/prophoto/, which covers every detail for optimizing Windows XP for the digital darkroom. His recommendation for a basic configuration follows:

Basic Digital Imaging System

- Operating System: Windows XP Professional
- Processor: Intel Pentium 4, 3.0 GHz
- Hard Drive: 250 GB
- Memory: 1GB of RAM
- 128 MB of Video RAM
- CD/DVD drive
- 19" Display Monitor (1280 x1024).

Windows XP provides serious photographers with a rich environment and many options for efficiently downloading, editing and enhancing their images. This allows them to spend less time in the digital darkroom and more time in the great outdoors pursuing their passion, creating remarkable images and savoring the wonder of nature.

Professional photographer Jeffrey M. Greene has been an Adobe Photoshop user for more than 10 years and is a member of the National Association of Photoshop Professionals. Jeff's work has recently been featured in American Photo, Outdoor Photographer, PC Photo and Petersen's Photographic magazines and also in Tim Grey's bestselling Photoshop books, Color Confidence and Photoshop CS2 Workflow.

CORPORATE MEMBER:

Dolphin Charters
www.dolphincharters.com

DOLPHIN'S MIXED COUPLES

Dolphin Charters, www.dolphincharters.com, has been offering specialized wildlife photography workshops to wilderness areas in Alaska for more than 20 years. In that time, we have learned a lot about photo workshops. One of the most surprising discoveries we've made is that whenever we have a "mixed couple"—that is, a photographer and a non-photographer, typically a husband and wife—they will get into a heated quarrel some time towards the middle of the trip. They both argue (sometimes shout) that they know they are having the better time. The non-photographer inevitably says something like, "I know I'm having a better time. I can see what is going on, because I don't have that \$%#@! camera in my face!"

The photographer, of course, doesn't see it that way. Taking pictures of that breaching, lunge-feeding humpback or a brown bear racing down the salmon-choked stream is exactly his/her prescription for a good time.

Fortunately, this is a win-win situation for photographer and spouse. They are both having a good time. The photographer is getting the pictures of a lifetime, and the spouse is enjoying the wildlife and scenery. Wow! They are able to spend a vacation together and enjoy it equally. This simple fact has given me almost as much pleasure as it has given them.

Each can go home thinking they had the better time. And the hidden secret is that when you can photograph something that excites the non-photographer as much as the photographer, you have a winning subject.

Ronn Patterson of Dolphin Charters can be reached at 510-527-9622 or trips@dolphincharters.com.

CORPORATE MEMBER:

Hunt's Photo Video & Digital
www.huntsphotoandvideo.com

CORPORATE MEMBER:

Nature Workshops
www.natureworkshops.com

CUSTOMER CARE—HUNT'S STYLE

Hunt's Photo, Video and Digital has been a proud supporter of NANPA for several years, and the sales team has enjoyed meeting many NANPA members at the Summit trade shows. Most members who have read Hunt's advertisements are familiar with many of the products offered, but some of you may not know these important things about the company.

First and foremost is Hunt's basic working philosophy. We want to provide personal and personable service to our clients. That means we are willing to go out of our way to make your job easier. How do we do that? Here are some of the ways:

- We will ship products to you on location. You won't have to worry about taking film or flash cards through customs, because with proper planning, we can have everything you need waiting for you when you arrive.
- Have some equipment you are no longer using? We're interested and we're even willing to arrange for a free UPS pickup (in the United States) to get it to us. If you have something you'd like to sell, call or email Gary (details below).
- Need to buy something new? Call Gary. At Hunt's, Gary is your main contact, and he will get to know your likes and dislikes over time. Can't get more personal service than that. At least not in this industry.
- Saving to buy that fancy digital camera or some other product? Let Gary know when you think you'll be ready to buy it, and he'll follow up with you.

Next time you are in the market for new products such as film, high-end digital cameras, lenses, photography-related software, Wacom tablets, Apple computers, Epson or Canon printers, large-format printers, paper, memory cards, tripods, bags, background papers, DVDs or CDs, please check us out.

And for that personal service, call Gary at 1-800-221-1830 x2332 or email filmguygary@aol.com.

GETTING THE MOST FROM THE IMAGES YOU MAKE

The Nature Workshops, in its 11th year of offering quality nature photography workshops, has added five new programs on digital printing to the schedule for 2006. The rapid changes in digital printing technology have expanded the possibilities for most nature photographers, allowing them to take their images from the initial capture, whether film or digital, to the final print. After helping nature photographers make better images for the past several years, The Nature Workshops is now helping them get the most of the images they make.

General Approach—The courses, limited to six participants each, will work around the wonderful diversity of the front range of the Colorado Rockies, with the classroom sessions taking place in a newly developed lab just north of Denver. Some workshops are split between two days of field sessions and three days of classroom printing sessions (the two Digital Capture and Printmaking workshops and the Digital Project workshop), and some are strictly focused on five days of making the fine-art digital print (the two Digital Printing workshops). However, each of these courses will include a concentrated effort on improving your production of digital prints, working extensively with a high variety of advanced techniques to fine tune the images. Each offering that includes field time will devote it to making images, in particular helping those with digital SLRs find ways to take full advantage of what their equipment offers. Lonnie Brock, a founder of The Nature Workshops, will lead each course. Lonnie has been making his own fine-art digital prints for several years.

Who Should Attend—These courses are designed for any photographer interested in significantly improving digital printing abilities. Prior use of a recent Photoshop edition is necessary, with at least a limited knowledge of how to maneuver within Photoshop. Photoshop CS2 will be utilized, but participants do not have to be using that edition at home.

Equipment in the Lab—Each participant will have a dedicated Dell computer running Windows XP Professional, with 1 GB of DDR2 SDRAM, a 160 GB serial hard drive, a state-of-the-art Pentium D processor with Dual Core technology, a combo 48x CD-RW/DVD+/-RW drive, a 20-inch ultrasharp digital flat panel wide-format monitor and a network connection to an Epson 4800 large-format printer.

Additional information is available at www.natureworkshops.com.

The Hard Truth

On Life as a Freelance Nature Photographer

by Norbert Wu

Many people think that life as a professional photographer is a romantic one, and they dream of pursuing that existence themselves. In reality, however, life as a photographer means a lifetime of failures, rejections, uncertainty and isolation. Photographers rarely talk about these disappointments. Stories about them, other than the humorous ones involving charging rhinos and broken cameras, do not sell. For instance, what book is going to describe its author in something other than glowing terms? What magazine will bring up the past failures of the photographer in its featured portfolio? More likely, any photographer who is included in a magazine or book is touted as one of the best around...one of the most adventurous...one of the most talented...one of the rising young stars. So the average reader gets a skewed view of the true lives of photographers.

This article will discuss the profession of nature photography and point out some popular misconceptions. In particular, I'll talk about emotional topics rarely discussed in magazines or lectures. I hope to present a realistic view, so anyone looking to take up nature photography as a career has the facts.

Myth #1: Photographers lead adventurous lives, make lots of money and travel for free.

Truth: I spend most of my waking hours in the office. I do travel but rarely for free and then only with strings attached. I made a good living last year, but I do not know how things will go this year. My income is dependent on how much I work in the office writing proposals, sending out submissions and negotiating sales. The more time I spend in the office, the more money I make, but the less I enjoy myself. When things get too bad, I go out and play with the dogs. I've had up to six people working for me. The more people, the less time I have to take pictures.

It would be nice if a magazine would simply pay all my expenses to photograph a story on wildlife in Africa, but the fact is almost no magazines do this. I have been published in thousands of books and magazines, but 99.99 percent of these sales have been from existing stock. Only photographers at the very top of the heap, at the pinnacle of success, have the reputations and connections to be assigned regularly to nature and wildlife stories. In short, you're on your own. You've got to find your own money to fund your expeditions and photography—no magazine is going to help you.

Myth #2: Photographers get all sorts of free equipment from the camera companies.

Truth: I have never, ever received a single free piece of gear from a camera company. Nor has any other photographer that I know. I do hear stories once in a while about a famous photographer receiving free gear in exchange for actively using and promoting

the camera brand, but when I later meet these people, I find that this is not true. Nikon, Canon and other companies do offer professional photographers membership in what they term "professional services," but these "clubs" offer little more than quick repair services and limited loan of equipment. Their loaner programs are not overly helpful to nature photographers. The lens that you need is often already loaned out, or it's too old and banged up to give good results, or it is only available for a few days rather than a few weeks. I buy all of my equipment myself after careful research.

FYI, by "camera companies," I mean companies that make the cameras and lenses that photographers use. I have found several companies that recognize the value of helping out photographers like myself, like Bogen, Epson, Fujifilm, Lowepro and Really Right Stuff. I commend these companies for their foresight and thank them for helping me out in my projects.

Myth #3: Once you establish a reputation, photography buyers come knocking at your door.

Truth: I don't know a single photographer who doesn't work very, very hard at selling himself. One of the things that I have learned through the years is that photography buyers don't necessarily remember you, or call you, even if you have worked with them before. They need constant reminders of your work. The other fact of life in this business is that rejection of your proposals and photographs occurs daily. I have learned to take rejections as well as anybody, but it still hurts when a project that I believe in, and which will undoubtedly be successful, is continually rejected. Robert Pirsig, author of the tremendously successful book *Zen and the Art of Motorcycle Maintenance*, has often stated that 120 publishers rejected his manuscript before he finally got an acceptance.

Myth #4: Stock agencies are a great way to make money.

Truth: It takes as much work to make money with a stock agency as it does to market your own images, in part because of all of the preparation you must make to submit images (like scanning to the agency specs). Be very careful in signing with any agency. These days, exclusive contracts are rare but image exclusivity is not. Try to avoid signing an exclusive contract, and be judicious when handing over exclusivity to your best work. Many agencies insist on exclusive rights to your best images—meaning that you cannot license those images yourself!

Not one of my agencies has grossed more than five percent of the sales that my small office brings. The main problem is that most nature photographers are specialists—in behavior, a particular type of animal, an area of the country or world, or a type of photography. A general stock agency makes very few sales

of nature photography as compared to its corporate and advertising images of people. Most photo researchers in general stock agencies don't have the knowledge of the subject matter or the time to do a scientifically accurate job

Many photo buyers visit agencies before approaching photographers directly. Individual photographers are left handling the hard-to-get requests from publishers who expect usage fees to match those of the stock agencies. I have sometimes been appalled at the low fees agencies have charged for my photographs. I would be out of business now if I had believed one large agency's promises and given in to their requests for exclusivity, thereby letting my best photographs out of my office.

Myth #5: It must be great to be your own boss.

Truth: Yes it is, but life as a photographer is at least as busy and stressful as any corporate job. As a freelance photographer, you are inundated with the small, time-consuming tasks like captioning, sending off submissions and maintaining the photo library. The isolation can be numbing. It takes a very strong sense of will and purpose to work alone, both in the field and in the office. Photographers are always the last ones on the totem pole in terms of decision-making. The electronic age has isolated nature photographers even further from their clients with impersonal answering systems, faxes and emails. We work with very little status or power and with no job security whatsoever. We have no fancy titles, no status or connections with institutions—be they scientific or artistic.

What I have found particularly aggravating is the fact that nature photographers have no source of funding at the national level whatsoever. Nature photography is not considered art, nor is it considered science. The federal grants of the National Endowment for the Arts or Humanities (NEH and NEA), the Guggenheim Fellowships, and numerous other grants in the arts and sciences don't consider nature photography to fall within any of their respective guidelines. It is astounding to me to see some of the "art photography" that is being funded by these programs, and I am appalled at the obsession that people have with photographs of humans while there are millions of other beings that share this planet.

Truth: It's Still Worth It

Of course, there is nothing like working for yourself, seeing your work in print and seeing new photographs on your light table. Nature photography is not accepted as an art form by the establishment now, but I am certain that it will be considered an important view of the world down the line, probably the only significant art to come out of my generation. A good friend of mine recently sent me a cartoon with the caption, "The Advantages of Being Self-Employed." The picture showed a man sitting at his desk with a big grin on his face and twelve framed photographs of himself behind his desk. Each photograph was labeled "Employee of the Month."

Norbert Wu, NANPA's 2004 Outstanding Photographer of the Year, has run an image-licensing business for 15 years. For information on his trips and workshops or to order his book, Selling Nature Photographs, visit www.norbertwu.com or call 831-375-4448.

Welcome NANPA's New Members

October

Christine Braun, Fort Collins CO
Louis Buonomo, Commack NY
John Capone, Brookings SD
Edna Denman, McAllen TX
Paul Denman, McAllen TX
William Dixon, Matthews NC
Logan Fowler, Safety Harbor FL
Jeffrey Franklin, Oak Brook IL
Christie Graf, North Redington Beach FL
Devon Hill, Saint Louis MO
Charlie Hohorst, Lafayette LA
Marshall Iliff, Costa Mesa CA
Barrett Johnson, Buford GA
Jerry Kirshenbaum, Englewood CO
JoAnn Lysne, Los Alamos NM
Kathleen MacLennan, Naperville IL
Richard Magnante, Northridge CA
Downs Matthews, Houston TX
Taylor Maxwell, Redmond WA
Patrick McCormick, Los Alamos NM
John Mullen, Endicott NY
Sharon Rider, Santa Barbara CA
Thomas Riding, Melbourne FL
Dick Roman, Sanibel FL
Brandon Scott, Cedar Hill TX
Andy Smith, Devon PA
Patrick Spencer, Colorado Springs CO
Deborah Tappan, Knoxville TN
Tracy Thomas, West Sacramento CA
Brad Thompson, Westerville OH
Tim Torell, Sun Valley NV
Lauren White, Hamilton VA
Nathaniel White, Hamilton VA
Janet Wright, Anderson IN
Steve Wright, Anderson IN

November

Jim Adams, Atlanta GA
Judy Ahrens, Denton TX
Doris Armstrong, Rochester NY
Dick Barrett, Sioux Falls SD
Karen Barrett, Sioux Falls SD
Scott Batchelar, Portland OR

Minerva Beier, Santa Fe NM
Dana Bergantz, Orchard Park NY
Nona Biddison, Denver CO
Pat Brandenburg, Ely MN
Brent Brolin, New York NY
Talisman Brolin, New York NY
Diane Budy, Paonia CO
Denise Bush, Vincentown NJ
Jamie Caputo, Jackson NJ
Joan Chasan, Framingham MA
Jie Chen, Newark CA
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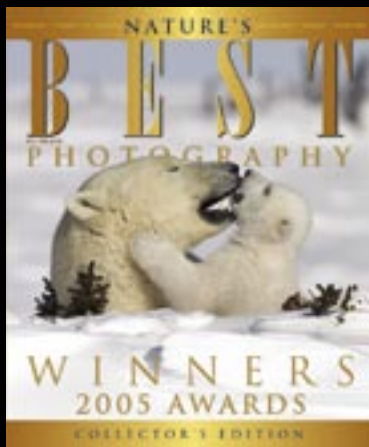
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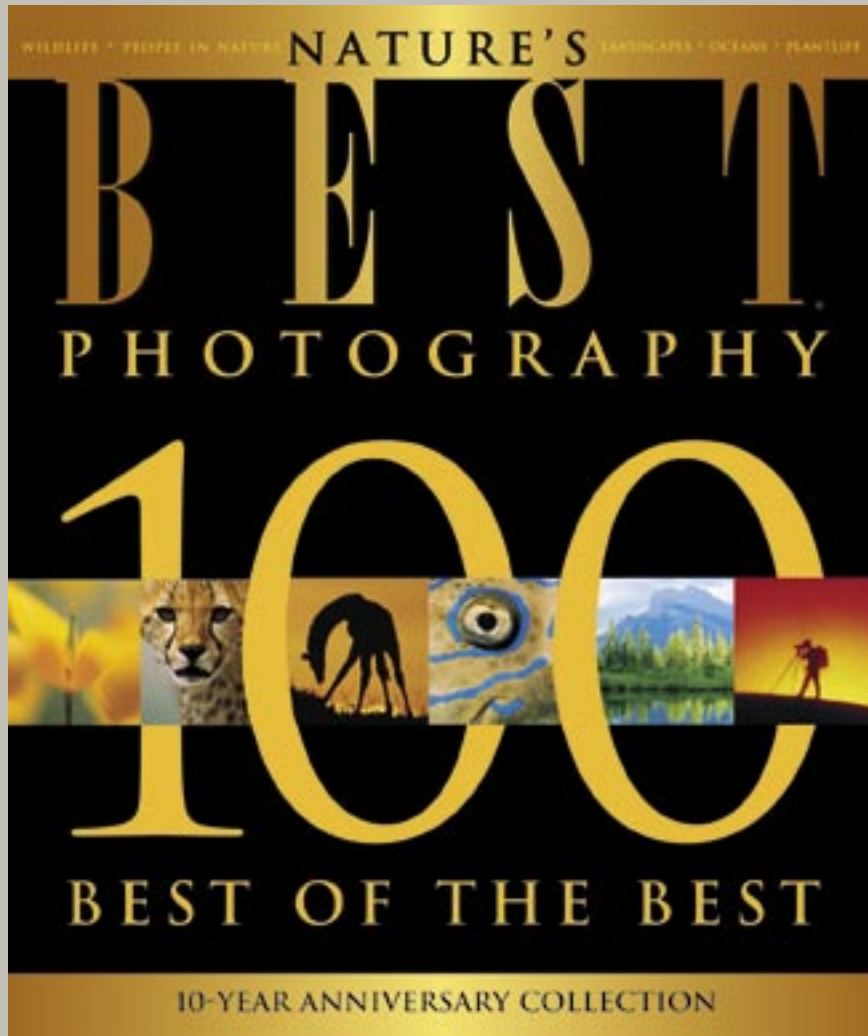
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