



The
Third
Salon
of
Photographs

JESSIE O'CONNELL GIBBS, a national award winner for feature pictures from Associated Press, has been a professional photographer for 15 years. Children and animals are her favorite subjects; she does not specialize in birds. Wife of photographer Gene Gibbs, this South Carolinian has a picture book of her own—The Bishop's Basset published by Simon & Schuster. Mrs. Gibb's camera equipment includes a Leicaflex and a Nikon, made versatile with lenses from 21 mm to 1000 mm. Mrs Gibbs does her own darkroom work for black-and white processing, but leaves color to the labs. She prefers Tri-X and Ektachrome films.

The fine Great Egret photograph was taken in Charleston, South Carolina, with the Nikon camera and 500 mm lens, on Tri-X film. No filter, available light, and f/11 at 1/1000 second complete the exposure data



GENE HORNBECK, our contributor from Nebraska, has been in the business of photography for some 27 years, and most of that time has been interested in birds. While not strictly a bird photographer, his concern with outdoor recreation: hunting, fishing, boating and camping have brought him many opportunities for fine bird pictures. Outdoor Recreation Editor of the Omaha World-Herald, Gene's illustrations have been used as covers or features for magazines such as *Field and Stream*, *Outdoor Life*, *National Wildlife*, *Ranger Rick*, and *Sports Afield*. Most of his work comes from the Plains States. His cameras are Nikon and his lenses run the list from 50–600 mm. A complete kit bag of accessories is always at hand, including motor drive for the Nikon and a pup-tent type of blind. Films used include *Tri-X*, *Plus-X*, *Kodachrome* and *Ektachrome-X*.

"Speckle-belly," a White-fronted Goose, was photographed at Bertrand, Nebraska, with the Nikon F, 300 mm lens, on *Plus-X* film. Exposure was at $f/8$ at $1/500$ second. "The goose was photographed after being banded. . . No problem except in being able to pan and focus long lens on fast-moving bird."



KEN W. GARDINER, of Menlo Park, California, is a Senior Research Engineer with The Stanford Research Institute, and photography is his avocation. His special interests are birds and wildflowers, and already he has won many awards in San Francisco/Bay Area PSA photo salons. He is featured in a salon of eight prints in the March/April issue of Oceans Magazine, and has recently exhibited in San Mateo. Gardiner uses a Topcon Super-D camera, and an Auto Topcor 500 mm lens, preferring Tri-X film for his black-and-white work. He processes his own film.

The swimming Clapper Rail was shot with the Topcon Super D with 500 mm Topcor lens, using available light. Tri-X film was used and exposure was at f/11 at 1/1000 second. "All my subjects are free. I am in the open, stalking the birds with camera hand-held."



FRED "BUZ" KNAPP became interested in photography, as did most of our professionals, as a teen-ager, began to photograph birds seven years ago (he has now captured about 140 species on film) and just turned pro two years ago. Besides birds, his interests are insect metamorphosis, the larger mammals, animal behavior, and art forms in nature. He has won awards in international salons of the Photographic Society of America, and his work has been used in a variety of educational applications. In seeking subjects, he has traveled from Canada to Florida. Knapp's camera kit includes Beseler Topcon Super D and Yashica-Mat 124 cameras Topcor lenses from 50-500 mm, Multiblitz universal strobe units, motor drive, land and floating blinds (up to 22 ft high!).

The Cedar Waxwings at nest were taken at Princeton, Maine, in a spruce woodlot. The Beseler Topcon camera caught the shot, with Topcor 200 mm lens, on Kodachrome II film, with electronic flash. Exposure was at f/16 at 1/60 second: sync flash = 1/1500 second. The shot was taken from a blind atop a five-foot stand.



DAVID O. HILL is an international airline pilot (DC8s) who has become so engrossed in birds and bird photography that earlier this year he spent six months in Central America, adding 800 species to an already sizable life list. Readers will remember his outstanding cover photo (*Am. Birds*, August, 1971) of Least Auklets. An interest in photography from the age of 12, and in birds for 21 years, have combined to produce bird prints in magazines, books, and promotional literature, although Hill still considers himself a "semi-professional only." In searching for birds and photographs, he has visited Alaska's North Slope, the Pribilofs, the West Indies, East Africa and Middle America, and professes now that his primary interest is in international conservation. His cameras are three Nikons, with 9 Nikkor lenses from 28 mm to 1000 mm, and he prefers Kodachrome II, Plus-X and Tri-X films. His Travelall is equipped with a custom roof hatch.

The Hawk Owl, perhaps the most widely observed individual of its species in history, was shot at Laconia, N.H. on February 9, 1973, with Nikon F2 camera and 600 mm Auto-Nikkor lens on Plus-X film. Exposure data not known.



HARRY ENGELS, like many of the other photographers in this year's salon, refused to be categorized as a bird photographer. All nature is his realm, especially mammals, wildflowers, and scenery. He has been a professional only three years, but his photographs have appeared in books by McGraw-Hill, Dutton, Macmillan and Reader's Digest, and in such magazines as *Natural History*, *National Wildlife*, and *Ranger Rick's*. For some of these publications Engels is both author and photographer. The West is his stamping ground: he lives in the foothills of the Absaroka Mountains, ten miles north of Yellowstone National Park. Engels' cameras are the Pentax and the Bronica-S, equipped with Kilfitt lenses from 90 to 400 mm, several Auto-Nikkors, and a 360 mm Schneider. Other equipment includes Tiltall Prof. and Bolex Tripods and most important—3 different types of blinds, "one for use on ground, in trees or on a collapsible platform for marshes, a smaller one, and another floating blind."

The Trumpeter Swan was taken at Yellowstone National Park with the Bronica-S, 360 mm Schneider Tele Xenar, on Plus-X film. Exposure at $f/11$ at $1/500$ second.



LAWRENCE PRINGLE of New Jersey is a professional photographer whose special interests are aquatic biology, wildflowers, predators, and energy flow in nature—a fascinating selection—but he does manage to catch the odd bird. His many credits include two recent books, *Wild River*, Lippincott, 1972, and *Estuaries* Macmillan, 1973, the latter among thirteen children's books he has published. The only camera mentioned by Pringle is the Hasselblad, and among the many lenses he must use he notes only a 250 mm and a 500 Linhof tripod gets his endorsement, as do Plus-X, Tri-X, and Ektachrome-X films. He does not process his own film.

The Canada Geese were taken at Cranbook Sanctuary, New Jersey, with the Hasselblad, 500 mm lens, on Plus-X film. No exposure data was supplied. "The birds were semi-wild, some of many that live in nearby reservoirs and ponds in New Jersey."



S.D. MAC DONALD is the first Canadian to honor our Photo Salon with his contribution. A professional nature photographer for the past 28 years, Mac Donald has roamed the globe from Ellesmere Land to Antarctica in his photographic quest. He estimates that he has captured 200 bird species on film, although he does not concentrate solely on birds. Married to a botanist, with three sons, he is a director of the National Museum of Natural Science in Ottawa, and the High Arctic Research Station at Bathhurst Island, N.W.T. His work has appeared in AUDUBON, Nature Canada, and many other publications. For equipment, his cameras are Nikon F, F2, and Beaulieu RI6, with Nikon lenses, and blinds of his own design.

The Franklin's Grouse was photographed in the Turner Valley, Alberta, with Nikon F, 135 mm lenses, on Tri-X film, in available light. Exposure was at $f/3.5$ at $1/250$ second. This was a "wild, territorial male beginning his advertisement flight display. The problem was to find a bird displaying in open space in lodgepole pines where there was sufficient light."



MICHAEL P. GADEMSKI is a young Pennsylvanian who has been a professional photographer for the past seven years. His special interest is nature in all its manifestations, and he professes not to be exclusively interested in birds. He has exhibited locally and at the Field Museum of Natural History in Chicago, and looks forward to a career as a full-time free-lance nature photographer. His cameras include the Crown Graphic, Yashica-Mat, and Praktica, with 33 mm to 400 mm lenses and a variety of other accessories. Preferred films are Kodachrome-X, Ektachrome-X, and Panatomic-X. He limits his darkroom work to black-and-white.

The young American Robin was taken with the 4" x 5" Crown Graphic, equipped with Schneider 135 mm lens, on Super Panthro Press. Exposure data unknown. "The fledgling robin was knocked from its nest by a Blue Jay. My wife fed it a mixture of equal parts of egg yolk, oatmeal, and milk every 15 minutes, 12 hours a day until it could be released."



RICHARD PARKER of Raytown, Missouri has been photographing birds for ten years, the last four of them as a professional photographer, but his interest extends to flowers, insects, reptiles, and all nature. He has illustrated more than 20 nature articles in children's magazines, among others—the latest being one on the cicada in the Missouri Conservationist. His travels have taken him through the Southwest and West, but he admits taking many of his bird portraits in zoos. His photographic arsenal includes Pentax, Nikon, and Linhof cameras, lenses from 50 mm to 400 mm, with a micro-Nikkor-P for close work. His film favorite is Ektachrome-X but runs the gamut here.

The White-winged Dove was taken at Pichaco Peak State Park, near Tucson, Arizona. The camera was the 4" × 5" Linhoff with a 150 mm Symmar lens, on Plus-X film. Electronic flash, skylight filter, and an f stop of 22 at 1/100 second complete the picture data. "I found the nest in a cholla cactus about five feet off the ground. The bird was shot from three feet away using no blind. This bird never did leave the nest in the twenty minutes I was close to her."



JEN AND DES BARTLETT work as a team, using dual credit on all their work. They have been interested in photography for about 30 years, and became professionals almost as many years ago. They consider themselves specialists in birds, but are also devoted to natural history and "native tribes," for which they make extensive travels. This year, the team won an Emmy Award for cinematography of "The Incredible Flight of the Snow Geese." They have forthcoming articles in *National Geographic* on Snow Geese and on the beaver Daughter Julie, aged 16, now at school in Australia, is a budding photographer. The Bartletts use Hasselblad, Rollei, Leica, and Nikon cameras, with Zeiss, Leitz, and Nikon lenses, Braun strobe equipment, and Miller tripods. They process their own film except when travelling.

The Whistling Swan with cygnet, one of several hundred species they have photographed around the world, was shot at Cape Churchill, Manitoba, in 1972. A Leicaflex camera, with Leitz Telyt 400 mm lens was used. The film was Plus-X, and the picture was shot at $f/11$ at $1/250$ second. "We had to wade out into a tundra lake to our blind. Swans were shy and it took 3 weeks to move the blind close enough. Black dots are mosquitos in flight; cygnet is catching mosquitos off parent's back."



LES LINE must be known to every reader of *American Birds*, if not for the books and magazine articles his photographs have graced, then for the beauty and excellence he has brought, as Editor, to *AUDUBON*. Noting that he has been a professional photographer for 25 years, we deduce that he must have sold his first print when still in short pants. Since then, his photographs of all nature "both animate and inanimate", especially those taken in the Maritime Provinces, the Everglades, and the Galapagos Islands, have been in the public eye. This year alone will see a raft of Line-illustrated or written-and-illustrated books appear, among them *The Sea has Wings* (Dutton), *Seasons* (Lippincott), *Mystery of the Islands*, *Puffin Island*, and *Dining on a Sunbeam* (Four Winds). Les will have an exhibit of his work at Cornell next spring. For camera, he uses a motor-driven Nikon F, with Nikon optics from 35 mm to 1000 mm. Hand-held meters (never on camera) and natural light are preferred.

The Puffin was taken from a blind at Machias Seal Island, N.B., with Nikon and Nikkor 80-200 Auto-zoom lens, on Plus-X film. Exposure was at f/8 at 1/500 second.