

WILDERNESS FOREVER TOP 100



*Photographs and Captions from the Competition and Smithsonian Exhibition
Opening Sept. 3, 2014, in Association with Nature's Best Photography*

TOP 100: There were 63 images selected for the Smithsonian Wilderness Forever Exhibition. The additional 37 images (not in the exhibition) were judged as Honorable Mentions to also help celebrate the 50th anniversary of the passage of the Wilderness Act.

These extraordinary views of nature represent some of the 757 federally designated wilderness areas in North America and were submitted by professional, amateur, and student photographers. These images provide a collective celebration of wilderness drawn from more than 5,000 photos submitted by citizens across the United States and international visitors to U.S. wilderness areas. They were judged in four categories: Scenic Landscape, Wildlife, People in Wilderness, and Most Inspirational Moment. There are Pro, Amateur, and Student Winners in each category, as well as Honorable Mentions and an overall Grand Prize winner. Photographic entries were judged by a panel of professionals in the fields of science, photography, and conservation and selected for this exhibition based upon the image category relevance, technical quality, composition, and artistic merit.

JUDGING PANEL:

Steve Freligh and Charles Veatch, Directors, Nature's Best Photography

Adina LoBiondo, Photo Editor, Sierra magazine

Bob Wick, Photographer, Bureau of Land Management

Brendan McCabe, Photo Editor, Smithsonian magazine

Susan Whitmore, Communications Director, U.S. Public Lands Conservation, The Pew Charitable Trusts

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1. *In Smithsonian Exhibition

HONORABLE MENTION WILDLIFE AMATEUR

Snowy Egret, *Egretta thula*

St. Marks Wilderness, Florida, USA

By Tara Tanaka, Tallahassee, Florida, USA

www.flickr.com/photos/focused-on-birds

I arrived before sunrise one winter morning, and waited for the warm light to reach the cold water where the birds were feeding. I had been photographing this gorgeous Snowy Egret running and spinning when it stopped briefly to do some preening. When I saw the exquisite reflection of the bird, I quickly rotated the camera 90 degrees. The low angle of the morning sun illuminated the bird's face, even under its outstretched wing. There is nothing quite like St. Marks in January on a cold, clear day, eye pressed against viewfinder, everything blocked from view except one magnificent creature.

Panasonic DMC-GH3; LUMIX G 20mm f/1.7 ASPH lens with Swarovski STX 95mm spotting scope; DCB II adapter at 1200mm; 1/2000 sec at f/1.7; ISO 400; Manfrotto 055CX3 tripod; 501 HDV video head.

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2. *In Smithsonian Exhibition

HONORABLE MENTION WILDLIFE STUDENT

Arctic Ground Squirrel, *Urocitellus parryii*

Denali Wilderness, Alaska, USA

By Alan Wei, age 18, Setauket, New York, USA

Arctic ground squirrels live as small colonies in underground burrows, and often rely on "lookouts" to spot potential predators and alert the others. This particular animal, part of a colony near the Savage River in Denali National Park, had remained aboveground to sound the alarm and to keep an eye out on our group of approaching students. I tried to capture the extraordinary personality this temporarily bipedal animal seemed to possess as I saw it eye to eye.

Nikon D3; 400mm f/2.8D AF-S ED-IF II lens; AF-I TC-20E teleconverter 2X; 1/2500 sec at f/5.6; ISO 1600; hand-held.

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3. *In Smithsonian Exhibition

HONORABLE MENTION WILDLIFE PRO

Red Fox, *Vulpes vulpes*

Denali Wilderness, Denali National Park & Preserve, Alaska, USA

By Dee Ann Pederson, Houston, Texas, USA

www.windowsofnature.com

The fall colors of Denali this year had locals and photographers alike saying, "These are the most extraordinary colors I have seen here in 30 years." Around every curve of the road was another canvas of breathtaking colors. These frolicking red foxes brought another hue of red to the palette of colors adorning the subarctic tundra. After spending more than an hour watching these two rousting about, darting beneath and around the vibrant dwarf birch and tantalizing one another, it is easy to understand where the dance term "the fox trot" originated.

Nikon D3; 200-400mm f/4 lens at 210mm; 1/640 sec at f/4.5; ISO 2000; Wimberley tripod.

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4. *In Smithsonian Exhibition

HONORABLE MENTION WILDLIFE AMATEUR

Sandhill Cranes, *Grus canadensis*

Bosque del Apache Wilderness, New Mexico, USA

By Diane McAllister

Reno, Nevada, USA

www.imprintsofnature.com

These migrating Sandhill Cranes fed in nearby cornfields throughout the day. Knowing they would return to the water for their night roost, I positioned myself in an area with beautiful light and waited. The birds can land in groups, and the area can get quite busy. After an hour, this pair was among the first to fly in. They appear to be perfect partners in a synchronized flight dance.

Canon EOS-1D Mark IV; 500mm f/4 L IS USM lens; 1/2000 sec at f/8; ISO 400; Gitzo 1325 CF tripod; Wimberley II head.

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5. *In Smithsonian Exhibition

WILDLIFE WINNER: STUDENT

American Alligator, *Alligator mississippiensis*

Marjory Stoneman Douglas Wilderness, Florida, USA

By Jenna Van Kley, age 16

Powell, Ohio, USA

The alligator—with its scaly skin, piercing eyes, and intimidating teeth protruding from an enormous jaw—has always intrigued me. So when my dad took me to Everglades National Park, I knew it might be my chance for a photo. We came across a boggy area where several birds were wading in shallow water. There, sunning itself, was my prized subject. I framed the alligator from the side to highlight its intense look, the leather-like texture of its skin, and the bony ridges on its back.

Nikon D7000; AF-S 28-300mm f/3.5-5.6 ED VR lens at 300mm; 1/250 sec at f/5.6; ISO 560; hand-held.

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6. *In Smithsonian Exhibition

WILDLIFE WINNER: PRO

Bald Eagle, *Haliaeetus leucocephalus*

Glacier Bay Wilderness Area, Alaska, USA

By David Bahr

Nederland, Colorado, USA

www.bahrimages.com

While sea kayaking with a wilderness park ranger, I was amazed to see a Bald Eagle crash and somersault into the ocean no more than 30 feet in front of us. The eagle floated unmoving on the water, and we were almost certain it was injured. After several minutes, the eagle stirred and started swimming toward land, using its wings as oars. Progress was slow, but when the bird finally arrived at the rocky shore, it was able to hop out of the water carrying its lunch. Although stunned and soaking wet, the eagle had somehow managed to hang onto its meal.

Canon EOS 5D Mark III; EF 100-400mm f/4.5-5.6L IS USM lens at 400mm; 1/640 sec at f/5.6; ISO 640; hand-held.

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**7. *In Smithsonian Exhibition
WILDLIFE WINNER: AMATEUR**

Mountain Goat Kids, *Oreamnos americanus*
Mount Evans Wilderness, Colorado, USA
By Verdon Tomajko
Superior, Colorado, USA
www.verdonrocks.com

I drove to the top of Mount Evans, a 14,000-foot peak, with my wife one afternoon in July. After several hours of shooting a herd of mountain goats, a storm rolled in across the valley, and soon the lightning started. The baby goats got very anxious, running and jumping over the rocks—and over each other—with nervous energy from the incoming storm. I kept shooting until my hair was standing on end and the sky was nearly dark. I love to capture behaviors and personalities of wildlife, and this was one of the best shooting opportunities I've ever had.

Canon EOS 1DX; EF 100-400 f/4.5-5.6L IS USM lens; B+W Haze filter; 1/640 sec at f/6.3; ISO 500; hand-held.

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**8. *In Smithsonian Exhibition
HONORABLE MENTION WILDLIFE PRO**

Snowy Owl, *Bubo scandiacus*
Otis Pike Fire Island High Dune Wilderness Area, New York, USA
By Scott Joshua Dere
Cedarhurst, New York, USA
www.natures-last-stand.com

The trick to shooting Snowy Owls is to find them when they are awake—which is often late in the evening or really early in the morning. I found this adult male Snowy Owl wide awake at the day's first light, with incredible colors from the sunrise reflecting off his pure white feathers. Photographing this owl on the dunes, with only the sounds of the waves crashing and the wind blowing, gave me a great feeling of solitude, and an idea of how these incredible creatures live in the wild.

Canon EOS-1D Mark IV; 600mm f/4 IS L lens; 1/500 at f/6.3; ISO 800; Gitzo tripod; Wimberley II head.

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**9. *In Smithsonian Exhibition
HONORABLE MENTION WILDLIFE AMATEUR**

Purple Sea Star, *Pisaster ochraceus*
Olympic Wilderness, Washington, USA
By Thomas Bancroft
Seattle, Washington, USA
www.thomasbancroft.com

I camped at Third Beach in the Olympic Wilderness Area so I could hike down the coast to Scotty's Beach at first light to catch low tide. I was hoping to find tidal pools containing interesting marine life. I arrived at Scotty's Beach when the tide was approaching its lowest, and found some wonderful groups of ochre sea stars. I focused on the design formed by this sea star and the brown and green algae on the side of this boulder. The waves lapped at my feet as I composed and took the shot.

Nikon D800; 28-300mm lens at 78mm; 1/3 sec at f/25; ISO 100; Gitzo GT2541 tripod; Really Right Stuff B-40 head with quick release; SMDV remote release.

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10. *In Smithsonian Exhibition
HONORABLE MENTION WILDLIFE AMATEUR
Brown Bear Up Close, *Ursus arctos*
Katmai Wilderness,
Katmai National Park & Preserve, Alaska, USA
By Robert Amoruso
Orlando, Florida, USA
www.wildscapeimages.com

I captured this image on a wild river in the interior of the Katmai Wilderness. The bear's fishing method is to jump on top of a salmon as it swims by, pinning it to the riverbed.

As the bear rose from the water, I noticed the deep red color of the salmon—the bear had already started to eat it. I created several images as the bear rose and then retreated to the far shore. This shot, with the bear gazing directly at me, was the best.

Canon EOS-1D Mark IV; EF 500mm *f*/4L IS II USM lens + 1.4x teleconverter at 700mm; 1/2000 sec at *f*/7.1; ISO 1600; LensCoat Pro rain cover; Feisol CT-3342 tripod; Jobu Design Jr. 3 Gimbal head.

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11. *In Smithsonian Exhibition
HONORABLE MENTION WILDLIFE AMATEUR
Gulf Fritillary Butterfly, *Agraulis vanillae*
St. Marks Wilderness, Florida, USA
By Richard Higgins
Crawfordville, Florida, USA
www.naturesvision-photography.com

On a sunny fall day, I spotted the Gulf Fritillary hanging onto a flower. I stopped for a second to mount my camera on my tripod. Just as I started to take the shot, the subject flew away. I waited for an hour for it to return, with no results.

On a sunny fall day, I spotted a Gulf Fritillary hanging onto a flower. I stopped for a second to mount my camera on my tripod. Just as I started to take the shot, the subject flew away. I waited for an hour for it to return, with no results. The next day, I returned to the same location and noticed a butterfly on perhaps the same flower. I once again approached the subject, this time without the tripod. I crept very close, knelt down, and the subject flew away again. To my surprise, it returned and landed on the same flower. This time, I was able to get two photos before it flitted off again.

Sony DSLR A700; 70-300mm *f*/4.5-5.6 G SSM lens; 1/400 sec at *f*/5.6; Hoya CPL filter; Sony Remote Commander RMT-DSLR1; ISO 320; hand-held.

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CATEGORY 2: SCENIC LANDSCAPE



12. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE PRO

Bald Cypress Dome, Cardinal bromeliads, *Tillandsia fasciculata* Sw.

Cypress Swamp, Marjory Stoneman Douglas Wilderness, Florida, USA

By Bill Lea

Franklin, North Carolina, USA

www.BillLea.com

In the Florida Everglades, cypress domes often dot the landscape of vast open sawgrass prairies. Stepping into this cypress dome felt like entering another world. Bromeliads adorned many of the tree trunks and provided a tropical flavor to the setting. The stark quiet combined with the stoic tree trunks created a cathedral-like atmosphere—it was definitely a spiritual journey. I only wish more people could experience the wonder and magic of such a swamp.

Nikon D800E; 28-70mm f/2.8 lens at 32mm; B+W polarizing filter; 1 sec at f/18; ISO 100; Gitzo CF tripod; Really Right Stuff ball head; BH-55 Quick Release.

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13. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

White Pocket, Paria Canyon-Vermilion Cliffs Wilderness, Arizona, USA

By Richard Ansley

Salt Lake City, Utah, USA

www.richardansleyphotography.com

The area known as White Pocket in the Paria Canyon-Vermilion Cliffs wilderness on the Utah/Arizona border is one of the few places I've found that offers such a varied concentration of colorfully twisted petrified sands dunes. On this day, just as the last rays of the sun were falling over the horizon, I set up my camera at the base of this unusual formation. As the sun dipped lower, the reflected light I was hoping for revealed the many nooks and crannies in the twisted surface, creating the scene I wanted to capture.

Canon EOS 5D Mark II; EF 17-40 f/4 USM lens; 1/2 sec at f/13; ISO 100; Gitzo tripod; Really Right Stuff ball head.

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14. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE PRO

Meadow of Wildflowers

Jedediah Smith Wilderness, Grand Teton National Park, Wyoming, USA

By John Richter

Jackson, Wyoming, USA

www.richterfineartphotography.com

On a family trip, I was hoping to photograph the record wildflower blooms. Walking through this field was something out of a fairy tale. In places, the flowers grew as tall as my 6-year-old daughter. The snowpack of the previous winter had set the stage for the bountiful bloom, and I was lucky to have arrived at the perfect time. As the sun approached the horizon, I composed this image and waited for the wind to still long enough for a two-second exposure. When the moment arrived, I exhaled and tripped the shutter.

Toyo 45A; Schneider 75mm f/4.5 Super Angulon lens; Singh Ray 3S/HS GND filter; 2 secs at f/32; Fujichrome Velvia 100 film; Gitzo Mountaineer tripod; Gitzo magnesium ball head.

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15. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE PRO

Capitol Peak

Maroon Bells - Snowmass Wilderness, Colorado, USA

By Nate Zeman

Breckenridge, Colorado, USA

www.natezeman.com

Fresh snow on the mountains, a cold bite to the air, and the last of the golden leaves clinging to the aspens—all are sure signs that the short but beautiful autumn season in the Rockies is coming to an end. High above the normally lush green valley is one of Colorado's 54 "fourteeners" — peaks that surpass 14,000 feet of elevation. Part of the staggering Elk Mountains, Capitol Peak is surely one of the most impressive in the state.

Canon 5D Mark II; 17-40mm L lens; Circ Polarizer and Singh Ray GND filters; 1.6 sec at f/18; ISO 400; Manfrotto tripod; Kirk Enterprises BH-1 ball head.

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16. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

Mineral Aurora

Bisti/De-Na-Zin Wilderness, New Mexico, USA

By Samuel Feron

Noisy-le Sec, France

www.feronum-photo.com

Bisti/De-Na-Zin Wilderness is a magical place to stay for hours or days, exploring the fascinating structures and rocks, canyons, and strange formations. This day was very cloudy and a strong storm had just passed. The light was exceptional, with "holes" in the sky where the light tried to pass through. Due to the strong wind, these light holes were quick to move. It evoked an Aurora Borealis effect of moving lights.

Canon EOS 5D Mark II; EF 16-35mm f/2.8L II USM lens at 35mm; 1/10 sec at f/22; ISO 200 Gitzo Mountaineer tripod; Arca-Swiss Monoball Z1.

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17. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

Mt. Whitney Moonrise

John Muir Wilderness, California, USA

By Nolan Nitschke

Bishop, California, USA

www.thesierralight.com

After an agonizing ascent of Mt. Whitney—the tallest peak in the continental United States—I watched the full moon rise behind the Inyo Mountains. At 14,505 feet in elevation, the setting sun and the full moon created a unique combination of warm and cool tones. This photo was taken just below the summit. You can see the lightning cabin on the summit, the Whitney Portal, the Alabama Hills, Lone Pine, the Inyo Mountains, and Death Valley National Park.

Canon EOS-5D Mark II; EF 24-70 f/2.8L USM lens at 28mm; Singh Ray Galen Rowell 2-stop soft GND filter; 20 secs at f/11; ISO 50; Gitzo GT0531 tripod; Really Right Stuff BH-25 Pro head.

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**18. *In Smithsonian Exhibition
WINNER SCENIC LANDSCAPE AMATEUR**

Autumn Colors, Dolly Sods Wilderness, West Virginia, USA
By Kenneth Greenwood
Davenport, Florida, USA
www.augenphotographicstudios.com

Wilderness camping with a camera is my passion. The Dolly Sods Area is true wilderness—easy to get lost, few marked trails, temperamental weather. It isn't for the average hiker, and this makes it special; I can wander all day without seeing or hearing signs of any other human beings. There are near-constant winds, cold, and fog, which can break into sunshine at any moment. It all creates some of the most exhilarating, colorful flora in the entire United States. For this photo, I stayed overnight a couple of miles into the brush, and then set out wandering on a solo hike.

Canon EOS 5D Mark II; EF 28-300mm f/3.5-5.6L IS USM lens at 28mm; 1/60 sec at f/16; ISO 200; old wooden surveyor's tripod; Manfrotto 327RC2 light duty grip ball head; Quick Release.

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**19. *In Smithsonian Exhibition
HONORABLE MENTION SCENIC LANDSCAPE AMATEUR**

Crestone Needle
Sangre de Cristo Wilderness, Colorado, USA
By Kimo Boeche
Boulder, Colorado, USA
www.kimoboeche.zenfolio.com

One of the most beautiful and accessible alpine settings in Colorado, the glacial-carved South Colony Lakes basin is home to three of the state's "fourteeners," or peaks that surpass 14,000 feet of elevation. The area receives a high amount of use, yet solitude can still be found with little effort. I clambered through the trees early one morning and emerged next to a beautiful pond at sunrise. The sharp Crestone Needle towered high above me. As warm sunlight poured down the damp rock, I took a few shots at varying exposures.

Nikon D5100; 16-85mm f/3.5-5.6G ED VR AF-S DX lens at 16mm; 1/13 sec at f/8; ISO 200; ProMaster C526M CF monopod; ProMaster BH23 ball head.

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**20. *In Smithsonian Exhibition
HONORABLE MENTION SCENIC LANDSCAPE PRO**
Snowy Meadow, Mount Hood Wilderness, Oregon, USA
By Jarrod Castaing
Sydney, NSW, Australia
www.jarrodcastaing.com

Traveling through the snowy wilderness, I hoped to find an unobstructed view of the majestic Mount Hood. Coming from the sunny beaches of Sydney, Australia, I knew I had my work cut out for me when it came to shooting in icy conditions. I set off in the dark down a trail into the woods, wearing my headlamp, my feet sinking in the snow. As the trail descended, the tree line rose to obscure the mountain. Not to be defeated, I returned the next morning and discovered a small clearing, freshly dusted with snow. As the sun began to rise and illuminate the lenticular cloud above, all thoughts of frostbite quickly vanished as I captured my very own winter wonderland.

Canon EOS 5D; EF 17-40mm f/4L USM lens at 40mm; 8/10 sec at f/11; ISO 100; Feisol tripod; Giottos Pro ball head.

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21. *In Smithsonian Exhibition

Twists of Time

HONORABLE MENTION SCENIC LANDSCAPE PRO

Paria Canyon-Vermilion Cliffs Wilderness, Arizona, USA

By Joseph Rossbach

Odenton, Maryland, USA

www.josephrossbach.com

Only in the dead of winter does the sun set at the right angle in the sky to illuminate this amazing swirl of sandstone in the Paria Canyon-Vermilion Cliffs Wilderness of Northern Arizona. With that in mind, I was lucky to obtain hiking permits in late January 2010, allowing me access to this location.

As sunset drew closer, I hiked further into the heart of the wilderness. I waited until the sun was at its lowest position in the sky, just before it dropped behind the sandstone mountains to the southwest. It bathed the swirling sandstone in a warm glow of light.

Nikon D700; 24-70mm f/2.8 lens at 62mm; MC-30 remote release; 1/10 sec at f/16; ISO 100; Gitzo Mountaineer tripod; Arca-Swiss ball head.

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22. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE PRO

Alpine Larch Trees, *Larix lyallii* Parl.

Alpine Lakes Wilderness, Washington, USA

By Adrian Klein

Portland, Oregon, USA

www.adrianklein.com

My friend and I started out on our adventure to Enchantment Lakes Basin with a forecast that looked mostly promising, but a storm rolled in with wet snow and sleet. The next 36 hours we mainly spent in our tents, hunkered down. On the third day, the skies cleared, revealing golden trees, crystal clear water, sparkling granite, and jagged peaks. On our way back to camp after a hike, we had a perfect view of Prusik Peak through the golden larches. I cannot imagine a better frame for a magnificent peak than the trees that guard over this treasured wilderness.

Canon EOS 5D; EF17-40mm f/4L USM lens at 40mm; Hoya Pro 1 digital polarizer; 1/60 sec at f/14; ISO 200; Induro Adventure AKB tripod; DM01 head.

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23. *In Smithsonian Exhibition

WINNER SCENIC LANDSCAPE STUDENT

Proxy Falls, Three Sisters Wilderness, Oregon, USA

By Thomas Goebel, age 18

Jensen Beach, Florida, USA

www.flickr.com/people/thomasgoebel

After taking a wrong turn and hiking to the wrong waterfall, I was anxious to get back on the trail to Proxy Falls the next day. As we arrived at the base of the waterfall, I was speechless. The sheer size and power of this waterfall was truly amazing. The moss that surrounded the falls seemed to glow. As a photographer, I strive to portray the world as I see it so that I may share it with others. This location, however, was quite a challenge to capture through my lens. This gem is one that you must see for yourself.

Canon EOS 60D; Tamron 18-270 lens at 23mm; polarizer filter; 1 sec at f/10; ISO 100; Manfrotto 290 tripod; 496RC2 head.

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24. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE STUDENT

Ripple Effect

Great Sand Dunes Wilderness, Colorado, USA

By Michael O'Keeffe, age 21

Olathe, Kansas, USA

I had been dreaming of backpacking into the Great Sand Dunes for years, with the intent of finding a single composition that would capture the exotic and wild beauty that this unique landscape offers. I was finally able to get that perfect shot on a beautiful, warm August afternoon after trudging with a heavy pack through difficult terrain. Within an hour of capturing this shot, a thunderstorm rolled in off the mountains, bringing with it heavy rain, dangerous lightning, and strong winds that threatened to blow our tents away. It was all an exhilarating experience I will never forget.

Nikon D40; Tokina SD 12-24mm f/4 IF DX lens at 13mm; 1/400 sec at f/10; ISO 200; hand-held.

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25. *In Smithsonian Exhibition

HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

Cholla Cactus Sunrise, *Cylindropuntia*

Joshua Tree Wilderness Area, California, USA

By Cliff LaPlant

Alpine, California, USA

www.sierralara.com

During the late fall and winter seasons, I find myself drawn to the deserts of the Southwest. The beautiful varieties of cactus and the jagged mountain ranges give the unsuspecting traveler a magical experience of beauty. The cholla cacti of Joshua Tree National Park are strikingly beautiful when observed during the day's first and last light. The spiny needles seem to glow with fire. I carefully chose this composition, approximately an inch from the plant, and photographed it in the horizontal position—knowing that I would later crop it down. In doing so, I was able to bring the sun a little closer to the viewer.

Nikon D5000; 12-24mm f/4 VR lens at 12mm; B+W circular polarizer; 1/4 sec, at f/22; ISO 100; Quantaray QSX-Digi Pro 8500 tripod.

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26. *In Smithsonian Exhibition

HONORABLE MENTION LANDSCAPE PRO

Banner Peak Alpenglow

Ansel Adams Wilderness, California, USA

By Brad Goldpaint

Las Vegas, Nevada, USA

www.goldpaintphotography.com

Under dark, ominous rain clouds, we hiked Banner Peak, the second-tallest mountain in the Sierra Nevada range. We heard rolling thunder, an ear-splitting crack, and then a blinding white flash surrounded us. Too much snowmelt had left the trail to Thousand Island Lake covered in small ponds. Quickly, we made our way through slick, forested terrain and camped near the lake. I still had high hopes of capturing the brilliant shot I'd been seeing in my mind. Before long, the storm clouds parted and revealed the first rays of sunlight, cast on the mountain and reflecting on the lake.

Nikon D700; AF-S 14-24mm f/2.8G ED lens at 24mm; 1/8 sec at f/18; ISO 200; Benro C-169M8 Travel Angel tripod; B-0 head.

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27. *In Smithsonian Exhibition
HONORABLE MENTION SCENIC LANDSCAPE PRO
Valley of Solace,
Yosemite Wilderness, California, USA
By William Patino
Wollongong, NSW, Australia
www.williampatino.com

In July 2013, I was fortunate to visit Yosemite National Park with my wife. Coming all the way from Australia, I really wanted to walk away with a memorable photograph that captured the timeless beauty of the park. I was immediately taken by the grand scale and power of the valley, and knew why so many people have fallen in love with this place. At sunrise, I walked along the Merced River. I was delighted to see golden light spreading across the trees and glass-like water reflecting the monolithic mountains. All was silent except for the sound of trickling water. The moment I pressed the shutter, I knew I had captured a moment I would never forget.

Canon EOS 5D Mark II; EF 17-40mm f/4L USM lens at 17mm; 2 secs at f/14; 2nd exposure at 1/4 sec; ISO 100; Vanguard ABEO tripod; ball head.

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28. *In Smithsonian Exhibition
WINNER SCENIC LANDSCAPE PRO
Glacial Stream
Tracy Arm - Ford's Terror Wilderness, Alaska, USA
By Irene Owsley
Potomac, Maryland, USA
www.ireneowsley.com

Traveling by kayak for eight days with two rangers during an artists' residency program, I was intensely aware of a world defined by moving water. Dawes Glacier, the great carver of this landscape, loomed above. In the glacial streams, water was constantly flowing, crushing and moving rock, working on the palette of the landscape. Wanting to make an image of these dynamic forces at work, I set up my tripod in the stream. I was captivated by the smooth granite slide, the multicolored rocks at its base, and the motion of the tide. The setting was primeval, exuding the essence of self-willed landscape.

Nikon D4; 24-70mm f/2.8 lens at 24 mm; 1/3 sec to 1/50 sec at f/22; HDR 5-image panorama; ISO 100; Gitzo G1228 CF tripod; Kirk Enterprises ball head; Really Right Stuff pano elements pro package.

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CATEGORY 3: PEOPLE IN WILDERNESS



**29. *In Smithsonian Exhibition
WINNER PEOPLE IN WILDERNESS PRO**

Yellow Poplar Trees
Joyce Kilmer-Slickrock Wilderness, North Carolina, USA
By Bill Lea
Franklin, North Carolina, USA
www.BillLea.com

Walking among the huge old-growth yellow poplar trees of the Joyce Kilmer Memorial Forest has become an annual springtime ritual for me. Breathing in the fresh air, finding beautiful patches of large-flowered trilliums, and standing among 400-year-old giants never ceases to provide a thrill. As a family hiked by on their own outing, this young girl discovered the twin poplars and just had to take a closer look. As she looked up, it seemed she stood in awe of the trees and the magic of this special place.

Nikon D800E; AF-S VR 70-300mm f/4.5-5.6G IF-ED lens at 270mm; B+W polarizing filter; 1/4 sec at f/11; ISO 50 Fujichrome Velvia film; Gitzo CF tripod; Really Right Stuff BH-55 Quick Release.

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**30. *In Smithsonian Exhibition
WINNER PEOPLE IN WILDERNESS STUDENT**

Fly Fishing on Big Salmon Lake
Bob Marshall Wilderness, Montana, USA
By Gordon Dimmig, age 18
Elizabethtown, Pennsylvania, USA
www.gwd-photography.com

Big Salmon Lake stretches four miles long through the Bob Marshall Wilderness, a sight both welcoming and humbling. While hiking earlier in the day, our group had witnessed a bull moose swimming across this lake. In the evening, as the water became smooth as glass, my friend started to fly fish. His passion for fly fishing was evident as he continually casted for hours. It was truly an art: his graceful movements in complete silence. Watching this interaction with wilderness made me appreciate all that nature has to share with humans.

Canon EOS 5D Mark II; EF 100-400mm f/4.5-5.6L IS USM lens at 400mm; 1/200 sec at f/5.6; ISO 1000, hand-held.

****Notice****

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31. *In Smithsonian Exhibition **on Signage**

HONORABLE MENTION WILDLIFE PRO
Coyote, *Canis latrans*, Rocky Mountain National Park Wilderness, Colorado, USA
By Fi Rust
Longmont, Colorado, USA
www.focus-on-nature.com

I spotted a pair of coyotes early one cold February morning in Rocky Mountain National Park Wilderness. At first, they were just standing quietly but then one wandered off to hunt. Its mate was watching for a while but then looked away. When it looked back, it could not see where the other one had gone so it started howling and I was able to make some great images. Eventually, the other coyote returned and the pair walked off together.

Canon EOS 7D; EF500mm f/4L IS USM lens; 1/1250 sec at f/10; ISO 400; Gitzo GT3530LS tripod; Arca-Swiss B1 ball head; Wimberley Sidekick.

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32. *In Smithsonian Exhibition

HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Keyhole on Longs Peak

Rocky Mountain National Park Wilderness, Colorado, USA

By Ethan Welty

Boulder, Colorado, USA

www.weltyphotography.com

The rewards of an early start: My friend and I were en route to the summit of Longs Peak and finally reached the “Key-hole,” a dramatic gap in a rock ridge. Just then, the sun breached the horizon. People interacting with the landscapes of the wilderness provide an endless supply of new photographic opportunities.

Canon EOS 5D Mark II; Sigma 20mm f/1.8 EX DG ASP RF lens; 1/80 sec at f/8; ISO 320; hand-held.

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33. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Hikers discuss ascent routes up Glacier Peak

Glacier Peak Wilderness, Washington, USA

By Ethan Welty

Boulder, Colorado, USA

www.weltyphotography.com

As a photographer, I behave similarly to a satellite or a dog when hiking with others—running circles around the group as my anticipation builds. People interacting with the landscape provide an endless supply of new photographic opportunities. And unlike wildlife, people don't usually shy away.

Canon EOS 40D; EF 70-200mm f/4L USM lens at 100mm; 1/1250 sec at f/4; ISO 200; hand-held.

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34. *In Smithsonian Exhibition

WINNER PEOPLE IN WILDERNESS AMATEUR

Sunset Paddle

Boundary Waters Canoe Area Wilderness, Minnesota, USA

By Dawn M. LaPointe

Hermantown, Minnesota, USA

www.RadiantSpiritGallery.com

My husband and I are deeply drawn to and passionate about America's wilderness, as well as nature photography. We spent our week-long honeymoon on a trip in the Boundary Waters Canoe Area Wilderness. This is one of many images from that adventure that strengthened our innate connection with the land and with one another. I felt suspended in time while capturing this incredible scene, in awe of its beauty and energy. Mother Nature is the master artist; I am a messenger. Behind the lens, I strive to honor the essence and convey the messages of my subjects.

Canon EOS Rebel T2i; EF-S18-135mm f/3.5-5.6 IS lens at 24mm; B+W UV #010 filter; 1/30 sec at f/10; ISO 200; Benro A-158M8 tripod; Slik AF-2100 Pistol Grip head.

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35. *In Smithsonian Exhibition

HONORABLE MENTION LANDSCAPE PRO

Lone Evergreen in Aspens

Maroon Bells-Snowmass Wilderness Area, Colorado, USA

By Benjamin Walls

Bristol, Virginia, USA

www.benjaminwalls.com

What if I gave you an assignment to go out into nature, visit a place anyone is allowed to go, and photograph a common subject that's been photographed trillions of times? But here's the twist: you have to do so in such a fashion that others who are completely familiar with your subject would be willing to pay money for it, travel to see it, and take time out of their lives to talk about it. I strive to create images like that—images that are universally understood, yet still manage to amaze. It's those images that draw us in and captivate our thoughts.

Canon EOS 5D Mark III; EF70-200mm f/2.8L IS USM at 150mm; 1.5 sec at f/32; ISO 400; Gitzo Mountaineer tripod; Really Right Stuff BH55 ball head.

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36. *In Smithsonian Exhibition

GRAND PRIZE (PRO)

Wonder Lake, Denali Wilderness, Alaska, USA

By Rodney Lough, Jr.

Happy Valley, Oregon, USA

www.rodneyloughjr.com

On my final morning in Denali's backcountry wilderness, I found myself in front of a stunning scene. The sun was just cresting over the hillside, and fall colors had started to dapple the high country landscape. Off in the distance, I saw a Trumpeter Swan, and the face of Mount McKinley in the lake was perfectly still. Often, when I find myself a witness to such moments, I have to pause and take it all in. Sometimes, the technical aspects of photography can get in the way. My hope is that this portrait of American wilderness will allow viewers to be inspired by the beauty of nature.

Arca-Swiss RL3d large-format camera; Schneider 40mm lens; 1/8 sec at f/16.9; Phase One IQ 180 ISO 35 film; Really Right Stuff TVC-34L Versa Series 3 CF tripod; Arca-Swiss Cube.

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37. *In Smithsonian Exhibition

HONORABLE MENTION LANDSCAPE AMATEUR

Aurora Ridge Trail, Sol Duc Valley

Olympic Wilderness, Washington, USA

By Pablo McCloud

Honokaa, Hawaii, USA

www.pablophotography.com

I live with a personal mantra of "If you don't explore, you'll never discover." I was aware that Aurora Ridge was one of the lesser-hiked trails in Olympic National Park, and it needed to be discovered.

Near the end of my hike, I came around a bend and was greeted by a setting that depicts the majesty and wonder found along 600 miles of trails within the Olympic Wilderness. All I could do was stop, say "Wow," and take a photograph to capture the perfection of the moment. This photo brings a smile to my heart and invites me to explore further.

Canon EOS 20D; EF 28-135mm f/3.5-5.6 IS USM lens; Hoya 72mm circular polarizer; 1/13 sec at f/5; ISO 400; hand-held.

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CATEGORY 4: MOST INSPIRATIONAL MOMENT



38. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: AMATEUR

The Natural Firefall, Yosemite Wilderness, California, USA

By Joseph Fronteras

Visalia, California, USA

www.500px.com/fronteras

The "Natural Firefall" is an amazing event in Yosemite National Park that one can witness in mid-to-late February. The firefall effect is caused by the setting sun illuminating Horse-tail Falls, but this natural phenomenon is ephemeral and can only be witnessed when the right conditions are met. The Horsetail Falls has to be flowing, meaning there must be enough snowpack to feed the waterfall.

The temperature must be high enough to melt this snowpack. The western sky must be clear at sunset. And finally, the viewer must observe the event from the correct angle.

Canon EOS 5D Mark II; EF 85 mm f/1.8 USM; 1/4 sec at f/22; ISO 160; Manfrotto tripod and head.

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39. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: AMATEUR

Aurora Borealis, Denali Wilderness, Denali National Park & Preserve, Alaska, USA

By Jacob W. Frank

Gainesville, Florida, USA

www.jwfrank.com

I had been chasing the aurora the entire season, and had developed a foolproof plan to wake up in the middle of the night to check for the lights: drink lots of water. Before crawling into bed, I prepped my gear in case the lights were out when I inevitably woke up around 2 a.m. When the time came, I went outside and was greeted by the best northern lights show I had seen to date. I ran back into the backcountry cabin, grabbed my camera, and woke everyone up. As I was outside shooting, the others trickled out of their warm sleeping bags to join me in watching the show.

Canon EOS 5D Mark II; 17-40 f/4 L lens at 17mm; 20 secs at f/4; ISO 1600; Feisol Traveler CT-3441S tripod; CB-40D ball head.

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40. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: PRO

Storm over Mt. Sneffels

Mt. Sneffels Wilderness, Colorado, USA

By Phillip Noll

Los Alamos, New Mexico, USA

www.ravenmountain.com

After a full day of shooting the fall colors around Mt. Sneffels, a steady rain settled in, and it seemed that there would be no more photography that day. However, something pushed me to go to the spot I had picked for sunset, just in case. Shortly after I arrived, the storm started to clear and a rainbow appeared in the east. For 20 to 25 minutes, the scene remained relatively static. I watched as other photographers in the area packed up. A few minutes later, as the sun set, light rays pierced the clouds and lit up the falling rain and the tips of the mountain with a golden hue.

Canon EOS 5D Mark II; EF 24-70mm f/2.8L USM lens at 32mm; B+W circular polarizer; 1.3 sec at f/22; ISO 100; Feisol CT-3442 CF tripod; Markins Q-Ball Q3 Traveler ball head.

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41. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: PRO
Climbing the Summit Pyramid of Sahale Mountain
Stephen Mather Wilderness, Washington, USA
By Ethan Welty Boulder, Colorado, USA
www.weltyphotography.com

Compelled to turn back just below the summit of Mount Shuksan (at 9,131 feet elevation) due to near-zero visibility, we descended the Sulphide Glacier. My friend Kevin, in the lead, tugged us forward through the soup. Suddenly the clouds parted, revealing a solitary rock spire. The summit and the climber, thus aligned against the void, seemed to epitomize the mountaineer's dream and determination to reach the top.

Canon EOS Digital Rebel XT; Sigma 17-50mm f/2.8 lens at 30mm; 1/640 sec at f/6.3; ISO 100; hand-held.

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42. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT WINNER: PRO
Milky Way over Second Beach
Olympic Wilderness, Washington, USA
By Joe LeFevre
Oswego, New York, USA
www.joelefevrephoto.com

I planned to shoot the Milky Way at Olympic National Park in late June. A friend and I made the hike into Second Beach, and around midnight this amazing view of the Milky Way galaxy appeared. When I saw the image on my camera LCD screen, I almost did a back flip! I worked the scene with an extreme wide-angle lens to include a reflection of the brightest stars in the wet sand at low tide. We felt very fortunate to have such a clear view of the stars. It's important to protect our dark sky wilderness areas, away from light pollution, so everyone can enjoy unobstructed views into the heavens.

Canon EOS 5D Mark II; Nikon 14-24 f/2.8 lens; Novaflex adapter; sky 30 secs and beach 2 mins at f/2.8; ISO 3200; In-duro C213 tripod; DM23 ball head.

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43. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT WINNER: AMATEUR
Fading Sunset over the Watchman
Zion Wilderness, Utah, USA
By Greg Tucker
Los Angeles, California, USA
www.dphotographer.co.uk/user/GT203

Truthfully, the most challenging aspects of creating this image at this iconic Zion National Park location were finding available tripod space and elbow room amongst the other enthusiastic photographers, and avoiding the flow of vehicle traffic passing uncomfortably close behind. There was about a three-minute window when there was still color in the background sky while last rays of the setting sun illuminated the distant Watchman peak. I had attempted to photograph this scene on numerous previous occasions, but the conditions had never fallen into place so perfectly before.

Nikon D300S; 18-200mm lens at 22mm; 2 sec at f/16; ISO 200; Gitzo 1228 tripod; Kirk ball head.

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44. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT WINNER: STUDENT

Alaska Range, Denali Wilderness, Alaska, USA

By Tim Aiken, age 18

Stanford, California, USA

www.timaiken.org

Water is by far my favorite photo subject. The seemingly endless different ways it can flow, crash, bubble, or otherwise move means two water photos will never look the same. When I arrived at this small tarn in the high Alaskan tundra, the water was perfectly still— a far cry from the movement water often displays. This created a perfect reflection, unlike any I had seen before. The monochromatic clouds and mountains were nicely juxtaposed by the bright fall colors displayed in the alpine plants.

Nikon D700; AF-S VR 70-200mm f/2.8G IF-ED lens at 70mm; 1/200 sec at f/8; ISO 200; Manfrotto 190XB tripod; Compact ball head; Vello Freewave radio trigger.

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45. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: PRO

Peak Fall Colors

Flatside Wilderness, Ouachita National Forest, Arkansas, USA

By Laura Vu

FortWorth, Texas, USA

www.lauravuphoto.com

A wise person once told me, "You never know if you don't go." And that is certainly the truth about capturing this photograph. The day started out very bleak, with heavy banks of clouds looming and wind gusting up to 40 miles per hour. I didn't think there would be much of a sunset, but I had to at least be there in case one appeared. I think it paid off! This is one of the most amazing sunsets I've seen in a long time.

Canon EOS 5D Mark II; EF 17-40mm f/4L USM lens at 17 mm; .9 and .6 GND soft filter; 5.2 sec at f/11; ISO 100; Gitzo GT0531 tripod; Really Right Stuff BH-30 head.

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46. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: AMATEUR

Aurora Borealis over Honeymoon Rock

Apostle Islands National Lakeshore,

Gaylord Nelson Wilderness, Wisconsin, USA

By Jeff Rennie

Bayfield, Wisconsin, USA

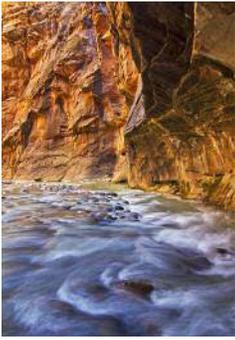
www.jeffrennie.com

One of my favorite places has always been Honeymoon Rock, a haiku of stone, a small rock outcropping north of Basswood Island. I dreamed of a night shot. I knew I'd have to stand chest-deep in cold Lake Superior with my camera on a tripod inches above the water, so it would have to be calm, warm, and clear. But first, I would have to get there. An old friend and boat captain took me out on the lake. Just as we pulled slowly up to the north end of the island, almost blinded by the darkness, the northern lights burst on and guided us to the perfect spot.

Nikon D5100; Tokina 11-16mm lens at 11mm; 30 secs at f/2.8; ISO 400; Speedlight SB-700; Vanguard tripod.

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47. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: STUDENT

The Narrows

Zion Wilderness, Utah, USA

By Thomas Goebel, age 18

Jensen Beach, Florida, USA

www.flickr.com/people/thomasgoebel

I was not quite prepared for just how different the landscape of Zion National Park would be from that of my native Florida. The hike through the Narrows was like nothing I have ever done before. These narrow canyons have a reputation for frequent flash floods, yet I could not pass up the opportunity to experience their beauty. Using dry suits to avoid the freezing water, my father, uncle, and I made our way through the raging Virgin River. The sun created beautiful reflected light cast through the canyon, allowing me to capture this image.

Canon EOS 60D; Tokina 12-24mm lens at 12mm; polarizer filter; 1/2 sec at f/9; ISO 100; Manfrotto 290 tripod; 496RC2 head.

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48. *In Smithsonian Exhibition

MOST INSPIRATIONAL MOMENT HONORABLE MENTION: AMATEUR

Misty Falls

Olympic National Park Wilderness, Washington, USA

By Mark Lagrange

Metairie, Louisiana, USA

www.lagrangeimages.com

Olympic National Park is a jewel of the National Park Service. Within the park, this tree provided a moment of pause, taking root in a seemingly impermeable wall of rock. The quickly transitioning light brings focus on the strength, perseverance, and hope that is possible within nature. The challenge was to capture the feel of the area and express the vitality of the mixture of light and water, accenting the foreground tree.

Canon EOS 5D Mark II; 24-105 IS lens at 100mm; 1/4 sec at f/7.1; ISO 200; Gitzo G1325 tripod; Kirk ball head.

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49. *In Smithsonian Exhibition

SCENIC LANDSCAPE HONORABLE MENTION: AMATEUR

Sunrise, Badlands Wilderness, South Dakota, USA

By Jonathan B. Auerbach

Lyons, Colorado, USA

www.auerbachphotography.com

The Badlands of South Dakota is a terrific dark-sky location, perfect for stargazing, learning about astronomy, and night photography. Shooting at night requires clear skies, and I managed to get in several nice nights of shooting before some bad weather moved in late one afternoon. I went to bed thinking that the clouds could make for an interesting sunrise, but I knew it would be hit or miss. The next morning, soon after I had crawled out of my sleeping bag and set up my gear, the sun "hit" perfectly through a gap in the clouds on the horizon. It lit up the fantastic landscape with a brilliant warm orange glow.

Pentax K-5; SMC-DA 16-50mm f/2.8 ED AL IF SDM lens at 31mm; 1/6 sec at f/8; ISO 100; Bogen Series 3 tripod; Really Right Stuff BH-55 head.

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PEOPLE IN WILDERNESS & OTHER SIGNAGE



50. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Self-portrait, Mount Rainier Wilderness, Washington, USA

By Adrian Klein

Portland, Oregon, USA

www.adrianklein.com

The first part of the hike there is little in the way of a view, I simply enjoy soaking up the forest scene and damp rich scent of mountain alpine air. When I reached this spot I turned around to see a wonderful scene with perfect lighting; the mountain glowing in soft overhead light, the lower flanks of the mountain with splashes of fall color and the trail still in the cold shadows. I took a few photos without me in the frame. It did not take long for me to realize this was a scene that needed a hiker. I setup the timer and made my way into the composition and the result you see here.

Canon EOS 5D; EF 17-40mm f/4L USM lens at 24mm; Hoya Pro1 digital polarizer; 1/30 sec at f/14; ISO 200; Gitzo GT2541; Acratech Ultimate ball head.

****Notice****

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51. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Karen Tracey climbing "Cryptic"

Joshua Tree Wilderness, California, USA

By Sam Roberts

Mammoth Lakes, California, USA

www.srobertsphoto.com

Joshua Tree National Park is one of the most popular climbing areas in the United States. For several years I worked as a climbing guide there, and on my days off my friends and I would go climbing just for the joy of moving over the beautiful granite. The day that I made this image was just such a day, complete with warm, sunny desert weather. As my friend prepared to climb, I scrambled up an adjacent rock, braced myself and my camera, and shot this photo that captures so much of the desert climbing experience: sun, stone and especially wilderness.

Nikon F4; 35-70mm f/2.8 lens; Polarizing filter; Shutter speed & Aperture not recorded; Fujichrome Velvia 50 film; hand-held.

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52. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Lake Ann Reflection

Mount Baker Wilderness, Washington, USA

By Ethan Welty

Boulder, Colorado, USA

www.weltyphotography.com

On a joyful start to a relaxed two-day ascent of Mount Shuksan (at 9,131 feet elevation), our climbing party frolicked in the heather meadows and alpine tarns near Lake Ann at the base of the mountain. Despite appearances, my leaping friend Yoav, emboldened by the presence of a camera, made the jump to dry land.

Canon EOS Digital Rebel XT; Sigma 17-50mm f/2.8 lens at 19mm; 1/500 sec at f3.5; ISO 100; hand-held.

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53. *In Smithsonian Exhibition on Signage

HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO

Backcountry Skier

Sequoia-Kings Canyon Wilderness, California, USA

By Larry Carver

Durango, Colorado, USA

www.larrycarver.com

Pear Lake Hut is deep in the backcountry of the Sequoia-Kings Canyon Wilderness. While it is a long ski in, it provides access to skiing a wonderland of peaks, valleys and high tablelands of the southern Sierra Nevada. During an extended stay at the hut in the spring, Russ Howison makes graceful telemark turns through pristine powder against a backdrop of unnamed peaks.

Nikon N80; 28-105 lens; Polarizer; 1/125 second at f/8; Fujichrome 100 film; hand-held.

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54. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Fishing In The Alaskan Mist

Lake Clark Wilderness, Alaska, USA

By Virginia Short

Scottsdale, Arizona, USA

www.photosbyginna.com

While trying my limited fishing skills in Alaska's Clark Wilderness, I took in this magical vista in front of me!. I put down the fishing pole and picked up my camera! I never did catch a fish but I will have this beautiful memory forever.

Nikon 2DX; 80-400-mm f/4.5-5.6 lens at 80mm; 1/200 sec at f/6.3; ISO 100; hand-held.

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55. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE PRO

Solitary Hiker

Great Sand Dunes Wilderness, Colorado, USA

By Richard Hebardt

Juneau, Alaska, USA

www.richardhebardtphotography.com

Although my primary purpose was to photograph the interplay of light, shadow and form that the Dunes offers in the early morning and later in the day, I couldn't resist capturing this solitary hiker struggling to ascend a large dune. The stark contrast between the hiker's diminutiveness and the size of the dune was a scene I had to shoot. Quickly, I setup my tripod, made my necessary camera adjustments, and captured the moment.

Nikon D300; 70-200mm f/2.8 lens at 130mm; 1/160 sec at f/13; ISO 200; Gitzo GT3531 tripod; Really Right Stuff BH-55 Pro ball head.

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56. *In Smithsonian Exhibition on Signage
HONORABLE MENTION LANDSCAPE PRO
Bisti/De-Na-Zin Wilderness, New Mexico, USA
By Natalia Plekhanova
Chicago, Illinois, USA
www.prowessphotography.com

On my journey to the American South West one of the places that I wanted to photograph was Bisti/De-Na-Zin Wilderness. This is one of the most unusual, surreal scenery in a remote wilderness area of New Mexico region; fantasy world of interesting rock formations and fossils, resembling deformed pillars, cones, mushrooms, castles and other odd creations. It was great experience to be and photograph this very unique place, the actual treasure formed by millions years and remains untouched by civilization”.

Canon EOS 5D Mark II; EF24-70mm f/2.8L USM lens at 59mm; 1/13 at f/11, ISO 200; Manfrotto Neotec tripod and 468MGRC2 head.

****Notice****

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57. *In Smithsonian Exhibition on Signage
HONORABLE MENTION PEOPLE IN NATURE PRO
Sahale Glacier Camp
Steven Mather Wilderness, Washington, USA
By Andy Porter
Sedro-Woolley, Washington, USA
www.northwesternimages.com

A month in the Sawtooth Wilderness set my life on an adventurous new path. Treks along the Pacific Crest Trail and across the Andes followed. My reawakening began when I discovered my old trail guide. Finding the most exciting hike, I embarked. Having forgotten what mileage and elevation gain portended, I struggled up to camp. This image was captured the next morning. My life was changed anew, Wilderness had rescued me again.

Minolta DiMAGE 7i at 9mm; 1/60 sec at f/2.8; ISO 100; hand-held.

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58. *In Smithsonian Exhibition on Signage
HONORABLE MENTION PEOPLE IN NATURE PRO
Fossil Cave
Lava Beds Wilderness, California, USA
By David E. Bunnell
Angels Camp, California, USA
www.underearth.us

Lava Beds National Monument has many easily accessible lava tubes, but Fossil Cave lies in a remote area of the Lava Beds Wilderness, about a 4-mile hike one way. The cave requires a 50-foot rope descent to enter, and has a thousand feet of large passage. Its biggest attraction is the forest of ferns below the entrance. These moisture-loving plants thrive in the humid cave environment and contrast with the small scrub plants topside in this arid region. A brilliant sunbeam pierced the small opening and produced the hotspot on the wall.

Nikon D300; Tokina SD 12-24 f/4 IF DX lens at 12mm; 1/4 sec at f/5.6; ISO 800; Vivitar 283 flashes (20); Flashwave-3 radio triggers; tripod.

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59. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Contemplating in the Oregon shore
Oregon Islands Wilderness, Oregon, USA

By Arnab Banerjee
Seattle, Washington, USA
www.arnabbanerjee.com

The coast of Oregon is known to be one of the finest stretches of seashore anywhere in the world. Rugged with rocky haystacks, tide pools, color full sunsets, sand dunes, marine life – a lot to explore and enjoy. During the last summer, I took my family to explore some of this magical coastline. We stayed a couple of night in Yachats – a small, unpretentious coastal town. One of the evenings, I went for a walk along the shore with my son exploring tide pools and potholes created by the relentless forces of the Pacific ocean. I wanted to make a subtle image where my son is contemplating looking at the ocean – blending with the surrounding and almost becoming part of it. The lack of color in the overcast sky really helped to enhance the mood that I wanted to capture and the rugged foreground helps to tell the story of the place.

Sony RX100; 28-100mm f/1.8 lens; 1/30 sec at f/1.8; ISO 125; hand-held.

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60. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Hiker Silhouette
Ansel Adams Wilderness, California, USA

By Greg Russell
Riverside, California, USA
www.alpenglowimagesphotography.com

Our Wildernesses represent much more than acreage and species diversity—they offer a place for us to experience quality of life. We visit wilderness to find wildness; hopefully finding it will make us kinder, gentler, sweeter.

I now watch my son discover his own wild nature through play in the outdoors. Observing him, one becomes keenly aware that there is a quality of wildness in the wilderness experience. Much emphasis today is placed on protecting wilderness as a parcel of land, but saving our own wild nature is just as important. In wildness is the preservation of us.

Canon EOS 30D; EF 24-105 f/4L IS USM lens; 1/15 sec at f/14; ISO 100; Gitzo GT 1541 tripod; Induro BHD-1 head.

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61. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Backpacker at sunrise over Isolation Lake
Alpine Lake Wilderness, Washington, USA

By Daniel Silverberg
Seattle, Washington, USA
www.danielsilverberg.com

Hiking into Washington's Enchantment Lakes, our party was greeted with raging thunderstorms. We reached the crux at Aasgard Pass as the clouds parted, continuing to camp at Isolation Lake. The next morning, my girlfriend Claire and I arose to greet the dawn. Claire brought her sleeping bag to stay warm as we enjoyed the show. I started photographing into the sunrise, but turned around to find Dragontail Peak awash in soft light filtered through the clouds. The fog and rain moved in shortly after sunrise and it was the last of the sun we would see for the day.

Canon EOS 7D; 10-22mm f/3.5-4.5 lens at 10mm; 1/13sec at f/14; ISO 100; Gitzo GT0541 tripod; Markins Q-Ball Q3T head.

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62. *In Smithsonian Exhibition on Signage

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Self-portrait

Upper Toklat Valley, Polychrome Mountain

Denali Wilderness, Alaska

By Jacob W. Frank, Gainesville, Florida, USA

www.JWFrank.com

It was July 4 and the peak of wildflower season. A friend and I decided to go for a hike to see how many species we could count in a single day. As we climbed higher, a storm approached the Alaska Range. We scrambled the last 200 feet up the peak and were met with a spectacular 180-degree view of the Upper Toklat Valley. To the east were blue skies and puffy white clouds, and to the west was the dark storm. As we descended, the storm hit us. But at days' end, we had counted 62 wildflower species—my personal record.

Canon 5D Mark II; 17-40mm f/4 L at 33mm; 5 shots stitched; 1/250 sec at f/13; ISO 100; Vello's Wireless ShutterBoss Timer Remote; Feisol Traveler tripod CT-3441S Rapid and CB-40D ball head.

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63. *In Smithsonian Exhibition in glass table

HONORABLE MENTION PEOPLE IN NATURE AMATEUR

Smokeyjumpers

Frank Church-River of No Return Wilderness, Idaho, USA

By Thomas Haney

Kooskia, Idaho, USA

www.thaney.com

Smokeyjumpers are airborne wild land firefighters, most often used for initial attack on fires so remote that no other means of timely access is possible. After parachuting onto a ridge at 8,000-ft elevation, deep in the Frank Church-River of No Return Wilderness, eight members of the Grangeville Smokeyjumpers hiked with gear two miles down the ridge to the active fire. For the next seven days, we slept near the fire, drank from a spring, and ate the dehydrated food that had been dropped to us, while working to contain the blaze with hand tools until there was no heat left.

Olympus OM-D E-M5; M ED 9-18mm f/4-5.6 lens; 1/400 sec at f/9; ISO 400; hand-held.

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NOT IN EXHIBITION 64-100:



64. HONORABLE MENTION WILDLIFE PRO
Wolf Tracks on Ice
Gates of the Arctic Wilderness, Alaska, USA
By Carl Johnson
Anchorage, Alaska, USA
www.carljohnsonphoto.com

I was mushing up the North Fork of the Koyukuk River with park ranger Zak Richter when we stopped to give the sled dogs a rest. Looking around, I saw wolf prints clinging to the sheer ice. A wolf had passed through when there was a thin layer of snow on the ice, and a stiff wind had blown away loose snow, leaving the prints behind. I never saw any wolves on the trip, but I felt in their presence. Seeing those tracks added to the magic of being in such a wild place in the winter.

Nikon D300; 24-84 f/2.8-4.0 AFS lens; 1/80 sec at f/22; ISO 400; hand-held.

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65. HONORABLE MENTION WILDLIFE PRO
Caribou, *Rangifer tarandus*
Denali Wilderness, Alaska, USA
By Dee Ann Pederson
Houston, Texas, USA
www.windowsofnature.com

The phenomenal splendor of autumn in Alaska is not limited to tundra foliage. One of the most magnificent creatures in the landscape of the far north is the caribou. Each fall, bulls engage in the rut, a ritual to strut their stuff and establish territory for the upcoming mating season. The grandeur of Denali is not only the vast expanses of vibrant landscapes but also the majestic wildlife. As if the fall colors were not enough on this trip, this spectacular bull caribou appeared over a knoll near Wonder Lake and took my breath away.

Nikon D3; 200-400mm f/4 lens at 400mm; 1/500 sec at f/5.6; ISO 200; Wimberley tripod.

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66. HONORABLE MENTION WILDLIFE STUDENT
Brown Bear, *Ursus arctos*
Katmai Wilderness, Alaska, USA
By Eric Coomes, age 22
Toronto, Ontario, Canada
www.ericcoomes.22slides.com

As salmon return to Katmai to swim upstream to their spawning grounds, bears congregate along the coastal rivers and streams. A group of brown bears was trying to catch salmon and this bear stood up on its hind legs to scan the water for its prey. Standing tall, the bear had a magnificent presence - it was clearly the apex of the Katmai food chain. After setting its sights, the bear dove into the water to begin the chase. The bears would sprint vigorously, churning the water in their wake, as they barreled down the stream after the salmon. The struggle between creatures so disparate in size and ability was inspiring to witness.

Canon EOS 5D Mark III; 500 mm f/4L IS USM lens; 1/640 sec at f/5.6; ISO 1250; Gitzo GT3531LSV tripod; WH-200 Wimberley head Version II.

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67. HONORABLE MENTION WILDLIFE PRO

American Pika, *Ochotona princeps*

Rocky Mountain National Park Wilderness, Colorado, USA

By Fi Rust

Longmont, Colorado, USA

www.focus-on-nature.com

I was photographing American Pika down below the popular Rock Cut area of Trail Ridge Road in the Rocky Mountain National Park Wilderness when a park ranger asked if I would move further down the road. The tundra is very sensitive and he did not want other park visitors coming down to join me. Shortly after, while sitting on a rock photographing Yellow-bellied Marmots, this Pika stopped in front of me for a few seconds with this great mouthful of vegetation ready to stash for its winter feeding and I was able to make this very colorful image.

Canon EOS 30D; EF 100-400mm f/4.5-5.6L IS USM lens; 1/800 sec at f/10; ISO 400; hand-held.

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68. HONORABLE MENTION WILDLIFE PRO

Yellow-bellied Marmots, *Marmota flaviventris*

Rocky Mountain National Park Wilderness, Colorado, USA

By Fi Rust

Longmont, Colorado, USA

www.focus-on-nature.com

I had been hiking in the Rocky Mountain National Park Wilderness a couple of days earlier and found this family of Yellow-bellied Marmots playing around this downed Ponderosa Pine. The mom sat down at the end of the tree and one of her babies almost joined her so I was hoping for some mother and young interaction. The sun was already too high for photography so I returned at sunrise a couple of days later. Sure enough, the light was much better and my subjects soon came up onto the tree allowing me to make this really cute image.

Canon EOS 7D; EF500mm f/4L IS USM lens; Canon 1.4x tele-extender; 1/400 sec at f/8; ISO 200; Gitzo GT3530LS; Arca-Swiss Z1 Ballhead and Wimberley Sidekick

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69. HONORABLE MENTION WILDLIFE AMATEUR

Bald Eagle, *Haliaeetus leucocephalus*

Aleutian Islands Wilderness, Alaska, USA

By Henriette Brasseur

Novato, California, USA

Climbing up steep hillsides, shimmying up precipices and lying down inside a camouflaged tent on the edge of cliffs to photograph bald eagles, I soon came to terms with my fears of possible injury and realized it was the adventure that mattered most. Coming around a bend, on the hillside in front of me, was a bald eagle enveloped by the most beautiful backdrop of golden grasses, greenery and wildflowers. For me, the different elements in this image come together with the shapes, colors and softness of the background versus the strength, character and dominance that this magnificent eagle possesses.

Canon EOS-1D Mark II; EF 500 mm 1:4L IS USM lens; 1/500 sec at f/8; ISO 400 Gitzo 1325 tripod; Wimberley Head.

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70. HONORABLE MENTION WILDLIFE PRO
Bighorn Sheep, *Ovis canadensis*
Mount Timpanogos Wilderness, Utah, USA
By Howie Garber
Salt Lake City, Utah, USA
www.wanderlustimages.com

In 40 years of hiking, I had never seen bighorn sheep in the Wasatch mountains. I had climbed about 3500 feet on Mt. Timpanogos, where I saw them from afar. I didn't think they would allow me to get close enough for a photo—I only had an 18-200mm lens with me. But to my surprise, they were not shy and I approached. Two rams stayed close to each other, even to the point of locking horns for a brief instant. In this shot taken about 6 p.m., wildflowers made a nice foreground with the Timpanogos cirque in the distance.

Nikon D700; 18-200mm f/3.5-5.6 lens; 170mm; 1/200 sec at f/7.1; ISO 400; hand held; no flash.

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71. HONORABLE MENTION WILDLIFE PRO
Grizzly Brown Bear, *Ursus arctos*
Katmai Wilderness, Katmai, Alaska, USA
By Judy Lynn Malloch
Boynton Beach, Florida, USA
www.naturestapestryilm.com

The mother Grizzly Bear and her two cubs were clamming on the shore of Hollow Bay in Alaska. We were able to observe the playful interaction between the cubs and Mom for some time without any sense or concern on their part. We eventually moved on to observe many other bears on the grassy plain leading from Hollow Bay. At one point we counted over 20 bears, some up close and some off in the distance. This trip was not only a thrill but also a privilege to experience first-hand these magnificent animals in their natural habitat.

Nikon D3; 600 mm f/4 lens; 1/1250; f/7.1; ISO 400; Gitzo tripod; and Wimberley Head.

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72. HONORABLE MENTION WILDLIFE AMATEUR
Clay-colored Sparrow, *Spizella pallida*
Medicine Lake Wilderness, Montana, USA
By Melissa Groo
Ithaca, New York, USA
www.melissagroo.com

Last spring I visited Montana's Medicine Lake Wilderness. I was eager to photograph grassland birds and other wildlife that make their home on the northern Great Plains. One day, as a light rain began to fall, I noticed a lone tree on the edge of the lake with a sweet little sparrow singing its heart out despite the dreary day. I rested my camera on the car window and photographed it. The soft overcast light actually served me well, and the out-of-focus green hill in the distance helped to provide a monochromatic quality that I think in its "greenness" tells the story of spring so well.

Canon EOS-1D Mark IV; EF 500mm f/4L IS USM lens ;1.4x teleconverter; 1/1250 sec at f/5.6; ISO 1000; Resting on Car Window.

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73. HONORABLE MENTION WILDLIFE AMATEUR

Western Grebe, *Aechmophorus occidentalis*

Medicine Lake Wilderness, Montana, USA

By Melissa Groo

Ithaca, New York, USA

www.melissagroo.com

Last spring I visited Montana's Medicine Lake Wilderness to capture the breeding behavior of several bird species. One morning, I found dozens of Western Grebes on one part of the lake. I lay down on my belly to photograph them at their level. The grebes, after warily watching me for a moment, quickly accepted my presence and carried on fishing, preening, and resting. Suddenly one Western Grebe lifted up its wings in a beautiful wing flap, the only time I saw this behavior. I fired away, hoping my shutter speed was enough to freeze the movement. I was excited after reviewing my images to find I had captured this beauty in action.

Canon EOS-1D Mark IV; EF 500mm f/4L IS USM lens; 1.4x teleconverter; 1/2500 sec at f/8; ISO 1000; Skimmer pod; Really Right Stuff Ball head.

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74. HONORABLE MENTION WILDLIFE PRO

Green Heron, *Butorides virescens*

Lake Woodruff Wilderness,

Florida, USA

By Nancy Elwood

Winter Springs, Florida, USA

www.naturesportal.net

This past summer, with a friend and his pontoon boat, I was able to explore the Lake Woodruff Wilderness area. There is a wide variety of bird species that make this lake their home, so we slowly moved along the shoreless edges looking for birds that would come out on fallen branches to fish.

We saw this green heron on the edge of one branch, so we slowly moved towards it, closer and closer. The heron appeared to be curious about our presence and never moved a bit as it filled the frame. What an experience!

Nikon D7100; 300mm f/4 AF-S lens; 1/1600 at f/8; ISO 1600; hand-held.

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75. HONORABLE MENTION WILDLIFE PRO

Little Blue Heron, *Egretta caerulea*

J.N. "Ding" Darling Wilderness, Florida, USA

By Nate Zeman

Breckenridge, Colorado, USA

www.natezeman.com

Little blue herons are one of my favorite birds to photograph. This particular one really caught my eye with its vibrant colors while preening its feathers. The small pond behind the bird offered a simple yet nicely abstract background for the image.

Canon EOS 5D Mark II; 300mm f/2.8L IS lens + 1.4x extender; 1/400 sec at f/4.5; ISO 400; hand-held.

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76. HONORABLE MENTION WILDLIFE PRO
Harbor Seal, *Phoca vitulina*
Tracy Arm-Fords Terror Wilderness, Alaska, USA
By Richard Hebardt
Juneau, Alaska, USA
www.richardhebardtphotography.com

I had traveled up Tracy Arm Fjord on a previous occasion, but was struck this cold, wet summer day by the abundance of ice choking its upper reaches near to the face of South Sawyer Glacier. Steadying myself against the railing of our vessel, made difficult by the swells caused by the calving of this tidewater glacier minutes before, I captured this image of a harbor seal that suddenly emerged from the ice. Before diving out of sight, the seal drifted along with us apparently unaffected by our presence.

Nikon D800E; 28-300mm f/3.5-5.6 lens at 300mm; f/9 at 1/200; ISO 200; hand-held.

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77. HONORABLE MENTION WILDLIFE AMATUER
Horned Puffins, *Fratercula corniculata*
Bering Sea Wilderness, Alaska, USA
By Robert Goodell
Santa Barbara, California, USA
www.robertgoodell.com

Visiting St. George Island in the Bering Sea was one of the best experiences I have ever had. It is raw and wonderful. The pelagic bird life you experience there is overwhelming. In the summer these birds come to nest on the cliffs. One of the species you see is the Horned Puffin in its breeding plumage. Since they are mating and nesting you have an opportunity to see interaction between the male and female such as billing. I was quite keen to experience this behavior and photograph it. It is somewhat challenging to get a good shot as I was photographing from the bluffs and was quite high up.

Nikon D2X; 400mm f/2.8 AFS ED lens; TC-20 E 2X teleconverter; 1/60 sec at f/11; ISO 100; Gitzo GT 3541LS tripod; Kirk King Cobra Gimbal Head.

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78. HONORABLE MENTION SCENIC LANDSCAPE PRO
Early Morning at Bear Rocks
Dolly Sods Wilderness, West Virginia, USA
By Denise Silva
Leesburg, Virginia, USA
www.denisesilvaphotography.com

Taken on a crisp fall morning, this image conveys the tranquility, solitude, and peacefulness of wilderness areas. After an early morning drive along narrow dirt roads into the Dolly Sods Wilderness area of the Monongahela National Forest, we arrived at Bear Rocks. The high-altitude plateau provides 360° views of moon-like rock formations and sweeping valleys. Waiting for the sunrise, nothing else exists but the single focus of watching the light and waiting for the moment when first light touches the fog in the valley. To me, nothing is more moving than watching a fall morning unfold.

Sony DSLR-850; 70-400mm f/4-5.6 SSM lens at 70mm; 1/350 sec at f/5.6; ISO 160; Induro Carbon 8X CT214 tripod; BHD0 ball head.

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79. HONORABLE MENTION SCENIC LANDSCAPE STUDENT

Big Salmon Falls
Bob Marshall Wilderness, Montana, USA
By Gordon Dimmig, age 18
Elizabethtown, Pennsylvania, USA
www.gwd-photography.com

Near the end of our two week wilderness adventure in the Bob Marshall Wilderness, our group arrived at our camp site after a long day of hiking. Just up the trail was Big Salmon Falls, a beautiful two tier cascade among jagged rocks. My friends and I sat below the pristine falls in the evening to rest. After dinner, the light was beginning to soften so I decided to return to the falls to photograph it. I spent two hours alone, photographing the waterfall with every angle possible. The timeless song of rushing water was very calming and peaceful. I knew I was truly among wilderness because I was without a tripod and other heavy gear, which forced me to get creative with stabilizing my camera on rocks along the stream. I intend this image to calm viewers and to encourage them to venture into the wilderness to relax.”

Canon EOS 5D Mark II; EF 17-40mm f/4L USM lens; B+W circular polarizer MRC; 1.6 sec at f/11; ISO 160; handheld.

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80. HONORABLE MENTION SCENIC LANDSCAPE STUDENT

Chinese Wall
Bob Marshall Wilderness, Montana, USA
By Gordon Dimmig, age 18
Elizabethtown, Pennsylvania, USA
www.gwd-photography.com/

As we began backpacking into the Bob Marshall Wilderness, I was most excited to see the famous Chinese Wall, a huge vertical rock face that stretches many miles along the Continental Divide. On our second day, we neared a viewing point along the White River Pass. At sunset I walked to a stunning vista that displayed the Chinese Wall to the North. It was a breathtaking sight, despite the poor lighting conditions. The next morning I woke at sunrise to photograph the wall in much better light. I snapped several photos in the soft morning light as a herd of 25 elk foraged in the valley below.

Canon EOS 5D Mark II; EF 17-40mm f/4L USM lens; B+W circular polarizer MRC 1/125 sec at f/9; ISO 400; hand-held.

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81. HONORABLE MENTION LANDSCAPE PRO

Griff Creek
Olympic Wilderness, Washington, USA
By Joe LeFevre
Oswego, New York, USA
www.joelefevphoto.com

A friend and I were exploring the Elwha River corridor when we came upon Griff Creek and its surrounding temperate rainforest. The scene stopped us dead in our tracks. I had never seen the rainforest look so good. It was late June and a light rain was falling, which saturated the beautiful green foliage. We worked the scene for over two hours trying to capture the essence of its beauty. After shooting from a variety of locations, I finally discovered this composition, which demanded a panoramic format.

Canon 5D Mark II; 24-105 f/4L at 24mm; B+W polarizing filter; 5 secs at f/16; ISO 100; Induro C213 tripod; DM23 ball head; 4 stitched images.

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82. HONORABLE MENTION LANDSCAPE PRO

Proxy Falls

Three Sisters Wilderness Area, Oregon, USA

By Justin Reznick

Bothell, Washington, USA

www.justinreznick.com

My first visit to Proxy Falls proved to be incredibly challenging due to the immense spray that occurs in June. The light was difficult as well, with direct light striking the Falls. I decided to explore and hiked to the side of the waterfall. The late afternoon light that was an obstacle previously, now proved to be the key element creating the rainbows, and thus giving me a unique image from this incredible waterfall.

Canon EOS 7D, EF-S 10-22mm f/3.5-4.5 USM shot at 20mm; B+W Polarizer; 1.6 sec at f/16; ISO 400; Gitzo 3541XLS tripod; Acratech GV2 head.

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83. HONORABLE MENTION LANDSCAPE PRO

Capitol Peak

Maroon Bells-Snowmass Wilderness, Colorado, USA

By Nate Zeman

Breckenridge, Colorado, USA

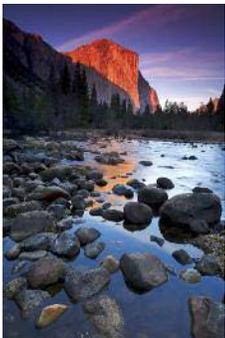
www.natezeman.com

Late afternoon clouds retreat from the high peaks of the Elk Mountains, leaving a fresh dusting of snow on Capitol Peak. In the valley below, aspen trees begin their transformation from a deep shade of green to the vibrant gold they are so famous for.

Canon 5D Mark II; 17-40mmL lens at 60mm; circular polarizer and Singh Ray GND filters; 1/6 sec at f/18; ISO 250; Manfrotto tripod; Kirk Enterprises BH-1 ball head.

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84. HONORABLE MENTION LANDSCAPE PRO

El Capitan and Merced River at Sunset

Yosemite Wilderness, California, USA

By Nick Carver

Irvine, California, USA

www.nickcarverphoto.com

In February 2007 an unusually arid winter had left Yosemite National Park bone-dry and all but devoid of snow. I planned a trip to the valley with hopes of photographing a winter wonderland blanketed in fresh powder, but I adjusted my expectations upon seeing a snowless, but still gorgeous, valley. After a couple days scouting the area, I laid claim to a spot along the rocky edge of the

Merced River at Valley View. With my composition honed in and two graduated ND filters on my lens, I waited for the sunset light to reach its peak color.

Canon EOS 5D; Canon EF 16-35mm f/2.8L at 22mm; Singh-Ray Galen Rowell 3-stop Hard Transition Split ND filter with Cokin P filter holder; 1.6 seconds at f/20; ISO 125; Gitzo Explorer tripod, Really Right Stuff BH-55 head.

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85. HONORABLE MENTION LANDSCAPE AMATEUR

Flight over Wilderness

Wrangell-Saint Elias Wilderness, Alaska, USA

By Patrick Gregerson

Arlington, Virginia, USA

The only way to grasp the vastness of Wrangell-Saint Elias Wilderness is to take to the air. Viewing the mountains, glaciers and ice fields through a small window in a loud and vibrating nine-seater airplane isn't conducive to getting clear photos, but I had to try. There were thick clouds for much of the flight, but as the skies cleared, I was able to get this photo of the glacier coming down from the mountains and emptying into a glacial lake. The surrounding snow-capped peaks and extensive glaciers within the scene really demonstrate the essence of this magnificent wilderness.

Canon Rebel XTi; EF-S 18-200mm f/3.5-5.6 IS USM lens; 1/250 sec at f/10; ISO 100; hand-held.

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86. HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

Lava Factory

Hawaii Volcanoes Wilderness, Hawaii, USA

By Samuel Feron

Noisy-le Sec, France

www.feronum-photo.com

This picture was taken from a boat in front lava that seemed alive as it continuously changed form. Photographing lava is best in the early morning or at day's end because the low light allows the molten rock to be visible. The later it gets, the more contrast there is, making it difficult to capture the surrounding details. After forty minutes and many trials, I finally got this photo.

Canon EOS 5D MarkII; EF 70-200mm f/4L IS USM; 191mm, 1/640 sec at f/5; ISO 125; hand- held.

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87. HONORABLE MENTION SCENIC LANDSCAPE AMATEUR

Petrified Forest National Wilderness Area,
Arizona, USA

By Samuel Feron

Noisy-le Sec, France

www.feronum-photo.com

The dry tableland of the Petrified Forest offers great texture that creates dramatic photos. In this wilderness, I framed the composition to show the tortured, grey landscape that evokes old age. A low perspective appeared to be the best way to highlight the patterns, so I looked for a portion of a flat hill for the foreground. In the background, the sky echoed the repetitive motifs.

Canon EOS 5D MarkII; EF 16-35mm f/2.8L II USM at 16mm, 1/100 sec at f/20; ISO 400; Gitzo Mountaineer tripod; Arca-Swiss Monoball Z1.

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88. HONORABLE MENTION SCENIC LANDSCAPE STUDENT

Metlako Falls, Mark O. Hatfield Wilderness, Oregon, USA

By Thomas Goebel, age 18

Jensen Beach, Florida, USA

www.flickr.com/people/thomasgoebel

Hiking the Columbia River Gorge is a very humbling experience. There are hundreds of waterfalls here that make up this gorge. One can only scratch the surface of what this unique place has to offer. After taking a beautiful hike along a sheer cliff, we made it to Metlako Falls. This 80-foot waterfall is one of the gems of this gorge. Experienced kayakers travel to this waterfall to feel their adrenaline pump as they plummet down the falls. As I pressed the shutter I could not help thinking just how powerful yet beautiful nature can be.

Canon EOS 60D; Tamron 18-270mm lens at 55mm; polarizer filter; 1.3 sec at f/9; ISO 100; Manfrotto 290 tripod; 496RC2 head.

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89. HONORABLE MENTION LANDSCAPE PRO

Yosemite Wilderness, California, USA

By Weizhong Deng

Singapore

www.truphotos.com

It was a long flight from where I live and this was the only chance I had before leaving. To my disappointment, the sun was obscured throughout the day with sporadic drizzling until early evening. Anticipating that there might be sudden weather changes, I pushed my luck. I set up my equipment and waited. As the sun slowly drifted towards the horizon, the clouds parted at the right instant and the sun shone its intense golden rays on the scene before me, only to disappear a few moments later, but I was ecstatic that I had gotten my dream shot.

Nikon D700; AF-S 24-70mm f/2.8G ED at 34mm; Singh Ray Gradual Neutral Density 3-stop filter; 1/13 sec at f/11; ISO 200; Gitzo GT1541T tripod; Markins Q3-Tr head.

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90. HONORABLE MENTION PEOPLE IN WILDERNESS PRO

Landing After Storm

Lake Clark Wilderness, Alaska, USA

By Carl Johnson

Anchorage, Alaska, USA

www.carljohnsonphoto.com

In coastal Alaska, thunderstorms are rare; I have seen few in the 15 years I have lived in Anchorage. During a kayaking trip in the Lake Clark Wilderness, I encountered two. After setting up camp one evening, a quick thunderstorm rolled through. After the rain cleared, dark clouds remained in the sky, even as the sun started to shine again. I found two kayaks and centered on them, showing the dark clouds and sun rays in the background. Weather in the wilderness of Alaska can be so unpredictable, but it makes travel in the Alaska backcountry exciting and rewarding.

Nikon D800E; 24-70 f/2.8 lens; Lee GND .6 hard filter; 1/30 sec at f/16; ISO 100; Gitzo Mountaineer tripod; Arca-Swiss ball head.

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91. HONORABLE MENTION PEOPLE IN WILDERNESS AMATEUR

Rainbow over Thousand Island Lake
Ansel Adams Wilderness, California, USA
By John Morey
Tempe, Arizona, USA
www.johnmoreyphotography.com

Within an hour of arrival at the lake, violent storms forced me into hiding all day; later I retired for the evening without an opportunity to dry out. The storms returned the next morning, forcing me into hiding again. Just before sunset, the inside of my shelter turned ablaze. I heard someone near the shore yell out, "Rainbow!" I saw it and yelled the same. And in the last moments, while composing my shot, I heard the same report echoing at different points around the lake—then the sky turned dark. After 26 hours of bad weather, this image was my reward—and I was at peace.

Canon EOS 60D; EF 15mm f/2.8 Fisheye lens; 1/100 sec at f/5.6; ISO 100; hand-held.

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92. HONORABLE MENTION PEOPLE IN WILDERNESS AMATEUR

Relaxing In Sacatar
Sacatar Trail Wilderness, California, USA
By Shelley Ellis
Ridgecrest, California, USA

We clambered up Portuguese Canyon across boulder fields and along steep side slopes, struggling to get our footing. There is no trail here, only sporadic stretches of game paths, adding to the feel of true Wilderness. Sacatar is a relatively remote wilderness on the east side of the Sierra Nevada Range and has not yet been discovered by many hikers. On the way back down the canyon, we found a perfect granite boulder to sprawl out on. John and Sugar and Spice relaxed in the peaceful solitude of the Wilderness while I quickly positioned myself to capture this serene moment.

Canon PowerShot SX1 IS; 50X 4.3-215mm f/1:3.4-6.5 IS USM lens at 9mm; 1/500 sec at f/3.5; hand-held.

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93. HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO

Wildflowers, Russell Lake in Cascade Range
Mount Jefferson Wilderness, Oregon, USA
By Adrian Klein
Portland, Oregon
www.adrianklein.com

I left my tent to see stars still lingering in the clear crisp sky. Arriving to this spot I could see the potential even though partially dark out. Although middle of summer it was cold, being high up in the mountains, probably not much above freezing. I bundled up and watched the full moon set to the west and the sky changing colors along the way as the sun rose in the East. Looking at the back of my camera I could see what an idyllic scene I had been fortunate to witness and capture. In minutes the golden light was gone and I made my way back to the tent for a morning of fresh summer alpine air, coffee and oatmeal.

Canon EOS 5D; EF17-40mm f/4L USM lens at 22mm; 3-stop hard GND filter; 2.5 secs at f/16; ISO 200; Gitzo GT2541 tripod Acratech Ultimate ball head.

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94. HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO

Racetrack Playa at sunset
Death Valley Wilderness, Nevada, USA
By Bobby Wheat
Las Vegas, Nevada, USA
www.bobbywheat.com

A nearly 30-mile trek through the mountains eventually leads to a remote valley and a large dry lake bed called the Racetrack Playa where one of the world's most mysterious phenomena occurs. While no one knows for sure exactly what causes these rocks to move, scientists speculate that freezing temperatures in combination with moisture and wind could be the catalyst in this natural mystery. A magical evening boasted blazing skies creating an angelic ambiance that reflected off the Racetrack. There was something very haunting and evocative about the sense of isolation in this scene that captures the story of the Racetrack Playa beautifully.

Pentax 67; 45mm lens; Lee Filters holder; Lee Filters 3-stop split ND soft edge filter; 4secs at f/22; Fujichrome Velvia ISO 50 film; Gitzo GT3531 tripod; Kirk Enterprises BH-1.

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95. HONORABLE MENTION MOST INSPIRATIONAL MOMENT AMATEUR

Lozier Lake
Bridger Wilderness Area, Wind River Range, Wyoming, USA
By Erwin Buske
Renton, Washington, USA
www.erwinbuske.smugmug.com

Walking along the shore of Lozier Lake in the early morning, I stood in awe how the storm clouds and wind driven rain of the night before gave way to this tranquil scene. In this picture my goal was to draw the viewer slowly into the scene through the beautiful foil of green meadows and pink heather, on to the well placed but irregular bronze and gray granite boulders, and out to mesmerizing beauty of the lake, windswept pines, and Gannett peak in the distance

Olympus Micro 4/3 EP-2; Panasonic Lumix 7-14mm f/4 lens at 9mm focal; 1/13 sec at f/7; ISO 100, Gitzo GT1541T CF tripod; SLIK SBH-120DQ ball head.

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96. HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO

Dusy Basin Alpenglow
John Muir Wilderness, California, USA
By Harry Lichtman
Newmarket, New Hampshire, USA
www.harrylichtman.com

I had spent two days backpacking in the John Muir Wilderness looking for compositions to highlight the barren granite peaks that comprise Dusy Basin. Each day brought intense rain, lightning, and hail. This image came on the second night as the peaks were dramatically lit by the setting sun as an evening storm cleared. The challenge was finding foreground elements that could complement the distant peaks and create interest throughout the image. Surrounded by rock and sky with no one in sight – this was wilderness.

Canon EOS 5D Mark II; 17-40mm L lens at 17mm; 1 sec at f/16; ISO 100; Manfrotto 190CXPro3 tripod; 496RC2 head; Really Right Stuff Compact Quick Release Plate.

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97. HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO
Clearing Storm
Pemigewasset Wilderness, New Hampshire, USA
By Harry Lichtman
Newmarket, New Hampshire, USA
www.harrylichtman.com

Possibly more remarkable than the size and rugged beauty of New Hampshire's Pemigewasset Wilderness is the fact that much of this view was decimated by logging in the late 1800's and early 1900's before receiving protection under the Wilderness Act. The forests have recovered amazingly well and there are few signs of the devastation that once scarred this expanse of the White Mountains. A steep hike through rain and snow brought me atop this granite outcropping of Zeacliff. There is no better place to view the brief transition of fall to winter than in the mountains of New Hampshire.

Canon 5D Mark II; 24-105L at 67mm; 1/30 sec. at f/16; ISO 100; Manfrotto 190CXPro3 tripod; 496RC2 head; Really Right Stuff Compact Quick Release Plate.

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98. HONORABLE MENTION MOST INSPIRATIONAL MOMENT AMATEUR
Superstition Mountains
Superstition Wilderness, Arizona, USA
By Lyn Jewett
Mesa, Arizona, USA

The Superstition Mountains are a landmark in the Phoenix area not only because of their beauty, but also because of their history. There are legends about them from the Spanish, the native Apache and of the Lost Dutchman Gold Mine. Hearing these made me curious and gave me a desire to explore them. Their rugged terrain taught me to respect them, enjoying their beauty in different seasons made me see their gentleness and by observing their different personalities I grew to love them. It took me years to capture a unique image of the Superstition Mountains that displays these characteristics.

Canon EOS 7D; EF 24-70mm zoom f/2.8 L USM lens; 1/320 sec at f/5; ISO 640; hand-held.

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99. HONORABLE MENTION MOST INSPIRATIONAL MOMENT PRO
Steller's Sea Lions, *Eumetopias jubatus*
Glacier Bay Wilderness, Alaska, USA
By Richard Hebardt
Juneau, Alaska, USA
www.richardhebardtphotography.com

While in Glacier Bay a couple of summers ago, I was treated to a rich diversity of wildlife and scenic beauty. On this particular morning, while cruising through Inian Pass, we observed hundreds of Steller's Sea Lions gathered on a rocky outcropping. Wanting to get as close as possible without disturbing them, we turned off our engine and drifted quietly towards them. Sensing our presence, however, the colony "stampeded" into the water. Fortunately, I managed to get this shot as they rushed to safety. The look in their eyes conveys the apparent alarm they were experiencing.

Nikon D300; 70-200mm f/2.8 lens; 1.4 teleconverter; focal length 220mm; f/11.0 at 1/1250; exposure compensation +0.67; ISO 2000; hand-held.

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100. HONORABLE MENTION MOST INSPIRATIONAL MOMENT

Starry Night

Sawtooth Wilderness Area, Idaho, USA

By Rob Hart

Boise, Idaho, USA

www.hartimages.com

The Sawtooth Wilderness contains more than 500 alpine lakes, and I have been to about half of them. Several times each year I organize a small band of like-minded, coffee-loving, van-driving, individuals to explore remote regions of the vast Sawtooth Range. The area in this image is at the epicenter of nowhere—thirteen miles from any trailhead, and many miles from any trail. Perhaps only a dozen people each decade visit this stunning plateau of emerald grasses, tiny crystal lakes, and ancient whitebark pines. This is an un-named location I have been wishing to visit since learning of its existence from a trail-running hippie about three years ago.

The Milky Way was incredibly vivid during one of the nights spent in the area we call “Fairy Meadows,” and at the stroke of midnight I stood under a canopy of stars with my camera, warmed with a blanket of great silence. I set up my tripod with the whitebark pine framing the dense stripe of stars overhead. I aimed the my headlamp at a tree to focus, and noticed how just a sliver of illumination created more of a sense of place than a black foreground. For me, this single shot conveys the closeness of a wild environment and the cosmos; how we are so small and so fortunate that we have such places to contemplate it all.

Nikon D800: 14-24mm f/2.8G ED lens; 30 secs at f/2.8; ISO 3200; Benro C258 Carbon tripod; Manfrotto 468 Hydraulic head.

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