

# The American Birds Salon of Photography 1983



**“Who’s that knocking at my door?”**

Would win a prize if humor alone counted. But this fortuitous encounter demanded publication—prize or no. The Saw-whet Owl and the sapsucker—two strangers in the day—met at this Douglas fir in Glenbrook, Nevada.

Photographer Peter Sands caught the incompatible couple with a Nikkormat ELN, with Nikkor 500 mm lens, EK-400 film, shot at f.8 at 1/250th second.

**T**his is the twelfth salon of photography—annual except for 1981—when we presented a one-man show. This year, we follow our original format. As usual the jury goes ‘round and ‘round with the carousels and the prints, reluctantly eliminating as we go, until there is a manageable number from which the final winners, with great difficulty, are selected. This year was marked by an exceptionally high standard of excellence. Many—if not the majority—of the photographs received were clear, sharp portraits of the kind that might well qualify for field guide illustrations. Photographs with the bonus of artistic merit, however, were less evident, and artistry is an important element in our selections. Once again, the anonymity of the judging process has resulted in multiple prize winners. We congratulate all those whose photographs were selected, and thank all those who entered.

**O**ur First Prize winner this year is Gary Meszaros, of Cleveland, Ohio, who captured the almost musical notation a twig blossoming with Tree Swallows, at Crane Creek State Park, Ohio, on May 6-7, 1983. The park, almost directly across Lake Erie from Point Pelee, was filled with birds that day, after a cold front had dammed up migration. Meszaros is a professional of 18 years’ experience, who has, accompanied by his wife Jane, photographed 400 species all over North America. He has been represented in numerous periodicals and in Sierra Club calendars. The swallows were photographed using a Pentax camera with 400 mm lens, on K-64 film, at f.5.6 at 1/60th second. A beauty!

**B**rock May showed his quality this year by turning out to be our only triple color winner. One of his entries, the silhouetted Red-winged Blackbird below, was awarded our overall Second Prize by the jury.

But the Editor liked the other blackbird shot, above, almost as much, so we're printing both of them. There's not much ornithology in either of them, but there is dramatic impact. May, who hails from Toronto, has been a professional photographer for only three years: his other subject is—jazz!

The time is early morning, not sunset. The date is May 12, 1981. The place: Pt. Pelee National Park, Ontario. Canon F-1 was the camera, with Canon 400 mm lens, K-64 film, shot at f.16 at 1/60th second.

The displaying male has all the same particulars except that the f stop was .22, and the speed 1/125th second. If we could have printed it the same size as the other, it would have had equal drama.





**T**hird prize is awarded to this dramatic portrait of a displaying male Sage Grouse, one of 36 males in a lek near Brothers, Oregon. Tom Crabtree, well known for his illustrations of a recent checklist of Oregon birds, took the photograph from 30 feet from his car. The date was March 24, 1981. It had started snowing at 6 a.m., but by 7 the snow had stopped and the slanting sunrise light gave the bird its rosy glow. Tom caught the moment with his Minolta 2XD-11, equipped with a 300 mm Rokkor-X lens, K-64 film, shot at f.5.6 at 1/125th second. Crabtree reports that he is a lawyer spending spare time photographing birds and wishing it were the other way around. This is his first national award.



**H**onorable Mention to Bill Maynard of Colorado Springs, Colorado, for his peek-a-boo ptarmigan (a Willow) in cottongrass *Eriophorum* sp., at Denali Nat'l Park, Alaska, August, 1982. Bill, who has traveled from Alaska to the Galapagos for birds, used a Minolta SRT 201, a 300 mm lens. He recalls only that the shutter speed was 1/250th second. "A multitude of mosquitoes complicated matters."



**A**lbattrosses are spectacular birds awing, as this dramatic portrait by Robert L. Pitman so clearly demonstrates. Pitman, who calls Spring Valley, California his home, spends six months each year aboard ship in the eastern and central Pacific Ocean, where he photographs marine birds and mammals. This Laysan Albatross was taken from shipboard off Baja California, April 10, 1983, and you are there. Camera: Canon AE-1, 70-210 mm zoom lens, K-64 film, at 1/250th second. An Honorable Mention.

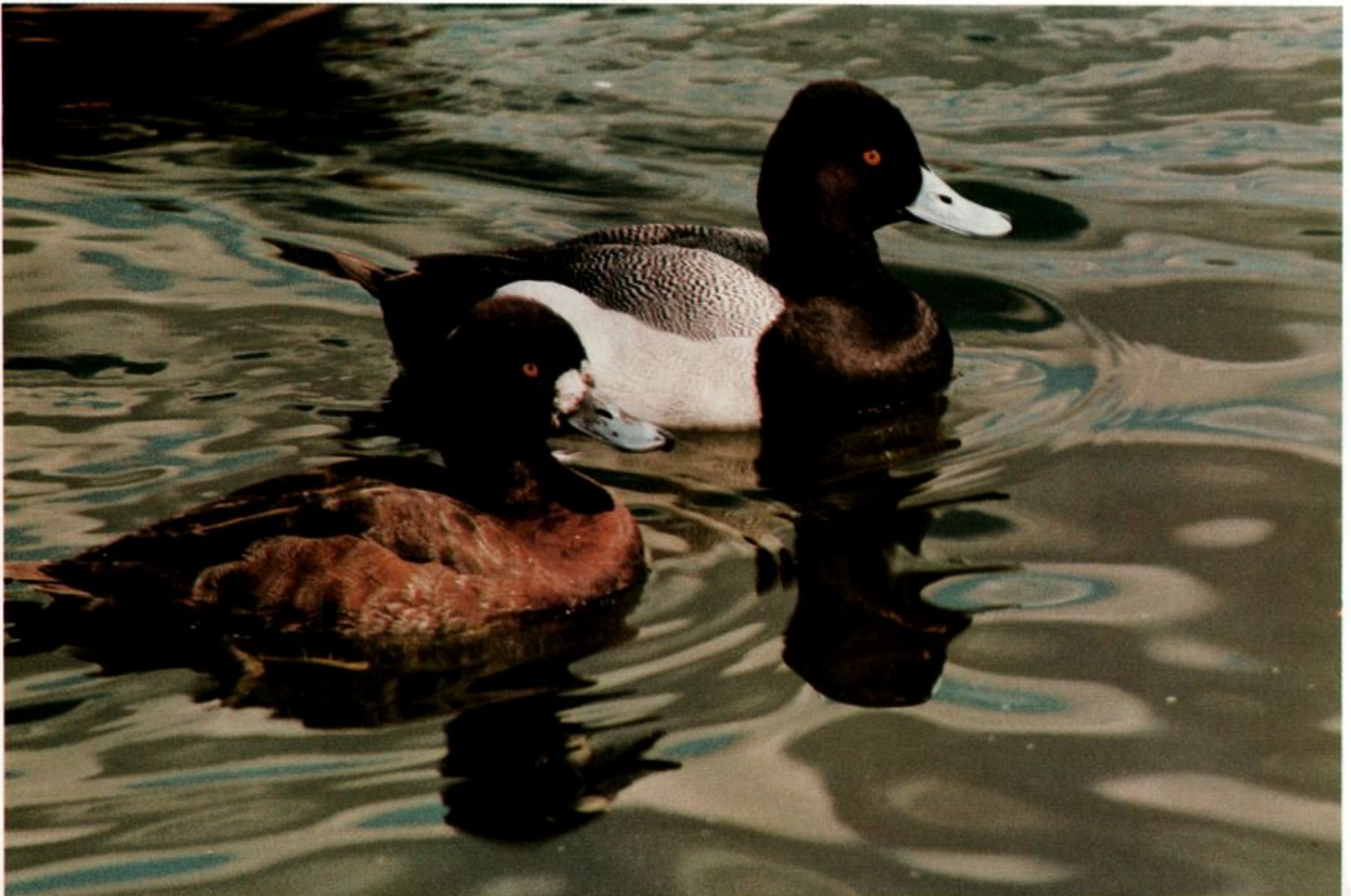
**A**greed—this is no great photograph, bird-wise or art-wise. It's another entry that found a humorous situation and captured it: a flock of Snow Geese lined up in military formation, each rank standing at attention on its own ploughed ridge. The alert eye of Jerry Golub, of Roseland, New Jersey, found this battalion near the south end of the Salton Sea in December, 1982. Fascinated by the formation, he snapped his hand-held Minolta XG-9 with 300 mm Rokunar lens, loaded with K-64. The f stop was 5.6, shutter speed 1/250th second.



**H**onorable mention goes to Kevin Schafer of Seattle, Washington for this classic picture of a Tufted Puffin. This bird and her mate nested in a tiny crevice atop a pinnacle of rock on southeast Farallon Island, California. Schafer, who has been photographing birds for approximately three years, set up his blind on this rock and got this shot of the puffin from a blind window. From the same blind in the same location Kevin has photographed Common Murres, Brandt's Cormorants, Western Gulls, Pelagic Cormorants and whales and seals. This shot was taken in June, 1982 with a Canon FT using a 200 f3.5 lens and Kodachrome film.



**T**his is the third entry by Brock May to be chosen, and the only winner submitted in print form. One juror wanted to give it a Second or Third, but the consensus adds up to Honorable Mention. The migrating pair of Lesser Scaup was on Grenadier Pond, High Park, Toronto. May's tools were the same Canons, this time with f.5.6 and 1/60th second exposure. It isn't easy to get the water surface to swirl so sensuously!





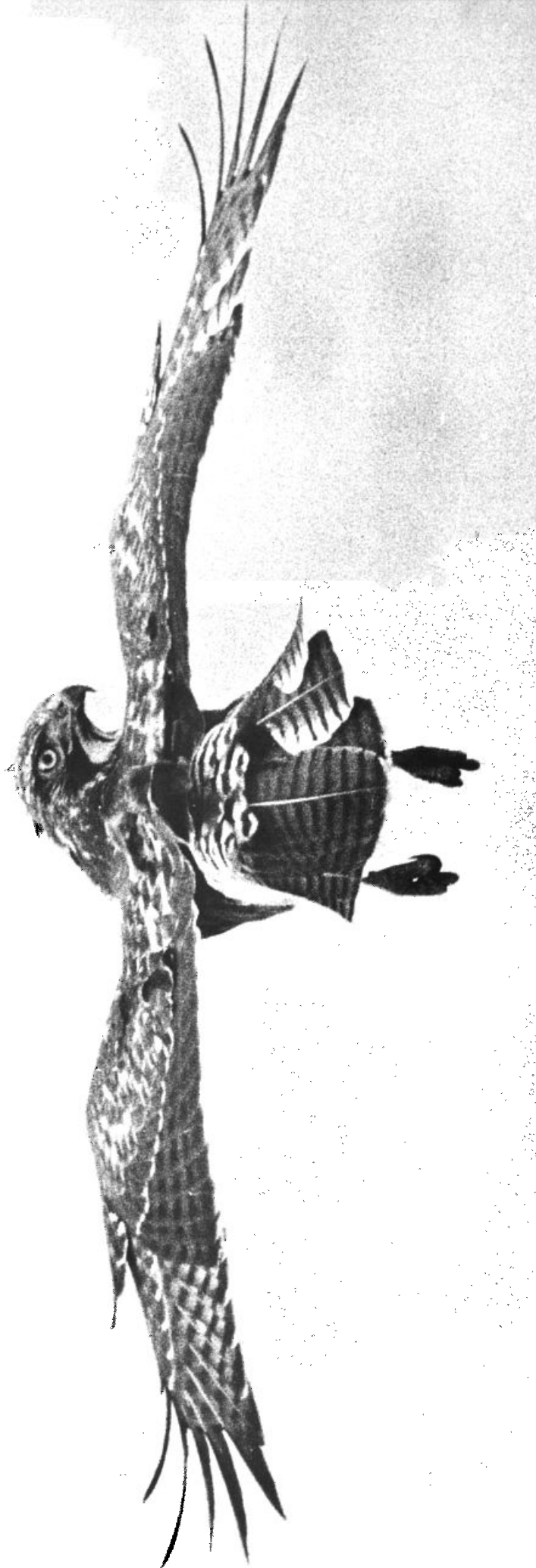
**O**wls labor under two handicaps in our salon competition: they have substantial advantages in sheer photogenicity and in ease of "capture." Many are received, but few are chosen. Honorable Mention goes to Mark R. Collie of Boise, Idaho for "The Observer," a most inquisitive Northern Hawk-Owl. The bird was photographed on Amherst Island, Ontario, during the amazing invasion of Winter 1979 and this may have been the most photographed owl of the year. Collie, who has a long list of photo credits and awards, says "I'm a professional as to quality—not yet as to finances." Camera: Mamiya-Sekor 1000 DTL, with Soligor 250 mm lens. UV filter, K-64 film, taken at f.8 at 1/250th second.

**S**nowy Owls may be the most photogenic of all Holarctic birds. "The Visitor" by Rick Wiltraut of Whitehall, Pennsylvania, wins an Honorable Mention more for ambience and atmosphere than for bird portraiture. The wintry landscape, the gray skies, the taste of impending snow. Bird, perch, and foreground all combine for a fine composition. Wiltraut is a frequent contributor of notes and photos to *American Birds*. Taken at Presque Isle State Park, Pennsylvania, December 1981. Camera: Minolta SR-T 101 with Vivitar 400 mm lens, K-64 film, and shot at f.6.3 at 1/60th second.



**E**very salon must have at least one pretty pretty picture, and this year this sunset at Key Largo is our choice. The Brown Pelican, right foreground, qualifies it as a bird picture, but the sunset wins orchids for color spectrum. Linda Feltner, an artist in water colors and pen-and-ink, who has been featured in 14 exhibits in the last decade, stood with a baton composing the sky until it met with her applause, and then shot. The date was May 20, 1980, the camera a Nikon FE with a 35 mm lens, the film K-64, the stop f. 11 -f.8, and the slow shutter speed 1/15th second. "As the sunset enriched in color, I awaited this lone pelican to lazily make his way over to the end of the dock. I took the picture when I could align the bird in the composition of the clouds." How it's done. An Honorable Mention.





**T**he black-and-white section of this year's salon proved somewhat more interesting than in recent years, but it is still far from a mass competition. As it turned out, the winning entries were all from two photographers, neither of which, for a change, is perennial winner Ken Gardiner, who didn't enter. Our two winners may well have won anyway; they are that good.

Leonard J. Compagno, who snapped the fleeing juvenile Red-tailed Hawk at Point Diablo, Marin County, California, wins First Prize in the black-and-white salon. He used a Nikon F-2 with motor drive, gunstock mount, held free. The film was Kodak Plus-X, developed with Acufine EI 400, and the paper Kodak Polycontrast RC II. The lens was a Nikkor 400 mm with a 2X teleconverter.

**O**n the facing page, our Second, Third, and Honorable Mention winners—all named Tony Amos, display three of his winning prints: two others submitted were equally worthy. Amos, lives in Port Aransas, Texas, uses a Nikon F3 with a Nikkor 600 mm lens. The Laughing Gull, feeding on a large Red Drum (*Sciaenops ocellatus*) one of thousands washed ashore on the South Texas coast during a 1981 fish kill, was taken at f.8 at 1/125th second. The panorama of waders, at Mustang Island, Texas, was captured at f.11 at 1/500th second on Tri-X film. The Willet, also at Mustang Island, was shot at f.11 at 1/250th second on Plus-X film.



