

# P

EXPLORERS

OCT / NOV 2020



## INTO THE WILD WITH JILL SNEESBY

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CANTOR'S GIANT  
SOFTSHELL TURTLE  
BY AYUSHI JAIN



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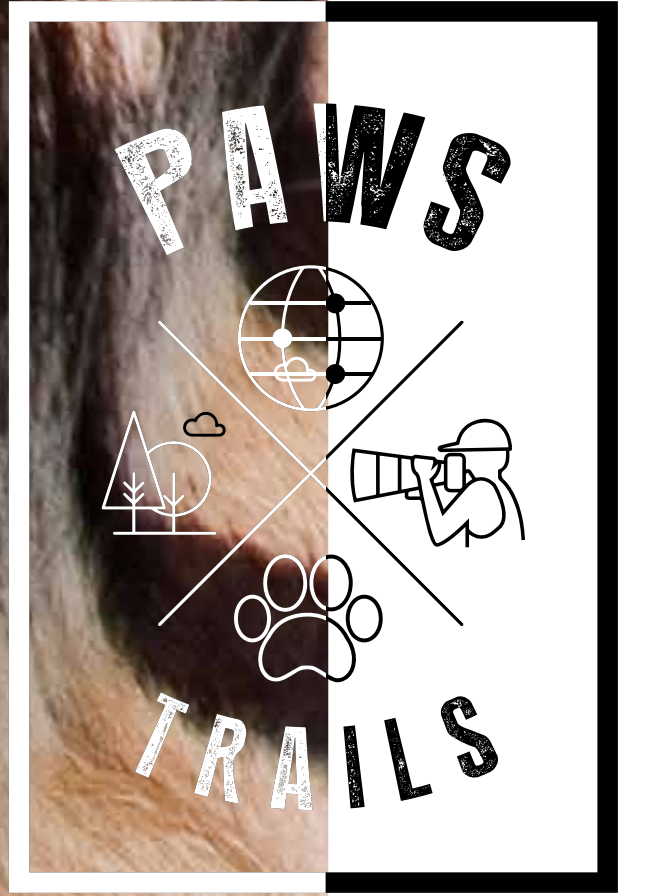
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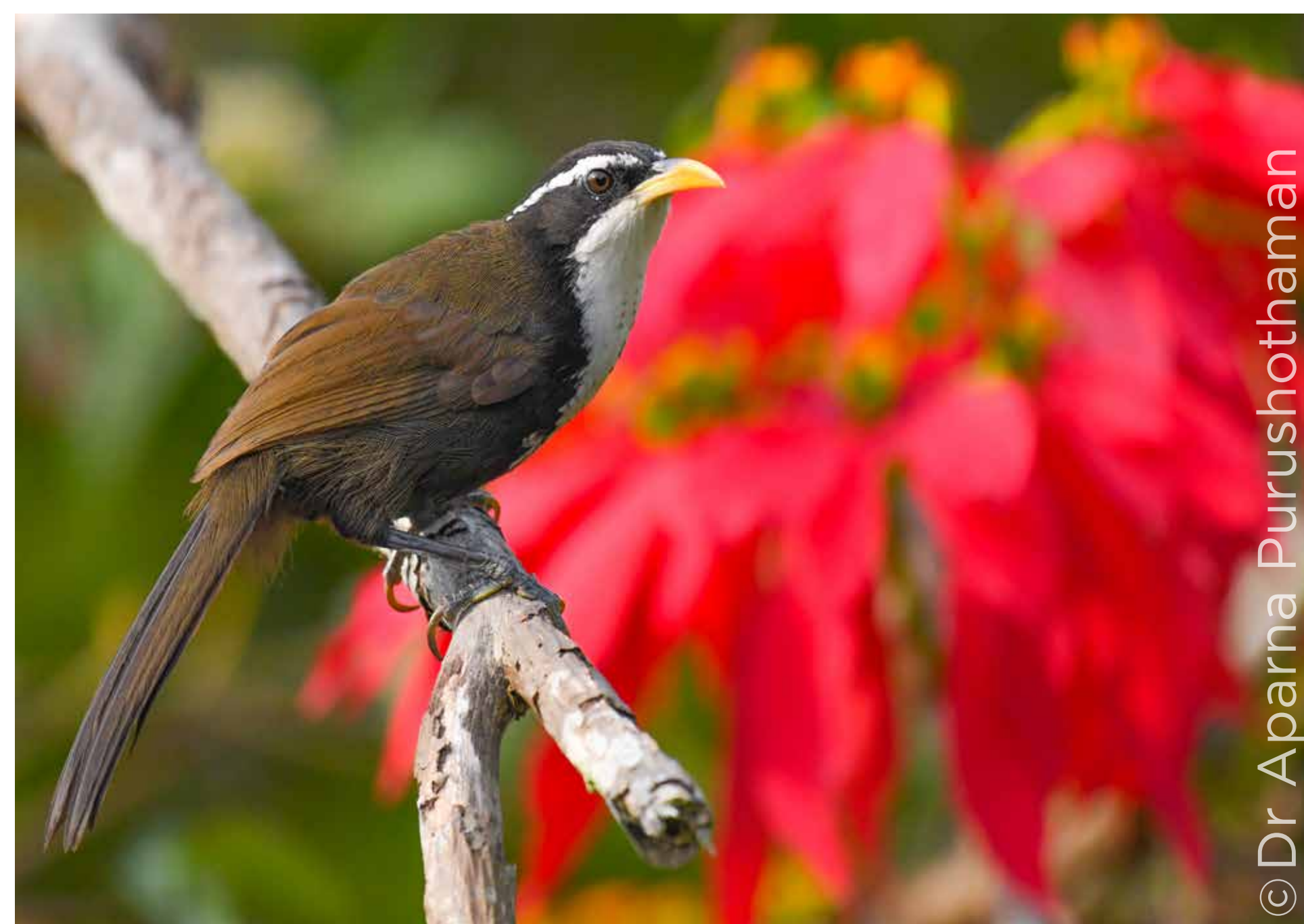
Cover Story  
by Jill Sneesby



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© Jill Sneesby





Hank Tyler  
Editor

Nature photography is a key tool for highlighting the benefits and needs of protecting endangered species and their habitats including breeding grounds and migratory routes. Many of our stories, articles and photographs come from protected areas. As more grasslands and forests are destroyed for agriculture and urban sprawl, these islands of protected lands are vital for many species' survival.

Our Cover Story begins with noted South African nature photographer Jill Sneesby. Her favorite parks are Kalahari Gemsbok Park in South Africa and abutting Gemsbok Park in Botswana which since 1932 are barrier free (no fences) allowing animals to freely roam between parks.

From Brazil noted nature photographer Maria Isabel Weyermanns known as "Bel" tells her story of establishing a private nature reserve on her family land to protect its fauna and flora. In this private reserve she conducts citizen science projects of identifying and listing birds, butterflies and moths on the reserve.

Ayushi Jain highlights India's endangered Cantor's Giant Softshell Turtle and the need to protect endangered species.

From Brazil, wildlife artist Eduardo Brettas tells his story of bird artwork for scientific books, field guides and conservation articles.

Argentinian Gustavo Costa's travelogue story on underwater marine photography in Jardines de la Reina Conservation area in Cuba shows stunning photos of marine life. The oceans cover 70% of the earth's surface and the numerous marine habitats support a vast number of species, many of which still need to be identified and studied.

The next time you visit a protected conservation area for photography, please give some thought as to how you can help and participate in protecting other important lands and habitats.



PHOTOGRAPHY DIRECTOR'S CHOICE



Sreejith Karimbil  
Tailed Net-winged Beetle  
(*Lycus trabeatus*)



# FOUNDERS' NOTE

Have you checked out our new initiative yet? Introducing 365 days / 365 Tales - dedicating a year for the wild.

The global covid pandemic has reduced inter personnel interactions and minimized travel. This reduces your chances of visiting your favourite wildlife and photography locations.

For people living in the suburbs or villages or near forests, this could have been a chance to increase their interaction with mother nature. By the restrictions placed on sports, movies, and other pursuits, people living amongst nature might have chanced on re-discovering the gems in their neighborhood and re-connected with nature.

But for the larger public living in metros and urban areas, the pandemic has virtually eliminated their chances of visiting the wild and interacting with nature. There is a real danger in people losing even the little connection they had with the wild.

Hence 365 days / 365 Tales - Catch Nisha Purushothaman every day live on Facebook, Instagram and YouTube.

We aim to get the global paws trails community to interact and hear the fascinating tales of nature every day. Nisha will talk about locations, photo stories, Photography tips and more - a different topic every day, but wit the central theme of love for mother nature.

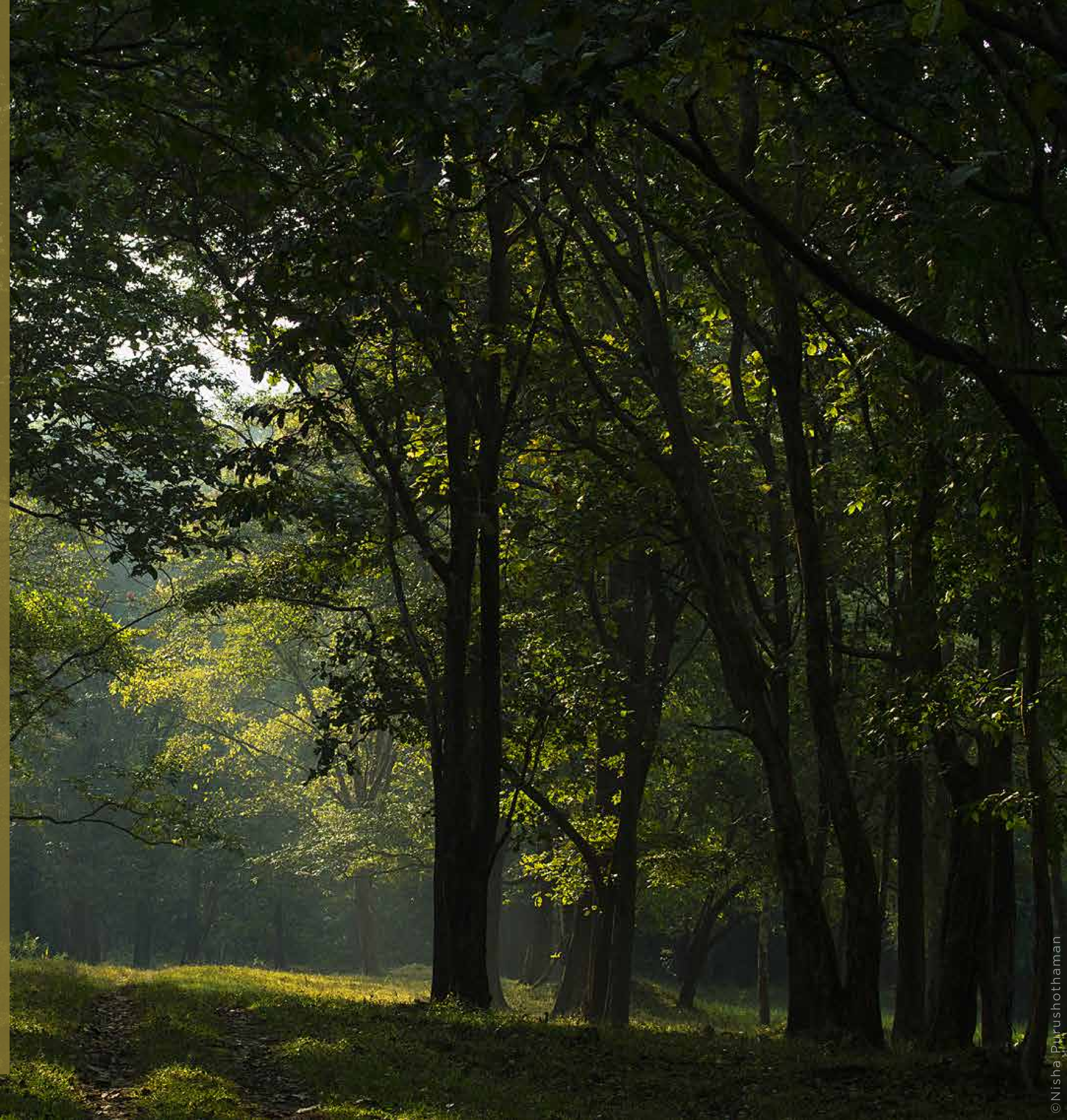
Please join us in this new fascinating journey, and let us keep personnel interactions open worldwide.

Keep the faith, care for mother earth, give her your support, and she will nourish and protect this and all the future generations.

Thank you for joining us in this edition of PT Explorers. Please spread the word for the betterment of mother earth.

**Hermis Haridas & Nisha Purushothaman**

Founders - PT Explorers





COVER STORY

# Into the Wild

with Jill Sneesby







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**Jill Sneesby, an internationally acclaimed award winning photographer takes us through a visual journey of the wildlife of South Africa.**

**Jill is currently 1st Vice President of the Photographic Society of South Africa (PSSA) having previously served as President, the first female to hold this position. She is Chair of the Honours Committee of PSSA and Chair of the Portfolio Distinction Division of the Photographic Society of America and is the FIAP Liaison Officer.**

**She is much sought after as adjudicator and educator. During her term as President Jill adjudicated in Austria (Al Thani Award for Photography 2010), China (6th China International Press Photo Contest & China 13th International Photographic Art Exhibition) and India (FIAP 15th Nature Biennial). She has lectured at the Natural History Museum in London, UK, the 1st International Wildlife Convention in the Kruger National Park, South Africa, the 75th Anniversary Convention of the Photographic Society of America in West Yellowstone, USA, the 15th FIAP Nature Biennial in Bangalore and the China 13th International Photographic Art Exhibition in Lishui.**

**Jill has won numerous awards for her work. She is a multiple award winner in the Wildlife Photographer of the Year Competition in the UK, the Windland Smith Rice International Awards in the USA, the AGFA Award and the Fuji Getaway Awards in South Africa as well as the inaugural winner of a Toyota Landcruiser in the Africa.**

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Bateleur Eagle (*Terathopius ecaudatus*)

©Jill Sneeby





© Jill Sneesby

African Jacana (*Actophilornis africanus*)

**Welcome to PT Explorers, Jill, we are so excited to have you here! Do you mind introducing yourself to our readers?**

I like to think of myself as a wildlife and travel photographer as I get to visit wonderful places and record special moments in time. I live in Port Elizabeth in South Africa, which is on the South East Coast of Africa.

**Where and when did your wildlife photography journey arise?**

I have always loved wildlife and after leaving university I got to travel to some of our local wildlife reserves and started my photographic journey. My favourite photographic spot was the Kalahari Gemsbok Park.

Since an informal agreement in 1932 there were no physical barriers between the Kalahari Gemsbok Park in South Africa and the Gemsbok National Park in Botswana with animals being able to roam freely between the two. In 2000 this agreement was formalized and became Southern Africa's first peace park, the Kgalagadi Transfrontier Park.

It is only a 12 hour drive, done over one and a half day and you don't need a special type of vehicle. Just a normal car works fine to travel on many of the roads. There are now many four wheel drive roads into the interior adding a further dimension to the wildlife experience.

Photography in our National Parks such as this one has to be done from the safety of your car so we usually only had two people in the car - one photographing from the driver's seat and I would be in the seat behind.







When I take groups to our parks we hire vehicles and each photographer has their own row of seats with open windows to photograph from.

**As an award-winning photographer and also having been a judge for photography competitions, what are your top three tips to photograph award-winning images?**

Luck, luck and more luck.

But as Gary Player said, the more you practice, the luckier you get. It's all about being in the right place at the right time but nature is totally unpredictable so nothing can ever be guaranteed. You are quite likely to be disappointed if you go out single mindedly planning on shooting only a specific subject or situation. You need to be open to everything around you and be able to react very quickly.

You also need to understand your subjects and the area in which they live as this will help you to anticipate possible scenarios.

The direction, amount and quality of light is very important and if everything comes together at the right place and right time then you will have one of those magical moments.

Knowing your photographic equipment is also important and having it ready so that you can just pick it up and shoot is the key. Get into the habit of always returning it to your standard settings so that you can just pick it up and shoot. That way you will get the grab shot and then you can change settings if necessary in order to create the best possible image.

**Would you like to share more about your**

**photographic work with elephants and the Elephant Trunks album?**

Elephant don't usually occur in the Kgalagadi, (I say usually because one was actually seen there 5 years ago) so it was only when I started venturing further afield that I really started appreciating the complexity of the elephant.

Strange that I say that I had to venture further afield because in fact the very first wildlife reserve I visited was the Addo National Park which is right on my doorstep, only a 45 minute drive from my home. But like everything it is always the far-away places that we yearn for.

As a child my parents took me to see the Elephants in Addo and at that time the authorities were feeding them oranges and you just went to the feeding point and watched them through the fence. Their sheer size but amazing gentleness always fascinated me and so I have never been afraid of elephants as those early viewings were always a treat. Not that they can't be dangerous but if you treat them with healthy respect there is nothing to fear.

On the Chobe river we travel by boat, either a mokoro (a dug-out canoe), or glide in on a motor boat, which allows you to approach the animals very quietly and without disturbing them. If you get too close they might use their trunks to spray you, just warning you that you are getting too close.

Their trunks have many thousands of muscles which give them amazing dexterity, they are able to pick up a single flower, or break down a whole tree, and when you see the trunk in action you can see how strong they are.



© Jill Sneesby

Greater flamingo (*Phoenicopterus roseus*)









© Jill Sneeby

Black-backed Jackal (*Canis mesomelas*)

**Of all your wildlife photography experiences, what are some of your truly memorable moments?**

The very first time I saw a lion in the wild – walking through the dry riverbed with his long black mane blowing in the wind is something that I will never forget. The image is in my mind for ever despite the fact that I didn't even photograph it!

An image of a mother cheetah with just one very small cub. It was what happened the day before that made this such a memorable moment. We had been watching the mother cheetah hunt and catch a springbok and she had two beautiful young cubs. Then along came a lioness to steal her prey, unfortunately it wasn't only her prey that the lioness took, she also took a cub. She picked it up in her mouth and carried it off, only to drop it and abandon it a while later after it had died. Mother cheetah and the remaining cub ran for their lives and we didn't expect to see them again and also didn't know whether the remaining cub would survive. So it was an absolute joy to see them the next morning.

And then just recently, the first time we were allowed to visit our national parks after lockdown. We weren't allowed to cross provincial borders but fortunately for me Addo Elephant Park is close by so my sister and I spent the day in Addo enjoying watching hundreds of elephants as they came in to drink at the waterhole.

The youngsters are very tiny and one poor little ele got knocked over by the big ones who were being a bit aggressive amongst themselves. Immediately other elephant came to the rescue and used their amazing trunks to lift up the little









©Jill Sneesby

one and make sure it was alright and could stand on its own feet.

Sometimes as photographers we pay too much attention to getting the perfect shot and in doing so miss the wonderful experience of just being there. So while my shot may not have all that is needed to make it an award winning shot, it tells a wonderful story, one that I will always treasure.

**Where's your go-to photography location that you always go back to for photographing wildlife encounters?**

There are many and it depends on the

time of year - the Etosha Pan in Namibia is one of my all-time favourites and you can visit throughout the year - in our summer - January or February it is very hot and wet and the rains transform the landscape from dust to green, an amazing transformation and the dry pan fills up after the rain and is sometimes filled with flamingoes

**Is there an animal that you are yet to photograph but would like to?**

The Polar Bear.

**Do you have any photography dreams that you are yet to accomplish?**

Too many - too many dreams and too little time.

**What would you recommend for a beginner in terms of photography gears for someone who wants to get into wildlife photography?**

It all depends on where you are going to photograph because of the length of lens you will need. Much of the time you want/need as long a lens as you can afford as this allows you to observe and capture images without having to get too close.

In a place like Chobe for instance where

you are photographing from a boat you can get away with a much shorter lens and actually one of my favourite lenses for shooting anywhere is a wide angle as it enables you to capture so much more of the scene.

**What are your three top tips for photographing wildlife that aren't said enough?**

Patience - don't expect everything to happen immediately. Give yourself time to acclimatize and enjoy just being there.

Respect - respect the environment, your subject and your fellow photographers/









© Jill Sneeby

visitors.

Understanding – the more you observe, understand and learn about wildlife the better your appreciation and the better your photographs as they are a reflection of you.

**In your belief, what poses the largest threat to wildlife conservation? As a photographer what can be done about it?**

Unfortunately the biggest threat is man. As photographers we can share our images and make people aware.

**What do you think of the role of social media and wildlife photography?**

Social media has two sides, it is an amazing way of sharing information and awareness quickly but it can pose an enormous threat as people do like to brag and shock and I have seen some instances where actions are recorded, for instance going in too close to photograph an elephant, that, because they appear on social media, people want to do the same and think it is correct.

**Do you think that there's a certain ethic to follow when taking photographs in the wild?**

There certainly is – no photograph is worth risking the life or environment of your subject.

**In the time of Covid-19, there is a rising awareness of protecting and preserving our planet. Do you have any thoughts you'd like to share in light of this recent outbreak? How has it impacted you as a photographer?**

It has made us all take time to think. Life was moving so quickly and everyone was just swept along. Suddenly everything stopped and it gave us time to take stock and consider. Obviously all my travel plans and workshops had to be put on hold but fortunately there will always be time in the future for those, so long as we do look after our planet.

**Do you have any final thoughts you'd like to share with our readers?**

Make the most of what you have, share your photographs and experiences, not everyone is as fortunate as we are.



THE UNITED STATES OF AMERICA



Black Jacobin (*Florisuga fusca*)

CONSERVATION

Brazil's Private  
Nature Reserves  
– Reserva Aguas  
do Brilhante

By Maria Isabel Weyermanns





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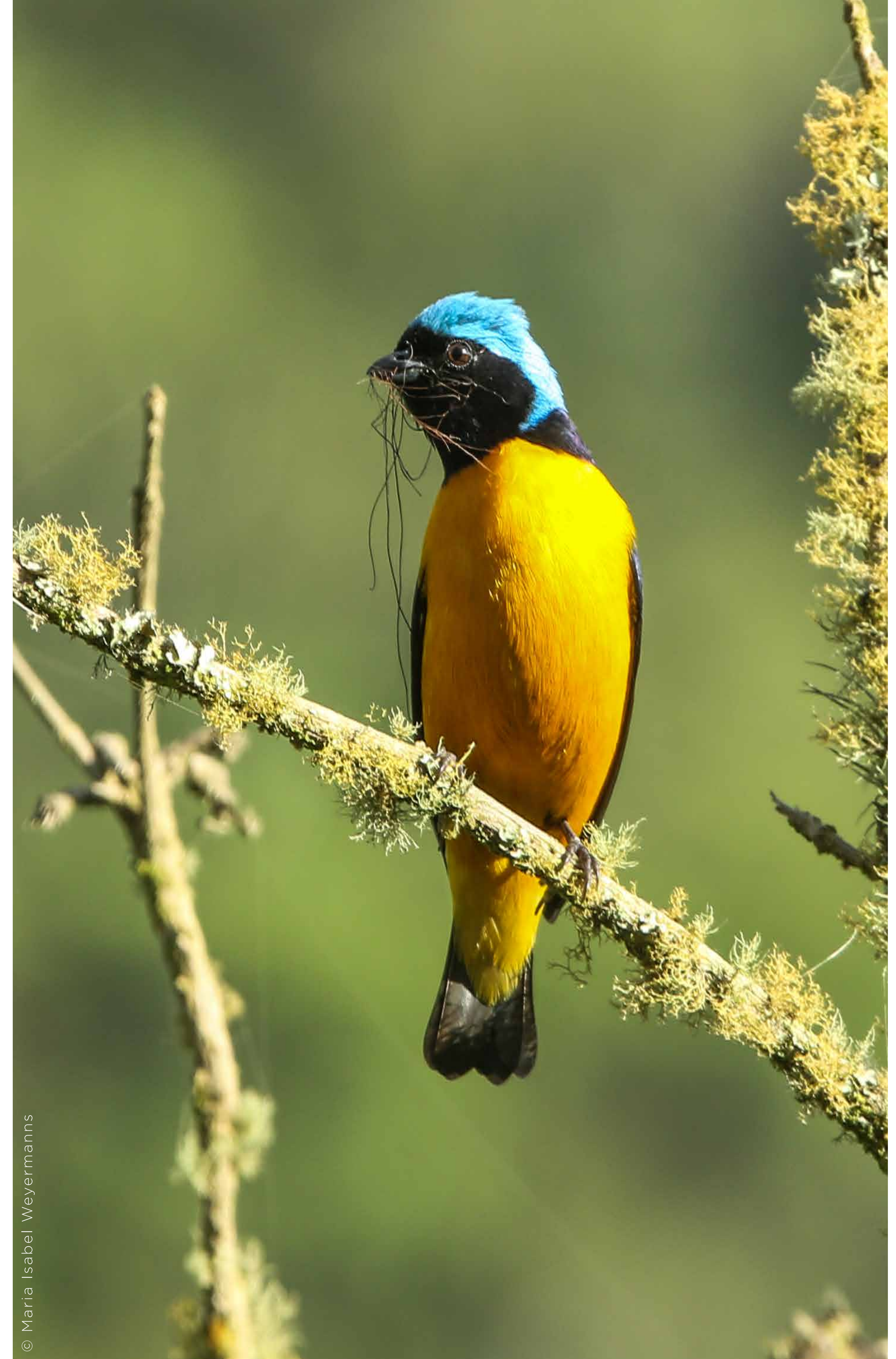
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**Maria Isabel Weyermanns is an avid environmentalist, and passionate about protecting Mata Atlântica forest land in Brazil. She is a professional photographer now focusing on nature photography. She lives in southern Brazil in Santa Catarina State.**

**[instagram.com/mariaisabellaweyermanns/](https://www.instagram.com/mariaisabellaweyermanns/)  
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[facebook.com/rppnweb](https://www.facebook.com/rppnweb)**

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The Reserva Águas do Brilhante was born from a great desire to work for the preservation of natural habitat in southern Brazil. Birds are a primary focus of the reserve. One of my ideas is to encourage more landowners to protect their natural land by establishing a private nature reserve. The Reserva Águas do Brilhante is located in the locality of Brilhante II interior of port city Itajaí, in the state of Santa Catarina. On land of our family, the 70 hectares have been transformed into a RPPN (Reserva Particular de Patrimônio Natural) that is a form of UC (Unidade de conservação/Conservation Unit). RPPN is a Conservation Unit quite restricted, protecting the area from undesirable interference. This reserved land may not have any other activity that is not linked to conservation.



© Maria Isabel Weyermanns

Golden-rumped Euphonia (*Euphonia cyanocephala*)







## TREE SPECIES

In the Reserva Águas do Brilhante the forest is preserved by its vital importance for bird feed, and many other animals and insects. The biome of this region is Mata Atlântica. The Mata Atlântica is one of the most threatened biome in Brazil, which is only 7% of its original area. Examples of dominant trees that occur in this region, whose fruits are eaten and appreciated by birds include:

Ambay pumpwood (*Cecropia pachystachya*)

Quenn Palm (*Syagrus romanzoffian*)

Leathery colicwood (*Rapanea umbellata*)

Brazil cherry (*Eugenia brasiliensis*)

Brazilian Sendudock (*Miconia cinnamomifolia*)

Coral tree (*Ronilia sylvatica*)

Anheiro (*Alchornea sidifolia*)

## BIRD SPECIES

The Brazilian State of Santa Catarina has record about 638 bird species. The Reserva Águas do Brilhante has recorded 248 bird species. Many visitors come to our reserve especially to see bird species. Visitors can check our bird list before visiting the reserve at: [www : Taxeus, lista de espécies Reserva Águas do Brilhante](http://www.taxeus.com.br/lista-de-especies-reserva-aguas-do-brilhante)).

Several bird that live and nest in the region are threatened with extinction, mainly due to loss of habitat. Special attention is given to them in the sense that there is no interference with known nesting sites. Several other bird species that nest in our region are threatened by thieves capturing and taking the birds from their nest sites.

Developing a recorded listing of bird



Pin-tailed manakin (*Ilicura militaris*)









species at Reserva Águas do Brilhante is an important step in building a biological diversity data base Santa Catarina. By the end of September 2020, I have spotted, identified and recorded 264 bird species.

Five recognized endangered bird species from Reserva Águas do Brilhante:

- 1 - Kaempfer's Tody-Tyrant (*Hemitriccus kaempferi*), 10cm, in danger of extinction.
- 2 - Restinga-Tyrannulet (*Phylloscartes kronei*), 12cm, in state of vulnerability.
- 3 - Bay-ringed Tyrannulet (*Phylloscartes sylviolus*), 11cm, in state of vulnerability. The first recorded for the city of Itajaí was made at Reserva Águas do Brilhante.
- 4 - Spotted Bamboowren (*Psilorhamphus guttatus*), 13 cm, in state of vulnerability. The first record for the city of Itajaí was made at Reserva Águas do Brilhante.
- 5 - Channel-billed Toucan (*Ramphastos vitellinus*), 46cm, in state of vulnerability. The first record for the city of Itajaí was made in Reserva Águas do Brilhante. It is important to remember that State of Vulnerability means threat of extinction.

In the Reserva Águas do Brilhante there are several feeders with various fruits for birds, so that they can be monitored year after year. For hummingbirds there are many drinking fountains with water and organic sugar (*glucose*). During the summer hundreds of hummingbirds come to troughs, which are also used during the winter.

The Reserva Águas do Brilhante is not a place for photography of birds, because the real purpose of the owner is to provide a place of tranquility for nesting, with very little human interference. However, bird photography can be

scheduled in advance of visiting.

During 2019 I participated in Brazil's citizen project of documenting butterfly and moth species at the Reserva. I photographed all butterflies and moth species I spotted, and posted photos on FB's group site "Borboletas e Mariposas Neotropicais" reporting my finds and asking for assistance to identify a number of species. By September of 2020, I had identified over 1,400 species of moths and butterflies.

The flora of the Reserva is also of interest to our family and visitors. We are beginning an inventory of the trees, shrubs and flowering plants of the Reserva. We have begun reestablishing the rare plant *Eitheia blumenavia*, a member of the Amaryllis Family that is endemic to southern Brazil. We will continue to inventory and identify trees, flowering plants, mosses, lichens and fungi.

My interest in photography of nature and especially of birds emerged in 2013, when I decided to implement and manage the Reserva and doing a job of monitoring of bird species that live or migrate through this area.

The gear that I use are Canon EOS MARK III, and Canon EOS 5DS. Lens: Canon 70-200 1:2.8L IS II USM, Canon 300mm 1:2.8L IS II USM, and Canon Macro EF 100mm 1:2.8 USM. Extender 2x.

I intend to encourage other people who own land that is in natural conditions to give a noble destination of RPPN to their land. The establishments of more



Mania Moth (*Mania lunus*)





Reservas will be important for the future of the planet's biodiversity and the preservation of the forests.

### **RPPN BIO ESTAÇÃO ÁGUAS CRISTALINAS**

I worked with a group of friends interested in preserving, acquired an area of 103 hectares in the municipality of Guabiruba and transformed into an RPPN ( Reserva Particular de Patrimônio Natural). A very important area threatened by loggers invaders of land, where is born the Ribeirão Garcia, which provides water for a part of the city of Blumenau. This RPPN is now incorporated into Serra do Itajai National Park.

RPPN (Nacional de Reservas Particulares do Patrimônio Natural) designation is a local way to seek more public support and environmental protection through the environment police, against hunting, theft of palm and other common environmental crimes in Brazil. There are 1,398 RPPN's in Brazil, and they together guarantee the preservation of about 767,113 hectares of private conservation lands recognized by federal, state and municipal governments.

Now, our family goal has been accomplished to transform the Reserva Águas do Brilhante in RPPN (Reserva Particular de Patrimônio Natural), into permanent protection of nature forested lands. I believe that our family action will be appreciated by future generations to have access to appreciate native forests, birds insects, plants and and their flowers in a setting of pure water and natural beauty. We welcome biological researchers to visit and study in the Reserva. Right now, we limit entry to a few friends interested nature and conservation. Our goal is to provide tranquility for the plants and animals who live in the Reserva with minimal disturbances.



© Maria Isabel Weyermanns



Festive-coquette (*Lophornis chalybeus*)





SPECIES

# Cantor's Giant Softshell Turtle

(*Pelochelys cantorii*)  
By Ayushi Jain







---

**Ayushi Jain is a conservation biologist from India currently focusing on chelonian conservation. She is currently working on Cantor's Giant Softshell turtle in Peninsular India as a National Geographic PhotoArk EDGE (Evolutionary Distinct and Globally Endangered) Fellow.**

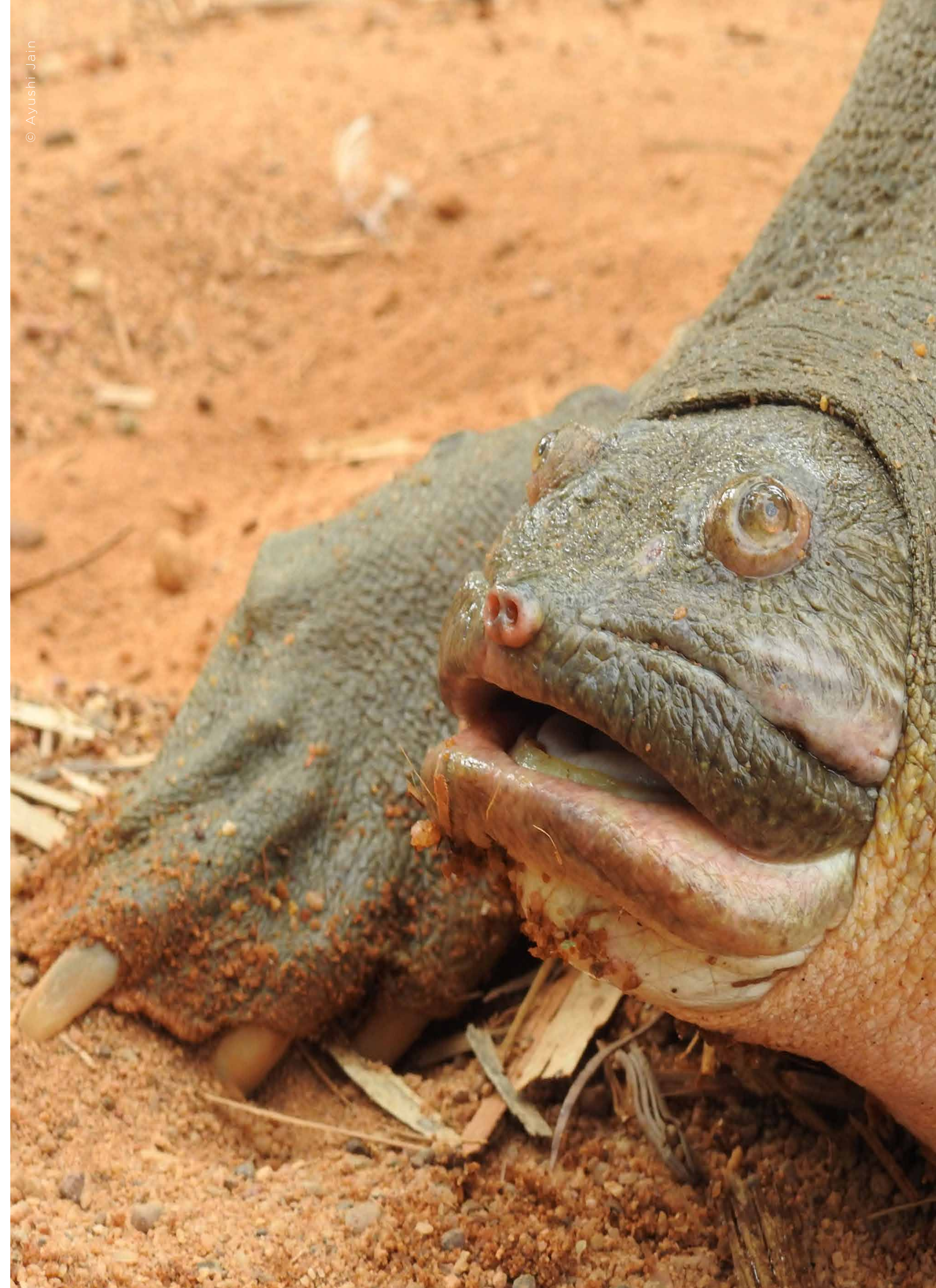
**She is working with local communities to initiate community-based conservation for freshwater turtles in India.**

**Article co-author credit: Akshay V Anand**

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### **Cantor's Giant Softshell Turtle**

India is a land of diversity. No! This time I am not talking about the religion and ethnic diversity but the beautiful and fascinating diversity of freshwater turtles and tortoises of India which globally ranks 6th in the world. With 24 species of freshwater turtles and five species of tortoises, we as a country are fortunate to be sharing our land and water with these enigmatic shellies. But, things are not all sunshine and roses for these shelled creatures with more than 50% of these species being threatened with extinction! If the action towards their conservation is not taken when there is still time, we may lose these beautiful bio-indicators from the freshwater ecosystems of India.

### **The Giants of the river**

One of these species on the edge of its existence is the extraordinary Cantor's Giant Softshell Turtle (*Pelochelys cantorii*) which we have been working to protect with the support from the Zoological Society of London and National Geographic Society. The EDGE (Evolutionary Distinct and Globally Endangered) program has identified the Cantor's Giant Softshell Turtle as one of its priority species by assigning a score based on its uniqueness in the evolutionary tree and its conservation status. We have been working to understand and gather baseline information on the species for over a year in the south Indian state of Kerala. Kerala, or "Gods own country" as it is lovingly called by the people of India, is a state rich in its biodiversity and has proven to be the most fitting location for us to focus our conservation efforts of this highly threatened turtle.







Cantor's Giant Softshell Turtle is one of the world's largest freshwater turtles which can grow to a remarkably large size of over one meter in length and can weigh over 100 kg! With a frog like face and a body that resembles something that should be locked up at the Area 51 labs, Cantor's Giant Softshell Turtle goes against the norm of what is conventionally considered beautiful. This rather aggressive giant is an ambush predator and spends a large majority of its life submerged in the depths or buried in the riverbed, waiting for unsuspecting prey to swim by. Out of the water they are a very shy species and epitomize the saying "if you can't run then hide". The slightest sound sends them darting back to their murky underwater abode where they can lay submerged for over an hour! All this only builds on the mystery that is the Cantor's Giant Softshell Turtle.

Despite their large distribution throughout the South and South-east of Asia, it is extremely threatened all over its range and is even considered locally extinct in some places. This species is known from a variety of freshwater and brackish water habitats including lakes, rivers, and estuaries. It is baffling to think that such an unusual species has not received the attention of national and international conservation scientists and the media!

#### **Threats to survival**

The major threat to the species in India is the destruction and alteration of its freshwater and coastal habitat due to various anthropogenic threats. The encroachments for illegal sand mining on the riverbanks destroys the

indispensable nesting grounds which give life to successive generations and secure the future of the species. The rivers across India are extensively used for irrigation purposes to aid the ever expanding industry of agriculture which pose a major threat to the habitat of the turtle. Unscientifically constructed dams alter the course of rivers that can lead to the weathering of the riverbed, exposing bedrock and destroying the hunting grounds of these underwater ambush predators. Further this harmless turtle often finds itself in the hooks and nets of fishermen and often end up being sold for their meat (a delicacy to some communities).

Although the turtle is protected under Schedule I of Indian Wildlife Protection Act, it doesn't necessarily safeguard this unique species outside of the protected area network. Most locals are not even aware of the species name, let alone the IUCN conservation status of the turtle. To effectively protect this species, it is of paramount importance to target and involve the key local communities who are most likely to interact and catch sight of the turtle. Fortunately for us, the local people of Kerala have opened their arms (and minds) towards our approach for turtle conservation and provided us with invaluable information that has led us to identify critical areas for its conservation. That said, scientists still do not know much about the habits and ecology of this very secretive species, no population studies have been conducted which makes the assessment of the conservation status of the species dubious.



© Ayushi Jain







Freshwater turtles have many important roles to play in an aquatic ecosystem from acting as biological monitors to cleaning the river system by scavenging on dead and decaying matter, their presence in rivers indicate a healthy ecosystem. If these turtles are lost, it will directly impact the aquatic systems and hundreds and thousands of people who directly and indirectly depend on it.

### **Search for the Elusive Giant Turtle**

In the early days of the project my main focus was to build an alert network among the local communities that live in close proximity or depend on the river under study. With the last published sighting of this species being nine years prior to the start of this project, our hopes were not too high to sight this beauty anytime soon. We theorized that, by building this alert network we would gain useful insights into the ecology and presence of the turtle in the study river and maybe, just maybe, get the chance to see the species in all its splendor. Boy were we right! Within just a week of establishing contacts in the study area I got a call that a “large turtle” was spotted in an isolated deep pool of the river, a turtle referred to as “Paala Poovan” by the informant. Accompanied by a team from Kerala Forest Research Institute, we headed out to this site, hoping, and praying that this Paala Poovan was the elusive Cantor’s Giant Softshell Turtle. Sitting on the banks of the river every ripple was a cause of excitement. Hours passed by and we were beginning to lose hope, when the surface of the water broke and a snorkel like snout emerged, followed by what I can only describe as a large spaceship like body. Hands trembling with adrenaline I shot off











the first few clicks of my camera to no avail as this awe-inspiring creature had already submerged itself. It took me the entire day to finally manage a decent enough picture of the species and lo and behold this Paala Poovan was indeed the Cantor's Giant Softshell Turtle!

To date with the help of our alert

network and the support of ZSL EDGE program and Clear Reef Social fund we have trained over 40 people in the safe handling and release of the Giant turtle. Furthermore, over 400 people have been educated on the presence and importance of freshwater turtles and the role they play in maintaining a healthy aquatic ecosystem. Finally, through the

course of this project we have responded to three accidental by-catches of the Cantor's Giant Softshell Turtle and safely released these individuals back into the river. Every person educated, every fisherman trained and every turtle rescued is a small step towards the conservation of this exquisite species. Every day is an enigma when searching

for the Cantor's Giant Softshell Turtle. With a heart full of hope and a mind full of patience our search continues to understand and save the Cantor's Giant Softshell Turtle.









© Ganesh K Bhat

CUB'S CORNER

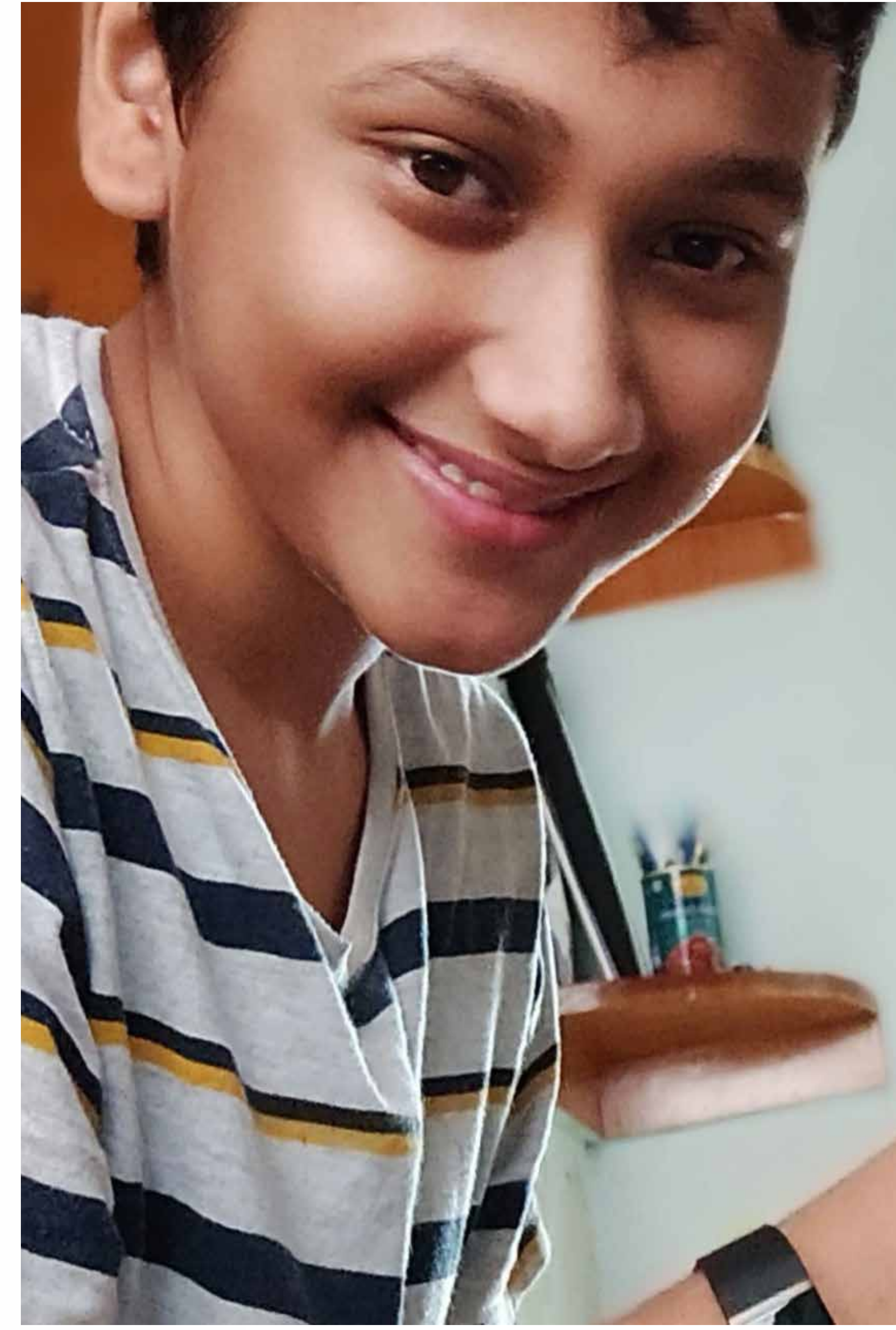
# Colours & Craft

by Ganesh K Bhat

CUB'S CORNER



## CUB'S CORNER



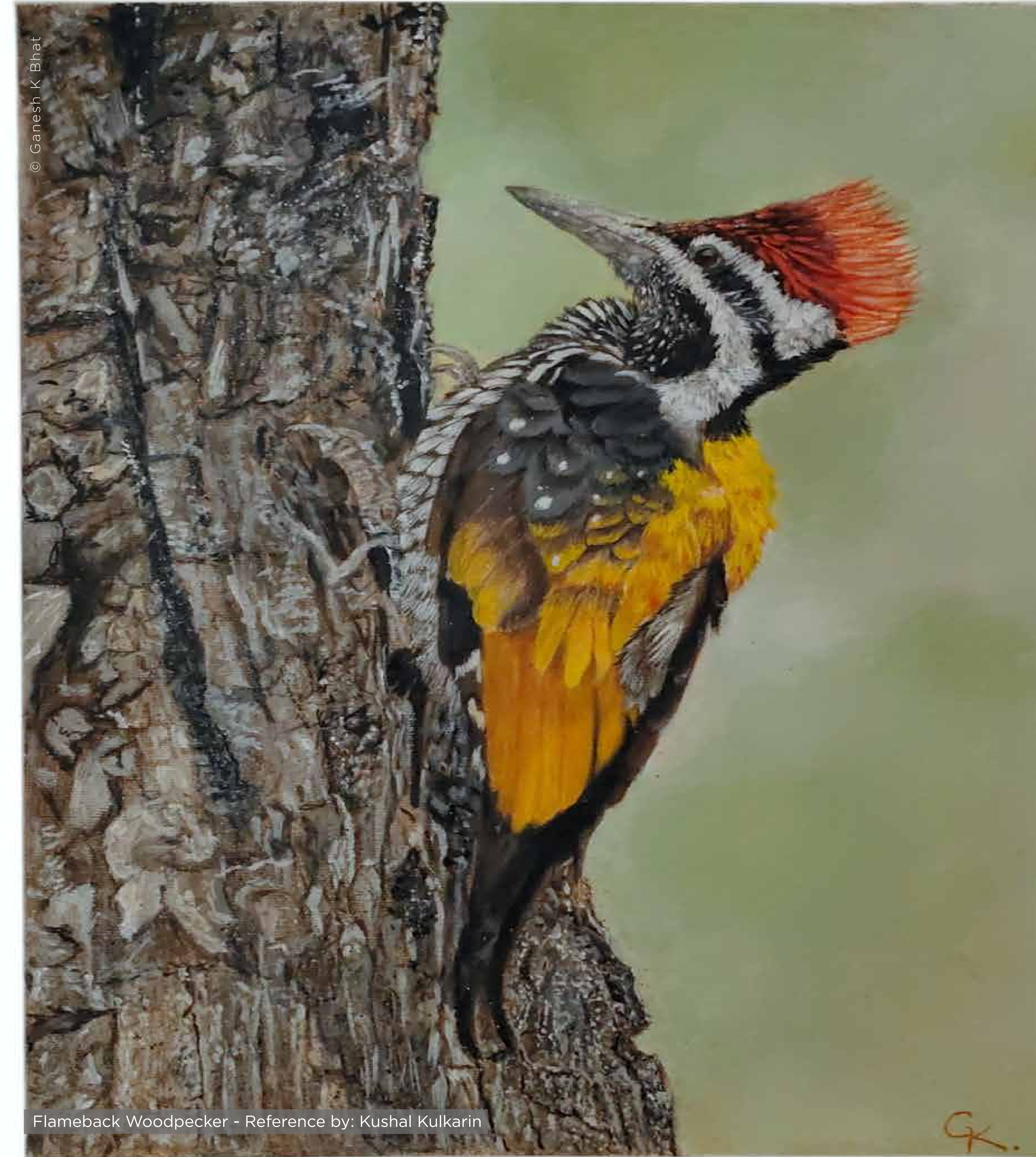
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**Ganesh is a 13-year-old from south India, who started painting inspired by the animated movies from his childhood. His hobby grew into more serious wildlife art, spurred by his love of animals.**

**[instagram.com/ganesh\\_wildlifeart](https://www.instagram.com/ganesh_wildlifeart)**

**[gkwildlifeart.com](http://gkwildlifeart.com)**

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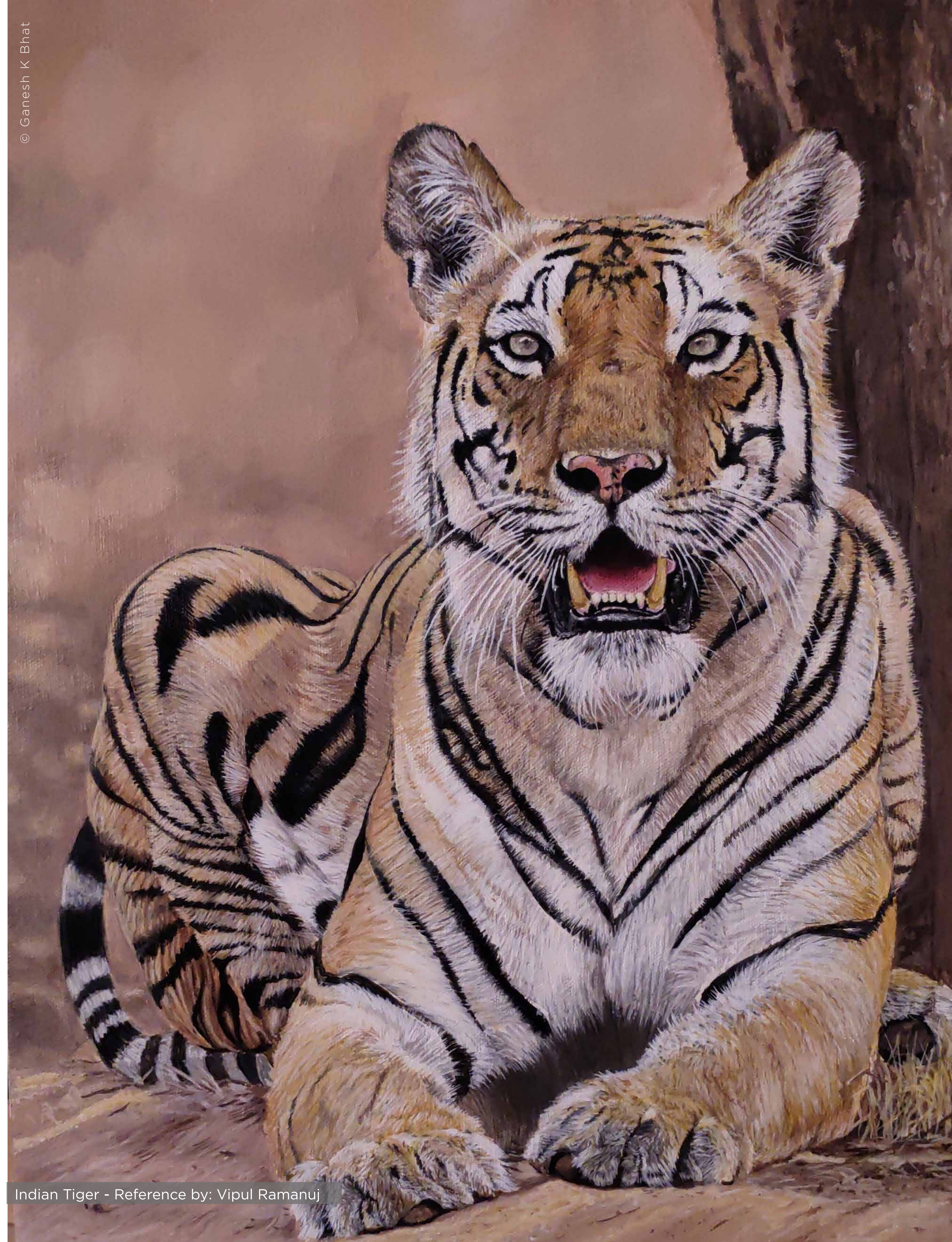


Flameback Woodpecker - Reference by: Kushal Kulkarin





White Throated Kingfisher - Reference by: Prasad Natrajan



Indian Tiger - Reference by: Vipul Ramanuj



I am Ganesh 13 years old self-taught artist. I started out when I was 6 years old in grade one inspired by the animated movies that I got to watch. Inspired by those movies, I drew.

My father encouraged me to make more art. He is an artist, and I got inspired watching him draw. I followed my dad's footsteps and started sketching animated characters. That was the start of my artistic journey.

I still had a long road ahead. I live in Bangalore (south India). I am studying in 8th grade now and I try to cope up with studies and painting. My parents support me a lot in all my interests. My father has always been my inspiration.

He is the one who led me into creative endeavour. Painting lightens my mood. Whenever I sit near the easel, it automatically drags me to paint something on the canvas.

I love wildlife and nature and my interest has always been the animals. And, I wake up every morning excited that there is something else in nature that I want to depict in my art. And I never allow myself to be put in a box, I paint birds one day and the next day I am painting lions.

I just keep changing different habitats and animals. The purpose of my work or the goal that I am trying to achieve is to give people an accurate view into nature through my art. And my other interests include photography, creating short animated films.

When I first started out, I used to draw

using a normal HB pencil and later progressed to pen and charcoal pencils.

Then I decided to work in colour and started using watercolour. I worked using the medium for 3 years and later decided to change so I started using acrylic paint. And I loved it!

Acrylics are flexible and last longer. So, I prefer to stay in that zone now and all my works are done using acrylics.

It is important for me to do art that I feel proud of, and I want my work to have some importance so that hopefully people appreciate it. I shall complete my education, and I dream to be a successful, well-known artist.



© Ganesh K Bhat



# Her Views & Visuals

By Aparna Purushothaman



Purple Moorhen (*Porphyrio porphyrio*)





**A physics teacher by profession, Aparna is deeply passionate about wildlife photography. For the past nine years, she has been in the pursuit of capturing wildlife in all its beauty and grandeur.**

**Aparna has extensively covered almost all the forests in South India and captured wildlife from the forests of both south and north India. Her focus is to capture endangered, rare, and elusive species.**

[facebook.com/aparna.physics](https://facebook.com/aparna.physics)

[instagram.com/  
dr.aparnapurushothaman/](https://instagram.com/dr.aparnapurushothaman/)

# Her Views and Visuals









### How did your interest in wildlife arise?

My journey into the world of wildlife began after my marriage. My husband gifted me a Sony Cyber-shot camera on our first wedding anniversary. At that time, he was working as an assistant engineer with KSEB, the state-owned power provider. Interestingly, his office was in the middle of a forest. I was pursuing my PhD in physics at that time in Kottayam, my hometown. I used to visit his workplace during holidays and started clicking wildlife images from the forest there and posted them on Facebook. Many of my friends appreciated the pictures and urged me to buy a DSLR camera. Soon I bought a Canon 550D and a tele lens Tamron 70-300mm. I learnt the basics of photography and started experimenting with the camera. Slowly, I started clicking images with my new gear and my pictures started to get wide appreciation. A highlight was the image of a rare and elusive animal listed in IUCN's red list -- Nilgiri Marten (*Martes gwatkinsii*) from Sholayar Forest -- which was the first sighting report of the species from that forest. Print and visual media gave extensive coverage to the story and my wildlife images became popular. That was the turning point in my wildlife photography journey.

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

I have been keen on giving care to animals from a very young age. I received the opportunity to help save injured animals and protect them. I firmly believe that it is our responsibility to protect those mute creatures. More than a



© Aparna Purushothaman









Golden Oriole (*Oriolus oriolus*)



passion, wildlife photography has enabled me to know many creatures and their behaviour in detail that taught me to appreciate animals more. This experience helped me spread awareness on the animals and the need to protect them. The frequent journeys to the wild and capturing its beauty will always keep a wildlife photographer close to nature. It allows us to understand more on the responsibility of man towards his fellow beings and nature. Moreover, woods and nature will help us shed the negative energy in our mind to a certain extent and keep it relaxed.

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

We cannot survive without depending on nature and that may cause minor damages to nature. But uncontrolled destruction will lead to disastrous effects. At times, even wildlife photographers too encroach on nature's ecosystem. I believe that love for nature and other creatures is a must for wildlife photographers. Our photographs are not worth the life of a wild animal or its ecosystem. Wildlife photographers play a major role in bringing to the fore endangered species. Even the recent winning entries of the National Geography's wildlife photography contest have been of works that focused on endangered species. At the global level too, there has been an active debate going on about the endangered species on earth.

**Can you give our readers the best wildlife photography tips?**



Gaur (*Bos gaurus*)

© Aparna Purushothaman







I often believe that patience and discipline are must for any wildlife photographer. When we approach a forest, we must have the very basic understanding that we are entering an ecosystem where animals roam freely. Close observation should be the prime focus. We must approach wildlife patiently by understanding the rhythm of the forest and even the minor movements of animals. We must try not to cause trouble for the animals in our effort of photographing them. We can indeed capture rare and good pictures without disturbing the animals. Always avoid going to forests in groups. I always have a feeling that the forest at a time shows us only a few images from its chambers of mystery. It is sheer luck and patience that always comes to the aid of a wildlife photographer.

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

One of my biggest dreams is to visit Papua New Guinea and capture the Birds-of-Paradise. The island is known for its paradise birds which dance and make beautiful nests to attract female birds. The rainforests and the landscape of these islands are a mystery. I have strong feelings towards avian creatures. I could capture more than 300 avian species over the years, a large number being nocturnal and endangered ones. My wish is to bring to the fore a lot of bird and animal species which are at the verge of extinction, thereby creating awareness on protecting them.

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

I started my wildlife photography journey with a small Sony Cybershot camera. Later, I shifted to a DSLR - Canon 550D with tele lens 100-400mm then to Canon 7D mark2 and 5D mark3. Now I use Nikon D850 with Nikkor 200-500mm. With expansive resolution, a capable autofocus system, fast burst shooting and great image quality under almost any situation, the D850 is the best one that I have ever used.



Lion-tailed Macaque (*Macaca silenus*)









Oriental dwarf kingfisher (*Ceyx erithaca*)









© Zaheer Abdul Rahman

THROUGH THE LENS

# An Owl Moment

By Zaheer Abdul Rahman

Little Owl (*Athene noctua*)

THROUGH THE LENS





**Zaheer Abdul Rahman was born in 1986 in Kerala, India. During his childhood he developed a strong fascination for nature and wildlife. When he bought his first camera at the age of 31, he became passionate about wildlife photography.**

**He is working as Sales Manager in an IT company in Qatar for 11 years and along with it his passion also follows. Within three years he has photographed 250 species of birds from Qatar & India.**

**[facebook.com/zaheer.ar#\\_=\\_](https://facebook.com/zaheer.ar#_=_)  
[instagram.com/zaheers\\_wildography/](https://instagram.com/zaheers_wildography/)**

Owls are nocturnal species and they play a key role in checking rodent population in farms and agricultural lands. Due to this fact, they are well known as farmers' friend.

Occasionally they feed on insects, birds, reptiles too.

This photo is a unique example of an owl feeding on another nocturnal species,

a bat. Bats are very seldom seen in the deserts of Qatar.

On June 4th 2020, 4:50am wildlife photographer Zaheer Abdul Rahman happened to visit the Irkaya and while photographing the birds therein happened to witness this unique record of an Owl catching a bat and feeding on it.



© Zaheer Abdul Rahman

Little Owl (*Athene noctua*)





THROUGH THE LENS

# White-throated Kingfisher with Kill

By Avinash Rajendran

THROUGH THE LENS





**Avinash Rajendran, is an IT employee who loves nature and all its creatures. Loves to travel and capture the beauty of nature.**

**[instagram.com/iam\\_nikonian/](https://www.instagram.com/iam_nikonian/)**

**[facebook.com/avinash.rajendran.77](https://www.facebook.com/avinash.rajendran.77)**

As unhappy as the lockdown days are, they are harder on photographers with restrictions to step out and travel. But then Avinash got the exciting news of a kingfisher catching a Garden lizard, only to be disappointed after reaching the scene late. After realizing that the Kingfisher was a resident of the area, Avinash started monitoring nesting sites and this paid off in the form of some beautiful images. The images came one by one; White-throated Kingfisher (*Halcyon smyrnensis*) with different kills (Oriental Garden Lizard, Frog, Dragonfly,

and some other insects). Then on a follow up visit came the most awaited shot. The White-throated Kingfisher catching a tiny Sunbird.

Avinash believes that Mother Nature is watching our efforts, And one day she will open the hidden beauties for you.

Camera: Nikon D5300 Lens: Nikkor 200-500mm













Silky Sharks (*Carcharhinus falciformis*)

TRAVELOGUE

# Gardens of the Queen, the Jewel of the Caribbean Jardines de la Reina, Cuba

By Gustavo Costa

© Gustavo Costa

TRAVELOGUE







**Gustavo is a Professional photographer and scuba diving instructor. Born in Argentina, he moved to the Yucatan Peninsula, Mexico, 15 years ago. His objective is to create evocative images that capture the public's interest in the natural aspects of the planet and thus raise awareness of the importance of its conservation.**

**For more information, please see:**

**<https://www.gustavocostaphotography.com/>**

**<https://www.instagram.com/gustavocostaphotography/>**

**<https://www.facebook.com/gustavo.martin.costa>**

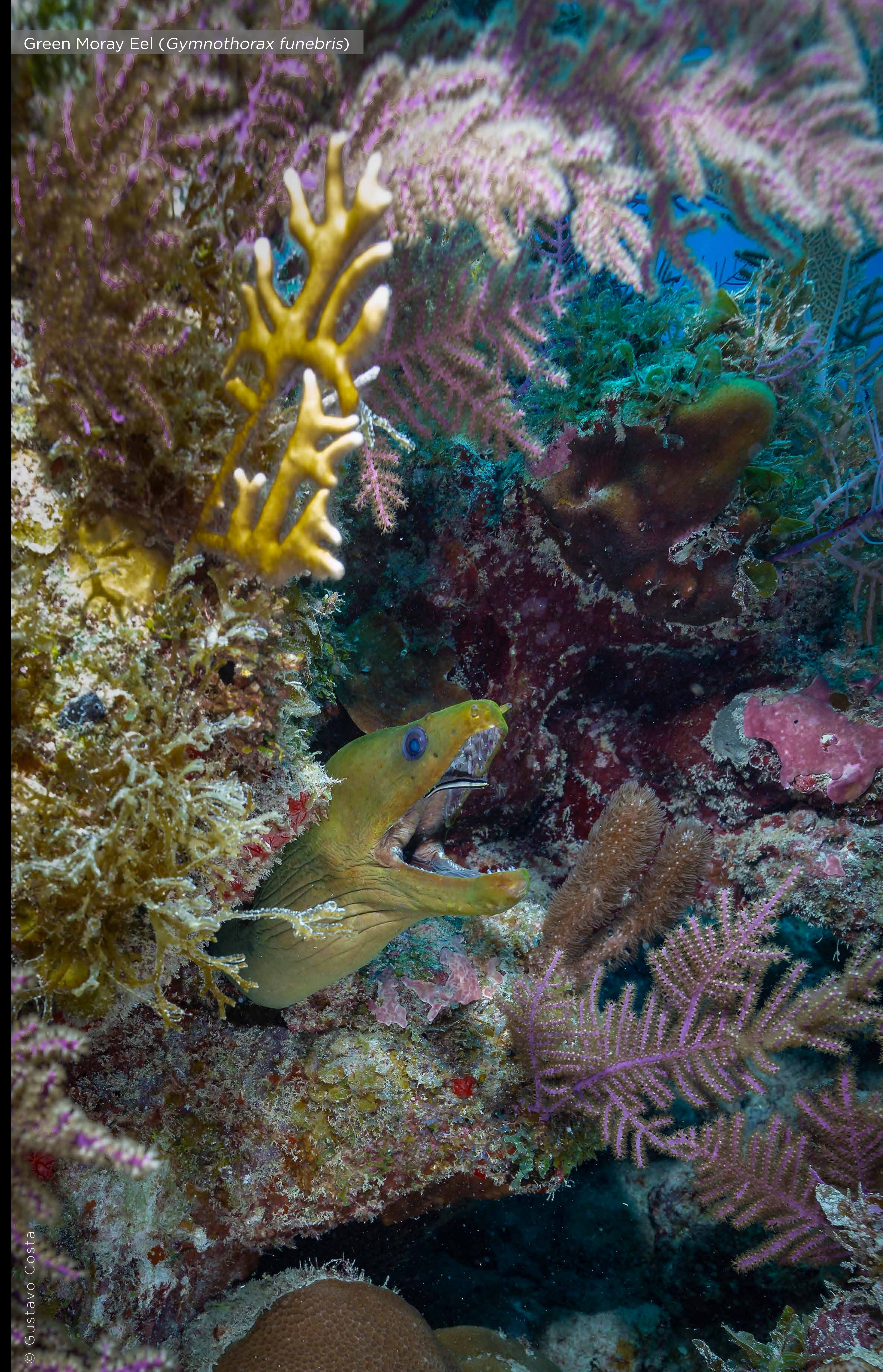
I certainly found myself with an unusual sense of apprehension and why not say it, a little nervous. In my 26 years of diving I had had the opportunity to interact in the water with impressive animals by size and reputation, but what I was about to face was a completely new challenge.

A real living battleship awaited me in the water, two and a half meters of pure muscle protected by the most resistant

dermal plates, powerful legs topped with sharp claws and as if this were not intimidating enough, two huge jaws full of fangs.

Fortunately, there are still some places on this planet that for various reasons retain that wild, pristine, and virgin character. The archipelago of Jardines de la Reina, in Cuba, is one of those places.

Green Moray Eel (*Gymnothorax funebris*)



© Gustavo Costa













Named by Christopher Columbus, in honor of the sovereign of Spain, Isabella the Catholic, this archipelago made up of 661 islets and cays, is located south of the province of Ciego de Ávila and the closest human settlement is Júcaro, a small town about 60 kilometers away.

For years this was Commander Fidel Castro's favorite place to enjoy scuba diving and therefore access to the public was completely prohibited. Subsequently in 1996, the area was declared protected and a special use regime was granted. Obviously, this decision and the efforts of the authorities and local communities have borne fruit since the abundance and health of the reefs and mangroves is completely amazing.

The relative remoteness of the mainland has kept the area in an enviable state of conservation, and its seabed holds predatory species that have practically disappeared in other areas of the Caribbean geography, such as the American Crocodile (*Crocodylus acutus*) that was waiting patiently for me in the mangrove waters.

I silently entered the water on the opposite side of the boat to the one where the crocodile was and I prepared my camera, which this time would fulfill the double function of capturing the images and being my protection barrier. Controlling my anxiety, I circled the boat to approach the reptile head-on. It was not my intention to surprise or scare him and it was also my safest position. According to the indications received, I must always stay in front of him, where his field of vision is narrowest.

The total length of adults can reach six

meters, with an average weight of 500 kg, being the second largest crocodile in America in size, only after the Orinoco Crocodile of which individuals up to seven meters have been reported. Its head is narrow and long, with a slightly curved muzzle, from which the teeth protrude when the mouth is closed. The scales are light in color, while the legs are shorter, and the tail is highly developed.

Being just a few inches away with this true wonder of the wild world in its natural environment is a simply moving and exciting experience, hard to describe correctly in words. However, despite the emotions, you should keep a cool head and be constantly alert to the animal's body gestures, in order to react appropriately as circumstances dictate.

Despite all my apprehensions and fears, the animal was calm at all times and allowed me to photograph it both on the surface and at the bottom of the mangrove canal where it was found. A few moments after the interaction I could see that the crocodile felt comfortable if I respected a certain distance, since if I got closer than I should it moved away calmly. As in most cases of underwater photography the best strategy was to keep still and let the crocodile move towards me calmly spurred by its own curiosity. Without even realizing it, this circumstance, and the fact that I entered my "photographic mode" made me forget my fears and slowly began to enjoy the interaction.

I made all the images with a focal length of 16mm, which in most cases allowed me to capture the entire animal in the green environment of the mangrove waters.



Black Grouper (*Mycteroperca bonaci*)







Goliath Grouper (*Epinephelus itajara*)



After staying about 25 minutes in the water with the animal, I decided to get out of the water and leave it alone without stressing it. On the other hand, I was avoiding being in the water if another individual appeared, which would have caused the situation to become completely risky, given the highly territorial behavior they have, resulting in quarrels between individuals. My conception of these animals remains the same, they are powerful and certainly fearsome creatures, with which one must interact with the greatest of respect and safety, but their reputation as a soulless killer is undoubtedly exaggerated.

For scuba diving and underwater photography lovers, Jardines de la Reina is a true paradise. The conservation status of these reefs is unmatched in the entire Caribbean Sea. The state of health of the marine ecosystem is reflected in an explosion of life and colors in every corner and the number of fish is at times simply overwhelming. On its reefs there are thousands of photographic subjects, both for macro and wide-angle photography, and the diversity is such that at times it is difficult to decide what to photograph. This great diversity and quantity of reef life creates the ideal conditions for the food chain, and at the top of that chain are the true masters and lords of this group of islands, the sharks.

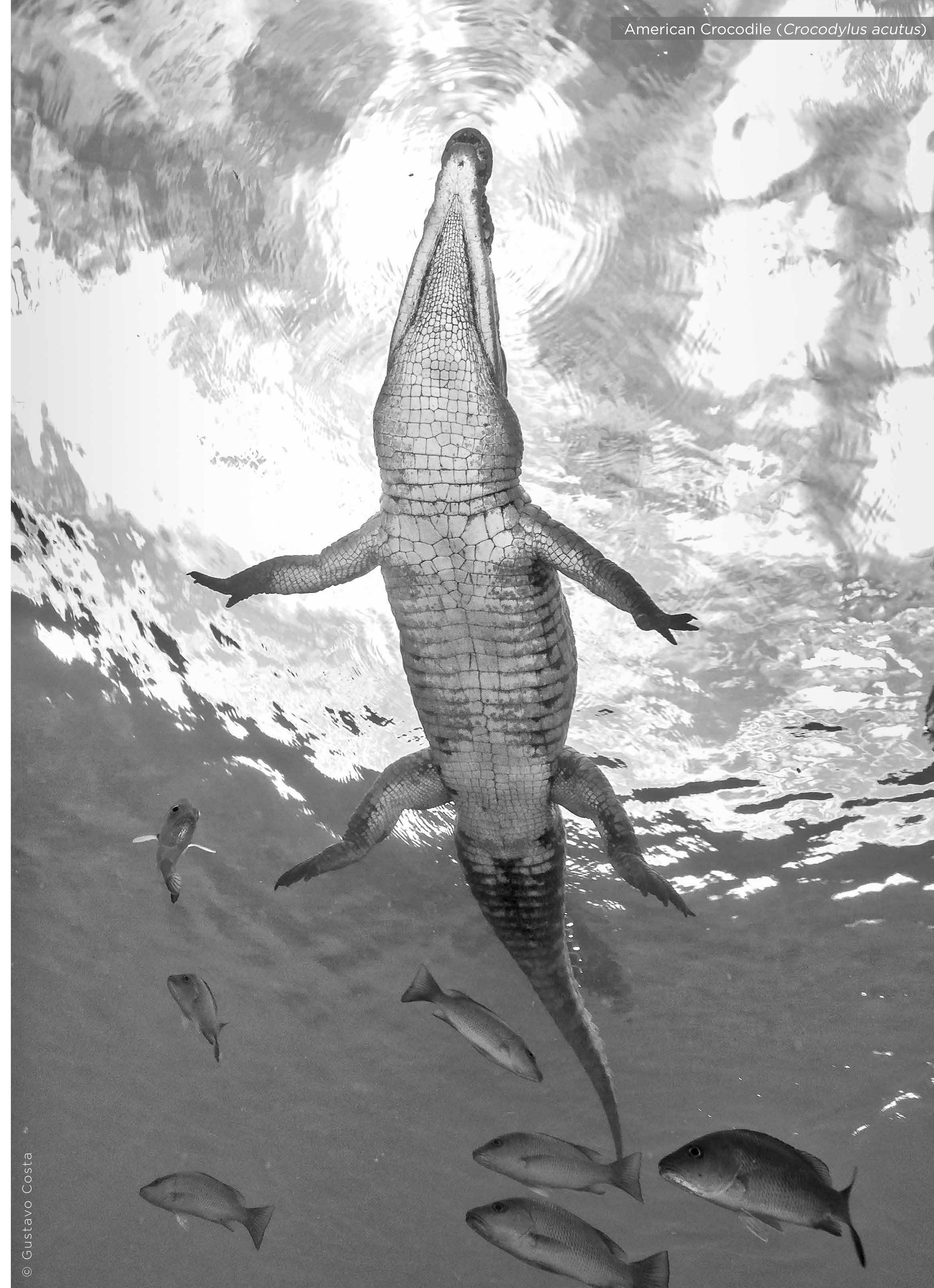
There is no need to look for sharks in Jardines de la Reina, sharks are found in all dive sites. As soon as the motor stops at any dive site, the boat begins to be surrounded by sharks and many times I have ended up hitting an individual while entering the water. During the dive,

the divers are always surrounded by sharks, without ever showing aggressive or intimidating behavior. The areas of dominance of each species are clearly established in the ecosystem. Silky Sharks (*Carcharhinus falciformis*) are in charge of quickly patrolling the surface waters with their elongated and tapered bodies, while at the bottom, the Caribbean Reef Shark (*Carcharhinus perezii*) is the dominant species and commands respect with its large body that can quietly reach more than 2 meters long.

To photograph sharks, you must adopt a fixed position somewhere on the reef and wait patiently. The natural curiosity of these animals will make them constantly pass near your position, which will give you enough opportunities to photograph them in different frames and circumstances. Don't settle for just taking the customary profile picture of the animal.

The number and duration of sightings makes it possible for us to experiment with different types of images such as portraits, silhouettes and even try to take photos of sweeps with slow shutter speeds. Possibly the most difficult aspect of photographing sharks is lighting. The sharks of Jardines de la Reina have a grayish color on the back and their belly is completely white. This implies that we must be very careful with our exposure in order to avoid overexposing this area of the animal's body.

As is customary in this type of photography, the lighting process will be established in two stages: first, we must correctly expose the background of the



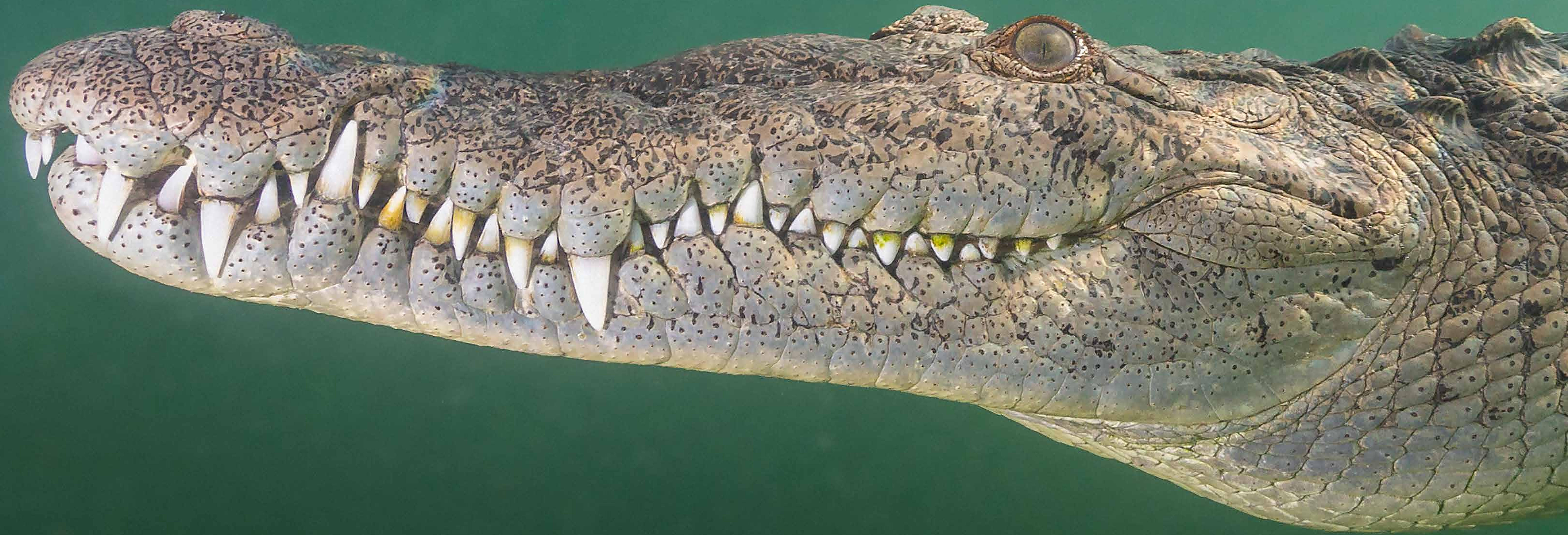
















© Gustavo Costa

Nassau Grouper (*Epinephelus striatus*)

scene to obtain correct blues, and second, turn on the flashes and begin to illuminate the shark in the foreground at low powers and gradually increase the values as circumstances indicate. Photographing sharks is so fascinating that you can lose track of time and space.

At one point I was so focused making the shots that I did not realize that a gentle current put me in the middle of the action of a group of 20 silky sharks, to such a degree that I received several flaps and blows !

If you want to know and dive the Caribbean Sea in its true essence, as it was 80 years ago, without a doubt, Jardines de la Reina is a place that you cannot miss visiting.



Spiny Caribbean Lobster (*Panulirus argus*)





# SNIPPET

After the long cold, snowy Northern Hemisphere winter, nature photographers and birders look forward to spring time's annual bird migration. Generally, the last two weeks of May are peak time to see migrating birds. Deciduous leaves are emerging and leafing out, and ice has melted from ponds, lakes, streams and rivers. The St. Lawrence River in Quebec Province offers spectacular birdwatching and photography opportunities. Migrating Snow Geese (*Anser caerulescens*) gather by the thousands along the shore of the St. Lawrence River.

On May 23rd this year, my husband Ismael and I decided to visit a well-known place for bird-watching, Nicolet Bird Sanctuary, in Baie du Febvre, down river from Montreal where we live. It was a very windy and sunny day, so much so that I had trouble holding my camera to take the pictures as I always take my photos without a tripod. We were watching Snow Geese, ducks and shorebirds, when suddenly we saw three phalaropes flying towards us. We were really delighted to see these unusual shorebirds because they are uncommon species along the St. Lawrence River.

Phalaropes are coastal and oceanic birds which



©Cristina Araya

## Spring Bird Migration in Eastern Canada

By Cristina Araya



Snow Goose (*Chen caerulescens*)

©Cristina Araya

swim in circles to concentrate marine invertebrate animals to eat. We also saw a stunning, male Wilson's Phalarope (*Phalaropus tricolor*) in full breeding plumage, a female and a surprising Red Phalarope (*Phalaropus fulicarius*), which is a species difficult to see since it is rare in our province. During our winter,

Wilson's Phalaropes and Red Phalarope migrate to South America where they congregate on salt lakes which are rich in food in the Andes Mountains primarily in Argentina.

We have visited many places in Quebec to see and photograph birds. Bird







watching and photography is very popular in Canada - there are many people who love this hobby, and we have become friends with a number of like-minded naturalists we have met on our photographic trips. I began nature photography five years ago, and have gradually upgraded my camera gear. Now I use a Nikon D850, with a Nikon 500 with TC 14E II. The setting for the Wislon's Phalarope image was: 1/1250, ISO800, F 8.

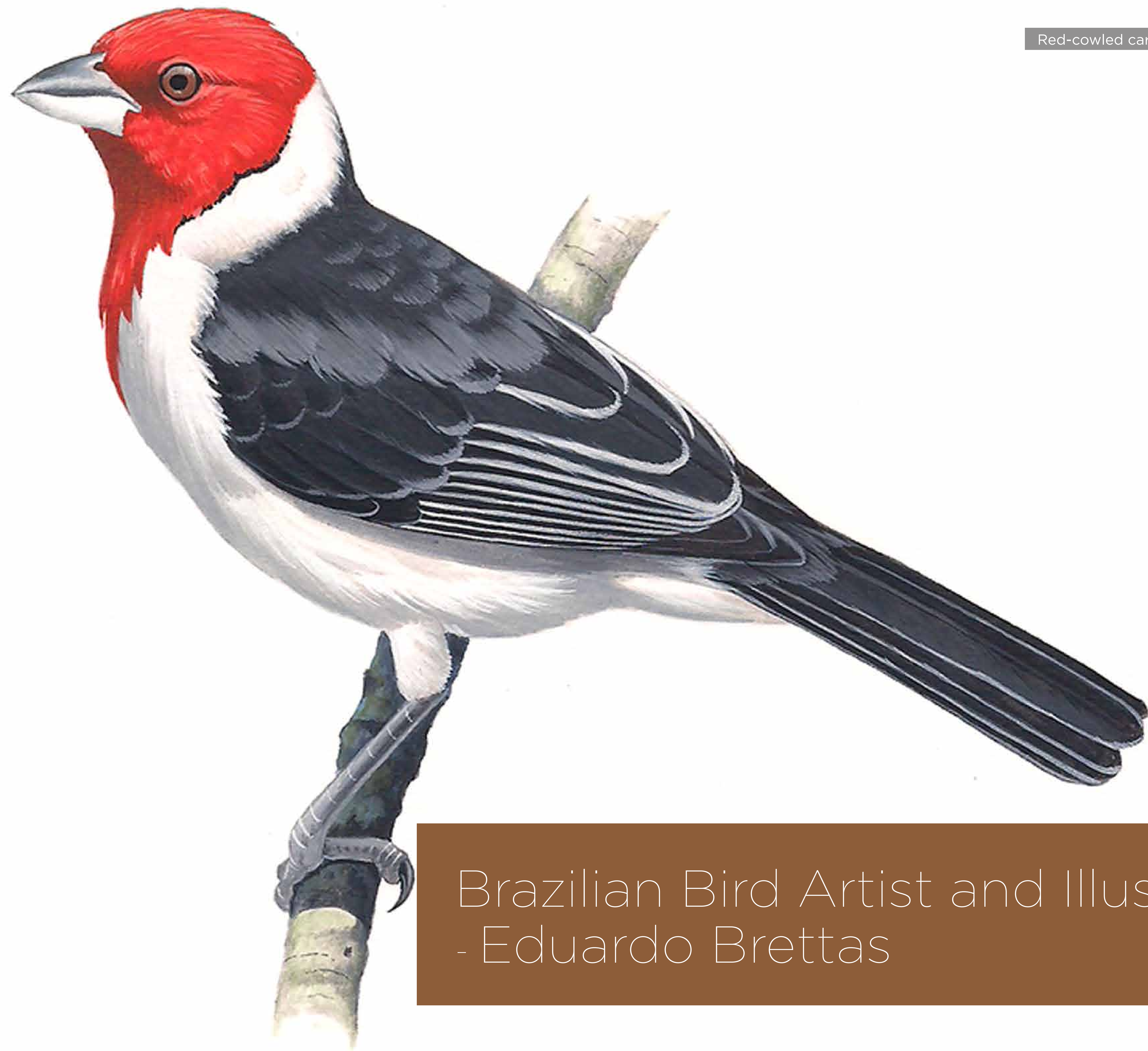
Cristina Araya was born in Chile, and now lives in Montreal, Canada. Cristina is an avid nature photographer



©Cristina Araya

Phalarope (*Phalaropus*)





Brazilian Bird Artist and Illustrator  
- Eduardo Brettas





**Eduardo Brettas is a Brazilian wildlife artist and a renowned illustrator of birds. A childhood spent in the vicinity of a forest and support from his parents spurred him to start drawing from a young age.**

**Eduardo has illustrated for several books on birds and many more are in the works. He is also engaged in an ambitious collective task of painting all the birds of Brazil.**

I am a self-taught Brazilian artist and illustrator of birds. Minas Gerais in south-central Brazil is my home region. Since I was little, in Ponte Nova, the city where I was born, I was passionate about animals, and especially with dinosaurs. I grew up in a large house in Ponte Nova with a small forest just behind our home. The forest was my introduction to nature and I visited the forest almost every day – this forest was my outdoor classroom where I was first introduced to trees, plants and especially birds.

I began to draw at a very young age. My mother, Indiana Parentoni, was supportive and encouraged my artwork. She provided me with paper, pencils and paints. I drew on notebooks, on the floor, on furniture and on walls. I was never scolded for drawing on the walls or furniture.

When I was about nine years old, a neighbor was there at home and started looking at the walls of the room and told my mother that the house was very dirty.







Blue-and-yellow Macaw (*Ara ararauna*)



Brilhante-veludo (*Heliodoxa xanthogonys*)



My mother went to the neighbor, took her hand and went to the bookcase where she ran the lady's hand in every corner of the furniture. She did the same with other places and showed his hand for the lady to see that it was clean. My mother told the neighbor that the house was clean and what she saw on the walls was not dirt, but paintings by an artist. Mother's thing!

As a young boy I knew that I wanted to be an artist focusing on wildlife art, especially birds. I am a self-taught artist. As a young boy, I lived in a small Brazilian city with few art educational opportunities available to me. I learned about wildlife art from books, and by observing paintings of other artists. As a young artist I was influenced by William T. Cooper, with his paintings of parrots, and Etienne Demonte, an excellent Brazilian painter.

I was lucky to be born in a home where my mother and father always supported me. Today family support continues from my wife and my two children.

In 1987 I bought a magazine called "Ciência Hoje" at the newsstand. It was a very good magazine and on the last page I read an article about swifts in Rio Grande do Norte. One of the authors of this article was Ornithologist Geraldo Mattos de Viçosa, from a city close to mine. I went to meet Geraldo in Viçosa. He received me at his home and we talked a lot about birds. I started to visit Geraldo's house in the following months, taking my sketches of birds. On one of those occasions, Geraldo told me that he knew Dr. Helmut Sick and that he could introduce me to Dr. Sick in Rio de Janeiro.

I was very happy, because at that time I had already bought the book "Brazilian Ornithology, an Introduction" published by Dr. Sick in 1985. On my first of many visits to Dr. Sick I got my first job as a bird illustrator. I illustrated the book "Aves de Santa Catarina" by biologist Lenir Alda do Rosário, a student of Sick. After that, I never stopped drawing.

The designs of my artworks are inspired by nature. Brazil's tropical rainforest is very varied with an amazing number of different species of trees, shrubs, vines, aerial and ground plants. Because of Brazil's rich biodiversity there are an infinite combination of plants and animals that could be incorporated into a painting's design.

I am always in the field, observing and studying the behavior, morphology, feeding and habits of birds. This is important to seek inspiration and have new ideas, in addition to trying to make a correct painting that represents the chosen species. I specialize in artwork of birds.

Toucans and Macaws, spectacular birds of Brazil, are my favorite subjects. The vibrant colors of the varied species are an inspiration with many different possible artistic designs with amazing bills of the toucans and tails of the Macaws.

I prefer to take binoculars, tape recorders, pencils, erasers, and a sketchbook to the field. I am almost a 19th century painter. I do not use a camera during my field work. I draw quick sketches during my field work of the bird's different positions, and note the vegetation and habitat.



©Eduardo Bretas





©Eduardo Brettas

E. BRETAS  
2022



©Eduardo Brettas

Toucan Barbet (*Semnornis ramphastinus*)

Harpy Eagle (*Harpia harpyja*)



I travel to National Parks and other protected areas to observe new bird species and to get to know their environments and habitats. I've been to the Pantanal, and Serra do Mar in Rio de Janeiro. I traveled through the fields of Santa Catarina and in the Pampas of Rio Grande do Sul. In Minas Gerais, I was in the Serra da Canastra looking for the Merganser, in the Serra do Cipó to paint the Lenheiro-da-serra-do-cipó and in Ibitipoca watching the nesting of the mountain eagle.

I can say that I have done thousands of sketches of Brazilian birds. The vast majority of the bird species I illustrate live in Atlantic Forest Ecosystem, known "Mata Atlântica". The sketches are very important for those who want to draw birds. It is through the sketches that we can know the shape of each bird species. Many of bird artworks are illustrations for books. Most of my artwork is done in gouache, but sometimes I use watercolors and acrylic paints.

I illustrated several books on birds, such as Aves do Santa Catarina, Field Guide for Birds of Brazil, Field Guide for Birds of the Amazon, Tucanos of the Americas, Terra Papagalli and Hummingbirds of Brazil, as well as other works for companies and art galleries.

I am currently working on four books: on-line guide to birds in Santa Catarina, Gaviões e Falcões do Brasil, Bird in Brazil for Princeton and Jóias Aladas do Brasil for a private collection.

Leon Van der Linden, a Dutch wildlife artist, who has lived in Brazil comments

on Eduardo's artwork: "I first came into contact with Eduardo Brettas's work when I lived in Brazil. I got hold of a book entitled "Tucanos das Americas" and it was a revelation for me because in Brazil painting nature and certainly the animals that live there is not part of the culture. The quality of the depicted birds, toucans, arassaris and toucanets of Central and South America was of a very high level, especially when looking at the correct anatomy and natural representation. The work of Eduardo Brettas reminds me of that of Willaiam T. Cooper and because of the great knowledge he has about these birds and his accuracy, his work is ideally suited for, for example, the production of bird guides and his work certainly deserves more attention outside of his native Brazil. Eduardo is one of Brazil's most outstanding wildlife artists."

A project that pleases me a lot is the "Terra Papagalli" collection that we started in 2008 with the idea of painting all the birds of our country, but not in the form of a guide, but as a more artistic work, covering the whole of each family. Two great books on parrots and hummingbirds have already been published. The next book will be the Gaviões e Falcões do Brasil scheduled for the end of 2020.

I post images of my current bird paintings and illustrations as well as artworks in progress on social media sites of Facebook and Instagram - please take a look.



©Eduardo Brettas

Toucanet (*Aulacorhynchus caeruleogularis*)





YOUR GALLERY



Goutham Ganesh Sivanandam

Red Fox (*Vulpes vulpes*)





YOUR GALLERY



Kamalak Kannan Bownaan

Cheetah (*Acinonyx jubatus*)





YOUR GALLERY



Dr Rajesh Karoth

Indian Bullfrog (*Hoplobatrachus tigerinus*)





YOUR GALLERY



Pavan Prasad

Three-spot Grass Yellow (*Eurema blanda*)





YOUR GALLERY



Mathew Scaria

Greater Flamingo (*Phoenicopterus roseus*)

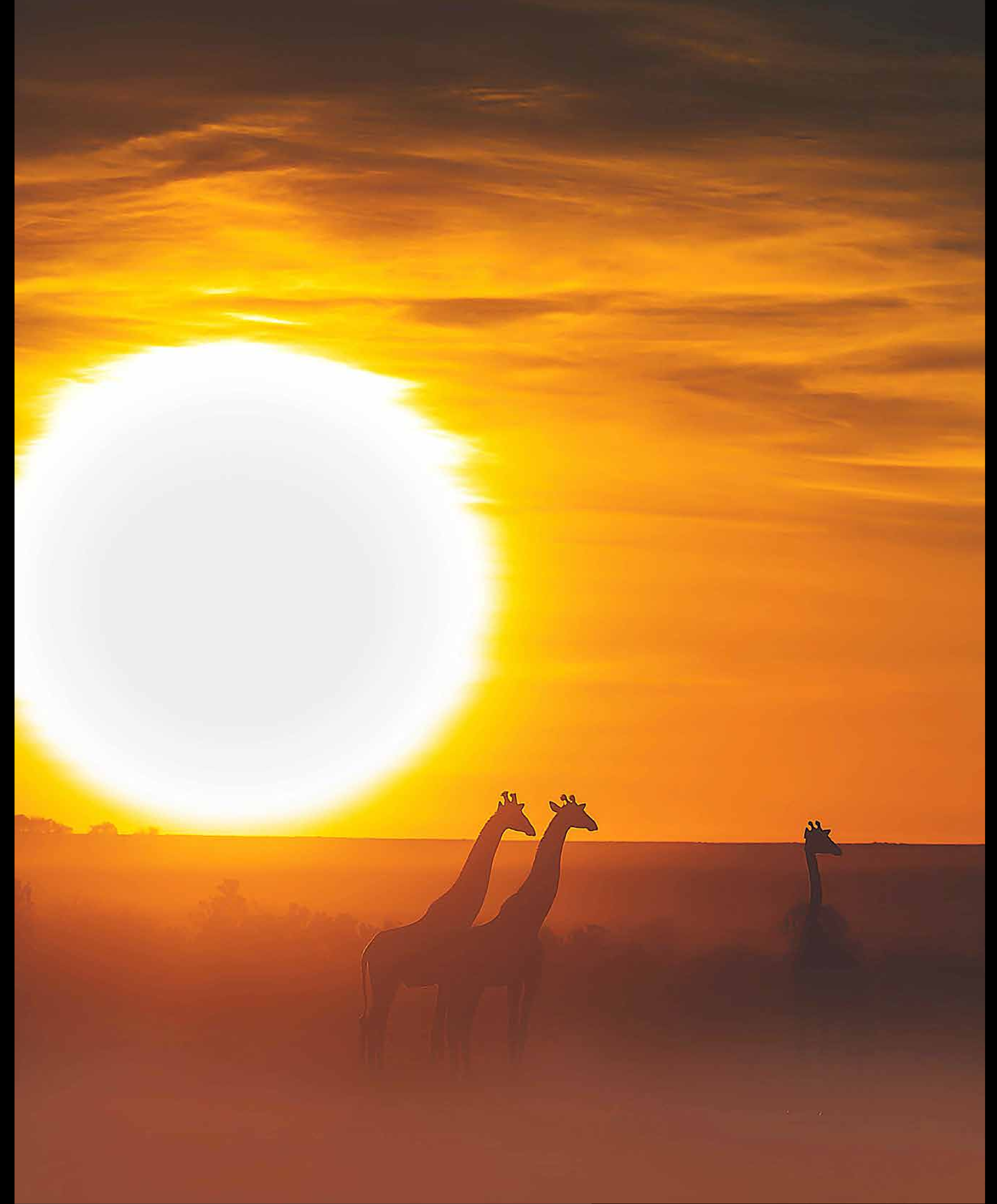




YOUR GALLERY

Haarish Mohammed

Gliding Lizards (*Draco*)



YOUR GALLERY

Keyur Nandaniya

Giraffe (*Giraffa*)







YOUR GALLERY



Munib Chaudry

African Elephants (*Loxodonta*)





YOUR GALLERY



Sanjay Kumar

Blue-cheeked Bee-eater (*Merops superciliosus*)





YOUR GALLERY



Vignesh Ramachandran

Arabian Oryx (*Oryx leucoryx*)





YOUR GALLERY



Vijesh Maroli

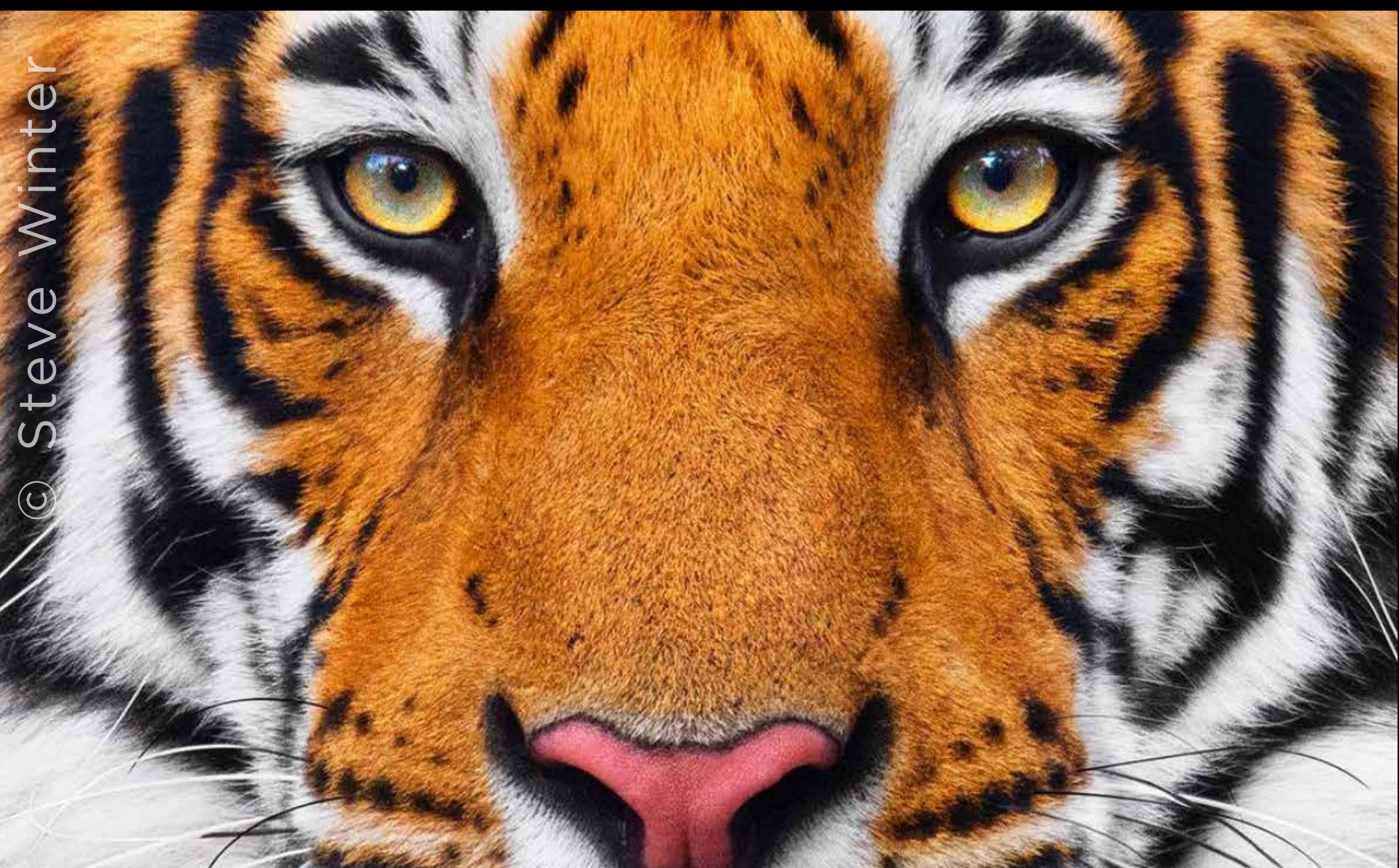
Green Bee-eater (*Merops orientalis*)



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EXPLORERS

UPCOMING  
FEATURES



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## INTO THE WILD

With Steve Winter



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## WILD TENDER MOMENTS

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## TALES OF A POLKA-DOTTED ZEBRA

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