

The Eighth Salon of Photographs

With notification of deadlines well in advance, a record number of participants responded for this year's salon, almost all of them for the color division. In this category, no less than 360 entries were received, making for an exceedingly difficult selection. Conversely, black-and-white print entries again declined sharply, indicating an apparent trend away from the purely artistic medium of black-and-white photography, in favor of the varied glories of full color. It may be that this will be the last year in which we will award prizes in that category. The scarcity of entries makes this part of the salon somewhat less than representative.

The editors have often been asked exactly how winners are chosen. The routine is simple and obvious. Each participant is given a code number as his or her submission is received; all transparencies or prints are identified only by that number, whose participant's name is unknown to the judges. The transparencies are all placed in carousel racks at random, and run through repeatedly by the panel, none of whom have seen the entries prior to the viewing. Each time around more and more slides and prints are eliminated, until there remain but 20–30 finalists, when the going gets exceedingly difficult, as the final winners are chosen.

The "blindness" of our selection may result in what may seem to be regional or local bias; we were startled to discover that two of our finalists were good friends of ours from Freeport, Long Island, and that two other entrants won in both color and black-and-white categories. But, happily, the other winners were scattered around the continent from Newfoundland to Alaska, Texas to Florida, with inland areas and both sexes well represented.

The Grand Prize winner, that simply lovely Cape May Warbler in crab apple blossoms, is the second cover this year by Adrian Dignan (Grasshopper Sparrow, January 1978); the horizontal composition does not really show to full advantage when cropped for our vertical cover. For that reason we are presenting it twice: the second time in full frame.

Photographs winning Honorable Mention are not published in any order of rank: all are deemed equal in merit.

Once again, to all competitors — winners and non-winners alike, we congratulate you for an ever-increasing standard of quality, and thank you for your continued interest.

— The Editors

About the Winners

Color

FIRST PRIZE winner Adrian Dignan, of Freeport, Long Island, is a recently retired stock broker who has been photographing birds, wild flowers, insects, and all nature for the past twelve years. Most of his photography has been in the New York area, but he has traveled to the Far North, Wyoming, Utah, and elsewhere with his cameras. He has presented slide shows at most of the local bird clubs. Of the breeding-plumaged Cape May Warbler Dignan says "I was just lucky enough to be in the right place at the right time with a very cooperative bird." The time was May 10, 1978 and the place Brookville, Long Island. The camera was a Nikon equipped with a 400mm Novoflex lens on a gunstock, using KR-64 film. The exposure was at f/8 at 1/250th second.

SECOND PRIZE winner is none other than Richard A. Rowlett, well known to our readers for his fine photos of pelagic birds (Bay of Fundy articles, March and May, 1978). The fact that the seagoing Rich Rowlett occasionally aims his camera at landbirds may come as a surprise, but the handsome Common Redpoll portrait proves it. Rowlett also admits he likes to photograph flowers, marine mammals, herps, and "the forces of nature." The winning entry was photographed at Laurel, Maryland, from a blind at a kitchen window (hole in a piece of cardboard). The bird was on the

windowsill feeder. The camera was an Olympus OM2, with a Vivitar Series 1 70–210 macro zoom set at about 210, plus a Vivitar 2X converter. Two flash units were set outside in the corners of the window, at about 16 and 24 inches from the focal point. Film was KR-135, and the shot at f/11.

THIRD PRIZE this year is won by Jim Rathert, of Columbia, Missouri, for his rather dreamy soft-focus portrait of a singing Henslow's Sparrow. Jim is a wildlife research technician for the Missouri Department of Conservation, and has been photographing birds for about ten years. He has traveled to Texas, California, and Delmarva in his quest for bird photographs. The sparrow was photographed at Whetstone Creek W.M.A, Missouri, using a Canon F-1, with 400mm Novoflex lens. Of this print, Rathert says "I stalked to within 20 feet of the singing sparrow. On my approach the bird dropped from its perch into the grass. It was silent for ten minutes, then resumed singing from concealment. I closed to within 12 feet, sat down in the dense grass and waited. Finally, convinced that I had departed, he returned to his perch." Exposure of Ektachrome 200 was at f/11 at 1/500th second.

1 **HONORABLE MENTION** for the beautifully mirrored Roseate Spoonbill photographed by Jose Alvarez-Diaz, of Miami, Florida. This winner was irresistible, even though the panel subconsciously handicaps pictures of those photogenic long-legged waders. Diaz, a former Secretary of the Treasury in Cuba, has been photographing birds "for pleasure" in Cuba and Florida for 38 years (290 species), and has won several awards. He lost all his photographs including many of rarities, when he left Cuba in 1960. The spoonbill was taken at Sanibel Island, with a Nikon F2, and a Nikkor Reflex 100mm lens. The film was VPS Kodak, exposure at f/11 at 1/250th second.

2 **HONORABLE MENTION** goes to Marcella M. Bishop, of Polson, Montana, for her handsomely composed, scenic photograph of two Double-crested Cormorants. Mrs. Bishop, mother of five, calls herself a dedicated amateur; the photo was part of her research project at a cormorant colony at Ninepipe Nat'l Wildlife Refuge in western Montana. The camera was a Pentax Spotmatic, lens and exposure data not recorded. The film was EK-200, and a UV haze filter was used.

3 **HONORABLE MENTION** goes to the perfectly posed White-winged Crossbill, by Cornelius "Neil" Ward, of Freeport, Long Island. Neil, who is better known as a bird painter, has been photographing birds for the last five years, mostly at nearby locations. A protege of winner Dignan, Ward caught his crossbill at Gilgo Beach, New York, using a Nikon camera, Novoflex 400mm lens, KR-64 film, and available light. The exposure was at f/8 at 1/250th second. "The only problem," Ward reports, "was a cold bottom, sitting in two feet of snow!"

4 **HONORABLE MENTION** goes to Earl Thirey of Cincinnati, Ohio, for the eye-level drumming Ruffed Grouse. Thirey, who is a naturalist at the California Woods Nature Preserve in Cincinnati, turns his camera to all nature. The grouse was shot from a blind 11–12 feet from the drumming log "Spent a cool night in a small blind. Bird approached the log before dawn, drummed there for 25 minutes. The lens was prefocused and I saw the bird only during the flash." Camera: Minolta 33mm Lens: Bushnell 90–230 zoom, Film: KR-64. Exposure at f/8 at 1/90th second.

5 **HONORABLE MENTION** goes to J. Russell Hoverman, of Houston, Texas, for his striking Rufous Hummingbird. Hoverman, a physician by training, celebrated the winning of his M.D. degree in June, 1978, with a six weeks' photography holiday, with this as one result. The photograph was taken at San Juan Nat'l Forest, Colorado, from a car, near a feeder set up by Hoverman. "By day 2 this hummer was defending it against all others, often returning to this perch." Camera: Nikkormat, 105mm lens with extenders, KR 64 film. Electronic flash with an 8-foot bulb-type shutter release. Exposure f/8 at 1/125th second.

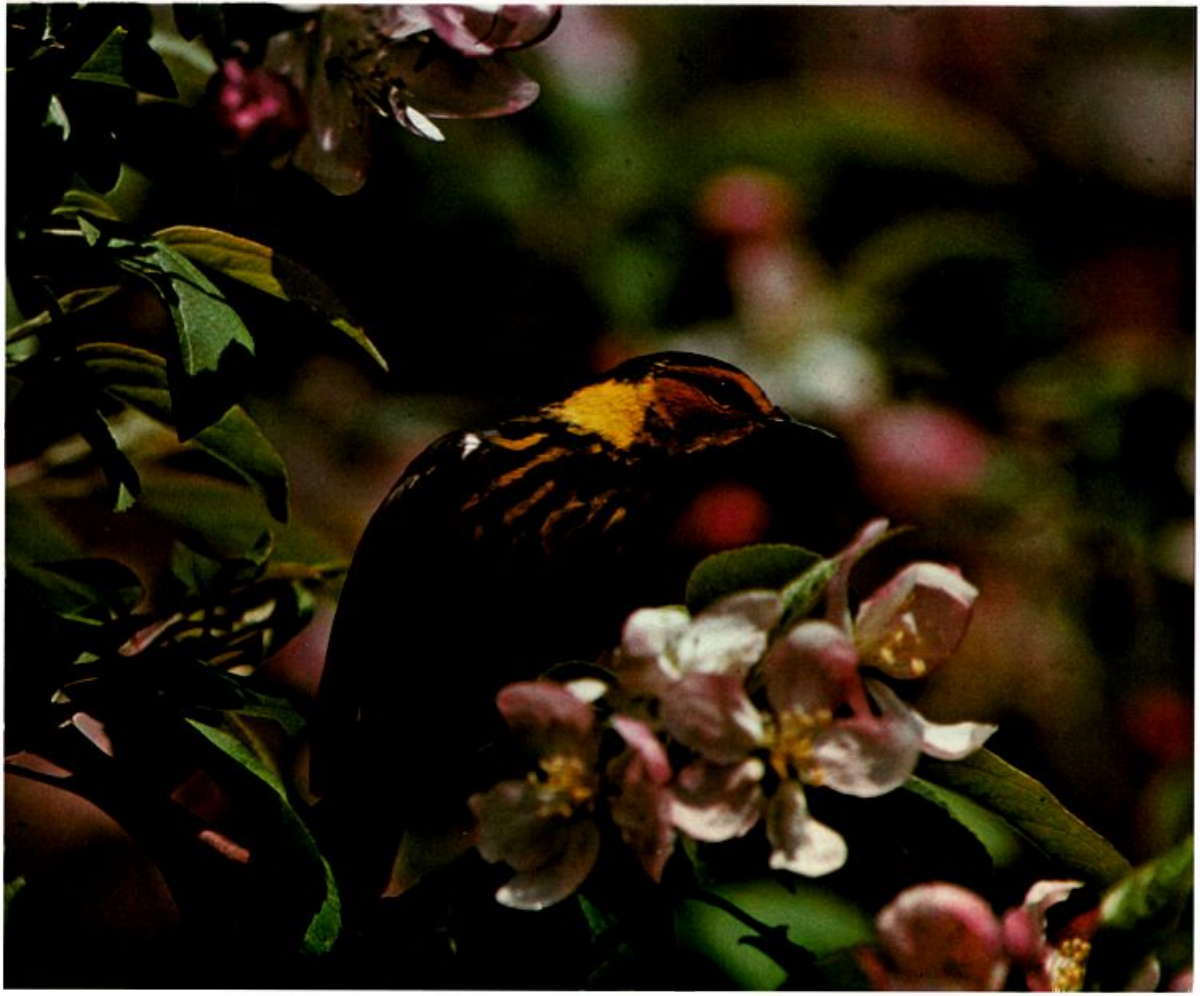
6 **HONORABLE MENTION** goes to Robert H. Armstrong, of Juneau, for his handsome, detailed photograph of a Surfbird on nest. Armstrong, a fisheries biologist with the Alaska Department of Fish

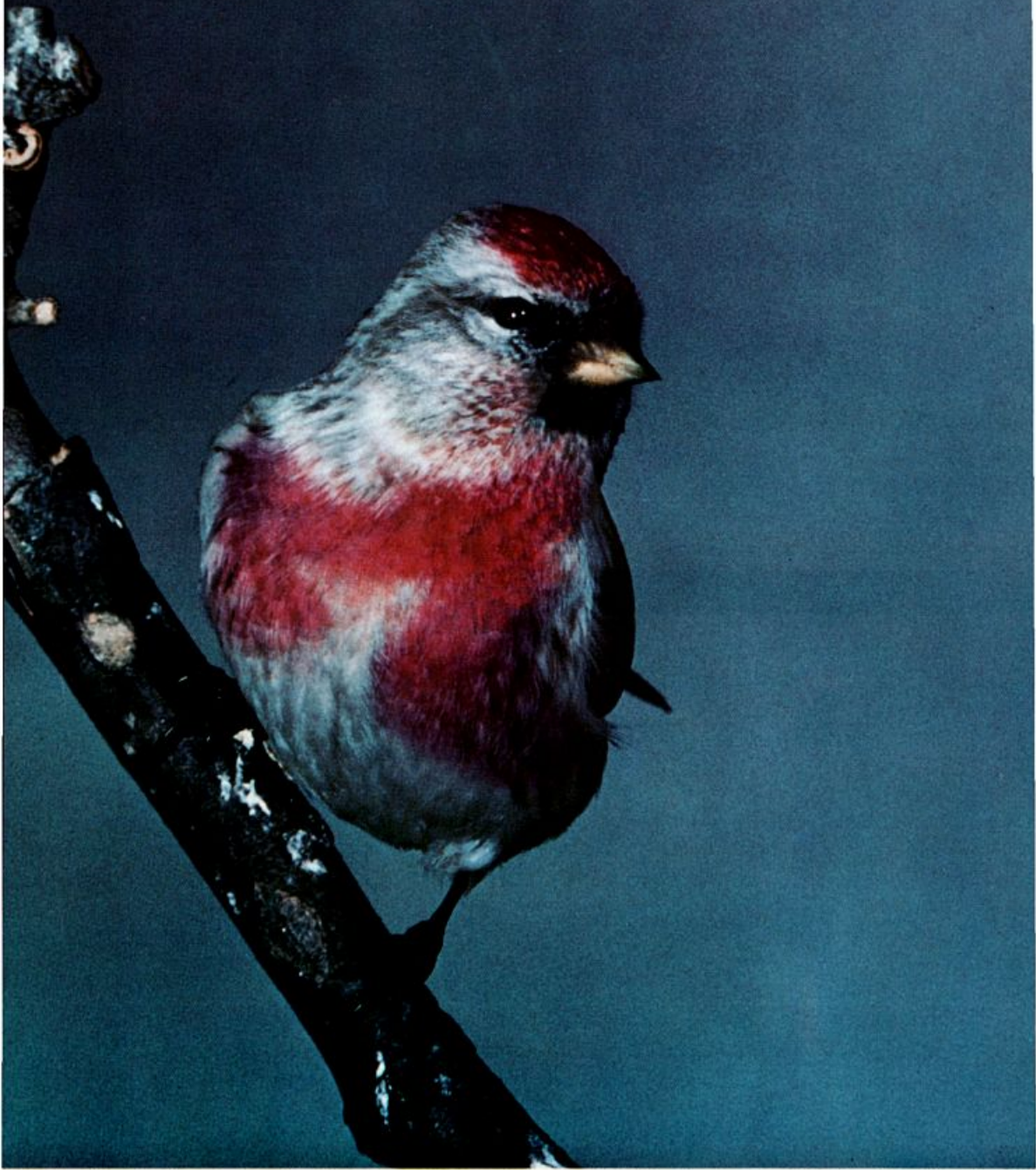
and Game, recently won the Grand Prize in the 1978 S.E. Alaska Photo contest. He has written and illustrated a book on the birds of Alaska soon to be published. The Surfbird was on a mountain range at 1800 feet near Mount McKinley Nat'l Park. "I spent two days looking for it. I was surprised how hard it was to spot the bird, even after I marked the nest." The camera was a Leicaflex with 400mm Telyt lens. Shot at f/5.6 at 1/125th second at 12 feet.

7 HONORABLE MENTION is awarded to W.A. Monterecci, of St. Johns, Newfoundland, for this rather amusing array of alcids, taken at Funk Island, Nfld. Professor Monterecci, on the faculty of Memorial University, is most interested in photographing seabirds and the ocean. He is currently immersed in a long-term study of behavioral ecology of the Gannet. The alcid line-up (l. to r., Common Murre, Razorbill, Com. Puffin), was shot with a Nikon F2, a 300mm lens, with a UV filter. the film was K-25. Exposure was at f/8 at 1/250th second.

8 HONORABLE MENTION goes to the extreme closeup of the American Bittern shot by Phyllis Greenberg, of Greenwich, Connecticut. Phyllis has traveled to Africa, Antarctica, the Galapagos and other exotic areas of her search for wildlife and sports photographs. The bittern was shot in Everglades Nat'l Park, with a Nikkormat camera, 500mm lens, with KR-64 film. F stop is not recorded, but the shutter speed was 1/250th second. The camera was mounted on a tripod on the Anhinga Trail; the bird was free.

GRAND PRIZE, Full Frame





SECOND PRIZE, Color

THIRD PRIZE, Color →









HONORABLE MENTIONS

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BLACK-AND-WHITE

Although few in number, the submissions in the black-and-white division were of such high quality that a full representation is shown. Perhaps not surprisingly, two of the winners of the color competition have black-and-white prints published herewith: class will tell. This year, however, the judges have declined to make specific prize designations: all the entries are thus Finalists. Readers might wish to send us a postcard with his or her first three selections; the most popular picture will be awarded a Public First Prize.

1 The Great Egret, with aigrettes streaming, was taken by David Ward, Jr., of Avalon, N.J., at the Stone Harbor Sanctuary. The camera was a Nikkormat FT2, 300mm Nikkor lens, Tri-X film Exposure f/4.5 at 1/500th second.

7 Phyllis Greenberg comes up with a double, with her screaming Bald Eagle, taken at Marco Island, Fla , Equipment was a Nikon camera with 500mm lens, taken on Kodachrome film at f/8 at 1/250th second.

3 Dustin Huntington, of Albuquerque, New Mexico, broke our heron bias with his artistic pair of Green Herons, taken at Chincoteague, Virginia. A Nikon F2 camera with 500mm Nikkor reflex lens was used. Taken on Tri-X film, but exposure data was not noted.

5 "Cold Cowbirds" is what Gary D. Rode calls his soft-focus study, taken in pastureland, Henderson County, Texas. A Nikon F with Questar lens was used, with a trial run of Kodak 2475 Recording Film. The only exposure data available is the shutter speed of 1/125th second.

6 "The Loon Family," by Bernard "Bing" Etzel, of Farmington, Maine, was taken at nearby Clearwater Lake. The chick was one day old, and the photograph was taken from a canoe, with Pentax camera, 400mm lens, and Tri-X film. Exposure was at f/8 at 1/500th second.

2 The poetic composition of White Pelicans is the second of Jim Rathert's entries to be selected for publication. They were taken at Squaw Creek Wildlife Management Area, Missouri, with the same equipment as produced the Henslow's Sparrow print. Ilford film was used, exposed at f/5.6 at 1/250th second.

4 Kenneth W. Gardiner, of Menlo Park, California, seems to be our perennial black-and-white winner; this year's selection is definitely Gardiner quality. The dowitchers were taken at Palo Alto Baylands, with a Topcon Super D camera, a 500mm Topcon lens, using Tri-X film. Exposure data was not detailed.



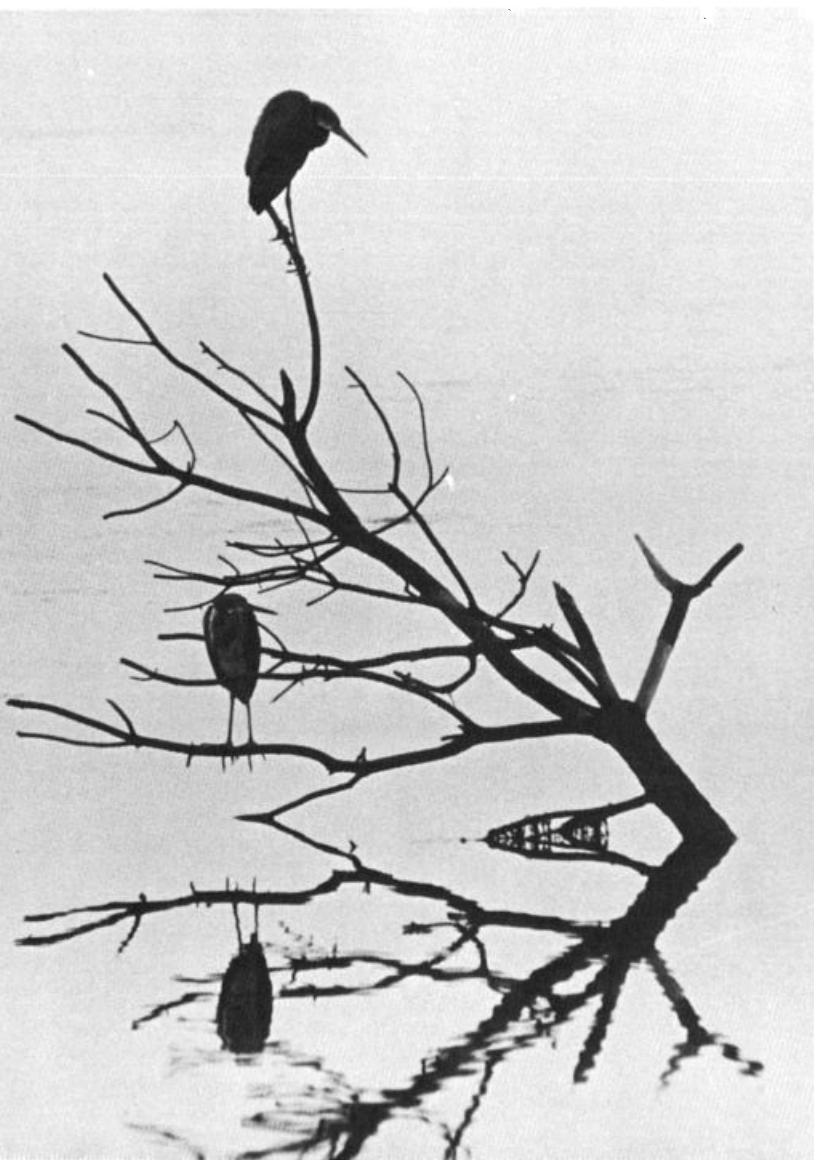
**FINALISTS,
Black-and-White**



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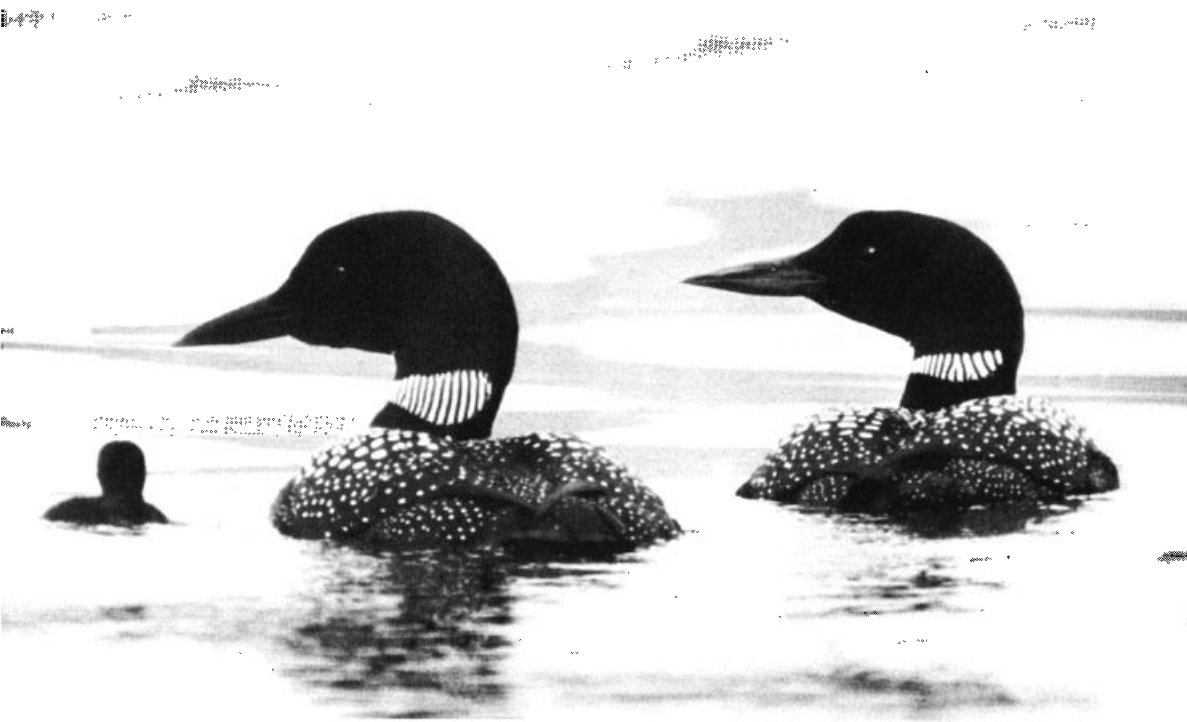
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