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EXPLORERS

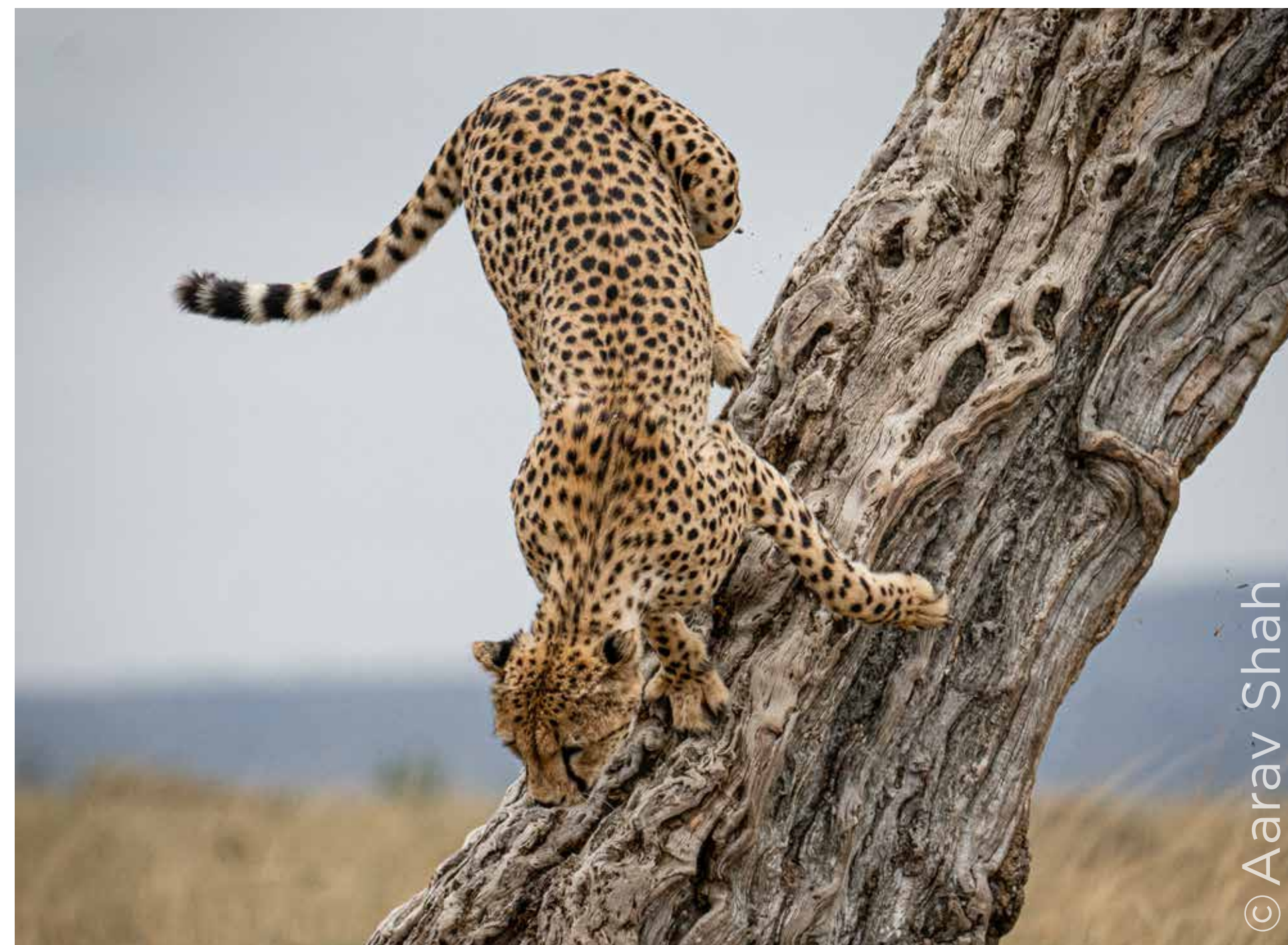
JUN 2021 / JUL 2021



INTO THE WILD
WITH
JEFFREY WU

DOVRE MOUNTAINS - NORWAY
BY ROGER BRENDHAGEN

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©Aarav Shah



©Nili Gudhka

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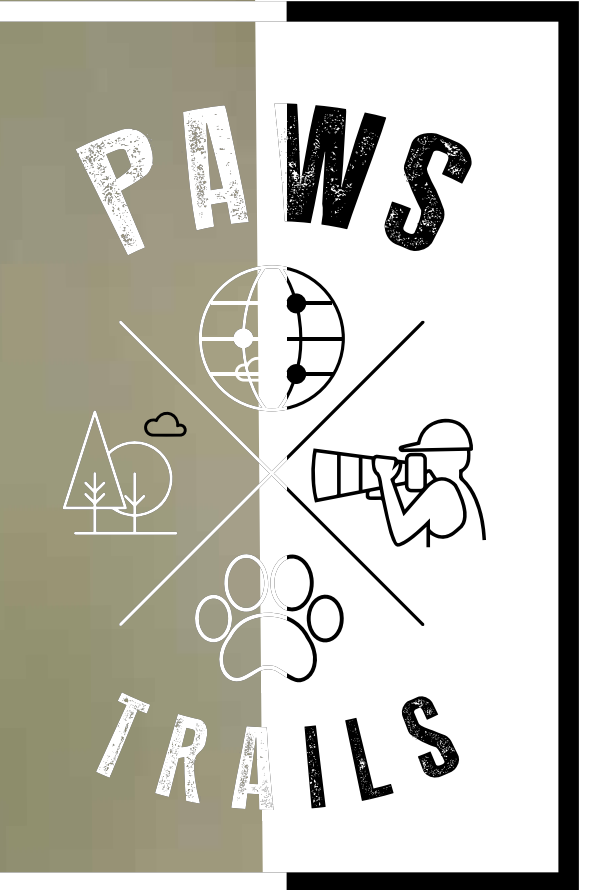
YOUR GALLERY

200

© Jeffrey Wu

008

Cover Story
Jeffrey Wu



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Hank Tyler
Editor

Volume 29 displays a magnificent array of wildlife photos from around the globe – with a focus on wildlife photography in Kenya. We thank these photographers for contributing their amazing photos to PT Explorers.

In the cover story, Canadian photographer Jeffrey Wu, gives an account of his journey as a wildlife photographer and his efforts for conservation. Check out his dramatic images and you will realize why he is known as the ‘Master of the Hunt’.

In Her Views & Visuals, Nili Gudhka, Kenyan safari planner, discusses the saddening fact that 68% wildlife has declined in the past 50 years. Nili shares her spectacular photos of African wildlife.

Eleven year old Aarau, showcases his impressive photos of wildlife in Kenya.

Thomas Morf, a travelling wildlife photographer, takes us to the Khwai River of Botswana where they document the kill of a young elephant by a pride of lions.

From Costa Rica, Manuel Sanchez tells us about his startup conservation organization on the Osa Peninsula on the Pacific Ocean to protect three species of sea turtle’s breeding beaches and adjacent forest lands.

From Norway, Roger Brendhagen shows us dramatic images of the arctic fox, reindeer and musk oxen from national parks in the Dovre Mountains.

Our Wild Arts Showcase follows Argentinian scientific illustrator Gabriel I. Baloriani – a very skilled artist with a keen eye for detail and accuracy. An outstanding array of illustrations in watercolor, pastel, ink, and pencil, depicts plants, birds, moths and mammals from South America.

Vinod CL takes us to the Little Rann of Kutch in Gujarat, India, a 5,000 square kilometers marsh and salt lake – the only site where the Indian Wild Ass is found in the wild.

As the earth settles into the Southern Hemisphere winter and Northern Hemisphere summer – grab your camera and head out into the earth’s bush, prairies, rainforests, estuaries and oceanic waters to capture spectacular photos and contribute to PT Explorer’s Your Gallery.



PHOTOGRAPHY DIRECTOR’S CHOICE



Vipul Ramanuj
Oleander Hawk Moth (*Daphnis nerii*)
on its host plant *Alstonia scholaris*
Ahmedabad | India



FOUNDERS' NOTE

Welcome to the 29th edition of PT explorers.

As always we are excited to present our new edition to you. A big part of our excitement comes from the gratification that we derive from working with gifted people from across the globe.

Fabulous photographers, accomplished scientists, gifted artists, and dedicated conservationists - we are indeed lucky to rub shoulders with the best from different parts of the world.

We consider it both our luck and duty to take your work and portray it to our readers.

Wildlife is so fascinating, and once you start following PawsTrails you will understand that there is nothing as fascinating as nature itself.

The PawsTrails weekend photography workshop in Dubai is going strong with eager participation from the photographers and nature lovers of Dubai. Our efforts were recently featured by CNN as a notable effort to bring people closer to nature.

PawsTrails has always been at the forefront of using community photography as a tool for conservation. The PawsTrails community is growing by the day and collectively we can be a strong voice for conservation.

Please reach out to us if you have a wonderful story to share with the world, from the field of conservation, wild arts, or photography. We will be happy to get your story out through our magazine or one of our outreach programs.

Let us stand together for nature - Let us be partners in this journey. Let us create a better world...

Nisha Purushothaman

Founder - PT Explorers

A cheetah is walking across a grassy hill at sunset. The sky is filled with large, dramatic clouds illuminated by the setting sun, creating a warm orange and yellow glow. The cheetah's distinctive spotted pattern is clearly visible as it moves from left to right across the frame.

COVER STORY

Into the Wild
with JEFFREY WU

Jeffrey Wu is a Canadian professional wildlife and nature photographer accredited by Professional Photographers Of Canada (PPOC). He is an artist, author, educator, and conservationist. He is Kenya Tourism Board Brand Partner.

He is also a world-renowned photographic competition judge, he has judged some of the most prestigious competitions of the world, including the 2018-2019 “Nikon Photo Contest”, and the 2017-2019 “Nature’s Best Photography Africa”. He is a commercial photographer contracted by Nikon China.

jeffreywuphotography.com

**[facebook.com/
jeffreywuphotography](https://facebook.com/jeffreywuphotography)**





What inspired you to get into wildlife photography?

From a very young age I have always liked animals and wanted to photograph them. In the film age I mainly photographed landscape because of limitation of the equipment and cost. It was when the digital camera entered our life, the low cost and advancing of technology making photographing fast moving objects possible, I switched to photographing wildlife, around 2009-2010.

How do you look at nature and the world around you from before and after getting into wildlife photography?

Doing wildlife photography made me research animal behavior and their relation with habitat and humans, changing my view of the importance and urgency of conservation. It is clear now that human population growth and the need for more lands and natural resources, is the biggest threat causing many wildlife to lose their habitat, and if we do not do anything we will send more and more species one the way to extinction.

How have your work and art contributed to helping nature and wildlife?

Besides promoting wildlife photography and conservation on social media, I do three things to directly contribute to conservation.

1. For any photographer who joins my pro-photo tour, part of their payment





goes directly to the conservation fund.

2. I sponsored other research and conservation projects, like Elena Chelysheva & Jeffrey Wu Cheetah Research Project.

3. Writing articles for magazines like **Africa Geographic, Chinese National Geography, and SWARA**, etc., to help readers understand nature and conservation.

Besides leading tours, I will focus my next five years work into making documentary films, to bring awareness of the urgency and importance of conservation to the general public.

As a contest judge, what are the first thing you look for in an image?

I always evaluate an image from 3 aspects:

1. Technical aspects: exposure, focus, color, image quality, etc.
2. Organizational aspects: composition, distraction, clear intention of the main subject, etc.
3. Emotional aspect: Story-telling value, mood, visual and emotional impact.

Besides the basic rules and technical correctness, what are the main element or elements that an image should contain?

To me, a good wildlife photography work should contain at least one, better more elements of four aspects:

1. Image is storytelling, shows behavior of the wildlife to help viewer to understand them

2. Image shows wildlife emotion that can resonate with its viewer

3. Image has aesthetic value

4. Image shows true habitat environment of the wildlife

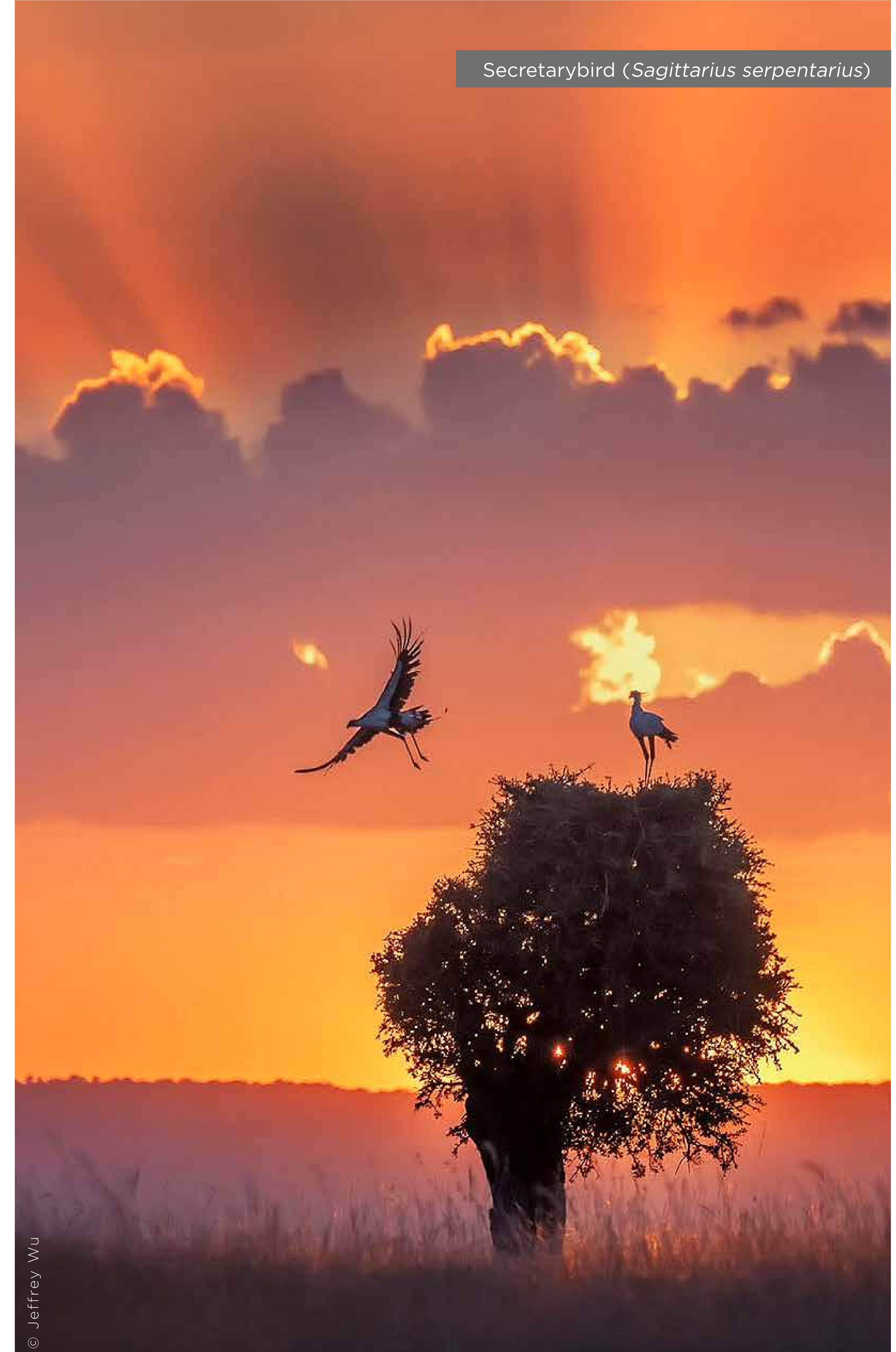
When judging, do you score an image from your own style and taste point of view?

A trained judge will always judge images from technical and organizational aspects first, which is pretty standard, on emotional aspects, judges' score will start to vary, for instance, as a professional wildlife photographer, I see a "heron catching fish" image which is not very exciting to me, I will give it a score of 7 out of 10, but if another judge is a landscape photographer, who is barely doing wildlife photos may score a 8.5 out of 10. It is common in photographic competition and it is necessary, as long as your way of scoring is consistent. The point here being: when a really great image shows up, it will impress all judges professional or not, and that will score high marks across the board, so a good image will win in the end.

How much post processing is too much? What is the border?

Different competitions, and different categories of a competition have different rules and parameters of what you can or cannot do with the post-processing, it is complicated, so as a photographer you are going to enter a competition, make sure you read all fine prints of the rules carefully.

Personally, as a professional wildlife









photographer, here are the principals of my guide in terms of post processing:

Principles of Professional Post-Processing

The purpose of post-processing of professional nature photography is not creation, it is an enhancing tool to help the photographer to realize the vision when he took the photograph, **so enhance, adjust but do not manipulate!**

- a.** Do not add or subtract or relocate the contents of the image, you can crop, but the content of the image must match its RAW file, that's the bottom line.
- b.** Do not change the physical characteristic of the image pixel, i.e.. like blur
- c.** Partial adjustment with clear intentions
- d.** Enhance the color naturally
- e.** Do not change the logic of the light

How do you manage with the emotions of witnessing a hunt, a kill and the dark side of the wildlife?

It was disturbing at the beginning, but after years photographing wildlife hunts, I accepted it as a the fact of nature, as inevitable and necessary, and it is crucial for species to survive. We must learn that we should not judge any wildlife behavior according to human moral code, to accept the fact, that wildlife world has completely different rules -The rules of jungle.



Common Warthog (*Pronounced wart-hog*) & Spotted Hyena (*Crocuta crocuta*)



© Jeffrey Wu

What is your favorite animal to photograph? And why?

Cheetah, to me they are graceful, beautiful cats, and every time to witness the fastest land animal running at full speed is just spectacular!

Logistically, what is the hardest scene to photograph?

All aerial photography because the cost of the chopper is just too expensive.

How do you narrow THE image out of series of images of the same subject, barring timage quality?

It is hard, I usually choose the one that clearly captured the eyes of the subjects, or with the fully extended limbs to show the strength of the animal or the tension of the scene, still sometimes it is difficult. I will choose 4-5 similar ones, and put aside for a few days, then view them at the same time side by side, and pick one instinctively.

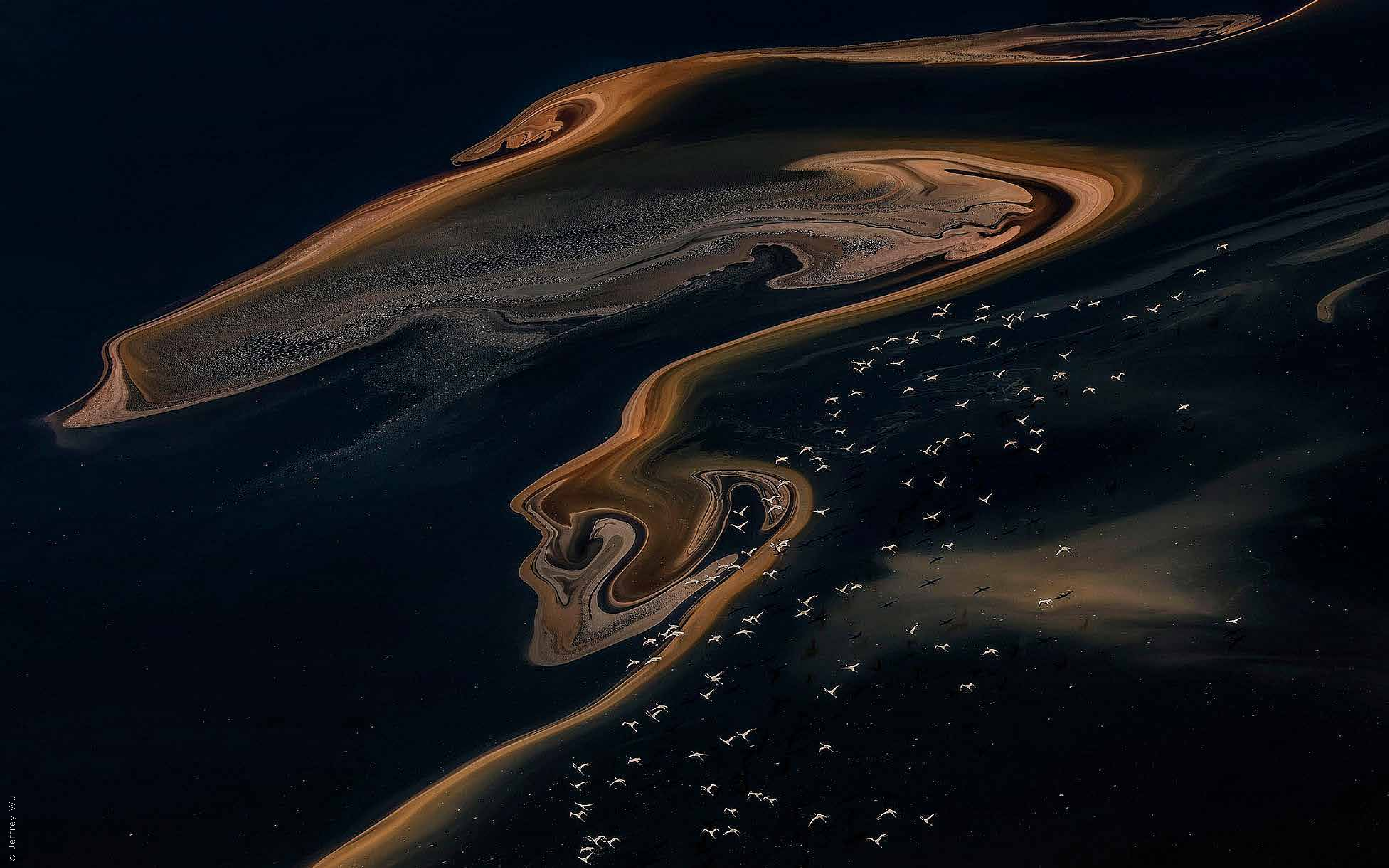
What advice or advices do you have for new wildlife photographers?

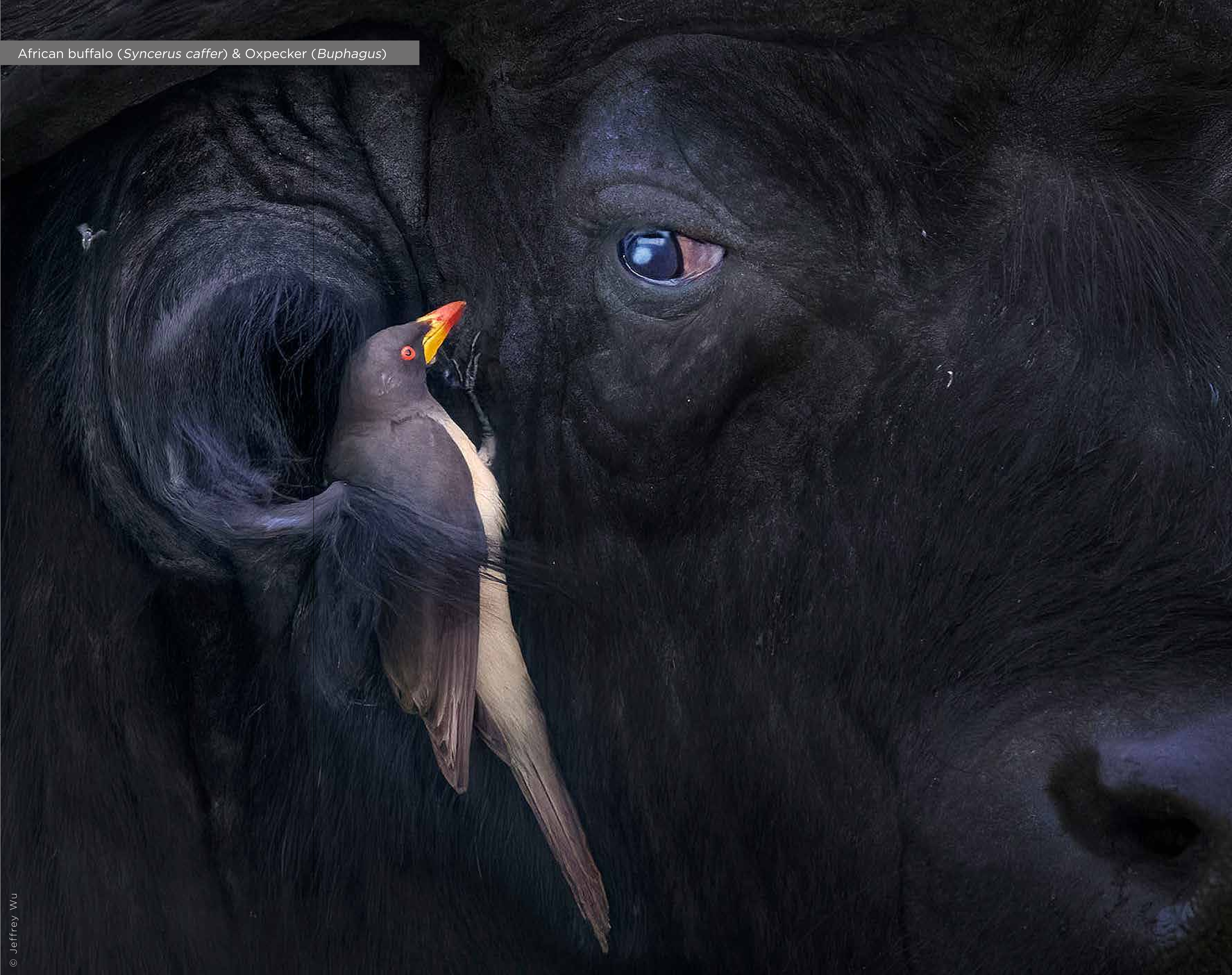
1. Do it because you love it, and have the passion for it. Not to win the award or for the fame, please yourself first before pleasing others
2. Always try to capture the UNIQUE image, the one which will define your style, your signature, do not imitate or copy the images other people have already done a million times, that only makes your work mediocre. Always try to find your own perspective.
3. Never, never be satisfied by the images you have achieved, always try to find new,



© Jeffrey Wu







better unique imagery.

4. Never stop learning,
never stop advancing.

**What is your primary
gear? Body and lens.**

Still image:

Body :

Nikon D6,
Nikon D850,
Nikon Z7

Lens:

180-400mm F4 with
build-in 1.4X TC
70-200mmF2.8
14-24mmF2.8

Video:

Body:

Nikon Z6,
Nikon Z7,
Panasonic GH5

Lens: as above.

**What is the image you
have been seeking for
years but yet to capture?**

The great white shark
jumping out of the ocean
to catch a seal mid-air.



© Jeffrey Wu





CONSERVATION

Dovre Mountains - Norway

By Roger Brendhagen



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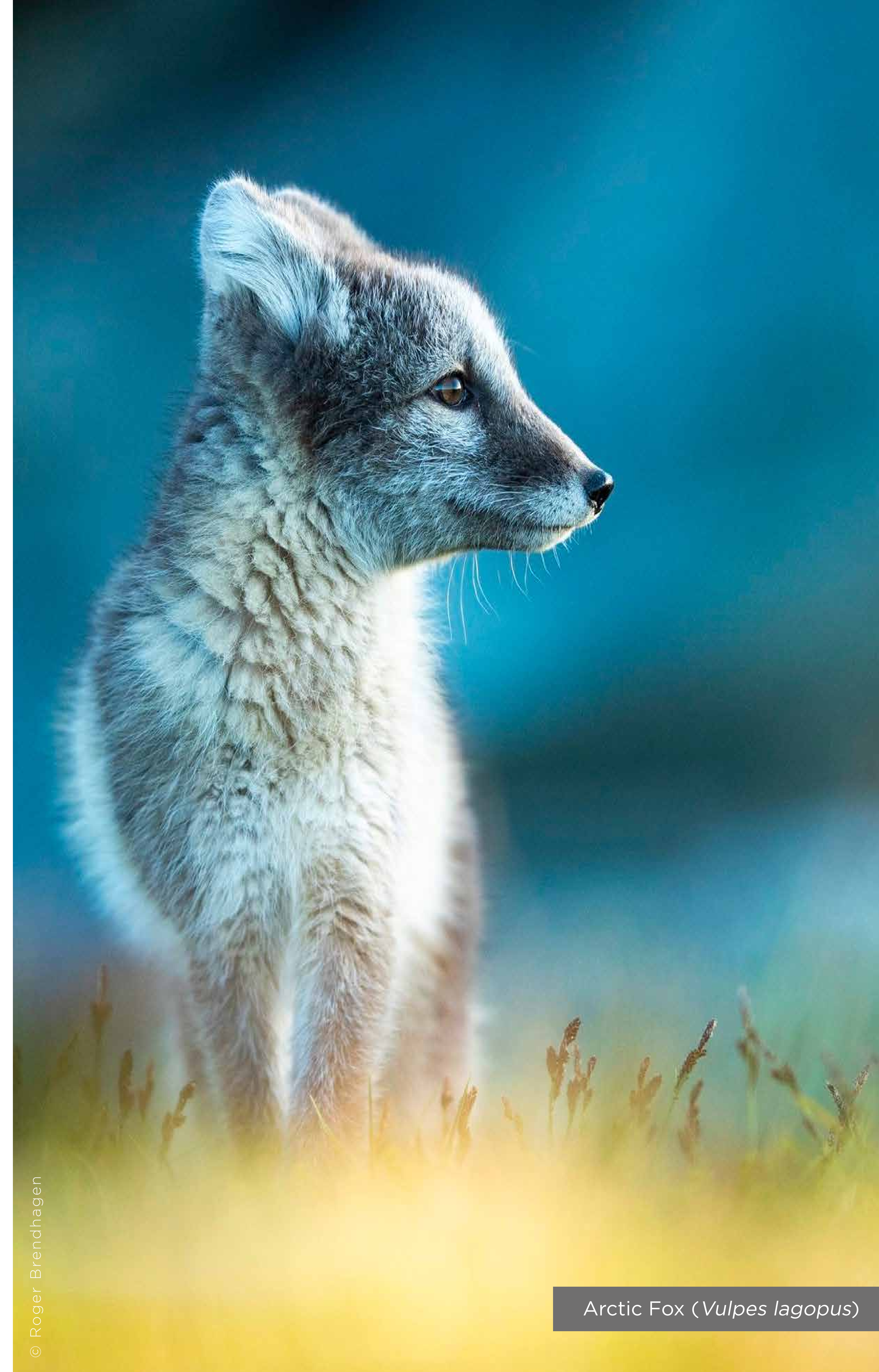
Roger Brendhagen was born in 1968 in Oslo, but raised in rural surroundings on Hedmark in Norway. Now he lives in Dalholen - close by the mountains of Dovre. Roger is an internationally known wildlife photographer spending about 300 days per year photographing nature around the world. For the past 20 years he has conducted workshops, given lectures and exhibited his photography widely. Dovre National Park is one of Roger's most favorite wildlife areas to photograph.

**www.brendhagen.com
[www.instagram.com/
roger_brendhagen/](https://www.instagram.com/roger_brendhagen/)
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www.youtube.com/user/MrBrendhagen
www.500px.com/roger18**



The first time I saw the Musk Oxen was a moment of magic! Fifteen year later it still feels magical to see these pre-historic animals in their right element - the Norwegian Mountain.

I spent much of my time at the mountains of Dovre - looking for and photographing Musk Oxen (*Ovibos moschantus*) and the Arctic Fox (*Vulpes lagopus*). But there are also many other species that make this part of Norway one of my favorite areas of the Nordic nature. When there is a good year for the rodents - it also means a high number of different species of owls, hawks, falcons and eagles - all birds of prey. And at the wetland called "Fokstumyra" it is the Moose (*Alces alces*) that takes over after the birds are finished with their nesting.



Arctic Fox (*Vulpes lagopus*)

© Roger Brendhagen



Protected Lands

The Dovre Mountains are located in north-central Norway at about 62 North Latitude which is just south of the Arctic Circle. The Dovrefjell-Sundalsfjell National Park (1,693 km square, 654 miles square) and Dovre National Park (289 km square, 112 miles square) protect fauna and flora of this magnificent, glaciated mountain range which is well known for trekking and camping.

Keep the distance

It's a dilemma to photograph the Arctic Fox: As a photographer, you want to come as close as possible - and the foxes want us as far away as possible. Therefore, it becomes an important reflection for us photographers, how close and how long we spend nearby the fox dens.

At several of the most famous den sites, there has been a large amount of nature photographers who have stayed in tent only meters from the dens - and spend several days in the same area. Therefore, it is important to inform each other about where the boundaries between observing and invading lie. I think it's better to come up with meaningful advice - than a staggering index finger and extension at the social media.

Low perspective - high pulse

Some of the Arctic Fox habitats I have visited are a few hours' walk from the nearest car park. And since I like to have a low perspective, I let my tri pod stay in the car. For four reasons. 1. The photo bag is heavy enough as it is. 2. The low



Arctic Fox (*Vulpes lagopus*)



Arctic Fox (*Vulpes lagopus*)

perspective is mentioned. 3. If I had to stand on the mountain plateau with a tripod, I'm visible to other mountain hikers - and the chance of a visit of by hikers is increasing. 4. But the main reason is that Arctic fox will not see me. That's why my camouflage is my best friend - in addition to a 600mm and 800mm! I use a camouflage called "Jervenduken". It's a Norwegian brand and its water proof, wind stopping and with a good isolation.

September 19th

This date I will always remember. Inside my head there are many pictures. Some of them I have taken - and yet others have not yet "come out". After ten years of waiting, I got my reward. The pictures I was dreaming about was the Arctic fox under the full moon, or "in it" of you like. I haven't been at mountains of Dovre every time it has been a full moon - but there have been many hit & miss trips in the ten years I've tried. Some of the times the weather forecast reported nice conditions and a clear sky. After 400 kilometers in the car, I often reached the mountains in low clouds and a foggy weather. But most of the time the conditions were great - but then the Arctic foxes was missing...

Listed

The Arctic Fox was protected in Norway as early as 1930, but despite this, they didn't manage to raise their numbers. The Last known Arctic fox born in the wild at the mountain of Dovre was in 1994, and from the late 90's they were considered as extinct in this area.



© Roger Brendhagen

Arctic Fox (*Vulpes lagopus*)



Since 2005, NINA, The Norwegian Institute for Nature Research, has run a breeding station for the Arctic fox at the mountain plateau called Sæterfjellet, south of Oppdal in Norway. Animals from several of the small isolated litters of Arctic foxes in Norway and Sweden were caught and for breeding.

The Norwegian Institute for Nature Research (NINA) is Norway's leading institution for applied ecological research, with broad-based expertise on the genetic, population, species, ecosystem and landscape level, in terrestrial, freshwater and coastal marine environments.

The breeding project has given results both on Dovre and other mountain areas in Norway and Sweden. In 2011 there were 39 litters and at least 270 puppies born in Norway.

Nearly half of these were born of Arctic foxes that have been put into nature through the breeding program. The first 15 puppies were released in Dovrefjell in 2007. In the following two years, a further 36 puppies were added to the mountain area.

In 2017 there were 40 registered breedings of Arctic foxes in Norway, and a total of 71 in Scandinavia. The minimum stock in Norway based on DNA is estimated at 128-135, winter 2016/2017. By 2017, 31 youngsters were documented in Sweden, but it is still far away from 2015 when there were 87 puppies.

Source: www.nina.no

Musk Oxen

Tens of thousands of years ago, musk oxen lived side by side with the woolly mammoth in the mountains and valleys of what is now Norway.

Today you can still experience this primeval animal alive and well in the Dovrefjell mountain range. Muskox remains have been found in the Norwegian landscape - but they predate the end of the last ice age, and thus human history in this part of the world. Still, it is reasonable to believe that the species was known to Norwegian hunters and explorers, whose Arctic travels go back a thousand years and more.

In 1932, Musk Oxen were imported from Greenland and released to live in the Dovre Mountains. This area is home to Norway's only musk ox population approximately 220 individuals. I have thousands of pictures from my encounters with these majestic animals, but I am just as fascinated every time I meet them, in all seasons. But I like them best in the winter - preferably in a snowstorm and / or at sunset! The musk ox can run at a maximum of 60 kilometres per hour.

A photographer can run considerably slower! Therefore, it is important to take some precautions. Musk oxen are peaceful animals, provided they are not surprised or provoked by too close-minded spectators. They can be life-threatening - the primate is after all equipped with impressive horns and a match weight of 300-450 kilos.

Reindeer (*Rangifer tarandus*)





Reindeer (*Rangifer tarandus*)

Reindeer

The Dovre Mountains support a large population of Reindeer (*Rangifer tarandus*) Norway manages the only remaining populations of wild European mountain reindeer in 23 more or less separate mountain areas in Southern Norway. Originally, the mountain reindeer in the Snøhetta area were part of a larger tribe that migrated freely between coastal summer pastures in the west, and rich winter pastures deep in the Scandinavian peninsula.

With the construction of a railway, power plant and later a road over Dovre, the wild reindeer were referred to what is today the Snøhetta area (the mountain area between Lesja and Sunndalen). The wild reindeer's habitats in Norway are under increasing pressure as a result of society's land use and human traffic in and around our mountain areas. The population are approximately 2800 individuals.

Winter is my favorite time to return to the Mountains of Dovre to catch the fabulous low lighting conditions along with the cold, crisp air.



Reindeer (*Rangifer tarandus*)



Reindeer (*Rangifer tarandus*)

SPECIES

Tortugas Preciosas de Osa - Costa Rica

By **Manuel Sanchez**



Manuel Sanchez was born in the heart of the Osa Peninsula on the Pacific coast of Costa Rica.

From a very young age Manuel was always amazed by the species of plants and animals as well as the processes that developed around them naturally. From a very young age, he began his career as a conservationist and protector of sea turtles, collaborating with more than 10 conservation initiatives in Costa Rica, Panama and the United States.

Manuel currently directs the Osa Precious Turtles conservation program and produces his first photography book on the flora, fauna, and local communities of the most biodiverse place in the world. - the Osa Peninsula.

tortugaspreciosas.org/

[instagram.com/tortugaspreciosas/](https://www.instagram.com/tortugaspreciosas/)

[instagram.com/sanchezmendozamanuel/](https://www.instagram.com/sanchezmendozamanuel/)



Olive Ridley Sea Turtle (*Lepidochelys olivacea*)

#tortugaspreciosas



Osa Peninsula has become famous in the last decade as the host of 2.5% of the world's biodiversity, however, this accounts mostly for the species on continental land, leaving yet its great marine richness, almost unnoticeable.

Tortugas Preciosas de Osa is a conservation initiative that was created to protect the species of sea turtles that occur in Preciosa Beach in the Osa Peninsula, Costa Rica. On the other hand, our study sites have been places known and visited historically by locals being fishing and vacation sites, however, information about the species and abundance of sea turtles in the area was not available.

This initiative started in 2019 by a group of naturalists and conservationists who noticed the high presence of sea turtles nesting at Playa Preciosa with the great support of NGO Amazon Conservation Team.

While several sea turtle projects operate on nearby beaches in the area, until this year almost nothing was known about the populations nesting each year on this particular beach. Because of the beach's close proximity to the nearby town, the site was under great pressure from egg poaching and nest predation by wild and feral animals, making conservation actions vital to this important ecosystem and breathtaking landscape.

In early 2019 by conducting a rapid assessment we discovered at least three species of sea turtles using Playa Preciosa as a nesting site, including the critically endangered Hawksbill Turtle





(*Eretmochelys imbricata*), Green Turtle (*Chelonia mydas*), also threatened, Olive Ridley Sea Turtle (*Lepidochelys olivacea*). Since then, we have focused our effort on the conservation of these wonderful creatures engaging local people, educational institutions and private enterprises.

During the first year of operation, our team was able to release more than 21,000 baby sea turtles of these three species from protected wild nests and relocated nests at our own hatchery, to decrease egg poaching by more than 60% and to relocate and protect more than 260 in-situ nests that successfully hatched. On our second year we are reaching not only greater numbers than the first year, but Playa Preciosa has been positioned as one of the two more important sites for the conservation of Hawksbill nesting in the pacific coast of Costa Rica, again, information not available until now.

In the early stages of our research, we received great news regarding the dispersal and movements of nesting Hawksbills from Osa, as two females were spotted and recorded in Coiba Island in the Pacific Ocean off Panamá, about 200 kilometers from the Osa Peninsula. These individuals were tagged in 2016 in nesting sites of Osa and found in one of the places with the highest density of Hawksbill turtles in the world, recognized by WWF as the Hawksbill world capital.

As any marine species that migrates seasonally and have such great dispersal movements, it is crucial to count on this information to increase the ecological

knowledge of the species but also to count on information that can be used to take conservation actions through the protection of areas that are essential for these species. Sea turtles are known to travel long distances to fulfill their ecological needs such as mating and nesting, sometimes accounting for thousands of kilometers, nevertheless, nothing is still known about dispersal and movement of Hawksbill turtles from the Southern Pacific of Costa Rica, thus, this opportunity brings hope to fill the gaps of information regarding this important topic in the ecology of the species, specially to count on the information of the places where newborns go spend their first years of growth after hatching in the beaches of the Osa Peninsula.

In conjunction with researchers, initiatives and institutions from Panama, Tortugas Preciosas is starting in 2021 the first binational Hawksbill research to increase the knowledge of crucial information of the species by tagging adult individuals with GPS transmitters to unveil the routes and places that they visit in their normal movements when leaving the beaches of Osa. This unique initiative will produce new resources for a better and more effective conservation plan that might help the great conservation efforts already taken place, for the most endangered species of sea turtle in the world.

In addition to the use of cutting-edge technology to generate ecological information on the ocean, our initiative encompasses a very robust biological monitoring of three species that nest in our study sites, however, actions

Olive Ridley Sea Turtle (*Lepidochelys olivacea*)



©Manuel Sanchez



towards the improvement of the nesting sites is always a must. Beach cleaning campaigns have taken place regularly since we started our conservation efforts to account for better conditions not only for the nesting adults but also for the hatchlings in order to move safer to the ocean when they are ready to do so. Nevertheless, much is still missing for the improving of the sites, especially due to the effects of productive activities that have taken place in the vicinities of the nesting sites. Most of the areas surrounding the nesting beaches are areas used still and historically for livestock and farming and thus, land use has changed dramatically, changing the natural vegetation for grasslands used in livestock production. As a result, we count on areas without natural vegetation on the edges of the nesting sites.

The presence of vegetation has been proven to be a crucial element for the preference of sea turtles to nest, especially for Hawksbill and Green turtles. For this reason, our initiative will start in 2021 with a great reforestation program using native species of trees to cover all degraded spots along our study sites and important nesting sites for sea turtles in order to increase the possible areas that adult females might choose to nest. Our proposal will plant more than a thousand trees covering more than 14 kilometers of beach line that will sustain in a close future with potential good quality areas for sea turtle nesting.

Along with researchers, naturalists, volunteers and donors, local people have become crucial in the development and establishment of this conservation program. Our staff is not only Costa



Playa Preciosa

©Manuel Sanchez



Hawksbill Turtle (*Eretmochelys imbricata*)

Rican but our Research Field Assistants are young locals who, involved also in ecotourism, now are responsible for the recording of ecological data of the species, at the same time performing anti-poaching strategies leading other locals, students and volunteers, becoming a model and example to follow. We hope that they can empower young generations to be interested in taking their place in the diverse conservation efforts for ecosystems and keystone species in their own communities.

Local eco-touristic enterprises have also started to commit to take their social responsibility to develop conservation initiative with us, at the same time that this serves as an environmental education platform for locals, national and international visitors.

Even though our initiative account for only two years working so far, we have achieved great conservation progress with the help of local communities, academia and organizations. It is our desire that this will continue growing giving the opportunity to locals to learn and to know about the treasures that they host in the area, and at the same time that this information transcends into the scientific, education and divulgation community, not only to create awareness about the importance for their conservation but to the development of actions that allow us to preserve these magnificent species, their ecological roles in our seas and ourselves.

Olive Ridley Sea Turtle (*Lepidochelys olivacea*)









© Aarav Shah

CUB'S CORNER

Wild Kenya

By Aarav Shah

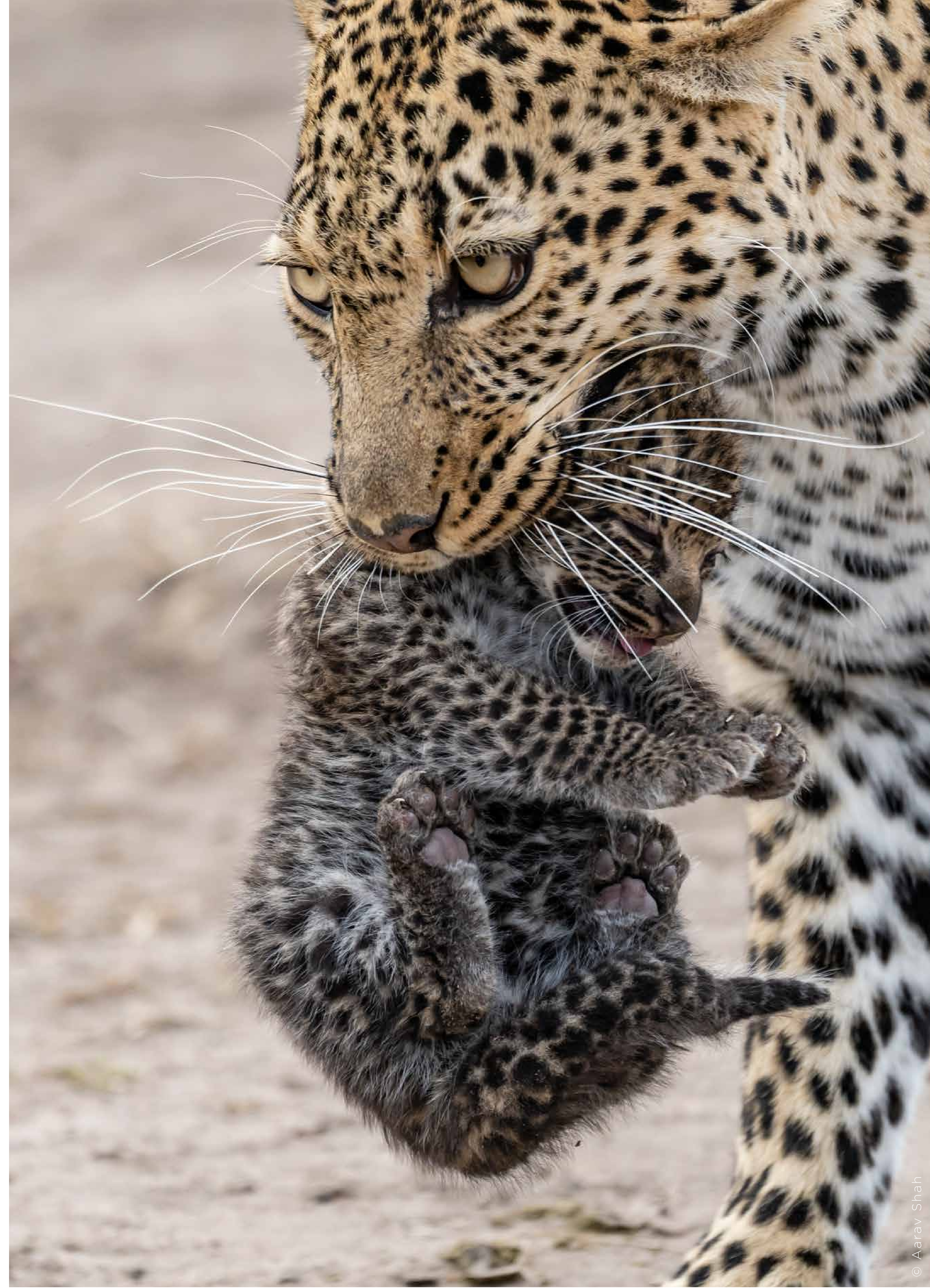
CUB'S CORNER

CUB'S CORNER



Aarav Shah, who is now 11, was born in London. When he was five years old he moved to Kenya and within the first few months, his family visited the Masai Mara and since then he has fallen in love with wildlife photography. The parks he visits the most are Masai Mara and Tsavo National Parks and he loves shooting leopards and elephants.

[instagram.com/chekakijana/](https://www.instagram.com/chekakijana/)





Aarav really liked using cameras from a young age. Using a small camera that he had, he used to take it to any National Park to take photos with, from a very young age. Moving on to a more advanced camera at the age of seven has really helped his photography and ability to record photographs as he pictures them in his mind.

At first Aarav thought he always had to take zoomed in photos, but over time he realised that there were many different kinds of photo one can take. He has recently started shooting wider angled photos and also likes taking photos from a low angle to bring him in line with the subject's eye.

Photography has taught him to appreciate the natural beauty of Planet Earth and to understand animal behaviour by spending time with the animals in the National Parks.

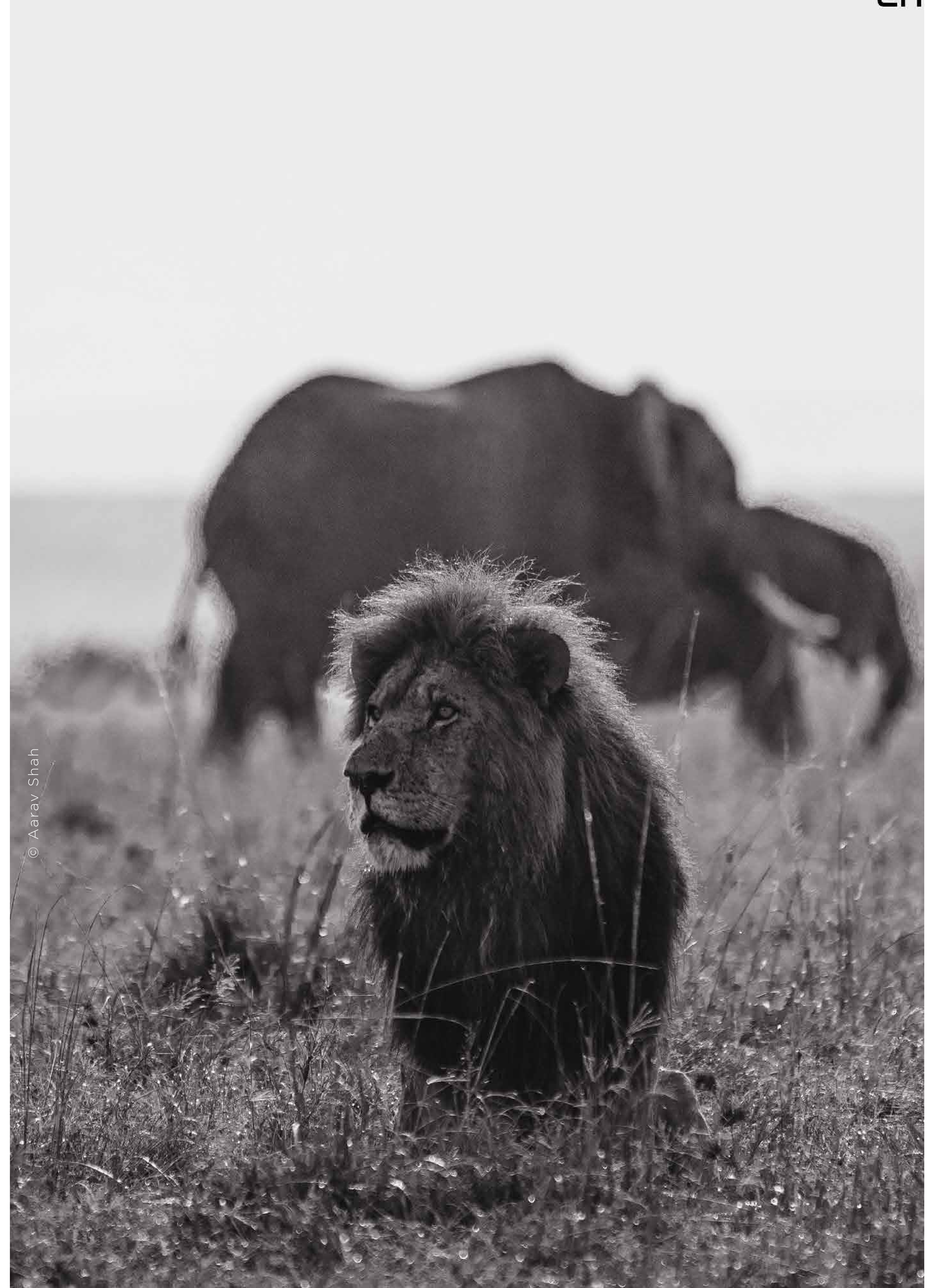
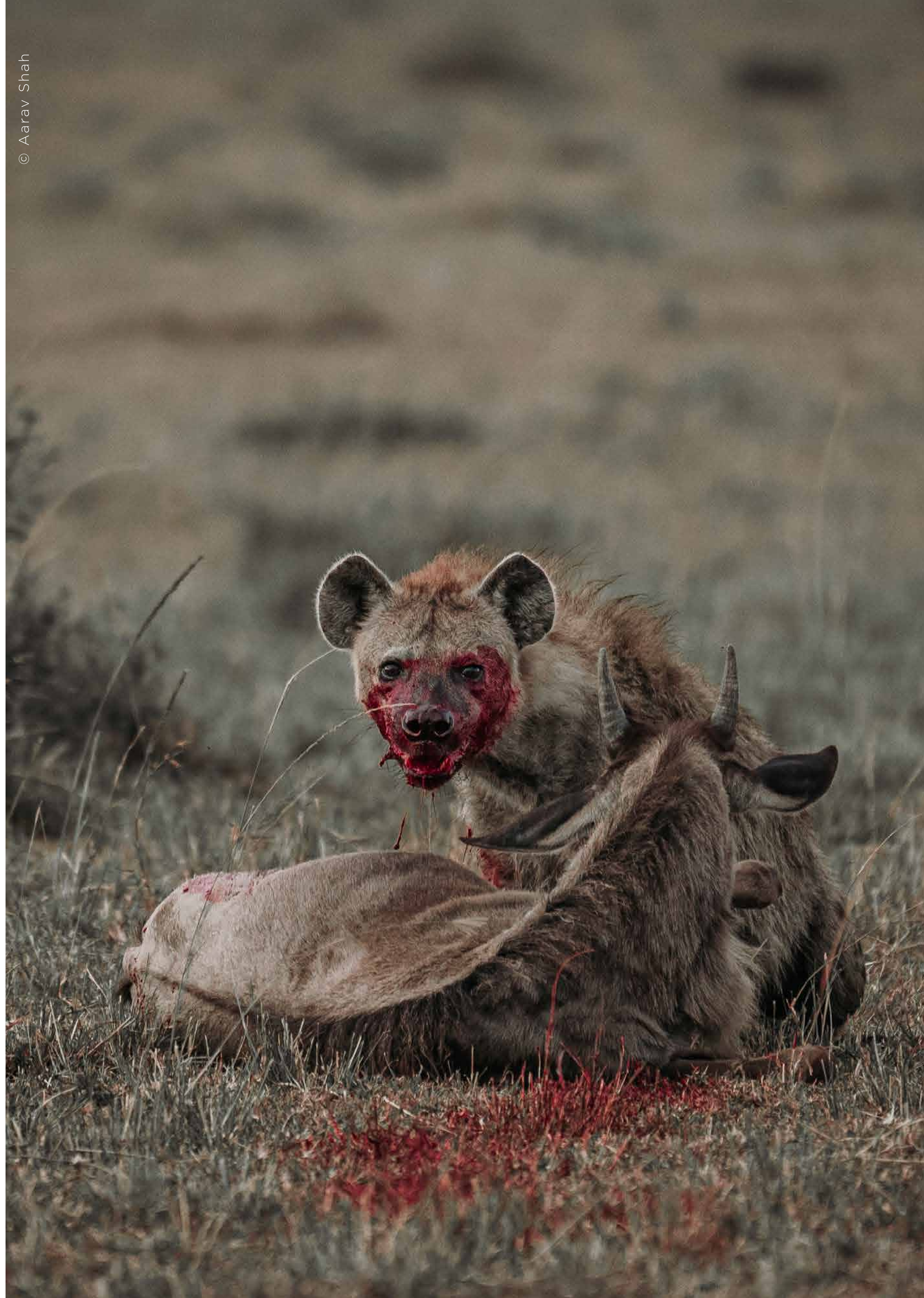
Aarav thinks understanding conservation is very important especially for children because they are part of the future generation, and they have to act now to make our world a better place to live in. He has taken part in different conservation activities ranging from beach clean-ups to assisting in a water hole filling in Tsavo East national park.













Her Views & Visuals

By Nili Gudhka



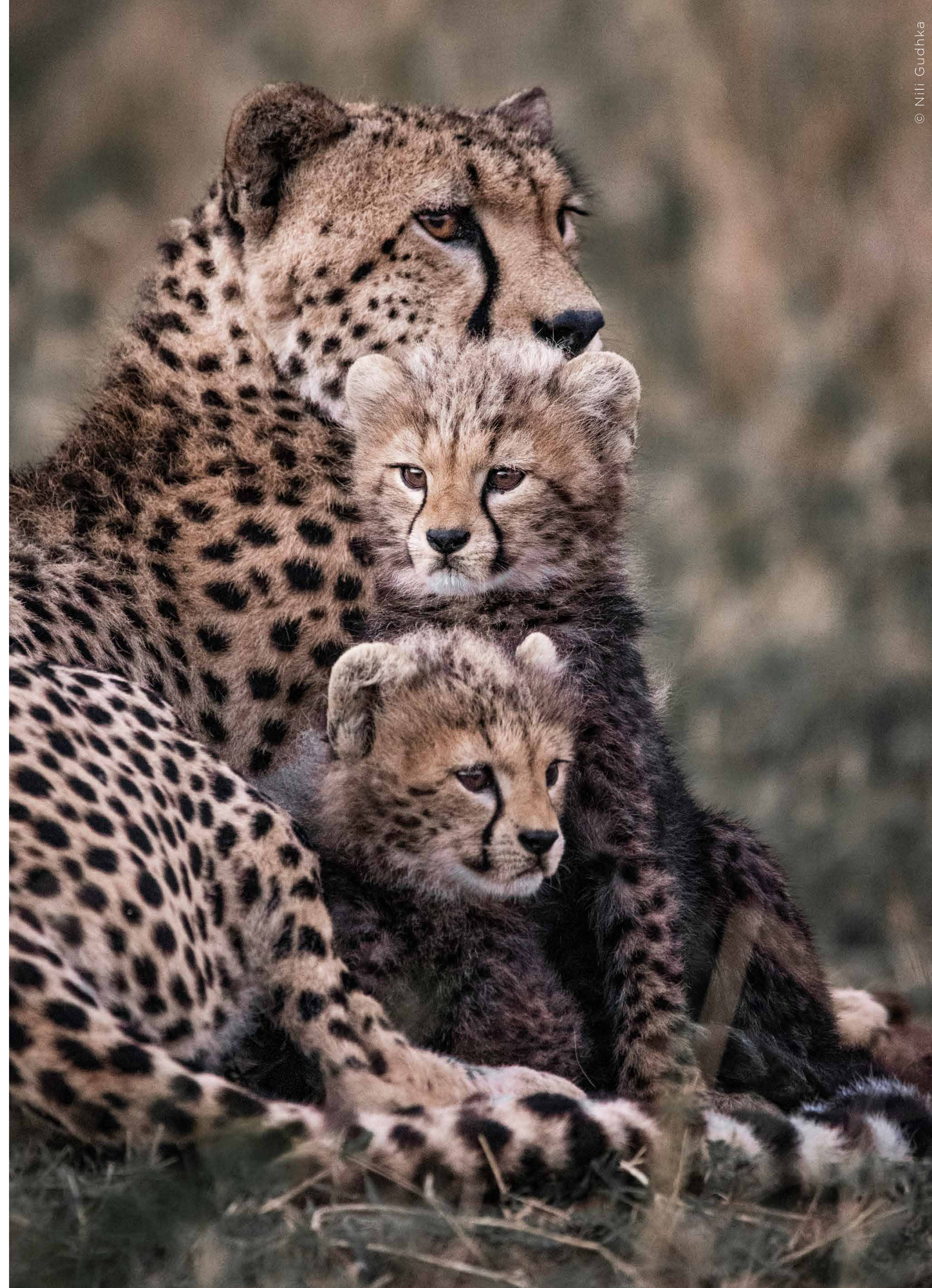
HER VIEWS & VISUALS



Nili Gudhka is born and brought up in Kenya. She is a full-time wildlife photographer and safari planner for East Africa.

[instagram.com/thejunglechic/](https://www.instagram.com/thejunglechic/)

Her Views and Visuals



© Nili Gudhka





© Nili Gudhka



© Nili Gudhka

How did your interest in wildlife arise?

I moved back to Kenya from Australia in 2013 after completing Bachelor's in Accounting and Finance. Whilst working in the corporate world, my interest in wildlife and photography was only just a hobby. Later in 2016, I started making regular safari trips with a basic Nikon DSLR camera and that's where my passion for photography grew stronger. After slowly investing in better equipment, I finally decided to leave the corporate world and become a full-time wildlife photographer and safari planner.

How do you describe your journey as a photographer and a person?

My journey as a photographer has been incredible. Not only have I learnt so much about photography and animals, but this has also helped me understand a lot about myself. Photography has taught me to be patient, calm, ready and made me do so many things which in the past I would have never imagined doing. When you're out in the wild, you can neither predict anything nor can you control anything. As much as I love taking photos of animals, I have also realized that sometimes it is also ok to look at nature without viewing it from the viewfinder.

What is your view on Wildlife Conservation? How can we, as wildlife photographers, help to protect our Mother Nature?

Wildlife conservation is very important. According to World Wildlife Funds (WWF) wildlife population has declined by approximately 68% in the last 50





© Nilli Gudhka



© Nilli Gudhka





years. These statistics are heartbreaking. We as photographers must try and educate the younger generation on the importance of wildlife for our planet. Wildlife photographers are at an advantage where they can go to places and take photos of species which most people would have never known. With the internet and social media now, you can easily reach out to millions of people sharing knowledge and images of all these incredible species. As Nelson Mandela said, education is the most powerful weapon which you can use to change the world.

Can you give our readers the best wildlife photography tips?

Before you even pick up a camera to take photos, learn about animal behavior. This is very important because as soon as you start understanding your subjects, photography will become easier and fun.

Another thing is to learn to be patient. If you want to capture the perfect moments, you need to wait. Do not try to be everywhere at all the time. It never works.

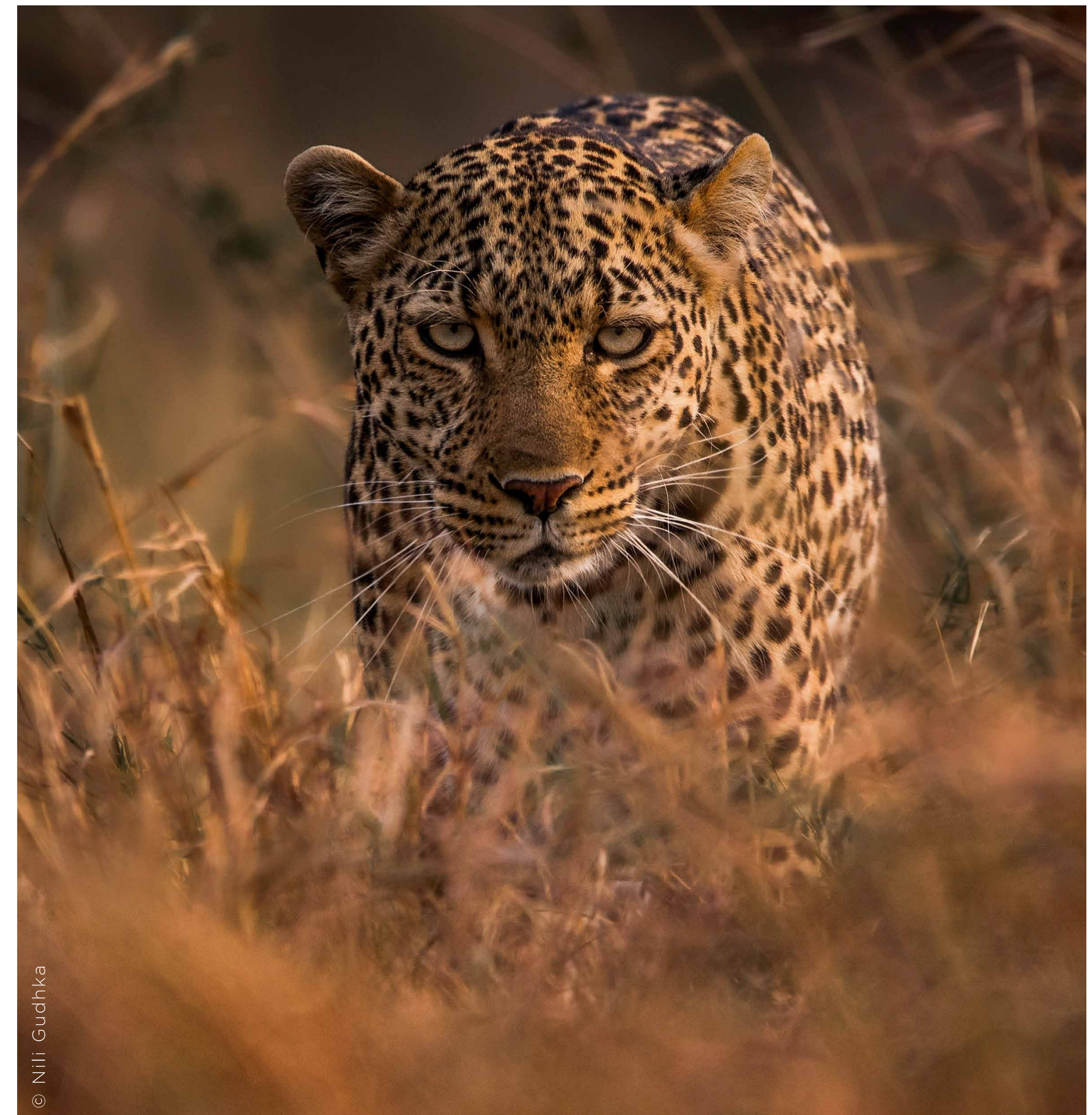
What plans do you have for the future related to Wildlife Photography?

One day I want to become a wildlife conservationist. I want to try and help save and protect wildlife in Africa and around the world. I want to use photography as a way to educate people.

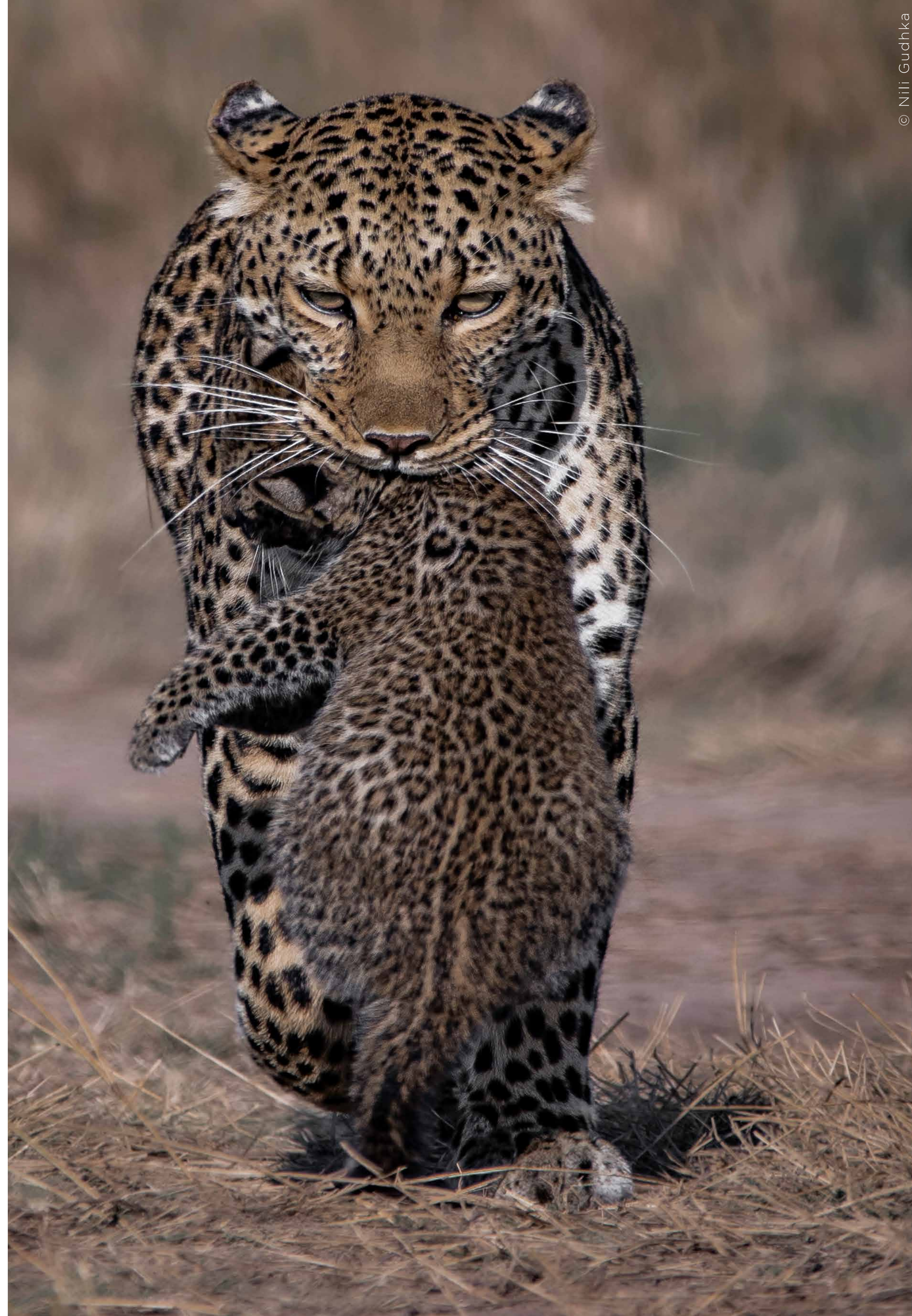
Tell us something about the gears you use and how it helped in your photographic journey?

The current gear I own for wildlife photography:

- Nikon D850
- Nikon D750
- Nikon 200-500mm f5.6
- Nikon 70-200mm f2.8
- Nikon 24-120mm f4
- Nikon 55mm f1.8
- Nikon 35mm f1.8
- Go Pro hero 8
- Olympus 8*40 DPS I
- iPhone 11 pro max



Melanistic Serval (*Leptailurus serval*)







THROUGH THE LENS

The Kill

By Thomas Morf



THROUGH THE LENS



Esther and Thomas have been traveling together through everyday life and the wide world for several decades. They have been on the road with their truck since spring 2014 and traveling around the world is now their daily life.

An everyday life full of surprises and discoveries, positive as well as negative, couldn't be more exciting. They are now proudly traveling as "globe nomads & explorers"

**tmpicture.ch
[instagram.com/globenomad4x4/](https://www.instagram.com/globenomad4x4/)**

We are in Botswana in the Khwai River area with an experienced guide. The area is located northeast of the Moremi National Park and is part of the Okavango Delta.

In the early afternoon we discover a four to five year old elephant that is standing in the river and trying to drink. The herd has already moved on because he needs several hours to drink with his stubby

trunk. A few hundred meters away, Lucky (our guide) tracks down nine lionesses who spend the hot hours of the day sleeping behind shady bushes. "Between 5pm and 6pm they will kill the elephant", Lucky predicts.

Lionesses chasing an elephant right in front of my 500 lens - I hardly dare to dream of that. During the next three hours of game drive, I can barely concentrate on the animals and taking photos. My thoughts are with the elephant and the lionesses. Shortly after 5pm we drove back to the river.

The elephant is still there and the silhouettes of the lionesses can also be seen behind the distant bushes. I put myself in the "shooting position" and check all settings. A control image calms the nerves! The wait begins, the lionesses are still lying on the grass and the sun is only just above the horizon.

I have to constantly adjust the ISO values upwards, hopefully the attack will start soon. Finally, with the last light of day, the lionesses come towards the river.

One approaches the elephant, while the others wait some distance away - bored. The attacker is already very close when the elephant notices the danger. He turns around and confidently chases away the attacker. But the lioness comes back and provokes the little elephant.

This time he takes a few steps towards the bank so that the cheeky lioness notices who the bigger one here is. This "game" is repeated a few times until the elephant is on land and runs after the cheeky lioness.

However, this is the beginning of its end. After 20-30 meters the young elephant discovers the other lionesses and turns right and escape to the water. But seconds later the little elephant is attacked by the first lioness and two more follow in the next instant.

Six lionesses definitely bring him down and one is about to catch a bite. It's unbelievable what's going on in front of my lens. Hopefully I have everything right in the "box". Take a quick breather, readjust ISO values and then the "hunting fever" grabs me again. What follows now is nature in all its brutality.

The 'catch' bite is unsuccessful, the elephant is still alive and the lionesses begin to eat him alive.

We experience an emotional roller coaster. On the one hand the extremely great luck and the unique chance to see and photograph such a hunt and on the other hand the cries of pain of the little elephant in its agony.

Fortunately, these fall silent after a few minutes and the sun has also said goodbye in the meantime.

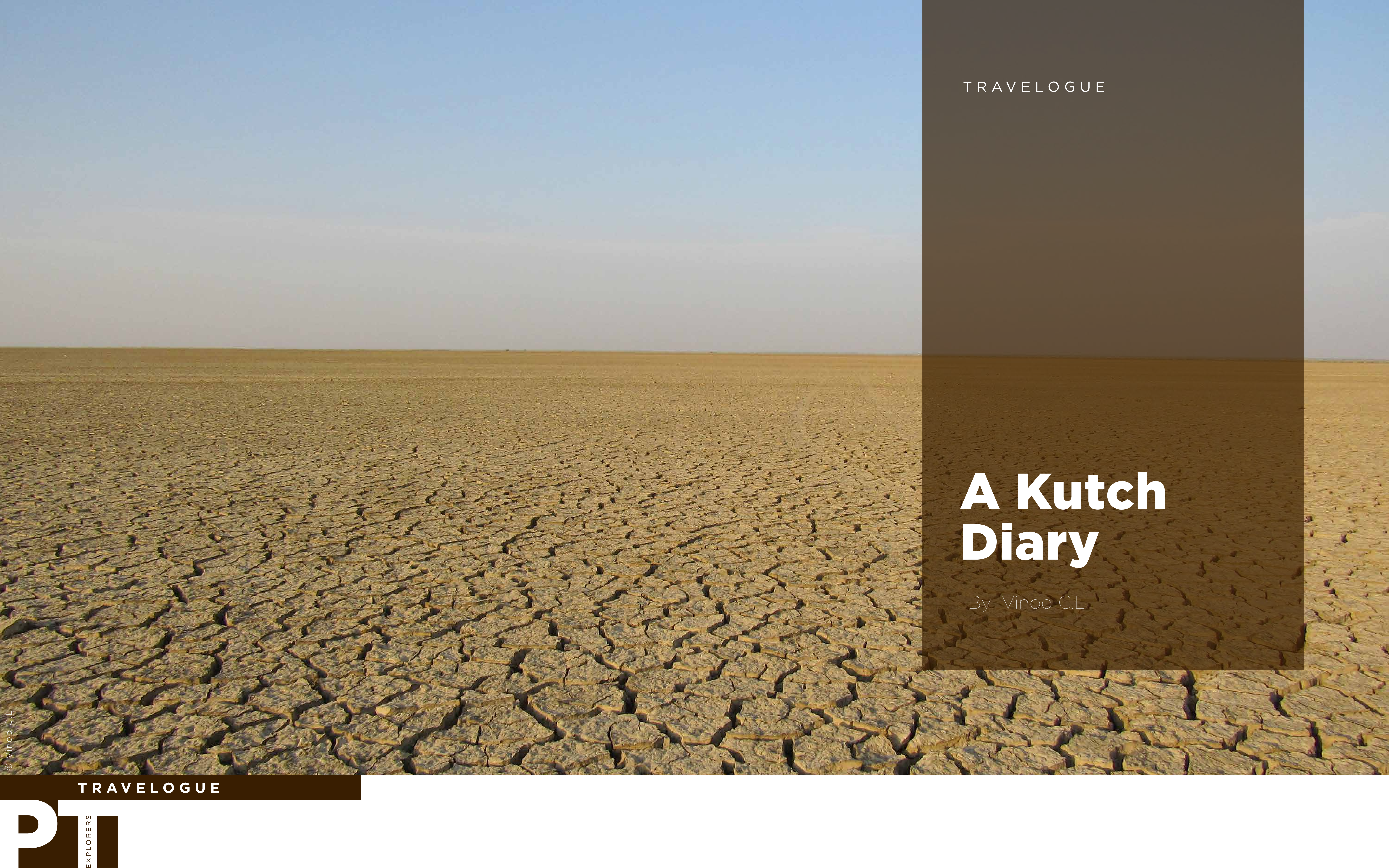












TRAVELOGUE

A Kutch Diary

By Vinod C.L.

TRAVELOGUE



Vinod grew up near a forest, and courtesy his grandmother who used to care for injured wild animals, wildlife was close to his life from childhood. Photographing wildlife gives him the opportunity to observe them closely in their natural habitats and his work is widely acclaimed and awarded.

Photographing wildlife gives me an opportunity to observe them closely as well as enjoy them in their natural habitats.

[facebook.com/vinod.cl.1](https://www.facebook.com/vinod.cl.1)
[instagram.com/vinod_vcl/](https://www.instagram.com/vinod_vcl/)

The vastness of the open land was astonishing for a city dweller like me. I could see the horizon all around me, which looked like the sky embracing the earth far away. The dust kicked up by the dry wind tasted salty! I struggled to keep the dust at bay by covering my face with whatever I had. The wind was relentless....

Earth was caked under the hot sun and

cracked in an intricate pattern. The vastness of the land and this intricate pattern is what I noticed first upon my arrival at this unique place known as the Little Rann Of Kutch.

Little Rann of Kutch (LRK) is a salt marsh located in Kutch district of Gujarat, India. This spreads nearly 5,000 square kilometres and is the only place on earth where the endangered Indian Wild Ass



(*Equus hemionus khur*) still lives. The flight from Bangalore landed at Ahmedabad in the morning hours. Ahmedabad is the nearest Airport at a distance of approx. 100 km. It takes roughly two hours to cover the distance from Ahmedabad to LRK.

My brother picked me and my wife from the airport and we headed straight to LRK. We managed to leave behind the city before it woke up from the night's sleep!

The car managed to keep a steady speed as the condition of the road was excellent. Our travel took more than two hours due to the frequent pit stops. We reached our resort around noon.

No sooner did we finish our lunch it was time to explore the land and the denizens of the land. We set out in an open Mahindra THAR vehicle, which gave us ample visibility all around.

If the local men in their traditional dress looked interesting, their fragile looking cattle breed, with enormous horns, looked amusing to me. Those horns really stand out on those animals.

As we left the town and then the villages behind, we entered the salt pans. It was salt and mounds of salt everywhere. I have even noticed that many of the potholes on the roads were filled by the unprocessed salt, the same way mud or sand is used to fill the potholes elsewhere in the country! No exaggeration please!!

The tar road gave way to mud road, which ended up into the open wilderness. The vehicle kept going at a steady speed in a direction which, except the driver, only the lord almighty had any clue about.

Such is the vastness of the open land that it is impossible for an outsider to keep the track of direction. I was told by the driver that the locals manage it with the help of the sun's position.

We drove around, may be, few kilometres. Though we were in the land of the Wild Ass, not even one was seen so far. Our first Wild Ass sighting was of a lone individual male, may be a bachelor boy enjoying the solitary nomadic way of life.

He was more than happy to pose! Moving ahead another kilometre or so brought us to meet a family of Common Crane.

The mom, dad and the two kids moved on without bothering to pose for a family picture!

This area is well known for a sizeable population of Desert Fox. One wish I had in my mind while planning the trip was to see and photograph at least one fox.

The driver was very keen to try to spot one for us. We went around for an hour or so without any luck in spotting the Fox. But we had the luck to see many other residents of this arid land.

Indian Wild Ass (*Equus hemionus khur*)



Common Crane (*Grus grus*)









Chestnut-bellied Sandgrouse (*Pterocles exustus*)



Peregrine Falcon (*Falco peregrinus*)



Montagu's Harrier (*Circus pygargus*)



© Vinod C.L

As we were circling back the driver spotted the distinctive shape of a trotting fox at a distance. Elated, we carefully started closing in a diagonal approach, rather than a direct approach. A direct approach could alarm the elusive fox and it may bolt. Our patience did pay off as we saw it fairly close as it went about marking the territory and searching for food.

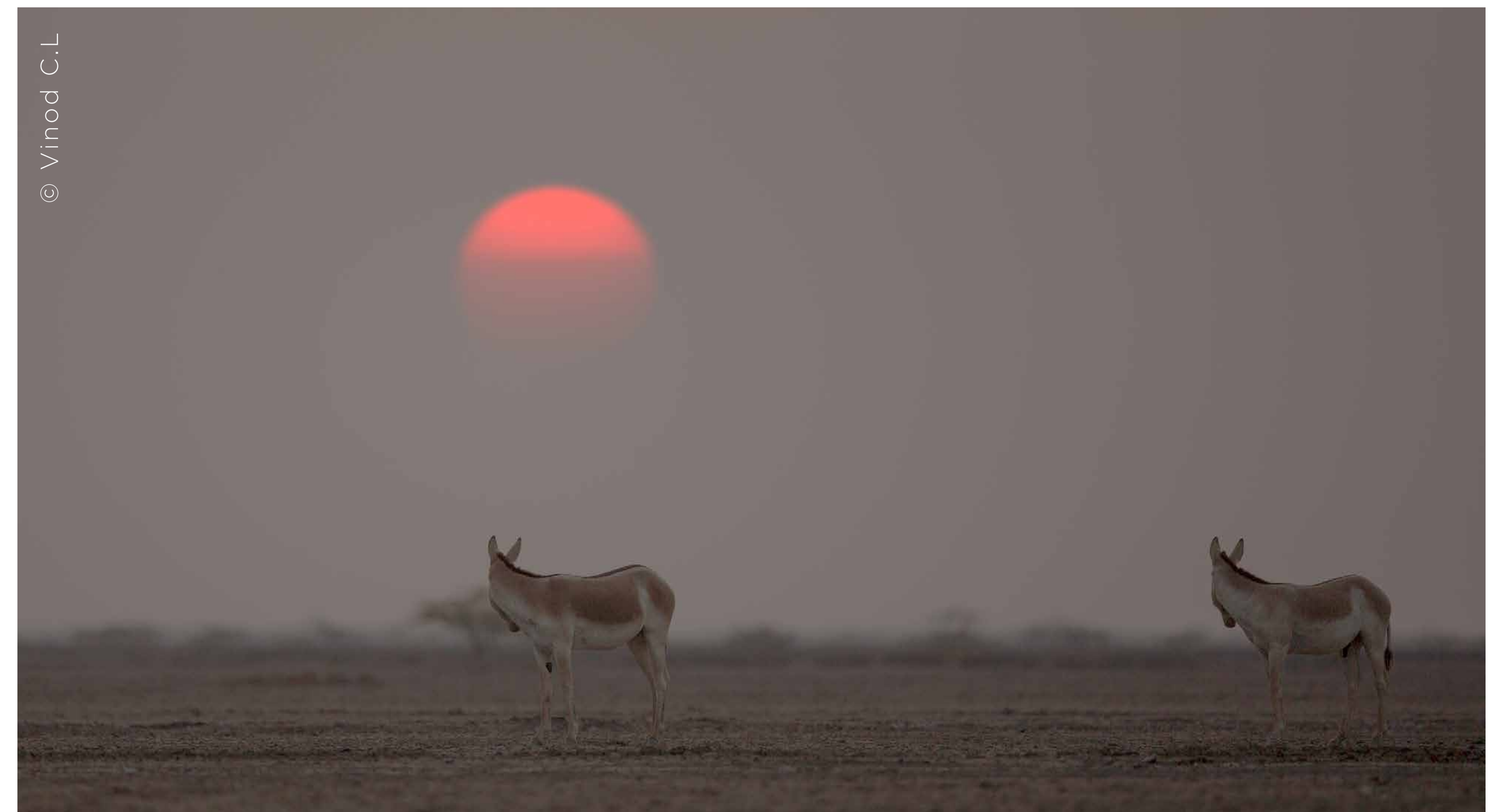


High-fivers and thumbs-ups marked the celebration! The sun has already travelled all the way to the horizon! The temperature dropped few notches, making it comfortable for us. The wild Asses were also returning to their resting place in big groups. One of them seemed like a hygiene freak, o taking a bath before retiring for the day! A bath is a bath, even if it is a dust bath!

The sun against the back drop of the wild asses The sun against the back drop of the wild asses looked so pleasing:



While all of them didn't care much about the setting sun, these two were fascinated by the beautiful setting sun and stopped as if to watch the sun set!



Back at the resort we had lovely Gujrati food for dinner. Sleep didn't take too long to embrace the tired but happy souls.

Next day after a cup of hot tea we went near a huge water body to shoot the Sunrise. The cold breeze on my face

dyeing everything in red and orange.

A fire ball! As the sun emerged from the horizon the sky slowly changed from being drab to a pale yellow to a captivating red.... As the warmth of the sun engulfed, the chill in the air slowly gave way.



Great White Pelican (*Pelecanus onocrotalus*)

made me shiver. I stood by the water, my eyes glued to the eastern horizon, hoping to see a beautiful sunrise. The hues from the sun slowly seeped into the sky, water and everywhere around me, staining and

Having captured the beautiful sunrise we decided to explore more. The first one to welcome us for the day was a Wild ass. A flock of Rosy Pelicans were engrossed in preening and getting ready to start their day.



The cracked floor crunching under the wheels of our vehicle, other than the cacophony of the birds, was the only sound we could hear for miles. We carried on for some more distance when we noticed that the topography started changing from open land to scrub, mostly consisting of thorny bushes. These bushes, during the rainy season get submerged as the entire land completely gets submerged and transforms into a sea for a few months. These scrubs are ideal hiding places for the Short Eared Owl. We were more than keen to spot one. We didn't leave behind a single scrub while looking around for the elusive raptor. Such is its camouflage that it took a while for us to see it sitting on the ground just a few meters away from us!

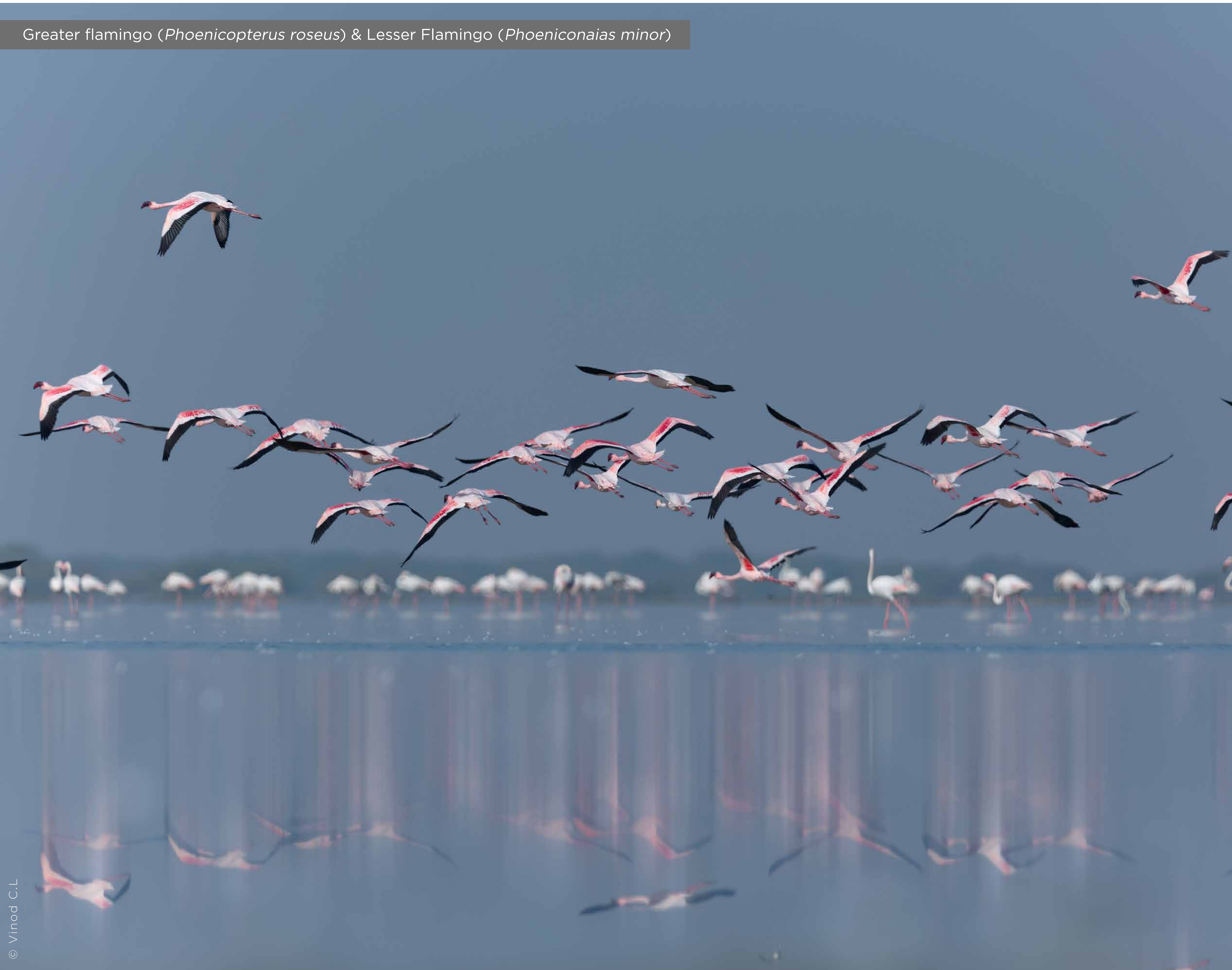


Short-eared Owl (*Asio flammeus*)

© Vinod C.L



Greater flamingo (*Phoenicopterus roseus*) & Lesser Flamingo (*Phoeniconaias minor*)



We circled back to the waterbody. The water now looked pink from a distance. As we got closer it turned out to be Flamingos; Greater as well as Lesser Flamingos, in huge numbers. They have literally painted the water pink with their flamboyant plumage!

That was the end of our trip to Little Rann Of Kutch. We came all the way to this place with some expectations. We were certainly awestruck by the rugged beauty of this unique place and the magnificent wildlife it has. If the vastness of the land overwhelms, the magnificence of the fauna in it takes away the breath.

That's Rann of Kutch.....!

The park is home to Wild Ass, Chinkara, Blackbuck, Nilgai, Wild boar, Indian wolf, Jackals, Hyena, Fox, Jungle cat and numerous other smaller mammals. Birds found here include Steppe, Imperial, and Short-toed eagles, Montagu's and Pallid Harriers, Houbara bustard, Flamingos, Pelicans, Storks, Cranes, Larks and other dry-land birds such as Sand grouse, Coursers, Plovers, Chats, Warblers, Babblers and Shrikes. The best birding is in the winter months from October to March. This is the time when Demoiselle & Common cranes, and lesser flamingos are seen in incredibly large numbers.

How to Reach LRK

By Road

Dhrangadhra (18kms) from Little Rann of Kutch is well connected to other important places in the State by the State Transport Buses as well as other private luxury coaches.

By Rail

Nearest Railway Station is Ahmedabad (130 kms) from Dhrangadhra, has connectivity to all the major cities in India.

By Air

The nearest airports are Ahmedabad (130 kms), Rajkot (145kms) and Bhuj (200 kms) from Dhrangadhra.





The Art of Conveying And
Feeling Through Illustration
Gabriel Baloriani



Gabriel I. Baloriani. Scientific Illustrator and Naturalist.

Teacher in Laboratory of Scientific Illustration and Naturalistic Art “Ernst Haeckel”, LICYAN

Instagram: gabriel_baloriani_ilustranat

Facebook: Gabriel Baloriani

“Gabriel Baloriani is a “broad spectrum” perfectionist illustrator, whom I asked to give a special touch to my large format books on nature in Argentina. His inexhaustible passion for art competes with his talent for replicating in detail the anatomy of the subject to be portrayed, showing avidity to explore new frontiers. While finishing the edition of “Neuquén, volcanes y pehuenes”, I came across with three scenes that I wanted to show to my readers: an endemic Lizard of the Sands of Vaca

Muerta (*Liolaemus cuyumhue*), several species of hawks, aguiluchos variados, [the sacred Ñanco of the Araucanos], feeding nestlings in their nest or a multiple hatching scene, in a dinosaur nest in Auca Mahuida.

It was when I thought about Gabriel, “Would be encouraged to illustrate any of them with the little time we had?” I carefully tossed around my ideas, to which he simply replied: “chose the one you want.” Of course, I chose the



Green-headed Tanager, (*Tangara seledon*)
Technique: watercolors, polychrome-colored pencils and graphite pencils on watercolor paper.

© Gabriel I. Baloriani



G. Baloriani

Lily of the valley vine, Pampas lily-of-the-valley (*Salpichroa organifolia*)
Technique: polychrome colored pencils and graphite pencils on schoeller durex paper.

most difficult, and I asked him to stay in contact (for those scientific details that a good scientific illustrator always takes care of) with the expert paleontologist and discoverer of those incredible nest (Dr. Rodolfo Coria) of the Cretaceous in the north of the Patagonia...”

Aníbal Fernando Parera, Argentinian Biologist, writer, photographer.

From an early age I was attracted to nature, observing its shapes, contemplating its colors, smelling fragrances, feeling its birth and death. I still remember when I was a little boy that I could distinguish between the cows that my father had in the field by just a spot, the shape of the ears or kinship and the same thing happened with other animals, like pigs, sheep, horses, various poultry, the list would be very long. With my brother we were able to influence my father in increasing list of animals greatly. Observing the domestic animals as well as the wild fauna of the area, looking for the difference to be able to identify them, finding those details that most people do not see, was a virtue that has always accompanied me. Because of the interest in the natural world around me, my mother started giving me animal books from all over the world, there I discovered the first naturalistic and scientific illustrations, which stimulated me to learn to paint that world.

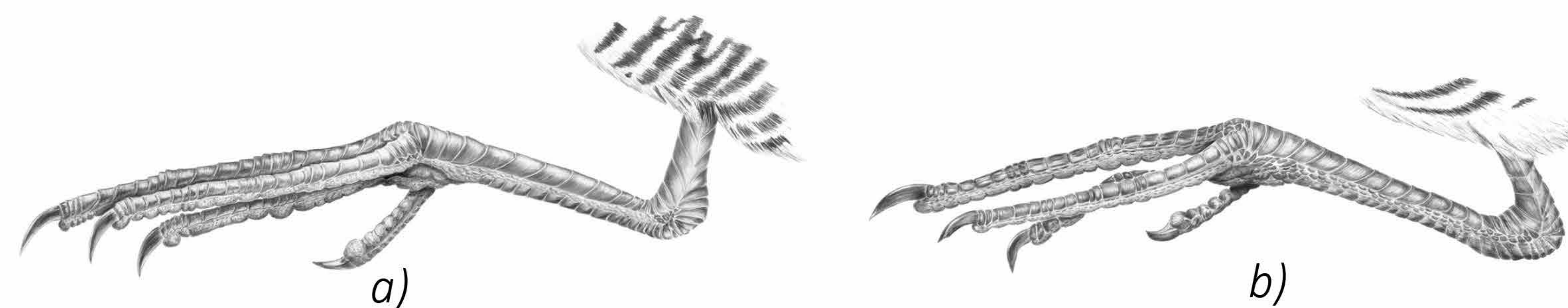
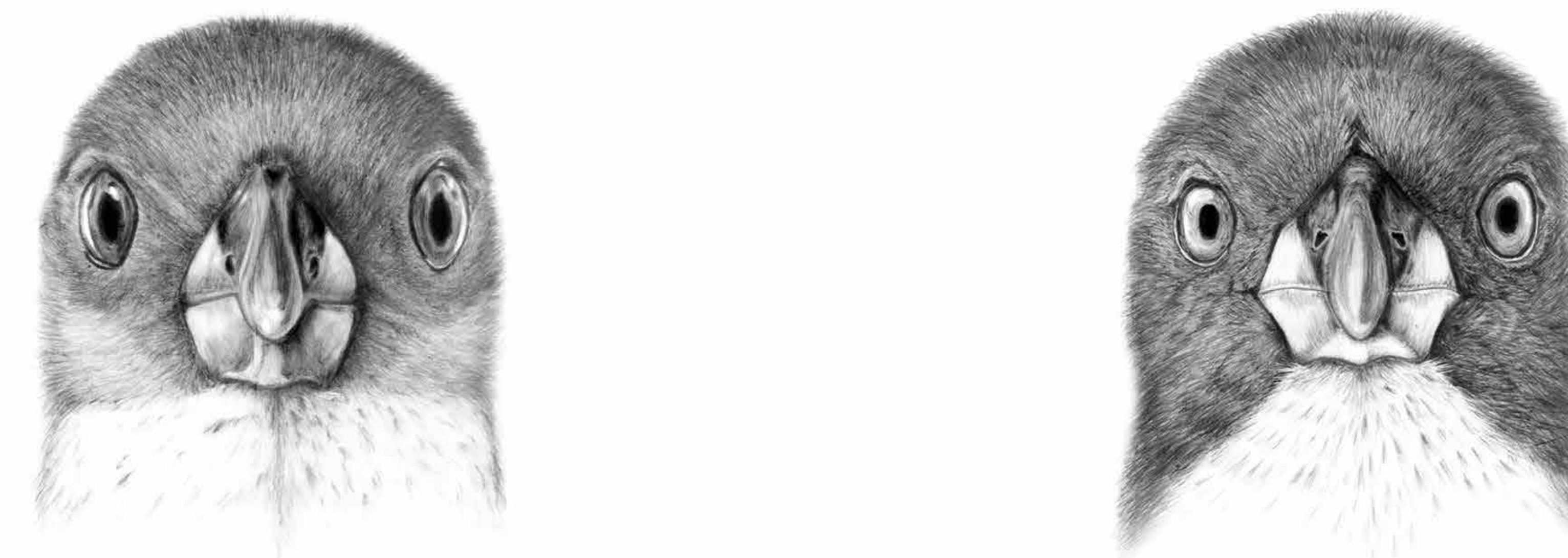
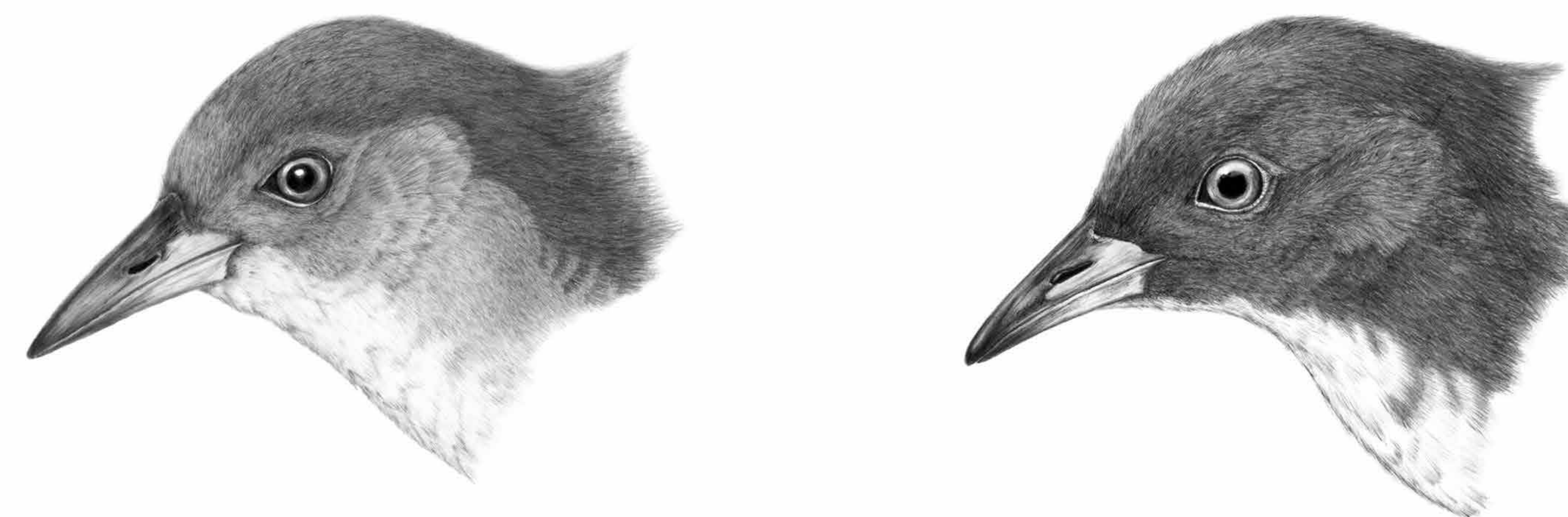
I liked painting and drawing as a child, obviously the main interest was animals and plants or landscapes, but it was not an activity that I carried out beyond the one that required schoolwork or some afternoon of drawing and playing at home. I did not go to art school. I

was a child who liked to draw and paint animals and plants, always a perfectionist and demanding, but being unaware of technical drawing and painting, I was often dissatisfied with the results. Another conflictive issue, I was not able to distinguish some colors, which frustrated or repressed me when painting. As time passed, I learned that I was suffering from Daltonism and through a test I found that I had Dichromancy, more precisely Deuteranopia (when the color green is not perceived, which generates a severe deficiency in order to distinguish between the color green and red).

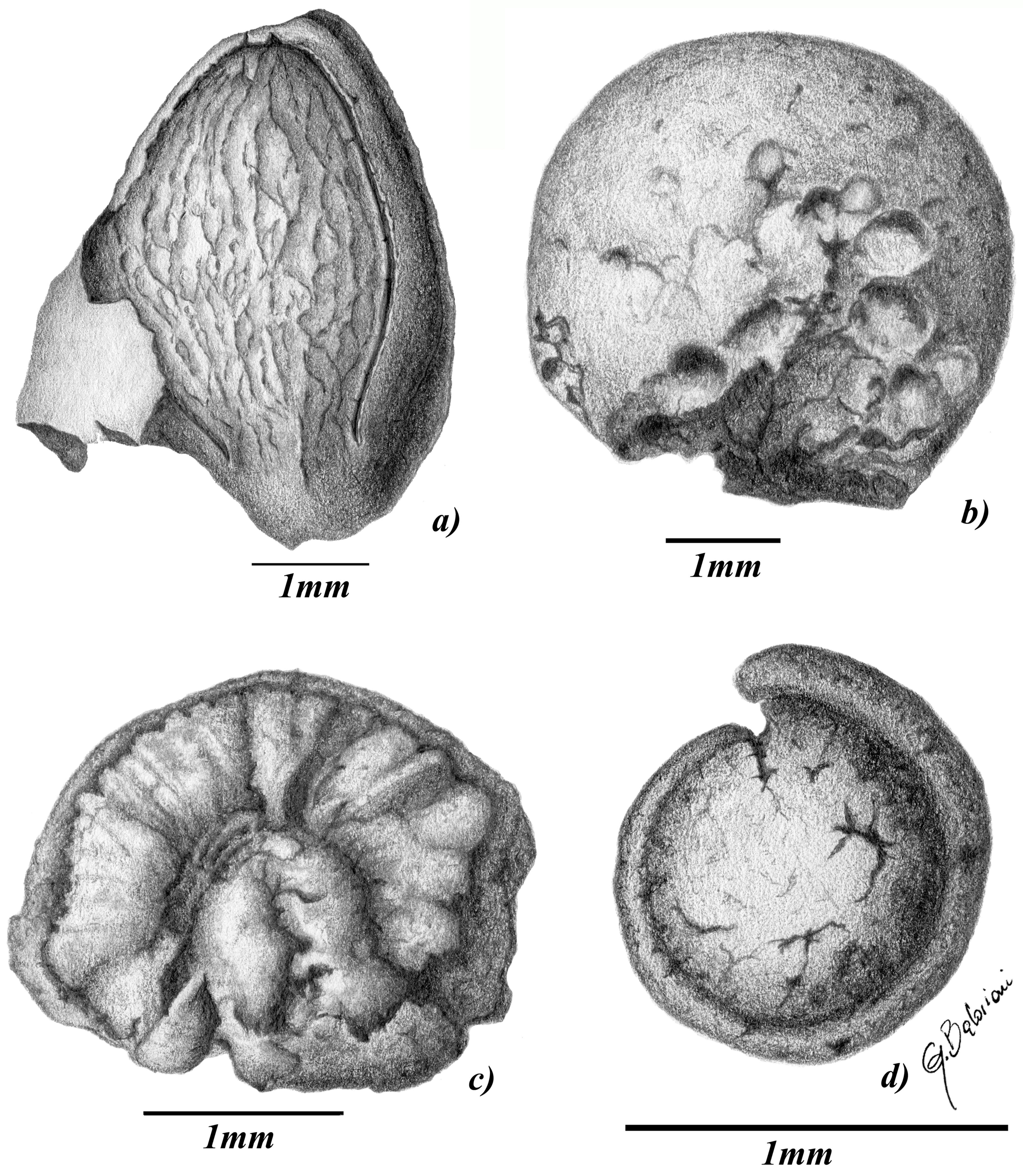
Unsurprisingly in adolescence, my interest in biology and conservation increased, which led me to move to La Plata city to study biology with orientation in zoology at UNLP. Already advanced in my studies, I enrolled in the Course of Introduction to Scientific Illustration taught by the prestigious scientific illustrator María Cristina Estivariz at CEPAVE (Center for Parasitological and Vector Studies-Conicet La Plata- UNLP). The course was in black and white, ideal for my Daltonism, and I did not hesitate to take this course. I took this course in 2006 and there I combined two passions - biology and drawing. I learned the techniques used in scientific illustration, tools and concepts of drawing that I did not know as a youngster. The course sharpened my observational skills. I learned to be rigorous and methodical with the work, to see beings as they are, away from any subjectivity in order to capture them into a Correct scientific illustration. Today, I remain in close contact through work and friendship with María Cristina, making my training constant for fourteen years.



Red-and-white crane (*Laterallus leucopyrrhus*) and Rufous-sided Crane (*Laterallus melanophaius*).
Technique: graphite pencils, scratchboard on high impact.



Diferencias anatómicas de pico y patas entre a) *Laterallus melanophaius* y b) *Laterallus leucopyrrhus* y su asociación a su hábitat y hábitos alimenticios.



Semillas carbonizadas: a)-Algarrobo, b)-Maíz, c)-Opuntia, d)-Quinoa

Charred seeds sheet (Algarrobo-Maíz-Opuntia-Quinoa).
Technique: graphite pencils on schoeller durex paper.



epatic Tanager male (*Piranga flaga*),
Technique, polychrome-colored pencils,
and high impact graphite pencils.



Coati (*Nasua nasua*).
Technique: ink, scratchboard on high impact



Hepatic Tanager female (*Piranga flaga*),
Technique, polychrome-colored pencils,
and high impact graphite pencils.

“Gabriel is an enthusiast of his work, both in his teaching and as an illustrator aspect, putting in each project everything of himself. It would be extensive to adjective his professional qualities; his illustrations speak for themselves.”

**María Cristina Estivariz.
Scientific Illustrator, Ceramist,
Miniaturist.**

My first illustrations were on spiders, a group with which I worked in agroecology, which were awarded in national and international contest. I obtained the First Prize and a Special Mention at the II Latin American Congress of Arachnology - VI Meeting of Arachnologists from the Southern Cone held in Salta, Argentina in 2008 and a special Mention in the second edition of ILLUSTRACIENCIA, awarded by the Catalan Association of Scientific Communication in Barcelona, Spain in 2014, after being selected among the 40 best scientific illustrations, a situation that was repeated in 2015 and 2018.

Each animal and botanical grouping have their own appropriate features to be highlighted. I gained more experience and knowledge in illustration by expanding the range of my work. I started illustrating mammals, parasites, insects, animal parts and structures, etc. I dabbled in botanical illustration with graphite and with ink. Requests for papers for scientific publications and doctoral theses began to arrive. In 2015 I won the First Prize in the scientific illustration contest held within the framework of the XVI Argentine Symposium on Paleobotany and Palinology, La Plata, Argentina.

Scientific illustration has a certain rigidity, since its purpose is to complete and complement the information in a text to facilitate its understanding and at the same time to a limited audience – an issue that I observed from the first moment that I began to dedicate myself to this profession. I mean with this comment that the viewer sees a work as an artwork that they want to own it and look like a painting, so I decided to cross that limit and in this way. I approached the naturalistic illustration to allow me to transmit feelings, tell something more about the subject and environment - to show real positions, expressions in addition to the subject’s anatomical.

As an artist I like to work on the detail, show what nobody sees and capture it on the canvas. Although at some point I was unhappy about my Daltonism, today I am grateful for it because it gives me a special and unique sensitivity when I paint. Another thing that I always prioritized is that the original work on canvas is the most important thing, since scientific illustrators are usually asked for digital images and not the originals, so many colleagues finish their works digitally. In my case the digital part is only limited to background cleaning and minimal contrast retouching.

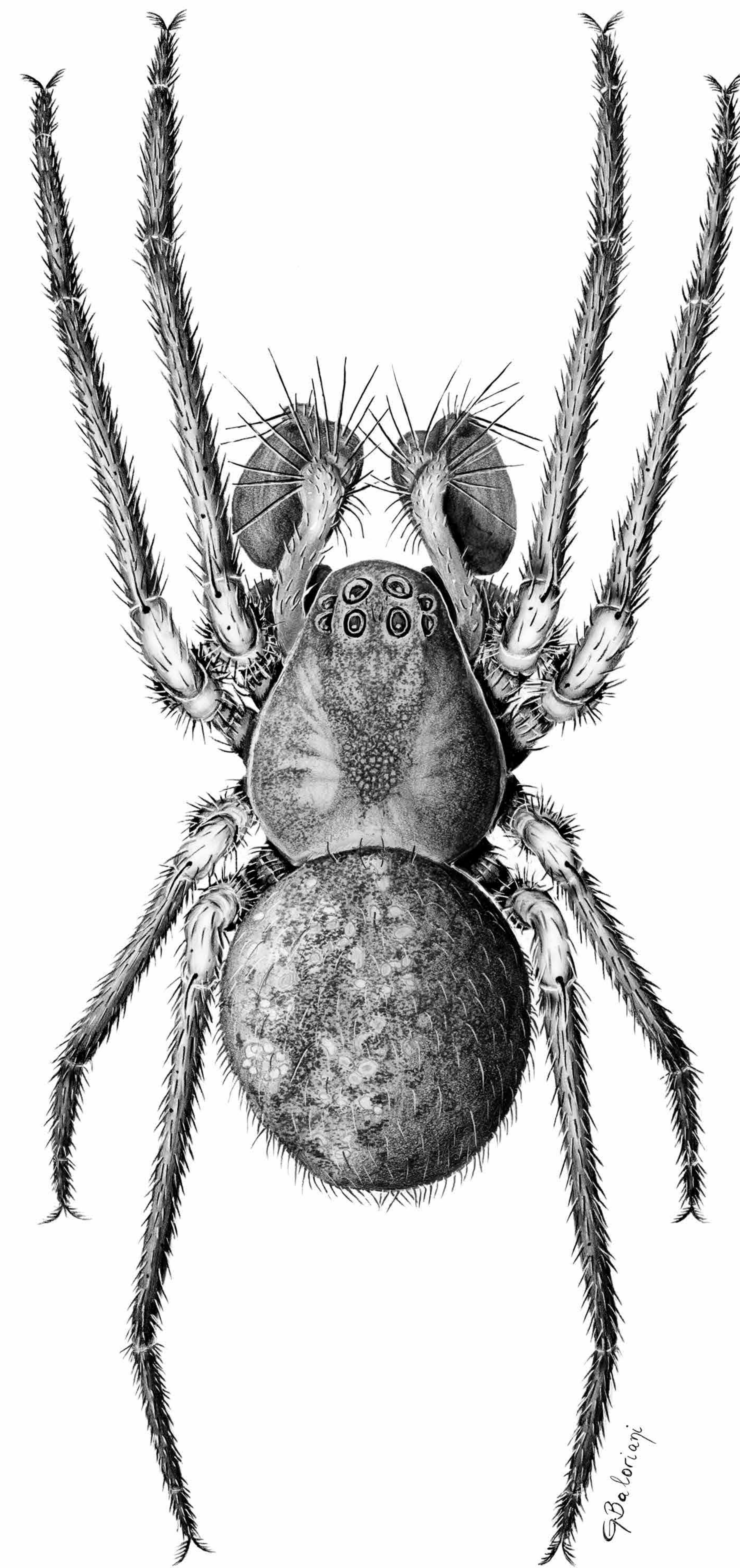
Illustrating birds gave me great recognition at an artistic level, one of the first illustrations was of the Potoo, “urutaú” (*Nyctibius griseus*), in addition to publishing it on my social networks, I put a profile picture on it, which opened many paths for me. Since then, the demand of works was not only for scientific publications, but they started asking me for illustrations



Ghost Plant (*Graptopetalum paraguayensis*)
Technique: graphite pencils on high impact.



Chamomile (*Matricaria chamomilla*)
 Technique: polychrome-colored pencils and
 graphite pencils on schoeller durex paper.



Long-jawed orb weavers, (*Tetragnathidae*).
 Technique: graphite pencils, ink, and
 scratchboard on high impact.



Crested Black-Tyrant (*Knipolegus lophotes*).
Technique: polychrome-colored pencils and
high impact graphite pencils.

to promote events, give talks about my work, exhibitions in other artistic fields, illustrations for books and logos, requests from other countries like as the black-winged owl that flew to Mexico. I have also made illustrations for poetry books, archaeological and paleontological reconstructions. This was also a time when I began to be more in contact with nature photographers, creating wonderful friendships - their photos are a great source of inspiration for me and allow me to work with them. I thank all the nature photographers that I have worked with.

“Seeing Gabriel’s works awakes me much admiration and fascination as the moments that I live when I am photographing a species in the middle of nature, its realism, details and expressions are worthy of a great artist.”

Sebastián Preisz. Wildlife Photographer

One of the most recent events where I was called was to illustrate the birds that would be used for their promotion and advertising was the “IX SOUTH AMERICAN BIRD FAIR” held in Punta del Este, Uruguay, last year. I recently received a second place in a drawing contest organized by the Banco de Bosques Foundation, with an illustration of a giant anteater.

Teaching is another edge that allows me to exercise this profession. María Cristina Estivariz invited me to be part of her teaching team before she began to practice in 2016 (the year in which the Ernst Haeckel “Scientific Illustration and Naturalist Art Laboratory (LICyAN) (<https://www.facebook.com/licyanilustracioncientifica/>) was

created), and I accepted. From that moment to the present day, together with her and Manuel Copello, we teach the “Introduction to Scientific Illustration Course” every year in La Plata, Buenos Aires, Argentina. The course has a very important trajectory throughout South America and the world, due to its characteristics and duration. Students from many countries such as Chile, Ecuador, Spain and Peru come to take our course. Furthermore, the growing interest in the discipline has led me to teach intensive courses and workshops in other cities, provinces and countries such as Peru and Uruguay.

Some time ago most of the students had a relationship with biology or fine arts, today the courses and workshops are open to the general public, students come with different interests, which makes teaching a little more complex, but enriches it. Teaching what one is passionate generates a very gratifying feeling. When it comes to painting, there are many options of techniques that I have to choose from since I dabble in many of them, but the one that I feel most comfortable with and can express myself with is colored or graphite pencils. With them we achieve a unique communion, being able to achieve a volume, a texture, a light or a shadow through a small shading, a streak or a stain is something that never ceases to amaze me to this day. When they tell me that my illustrations have life or that they feel like touching those feathers and hairs, they indicate that I am on the right track and encourage me to go for new challenges.



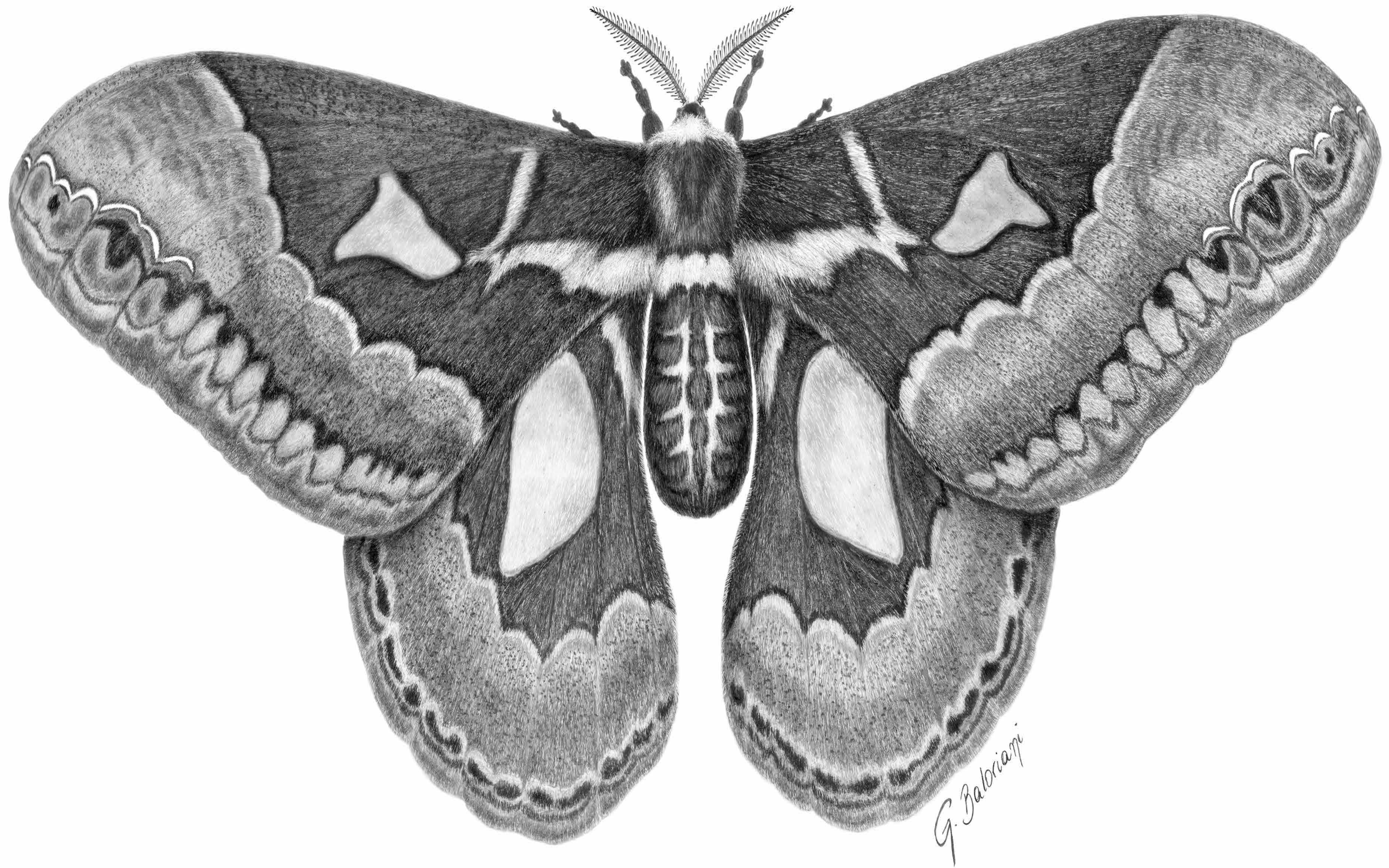
Green-headed Tanager, (*Tangara seledon*)
 Technique: watercolors, polychrome-colored pencils and graphite pencils on watercolor paper.



Saffron-cowled Blackbird (*Xanthopsar flavus*)
 Technique: polychrome-colored pencils and high impact graphite pencils.



Black skimmer, (*Rynchops niger*).
Technique: polychrome-colored pencils and high impact graphite pencils.



G. Baloriani

Moth, (*Rothschildia jacobaeae*).
Technique: graphite pencils, scratchboard
on high impact.



YOUR GALLERY



Vipul Ramanuj
Desert Fox (*Vulpes vulpes pusilla*)
Gujarat, India



YOUR GALLERY



Vignesh Ramachandran
Banded Mongoose (*Mungos mungo*)
Masai Mara, Kenya



YOUR GALLERY



Haarish Mohammed

Lesser Crested Tern (*Thalasseus bengalensis*)
Al-Khobar, Saudi Arabia.



YOUR GALLERY



Kamalak Kannan Bownaan
Serval (Leptailurus serval)
Masai Mara, Kenya



YOUR GALLERY



Haarish Mohammed

Tiger (*Panthera tigris*)

Nagarhole Tiger Reserve, Karnataka, India



YOUR GALLERY



Keyur Nandaniya

Tiger (*Panthera tigris*)

Bandhavgarh Tiger Reserve, India



YOUR GALLERY



Munib Chaudry

Little Bee-eater (*Merops pusillus*)
Nairobi National Park, Kenya



YOUR GALLERY



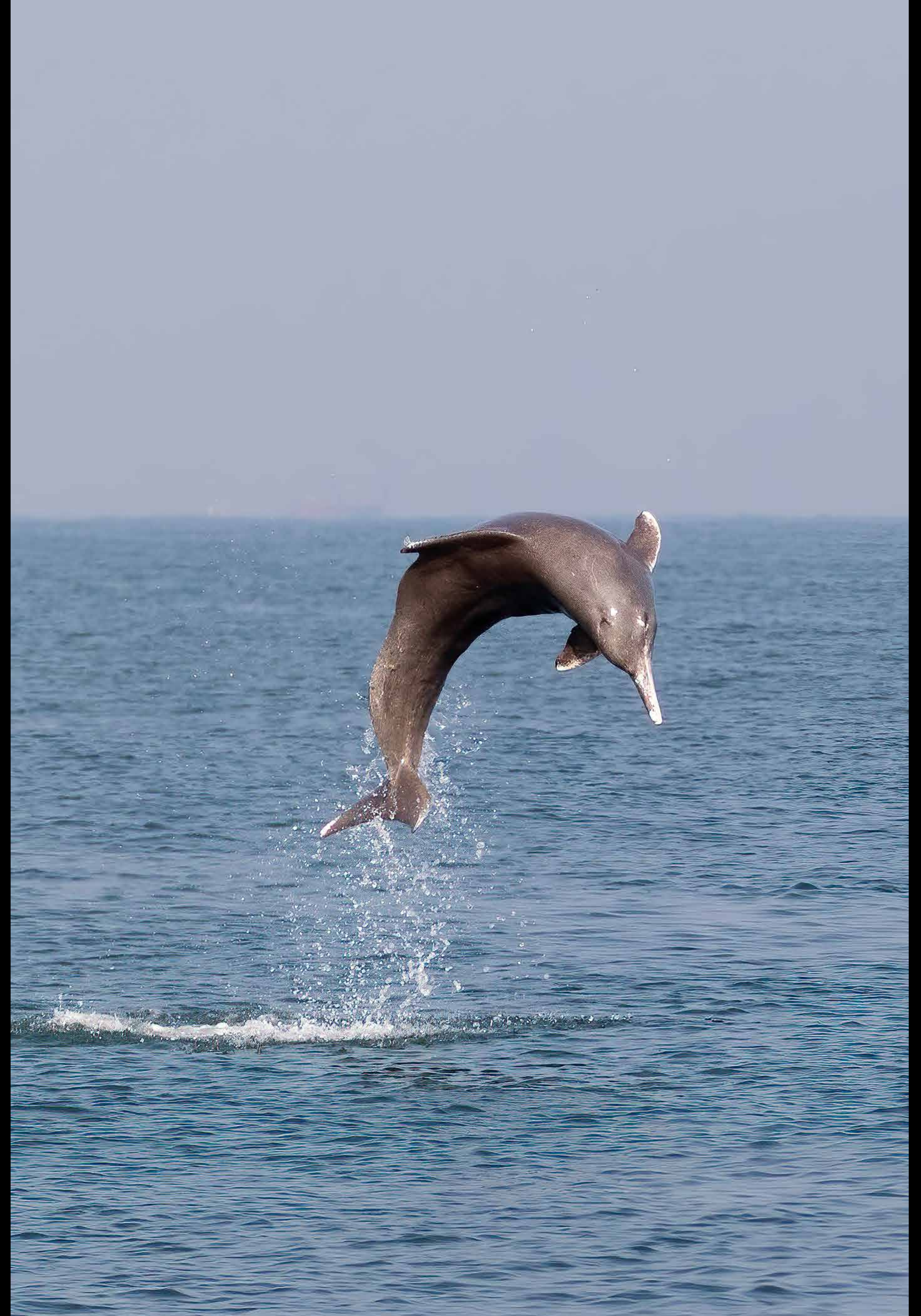
Shyaam Maniraj
Spotted Owlet (*Athene brama*)
Coimbatore, Tamil Nadu, India



YOUR GALLERY



Goutham Ganesh Sivanandam
American Black Bear (*Ursus americanus*)
Pocosin Lakes, North Carolina



YOUR GALLERY



Jibin Jayan
Dolphin (*Delphinus*)
Muziris Beach, Kodungallur, Kerala, India



YOUR GALLERY



Amarjeetsingh Bishnoi
Olive Ridley Sea Turtle (*Lepidochelys olivacea*)
Rusikulya, India



YOUR GALLERY



Bharat Ravat
Hoverfly (*Syrphidae*)
Sasan Forest, Gujarat, India

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EXPLORERS

UPCOMING
FEATURES



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INTO THE WILD

With Amartya Mukherjee



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COSTA RICA MOMENTS

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ELIZBETH

THE QUEEN OF QUDRA

By Kambiz Cameo Pourghanad