

low nesters, and even for those birds that build 15 to 25 feet above ground. I had an aluminum ladder built on the side of the camper, allowing me to climb to the roof and cover up with the net. This has paid off with nests such as the Robin in my oak tree and a Red-tailed Hawk in a Joshua Tree in the Arizona desert.

This past winter I pictured Snow and Blue Geese in the Louisiana marshes from my camper. No other type of blind would have worked, for these wary geese spook easily and fly at the slightest sound. Before daybreak I backed the camper into an area where the geese fed, so that when they flew in at sunrise, my blind would be in place. In the red glow, with curved wings, and feet dangling, thousands floated down to the marsh. All morning I recorded their flight patterns, long strings and V's, for some were leaving as others flew in. This piece of camouflage netting was worth

hundreds of dollars that morning, yet it cost very little. Geese came as close as 6 and 8 feet and I had a ringside seat for one of the greatest shows in the marsh. But it took some preparation. For two days I had studied their habits and knew exactly where to park. Important tip: know a bird's habits; this is essential to successful bird photography.

I have made pictures in only one area in the world where wildlife was not afraid of man and I could approach to within inches—the Galapagos Islands. But this is an exception. Nearly everywhere a blind will enable you to make better pictures. And some shots cannot be made without some type of blind.

It's all up to you. *Long lens* (I use 300mm, 400mm, and 600mm), *patience* and *ingenuity* will capture on film some bird or wild creature you did not believe you could photograph. It's worth trying!

The First Salon of Photographs

Our first salon of bird photographs features some of the most prestigious names in nature photography, as the following pages will prove. It includes not only some of the most illustrious names among the professionals, but three active amateurs—all from the New York area—whose work deserves wider attention.

It is, of course, obvious that the selection of photographers included herein in no way exhausts the list of accomplished photographers of birds, both professional and amateur, now practicing in Canada and the United States. Some famous names are missing here, as well as countless lesser-known practitioners of great skill and artistry. Our salon next August will feature another selection, with perhaps a group of amateurs from another area of the continent.

Actually, the salon is some six pages (and photographers) bigger than planned. In projecting the exhibit, pictures were sought from twenty photographers, in hopes that with luck, acceptances would come from twelve. Amazingly, nineteen of the twenty responded with enthusiasm, although one, Roger T. Peterson, roaming far off Australia and then the Amazon, missed our deadline. We expect a print from the peregrine R.T.P. to lead off next year's salon.

As originally planned, the photographic salon was to have comprised a discrete 18-page section beginning on the opposite page. But it has been decided instead to group the photographs at intervals throughout the following pages, in order to add an element of surprise and visual pleasure to what would otherwise be page after page of solid text. The photographs are only roughly in regional sequence, and no suggestion of precedence should be attributed to their placement. The last is as good as the first.



GORDON S. SMITH is one of New England's leading nature photographers, but aside from the fact that he lives in East Harwich, Mass., which is on Cape Cod, he is reluctant to divulge either biographical information or technical data on his photograph. The photograph, however, speaks eloquently for itself. And Gordon Smith speaks eloquently of these matters in his letter, "Readers might be curious as to the equipment I use and the way I use it, the film that goes through it and how I crop and print it. But the equipment that I use today is not the equipment that I used yesterday, and I don't remember those things. However, it was used like a typewriter, or a dictionary. These are tools of the writer, at least some of them, and although aspiring writers may be curious in knowing what certain writers use, it doesn't help them to write. The art of writing is not in the tools. Admittedly there are big differences between writing and photography, but remember, some good work can be accomplished with a box camera . . . Equipment is always far beyond the capabilities of the man."

The photograph is of flying birds: Common Tern in foreground, another common tern and possibly immature Ring-billed Gull in background. Location: Mohawk Island, in Lake Erie, Province of Ontario.



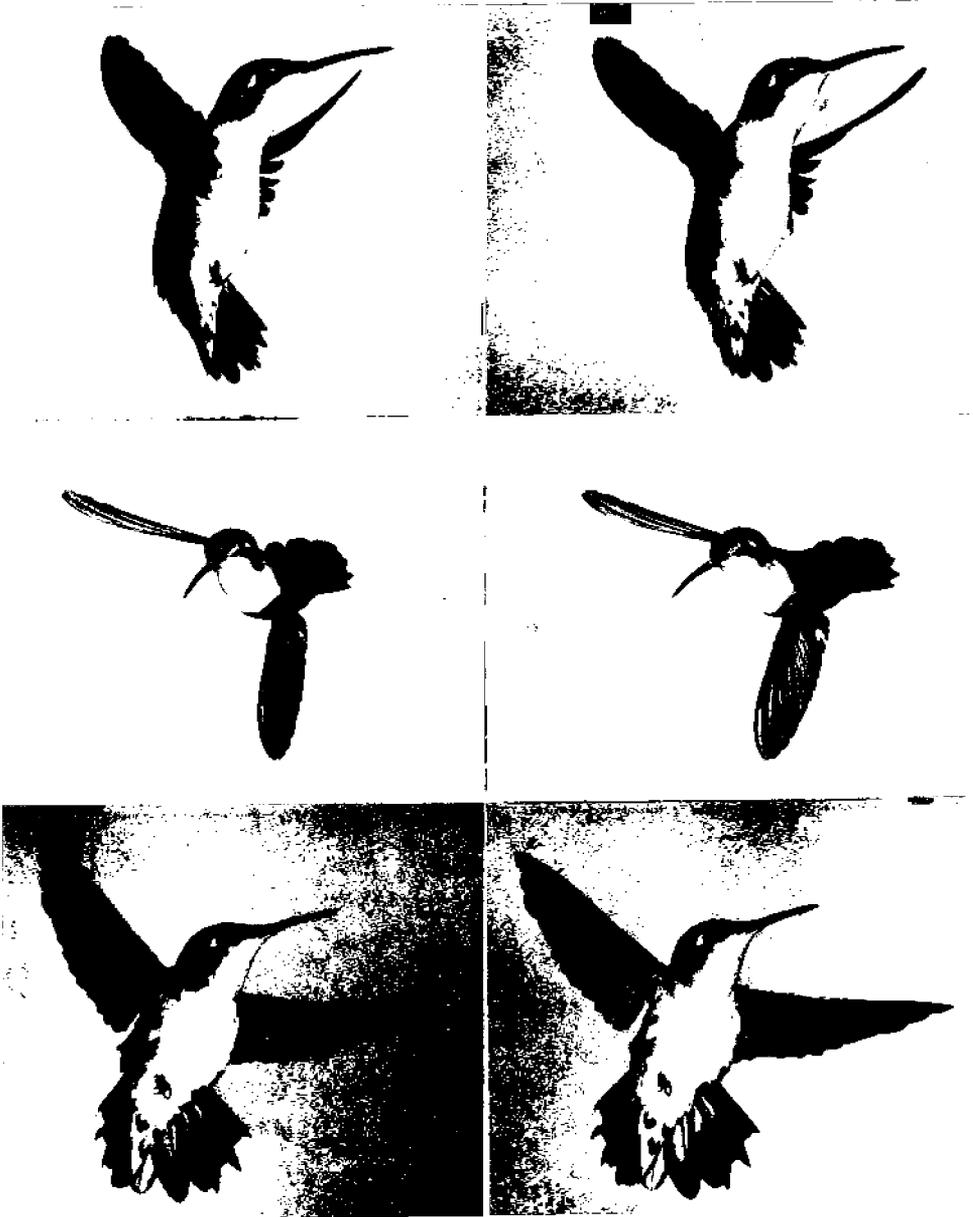
ADRIAN J. DIGNAN lives in Freeport, Long Island, and is at home weekdays in a Park Avenue stockbroker's office, happily quoting the latest price for Erie Forge. But much of his free time is devoted to photography of a high order, especially of birds, botany, and entomology. Although the Snowy Owl above may be his first published photograph, audiences around New York are familiar with his fine illustrated talks, and birdwatchers from the Rocky Mountains to Manitoba, (and particularly Long Island,) have spotted "Dig" with his gunstock-mounted cameras in the field. He claims to have a branch of New York's biggest camera shop in his home, and lists among his equipment Nikon F, Minolta SRT 101, Miranda G and Exakta cameras, Novoflex 400 mm and 640 mm lenses (for birds) and other accessories. The Novoflex is rigged on a pared-down M-1 rifle stock.

The Snowy Owl was taken at Jones Beach on March 7, 1971, with the Nikon F, and Novoflex 400 mm. Film was Kodachrome X, an ultraviolet filter was used; exposure was 1/500 second, at f: 8.



ELIOT PORTER changed his life in midstream, abandoning a successful career in science and medicine for another in photography, with such success that he has become the envy and inspiration of countless other livelihood-frustrated people who would like to chuck it all and become full-time bird photographers. A native of Illinois, Eliot Porter was Harvard-educated, and taught bacteriology and biochemistry at Harvard Medical School until 1939. In that year, with the encouragement of Alfred Steiglitz, he gave it all up for bird—and later all nature—photography. It is said of his work that he founded an entirely new school of nature photography, at the same time making it difficult for anyone working with a 4" X 5" camera not to imitate his style. His work has been exhibited often published in many books: *Land Birds of America*, *Living Birds of the World*, *American Water and Game Birds*, *In Wilderness...*, *Summer Island*, as well as in *AUDUBON* and elsewhere.

The Swainson's Thrush at nest was taken at Ely, Minn., with a 4 x 5 Graphic View Camera, 7 $\frac{1}{4}$ in. Zeiss Protar lens, at 1/200 second at f:40, using electronic flash. Porter's other cameras include a Linhof 4 x 5, and a Hasselblad.



CRAWFORD H. GREENEWALT, a man of many talents, who was widely known at the time as president of the giant DuPont company, and as author of an uncommonly wise book called "The Uncommon Man," astonished the world in 1960 with a book simply called *Hummingbirds*. The book, filled with stunning color photographs of hummingbirds in action, captured in all their iridescent beauty, was the result of seven years of experimentation, 100,000 miles of travel, and infinite patience and hard work. Not the least of its achievement was the technical feat of "stopping" in perfect focus wings that beat up to 80 strokes per second. Greenwalt's equipment included a modified Hasselblad camera with 200 mm lens, and electronic equipment that allowed the subjects to "snap their own pictures" with strobe flash of 65 millionths of a second duration.

The photographs here were taken with a different (stereo) camera—about which Mr. Greenwalt has furnished no details. The bird is a female Ruby-throated Hummingbird. By using an inexpensive plastic viewer, the reader can see the hummer in three dimensions.



STEVEN C. WILSON, like many another expert bird photographer says he is not a bird photographer, but an environmental photographer. His primary interest, in the 20 years he has been a professional, has been the interdependence of all life on this planet. Recently he has concentrated on nature motion pictures and sound recordings in the field. His prints have appeared in *Life*, the *Nature Library*, *Tree*, *Grassland*, and many other books and journals. Recent exhibitions of his work have been held at the Boston Museum of Science and the Smithsonian Institution. His travels with camera have taken him all around the U.S., Canada, Mexico, and to Europe. Equipment used includes the Pentax, Nikon, and Awiflex cameras. Lenses of various sizes bear the names Schneider, Tessar, Argenieux, Nikkor, and Kilfitt. He uses all the usual accessories: filters reflectors, and tripods. Other equipment necessary, according to Steve Wilson, are patience, blinds, sexy assistants, and patience. His film selection is Kodachrome II and Ektachrome Commercial.

The photograph above was taken with a Pentax equipped with 180 mm Tessar lens, on Kodachrome II film, with exposure from spotmeter.