# VILDIFE PHOTOGRAPHIC

ISSUE 23 MARCH/APRIL 2017

THE IMPORTANCE OF SPENDING TIME IN THE FIELD

THE RETURN OF EDITOR'S CHOICE

CAPTURING BEHAVIOR

WIDE-ANGLE MACRO PHOTOGRAPHY











## EDITOR'S NOTES

#### **BILL GOZANSKY**

ISSUE 23 // MARCH/APRIL 2017



elcome to Issue 23 of Wildlife Photographic. As I sit in my office a couple of weeks removed from a photo expedition to Costa Rica, I realize how difficult it is to hang on to travel experiences. Often we immerse ourselves for weeks on end in unique environments that are vastly different from our normal surroundings. But upon returning we quickly adapt back to our daily lives and routines—too quickly, it seems to me. I don't want to have the memories of travel fade so fast. I want the memories to be more vivid and visceral. This is why I'm grateful that I'm a

photographer. As I sit in front of my computer processing the images from my adventures, I recollect the exact moment of each image capture. I remember the sounds of the toucans, the torrential rain, even the flies biting my arms as I tried to hold the camera still. (Some things are harder to forget than others!). So the magic of my travels returns. I think this is one of the greatest rewards of being a photographer. It allows us to retain specific memories of our experiences with every image we create. And hopefully through each issue of WP, our contributing photographers can share a few of their magical memories with you!

As always, I want to thank you, our readers, for your continued support. Please do not hesitate to reach out to me directly with your story ideas, comments, and suggestions for future issues. I look forward to hearing from you.



Bill Gozansky, Editor

## **CREDITS**

Editor-in-Chief CRAIG ORR

BILL GOZANSKY

Contributors

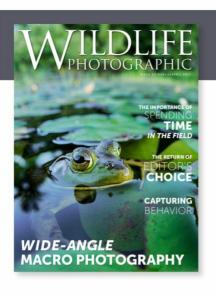
DAVID & PUI HANG MILES, JEFF PARKER, CATHY & GORDON ILLG, ANDREW MCLA-CHLAN, BILL GOZANSKY, TIM PLOWDEN, CLIVE FINLAYSON, RAMDAS IYER

Art Director

#### **LISE-MARI COETZEE**

Special thanks to

#### WILDLIFE CONSERVATION NETWORK



## ON THE COVER

"Bullfrog"

by Andrew McLachlan

To subscribe and save up to 25% on the cover price, please tap **here**.

If you are interested in contributing to WP, please tap **here**.

For answers to our FAQs, please tap here.

## **MEET OUR**

## CONTRIBUTORS

// MARCH/APRIL 2017 //



#### **BILL GOZANSKY**

Bill Gozansky is a travel, nature, and wildlife photographer based in south Florida. Bill's quest for images enables him to explore unique destinations and interact with diverse cultures across the globe. He currently leads photographic safaris to Namibia, Kenya, Costa Rica, and Ecuador. In a private or small group setting, Bill teaches field techniques of professional travel, nature, and wildlife photography in these remarkable natural areas. Bill has recently created the *Images for Conservation Fund Photo Guide Series: Nature & Travel Photography* app that illustrates professional photographic techniques for nature and travel photography.



#### JEFF PARKER

Jeff Parker leads photo tours throughout Central, South, and North America. He especially loves creating images in Patagonia, the Brazilian Pantanal, and the U.S. Southwest. Jeff holds workshops on a variety of nature photography topics at his Red Belly Ranch in central Texas. In 2016, Jeff and his wife, nature writer Mary O. Parker, released their book *Explore Texas: A Nature Travel Guide* (Texas A&M University Press). Jeff enjoys encouraging others in their photographic pursuits. He regularly speaks to camera clubs, nature centers, and Audubon groups about the power nature photography has to bring deeper awareness about issues of conservation.



#### ANDREW MCLACHLAN

Andrew McLachlan is a full-time professional photographer located in Ontario, Canada. His extensive travels throughout Ontario have led to a large, diverse collection of landscape- and wildlife- related imagery from the province. Andrew also has growing collections of Caribbean imagery from Cuba, Jamaica, and Cayman Brac. His e-book, *A Photographer's Guide to the Ontario Landscape*, is the first-ever comprehensive guide to photographing Ontario's vast and varied landscape.



#### RAMDAS IYER

Ramdas Iyer is an avid traveler, photographer, and writer who has visited over 100 countries on seven continents. His main interests are anthropology, wildlife, and history. He holds a master's degree in chemical engineering and calls New Jersey his primary home. Iyer's biggest fears are the loss of habitat for wildlife, degradation of traditional cultures in a rapidly modernizing world, and the shrinking polar regions. His travels enable him to document and share experiences through his many articles and blog posts. He is a regular contributor to Forbes Woman Africa, a pan-African publication where he has served as the staff travel writer for two years.



#### TIM PLOWDEN

Singapore-based photographer and filmmaker Tim Plowden currently focuses on wildlife conservation issues in Southeast Asia. He has experience shooting in Africa, Asia, Europe, and North America. His photography has been internationally published, and his videography has been featured in film festivals worldwide. Tim is a regular contributor to Wildlife Photographic.



#### **CLIVE FINLAYSON**

Clive Finlayson has been a field naturalist since a very young age and took his love of nature to the professional level, studying zoology at Liverpool University. He later focused on his major interest group, birds, research with his own photography and considers his main photographic strength to be his intimate knowledge of his subjects.



#### GORDON & CATHY ILLG

Cathy and Gordon Illg have been full-time nature photographers since 2000. Now their livelihood depends upon their ability to share the magic of wild things and wild places with other photographers. Their work is widely published and includes numerous covers of magazines such as Backpacker, Defenders, National Geographic Young Explorer, Ranger Rick, and National Wildlife. Several of their images decorate the tails of Frontier Airlines' jets, and they've done well in photo contests, the highlight of which was being flown to London to accept awards in the Wildlife Photographer of the Year Contest. Both of their first two books, Dynamic Wildlife Photography and Worshipping With A Camera, have been well received, and they lead nature photography tours under the name Adventure Photography.



#### DAVID AND PUI HANG MILES

David and Pui Hang Miles are UK based wildlife photographers and founders of NaturesLens. David's passion for wildlife photography was ignited during his first safari in Kenya, and this passion inspired Pui Hang after she accompanied her husband on an Indian tiger safari. Pui Hang has since won several awards including making the final 12 in the 2013 BBC Countryfile Photo Competition with "Dinner For One" and winning the Worldwide Wildlife category of the Scottish Seabird's Nature Photography Award with "The Dive". Despite having already visited some of the most stunning places in the world, David and Pui Hang continue to search for opportuni-



#### STEPHANIE CARNOW

Stephanie's two biggest passions are telling stories and helping animals, and she brings them together as the Marketing and Communications Manager for the Wildlife Conservation Network (WCN), an organization that protects endangered species by providing funding, training, and services to independent conservationists. In this role, Stephanie leads the development and implementation of WCN's marketing and communication strategy and programs, and helps strengthen the communications of WCN's 17 partners around the world. Stephanie has spearheaded communications efforts for wildlife conservation and other environmental and social causes since 2003.

## ISSUECONTENTS

// MARCH/APRIL 2017 //



14
BACKYARD BIRD
PHOTOGRAPHY SERIES
by Jeff Parker

Lesson 3: Photography Set-ups



JUST A LITTLE CLOSER ...
JUST A LITTLE LONGER
by Cathy & Gordon Illg
The importance of spending



10
FIELD NOTES
by David & Pui Hang Miles
The story behind the image



26 **EDITOR'S CHOICE** Showcase of *WP* Readers' Images



68
FROG-SCAPES 101
by Andrew McLachlan
An introduction to wide-angle
macro photography

time in the field

## ISSUECONTENTS

// MARCH/APRIL 2017 //



86 **IMAGE CRITIQUE** by Bill Gozansky Reader submitted image, critiqued by our editor



110 10 QUESTIONS WITH ... by Clive Finlayson Ten questions with wildlife photographer Clive Finlayson



134 WILDLIFE CONSERVATION **NETWORK** by Stephanie Carnow Want to really change the world? Invest in conservation



92 **CAPTURING BEHAVIOUR** by Tim Plowden Series 7: Play



116 **WALRUS HAUL-OUT** by Ramdas Iyer Arctic adventures in Spitsbergen, Norway

# FIELD



## About the Photographer David and Pui Hang Miles

David and Pui Hang Miles are UK based wildlife photographers and founders of NaturesLens. David's passion for wildlife photography was ignited during his first safari in Kenya, and this passion inspired Pui Hang after she accompanied her husband on an Indian tiger safari. Pui Hang has since won several awards including making the final 12 in the 2013 BBC Country-file Photo Competition with "Dinner For One" and winning the Worldwide Wildlife category of the Scottish Seabird's Nature Photography Award with "The Dive". Despite having already visited some of the most stunning places in the world, David and Pui Hang continue to search for opportunities to capture images depicting the beauty of the natural world.









#### THE PHANTOM OF THE NORTH

The technical information: I captured this image on my Canon EOS-1D X while using the wonderful Canon EF 200-400mm f4L IS USM Lens at its full stretch of 400mm with a shutter speed of 1/2000 sec, ISO 1600, and an aperture of f/4.



Telcome to "Field Notes," a series that Pui Hang and I are thrilled to helm in 2017. Over the next 12 months, we plan to share with you captivating and inspirational images. Up first is a species that has long held my fascination, but I only got to capture it fairly recently. In March 2015, I traveled to Finland to photograph the great grey owl. The great grey owl (Strix nebulosa) is the largest owl in the Northern Hemisphere. The vole population defines its general territory. The owls locate voles, their preferred prey, with their exceptional hearing and then strike from above, diving through up to a half-metre of snow. Each year, the owls migrate with their prey, shadowing their movements. The owls might inhabit an area for a few days or even a week—and then they'll vanish. No wonder great grey owls are called Phantoms of the North.







PUFFINS ON A SCOTTISH ISLAND, WINTER PELICANS IN GREECE OR BALD EAGLES ON THE RIVERS OF THE PACIFIC NORTHWEST - PLUS MANY MORE WORLDWIDE LOCATIONS

WILDLIFE PHOTOGRAPHY HOLIDAYS THAT EXHIBIT THE NATURAL WORLD AT ITS BEST

# NATURES

www.natureslens.co.uk l photography holidays & workshops



## HAVE YOUR BEST PHOTOS FEATURED IN WILDLIFE PHOTOGRAPHIC

If you have a passion for wildlife photography and you would like to share your images with others, then you could have your images published in Wildlife Photographic magazine!

Whether you are a budding amateur photographer who would like to see their favourite photo published or a professional photographer with tips and advice to share, we would love to hear from you. Your submission can be based on any topic relating to wildlife photography, including post production, as well as reviews of cameras, lenses, and equipment.

What's more, as WP is fully interactive, we can also include links to your online gallery, blog, or website. This makes it incredibly easy for our readers to discover you and your work. It also allows professionals a platform to showcase the services and products they offer such as workshops, safaris, prints, or books.





## BACKYARD BIRD **PHOTOGRAPHY**

LESSON #3

PHOTOGRAPHY SET-UPS





66

If not using a live plant, at least get a branch or log with some lichen or moss on it to add character.

99

# **STEP #1:**SELECT/CREATE A PERCH

The first step is to select a perch. To avoid the "bird on stick" look, make it an attractive perch. I personally like a branch with berries.

If you use a clipping from a live plant for a perch, aim for something that won't wilt quickly. Placing the clipping in a vase can work with some plants. Visit your local florist and purchase some picks for single flowers or smaller sprigs. While you're there, also ask if you can buy some packets of the cut-flower food that's added to water to keep flower arrangements

fresh. My local florist sells me packets of the stuff for 25¢ each. (A couple of clients have told me that adding aspirin or a pinch of sugar to the water keeps cut vegetation fresh.)

If not using a live plant, at least get a branch or log with some lichen or moss on it to add character.

Finally, consider the size of your subject when choosing your perch. A tiny little bird won't look right on a log with a four-inch (10-centimeter) diameter.





Green Jay on log setup Canon 7D with Canon 600mm f/4 1/500sec f/4 ISO 400



# **STEP #2:**SECURE THE PERCH

Now that you have your perch, you need a way to secure it. My favorite method involves using a cheap pan-tilt tripod, the ones with a hollow handle. The opening in the handle is where we will insert our perch. If you're going after larger birds which require a perch that's too large to fit in the handle, simply attach it with cable ties. I've found these tripods at several retailers for under \$30. I like these tripods because they make it easy to reposition the perch and provide infinite adjustability of the angle. To avoid having birds land on the handle or head rather than my perch, I loosely attach bunches of grass there to discourage them.



## STEP #3: BAIT THE PERCH

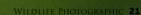
Depending on what you use for a perch you can hide some seeds directly on it to get the birds to stay longer. Just make sure the seeds aren't visible in your composition.

For the most part, the best strategy is to position the perch about two to three feet above your food or water source. Often birds will land there briefly before dropping down to eat or drink

Woodpeckers require a more specialized approach. Find a log about three or four inches

in diameter. Again, try to locate something that has a little character to it, maybe with a spray of lichen or moss on its surface. Then use a Christmas tree stand to secure the log in an upright position. Using a one or one-and-a-half inch (25 or 38mm) bit, drill a hole where you want the bird to be positioned. Be sure to drill at a downward angle, because the seeds will just spill out if you drill straight down. Fill the hole with seeds or suet. Rotate the stand so that the hole is on the side, just barely out of sight from the camera's perspective. Artfully attaching vines or other attractive vegetation that's woodpecker appropriate (make sure it's something you'd see on the side of a tree!) to the log helps to finish the look of your setup. Now you're ready to capture some beautiful woodpecker images!

Learn more about capturing woodpecker images—and getting great shots of your other backyard birds—in the next issue.









## About the Photographer Jeff Parker

Jeff Parker leads photo tours throughout Central, South, and North America. He especially loves creating images in Patagonia, the Brazilian Pantanal, and the U.S. Southwest. Jeff holds workshops on a variety of nature photography topics at his Red Belly Ranch in central Texas. In 2016, Jeff and his wife, nature writer Mary O. Parker, released their book *Explore Texas: A Nature Travel Guide* (Texas A&M University Press).

Jeff enjoys encouraging others in their photographic pursuits. He regularly speaks to camera clubs, nature centers, and Audubon groups about the power nature photography has to bring deeper awareness about issues of conservation.







# Photo Tours & Workshops for the Naturally Curious™

#### **PHOTO TOURS**

- Pumas of Patagonia
- Costa Rica in Focus
- South Texas Birds
- Big Bend
- Whooping Cranes
- Jaguars of the Pantanal
- Birds of Southern Arizona

### WORKSHOPS

- Backyard Birds
- Macro
- Intro to Nature Photography
- Night Photography
- Wildflowers
- Painted Buntings
- Hummingbirds



## If you are enjoying the magazine then please consider leaving us a review.

## It would mean a lot to us!



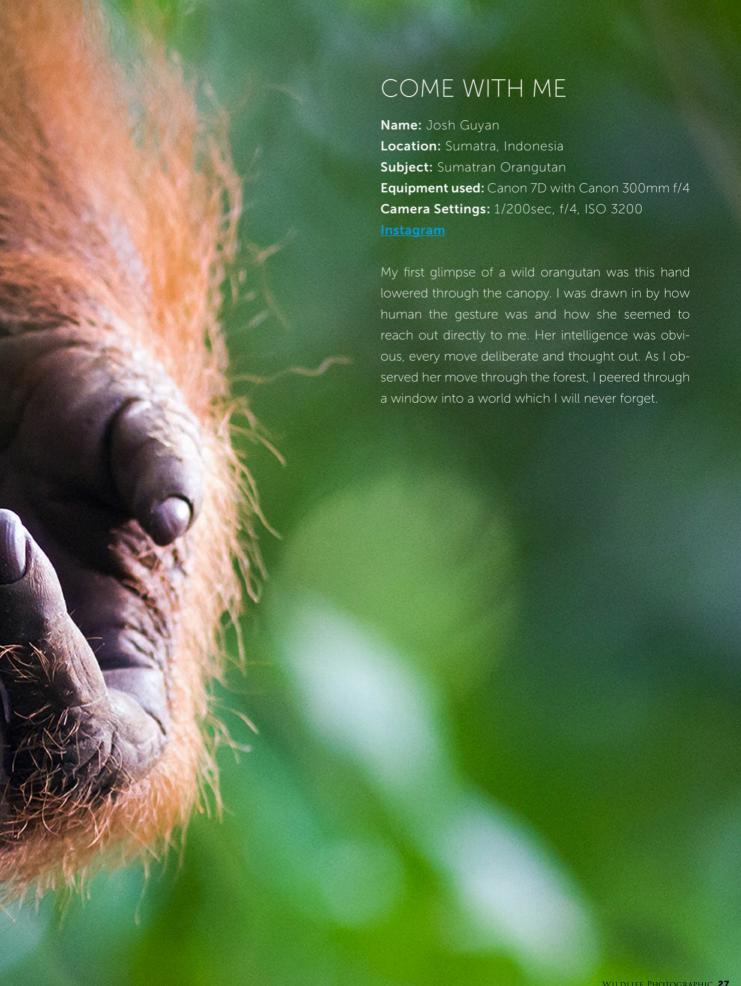




## EDITOR'S CHOICE

A HAND-PICKED
SELECTION OF OUR
FAVOURITE IMAGES
SUBMITTED BY OUR
READERS











## FAMILY LUNCH TIME

Name: Mitch Stringer

Location: Serengeti National Park, Tanzania

Subject: Baboon Mother and Baby

Equipment: Canon 1DX with Canon 400mm f/2.8, + 1.4x

**Settings:** 1/400sec, f/10, ISO 1250

Instagram

The mother and baby baboon image engages me for a couple reasons. While baboon sightings have been fairly common during my travels in Africa, they are often fast moving, and finding intimate moments of relative stillness is difficult. These two provide a good example of a mother caring for her baby and replenishing her own energy while the rest of the troop scavenges across the flatlands for food. While the mother's eyes survey the landscape for potential dangers, the baby peacefully enjoys its meal.

## SERVING BREAKFAST

Name: Kalin Botev Location: Bulgaria

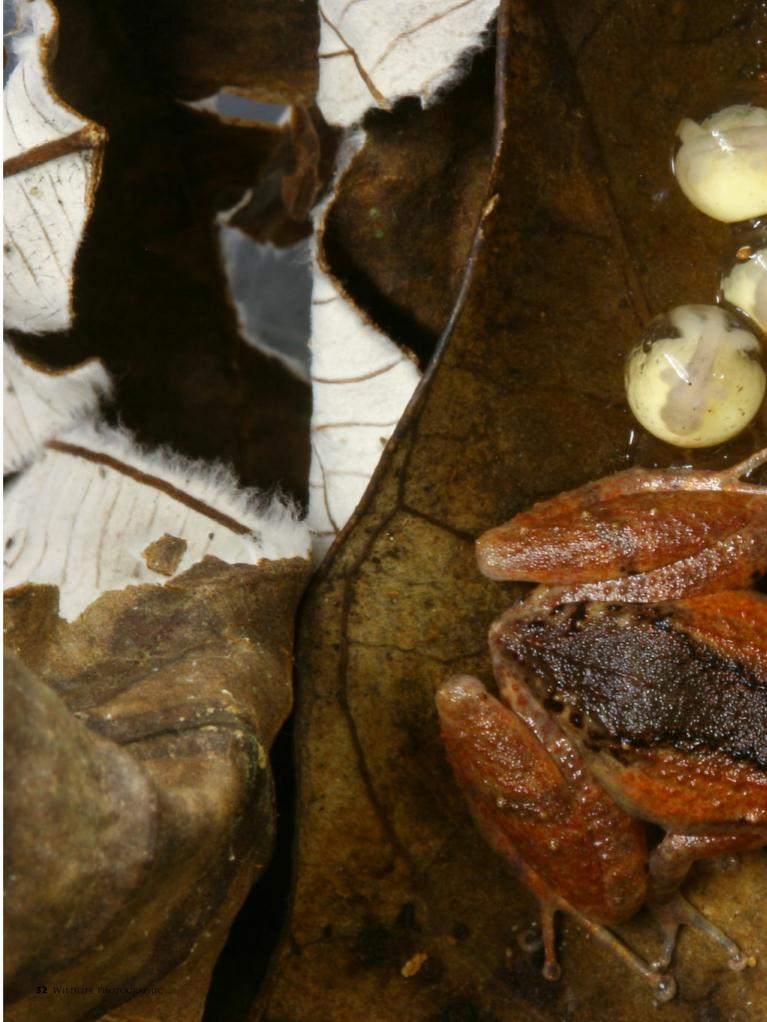
Subject: Common Hoopoe

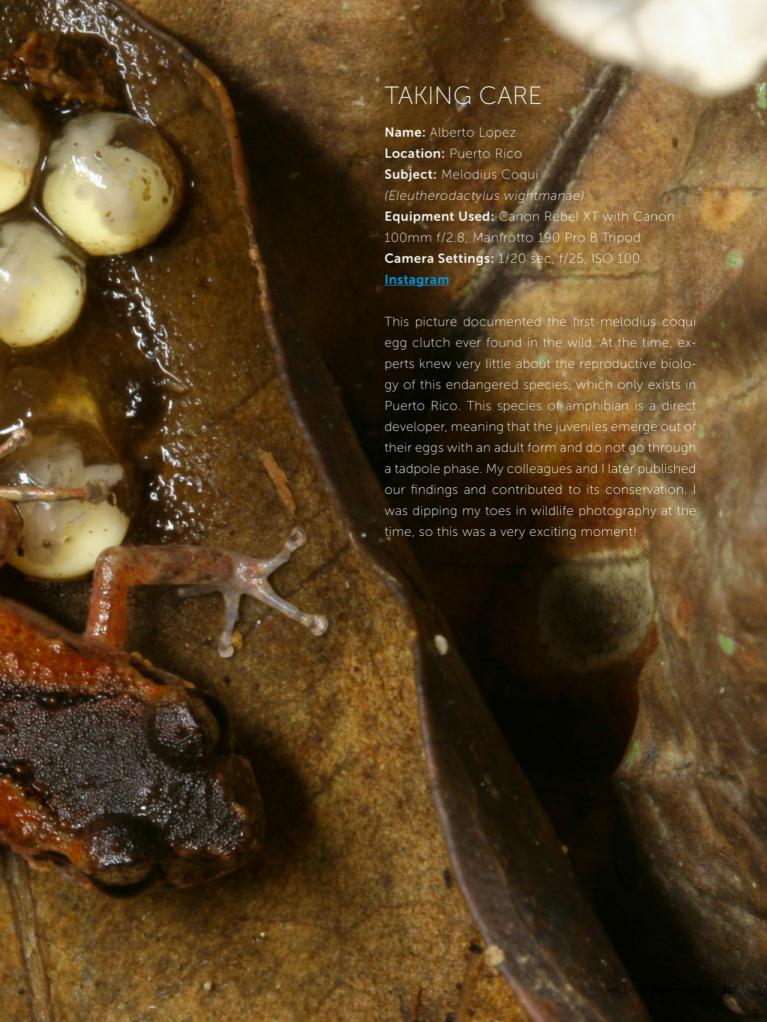
Equipment used: Nikon D3 with Nikkor

Camera Settings: 1/2500sec,

rocks, but it had no success. Next winter,







### **DEPARTURE**

Name: Carsten Krüger

Location: Lake Manyara National Park,

Tanzania

**Subject:** Flock of Yellow-Billed Storks **Equipment used:** Canon 60D with Canon

100-400mm f/4.5-5.6

Camera settings: 400mm, 1/800sec,

f/5.6, ISO 100

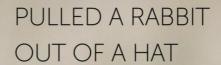
Instagram

I love the high density of birds in this picture, and they also made an unforgettable sound! At first sight, it looked like pure chaos, but they managed to take off synchronously, almost without touching each other.









Name: Tony Joyce

Location: Washington, USA

Subject: Silver Fox

Equipment Used: Canon 7D Mk II

with Tamron 150-600mm

Camera Settings: 600mm, 1/500 sec,

f/6.3, ISO 800

Instagram









## EYE OF THE DRAGON

Name: Kush Patel

Location: Danum Valley Conservation Area, Sabah, Malaysia

Subject: Borneo Forest Dragon

Equipment used: Nikon D90 with Nikkor 10-24mm, f/3.5-4.5, Nikon SB-600 flash

Camera settings: 19mm, 1/60 sec, f/16, ISO 400

Website

After a torrential downpour typical of the Malaysian rainforest, I went for a night walk in the understory of the forest blanketing Danum Valley and came across a Borneo forest dragon. I chose a head-on approach to emphasize its diamond shaped head and fine spinal crest. This specimen had begun to molt, revealing a fresh mosaic of burnt umber and peach spots. The impressive talons on its long toes belied its stuporous vigil. With the flash, I was able to render the background dark, creating an almost studio-like effect. This photograph reminds me to look carefully and spend time observing seemingly insignificant details, because doing so it often reveals beautiful features.

# WOULD YOU LIKE TO SEE YOUR IMAGE PUBLISHED IN WILDLIFE PHOTOGRAPHIC MAGAZINE?

All you have to do to be in with a chance of seeing your image published is to submit your pic either by email or through Instagram using our special hashtag #wpeditorschoice

#### How to submit?



You can email your image to us at editorwildlifephoto@gmail.com

Please attach your image no smaller than 1024 pixels on the shortest edge, and also include as much of the following as possible. The more you can include, the more likely we will feature your image!

- Name
- Location
- Image title
- Subject

- Equipment used
- Camera settings
- Why you love this image (up to 100 words)
- Link (if you would like us to include one)

Please be aware that due to the high volume of images we receive, it is unfortunately not possible for us to reply to each email.



You can use our special Editor's Choice hashtag #wpeditorschoice when posting your images on Instagram. We will then send you a message via Instagram if you have been fortunate enough to be selected. It's that simple!

If you would like to follow us on Instagram, you can do so here.

#### **GOOD LUCK!**













ecause of technological improvements, capturing critters on camera is a piece of cake when compared to freezing them on film only a couple of decades ago. Fantastic equipment has leveled the playing field. Photographers of all skill levels can now capture images once considered nearly impossible to obtain. On the flip side, though, such improvements mean that viewers are now accustomed to seeing incredible images. It takes something pretty darned special to wow them these days, and many times they just won't be all that impressed with photos for which we worked long and hard. Would I go back to the days of unsophisticated viewers when only a handful of wildlife photographers could come away with great images on a regular basis? Heck no. Cathy and I might've been among that handful of gifted photographers

(the jury's still out), but I still wouldn't go back. I like being able to capture wildlife scenes that only existed as mental pictures in the film days.

Now that everyone has such great gear and it's easy to capture decent wildlife photos, the big problem lies in getting the attention of viewers. If you want them to give your photos more than a passing glance, your images need something special. Incredible light. Unusual behaviors. Colorful surroundings. Emotional activities. Sometimes all of the above! How does a photographer do that? Is there a magic recipe or silver bullet for capturing that something extra? Unfortunately, no. The solution involves knowing your subject, spending lots of quality time with it, and giving your talent for composition a fighting chance. This means your subject must tolerate your presence for

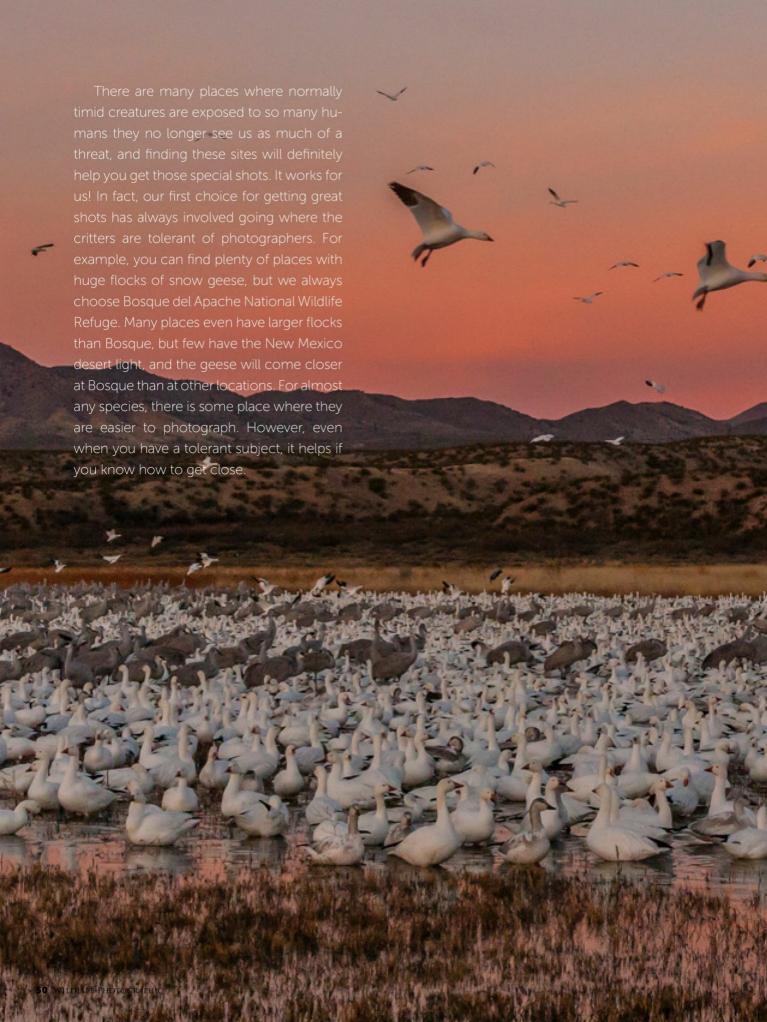


long periods. Sure, you can luck out from time to time and get a great shot of subject that only allows you a couple of quick photos. Cathy and I have both done it. But if you want to improve your odds, work a subject that is willing to stick around for a while.

I really can't emphasize this enough. The single most important criteria for taking great wildlife photos with any dependability is a tolerant subject, and finding a way to spend lots of time with a subject remains one of the biggest challenges of wildlife photography. Your subject may tolerate your presence for any number of reasons. It may be captive. It might not be aware of your presence due to its dull senses or because you've taken measures to hide yourself. The animal may have evolved without two-legged predators and consequently doesn't recognize what unsavory characters we are. The creature may be so large it views us as inconsequential or as prey.

For most of us, the majority of our subjects will not be in remote corners of the world like the Galapagos or Antarctica, where the subjects evolved without humans. However, even in North America, some species don't realize they should avoid us. Historically, northern elephant seals established their rookeries on offshore islands because grizzly bears prowled the mainland. Now that grizzlies have vanished from California and Oregon, the seals come ashore, and they are all but oblivious to our presence. Most of our photography will not involve blinds, either. (Blinds can be a complicated endeavor, too complicated to cover in a paragraph or two. So we'll leave them for another time.) Most of us will end up photographing on public lands and doing our best to coerce animals to let us get close enough for a decent shot.





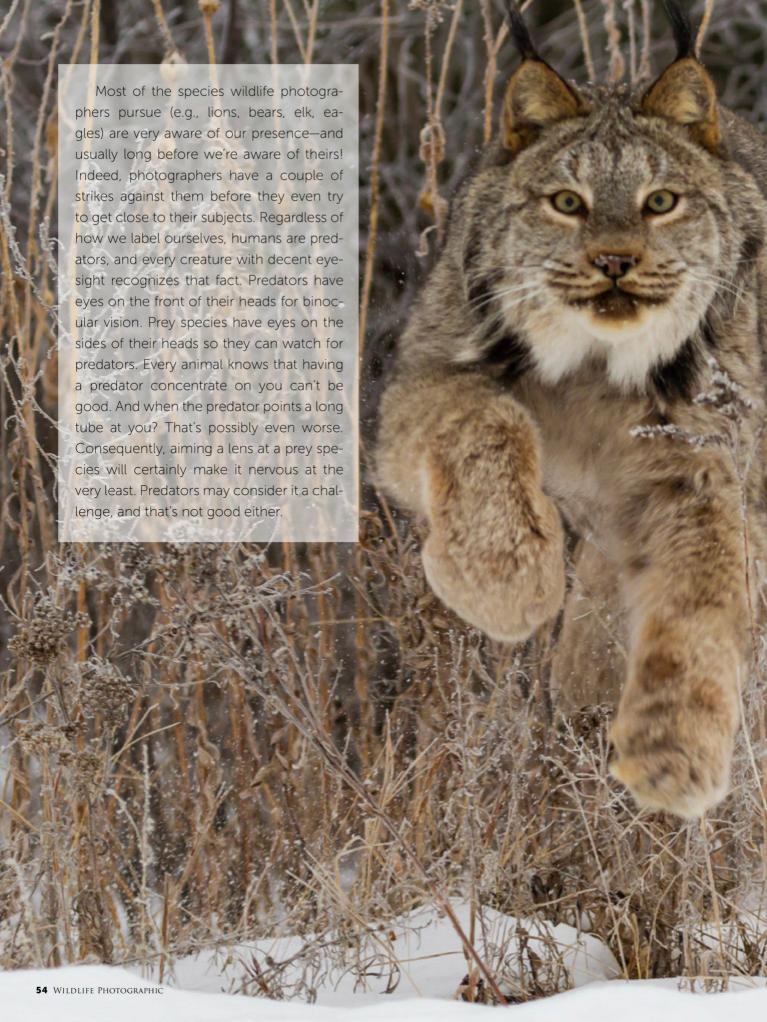




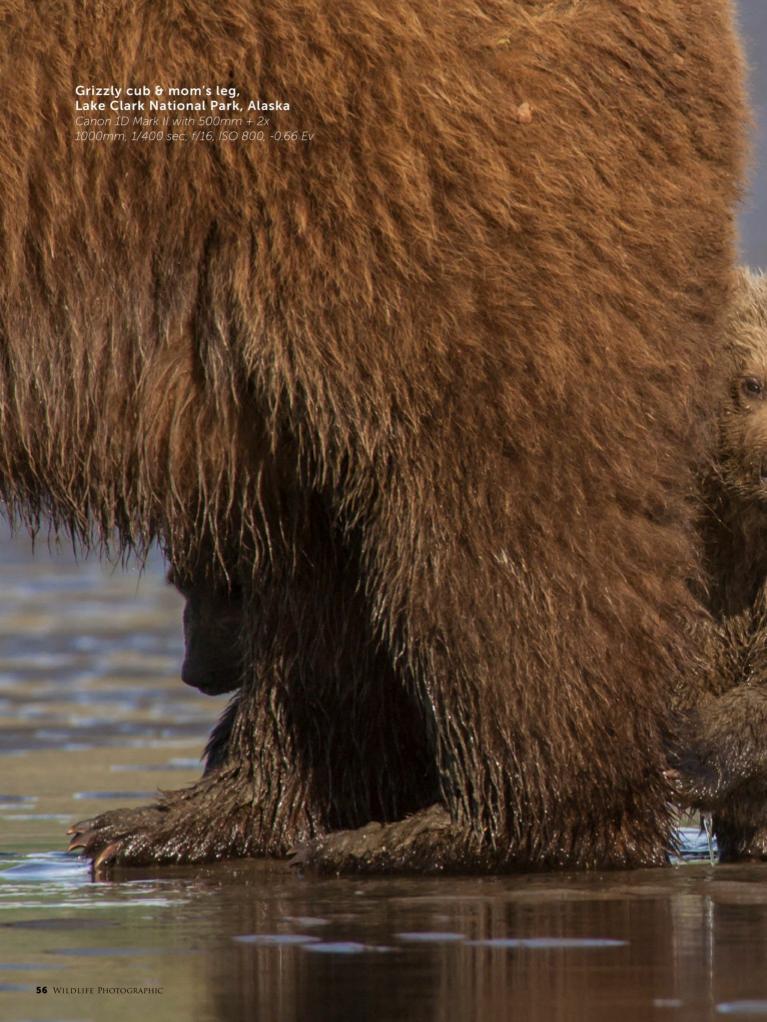


Just knowing your subject's habits and the limits of its senses is a big help. This will give you a good idea of how close you can normally approach. For example, if you move slowly and quietly, nine-banded armadillos will pretty much let you walk right up to them. Their eyes and ears seem to be just for show, and they usually bury their noses in the dirt. You can work them from a point-blank distance unless you step on a twig. Then they

disappear in a flash. They are also almost totally nocturnal from late spring through early fall. Frogs also have very poor eyesight. They only see light and dark shades, so if you move slowly enough, they'll never even notice you. How slowly you need to move depends on the species of frog. For instance, poison dart frogs don't worry too much about getting eaten, so they rarely pay any attention to photographers.











I'm amazed that so few wildlife photographers seem to know how to get close to their subjects. Every animal has a flight or fight zone, and once you cross that boundary, your subject will either flee or attack you. Neither is an ideal outcome. How you approach your subject can determine the intensity of the response. Don't walk directly toward your subject or even look directly at it. Use a slow, zigzag course that shows you have other things on your mind. It's just coincidence that you happen to be getting closer to the subject. Stop often, especially if your target changes its behavior. Tie your shoes. Examine things on the ground. Sometimes we'll talk to the subject in a soft voice. We're obviously not hiding from it and therefore not a threat. Also, be careful to not trap

the animal either against physical barriers or between other people.

Your size also plays a part. While photographing a herd of people-friendly bighorn sheep, I noticed Cathy could get closer to them without making them nervous. Then I got down on my knees for a better camera angle, and before I knew it, the bighorns were all around me. Granted, the rams seemed more interested in the ewes than anything else, but I literally had to get out of their way once or twice. While standing I towered over them, but while on my knees, I found myself looking up at them, which diminished my threat profile. Making yourself small is always a good idea, and it usually gives your images a stronger perspective.









If you find a resource the animals desire and position yourself correctly, you can shoot them as they approach without moving much yourself. Sometimes placing yourself close enough to get good photos without scaring the subject is a bit tricky, but you can do it. This works well with birds since they're so mobile. We've photographed waxwings in fruit trees just by remaining fairly still as the birds came and went. As long as there was plenty of fruit, the birds paid no attention to us. The resource doesn't have to be food either. We've photographed Anna's hummingbirds displaying on the same twig every year since the film days. The bird usually takes off as we set up, but we just wait for it to make its territorial rounds, and it usually returns within ten minutes. The hard part is getting its head and gorget to light up. The male hummingbird has total control of that and only does it when another male comes into his territory.





Photographers have to take care when using this resource strategy to capture their subjects. If the resource is in short supply (such as a prairie waterhole that draws wild horses), your presence could prevent the animals from obtaining something they desperately need. If the subject aborts its approach, you need to back off. In this same vein, we do not advocate photographing birds at nests except when the birds are unusually habituated to humans. You might inadvertently keep the adults from the nest when the chicks need them. Cavity nesters are often an exception. These birds seem to feel more secure because they're in a hole, especially if that hole is high in a tree. Some wading bird rookeries might also feel more comfortable with the presence of a human. Most photographers know about rookeries in Florida where the birds will allow photogra-

phers to step right up to the nest. You're certainly not going to bother those birds by pointing a lens!

We all got into wildlife photography because we love to spend time with wild things, and any tactic that helps us do so more often is a tactic worth pursuing. It's just gravy that spending more time with them also allows us to come home with stronger photos. We usually pay for great wildlife images with large amounts of time spent close to the subject. Whether you're in a safari vehicle in Africa or photographing in your own backyard, the more time you can spend with the animal in the viewfinder, the better your chances of obtaining those special images. More importantly, you'll get to spend more time in outstanding company—the animals, I mean, not other photographers!





### **About the Photographer** Gordon & Cathy Illg

depends upon their ability to share the magic of wild things and wild places with other photographers. Their work is widely published and includes numerous covers of magazines such as Backpacker, Defenders, National Geographic Young Explorer, Ranger Rick, and National Wildlife. Several of their images decorate the tails of Frontier Airlines' jets, and they've done well in photo contests, the highlight of which was being flown to London to accept awards in the Wildlife Photographer of the Year Contest. Both of their first two books, Dynamic Wildlife Photography and Worshipping With A Camera, have been well received, and they lead nature photography tours under the name Adventure Photography.









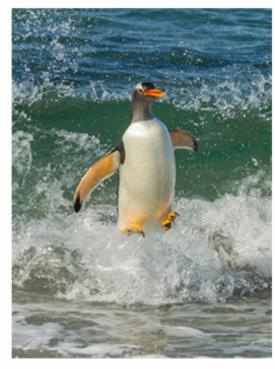
# WILDLIFE & LANDSCAPE PHOTO TOURS



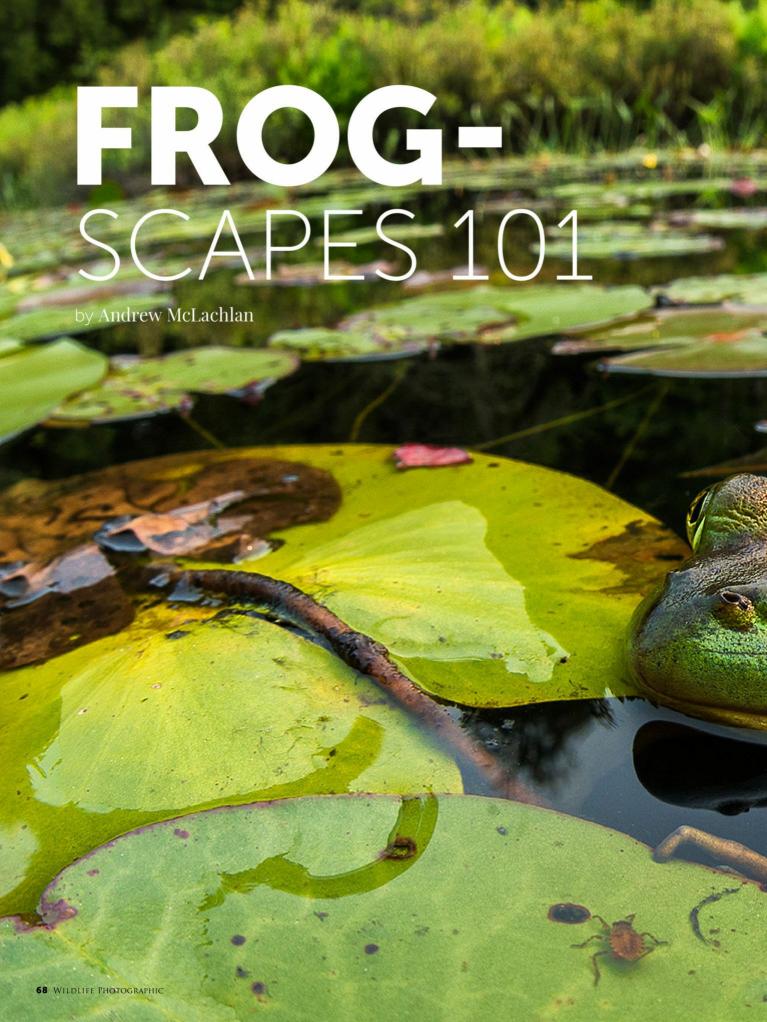


We'd love to have you join us for: Costa Rica, Bosque del Apache, Yellowstone In Winter, Beauty & The Beasts, Northern Lights & much more!

- Small groups
- Transportation, lodging & meals included
- As much or as little instruction as you want



Sign up for our newsletter: www.advenphoto.com
gordon@advenphoto.com







here are over 6,000 species of frogs in the world. Frogs inhabit every continent with the sole exception of Antarctica. While the world's tropical regions hold the vast majority of species, some frogs survive in subarctic climates, too. As I write this article on a cold November day, the frogs endemic to wetlands near my home in Ontario, Canada, are now hibernating. I eagerly await their emergence in spring, longing to revisit favourite wetlands and old friends that have shaken off their winter slumber.

One of my preferred methods of photographing frogs, especially larger specimens such as the common bullfrog (Lithobates catesbeiana), involves situating the subject so it commands a significant presence within the composition while keeping the environment in which it lives clearly evident. I call these compositions "frog-scapes." Some folks tend to refer to this type of image as a wide-angle macro photograph. Indeed, you'll need close-focusing and wide-angle lenses to execute them effectively. As a general rule of thumb, if a given lens has a minimum focusing distance of 12" or less, it will be quite suitable for creating frog-scape imagery. My preferred lenses are the Nikon AF-S Nikkor 18-35mm f3.5-4.5 G ED, Sigma 15mm f2.8 EX DG Diagonal Fisheye, and Laowa 15mm f/4 1:1. I typically mount these lenses on my Nikon D800, which gives me the convenience of switching the sensor size from full-frame to the 1.5 DX crop sensor. When leaning over the gunwale of my canoe, having this crop feature at my









Bullfrog in wetland on Horseshoe Lake, Parry Sound, Ontario, Canada

Nikon D800 with Laowa 15mm Macro 15mm, 1/25 sec, f/16, ISO 5000

fingertips has been beneficial to me on countless occasions.

Let's take a closer look at each of these lenses. The Nikon AF-S Nikkor 18-35mm f3.5-4.5 G ED is a full-frame or FX-format lens with a minimum focusing distance of 11.02", and it accepts filters with a 77mm diameter. Often I find this lens works best for frog-scape compositions when used in the 24-35mm range of the zoom. The Canon EF 17-40mm f4L USM lens has the same minimum focusing distance, making it a suitable option for folks using Canon equipment.

The Sigma15mm f2.8 EX DG Diagonal Fisheye lens is often my go-to lens due to its close focusing capability of 5.9". Fisheye lenses are known for their extreme distortion, and you can often use it for creative purposes in frogscape imagery, revealing the frogs in their watery worlds. Frequently I will use this lens with the Nikon D800's 1.5 DX sensor crop activated, which converts the lens to a 22mm fisheye

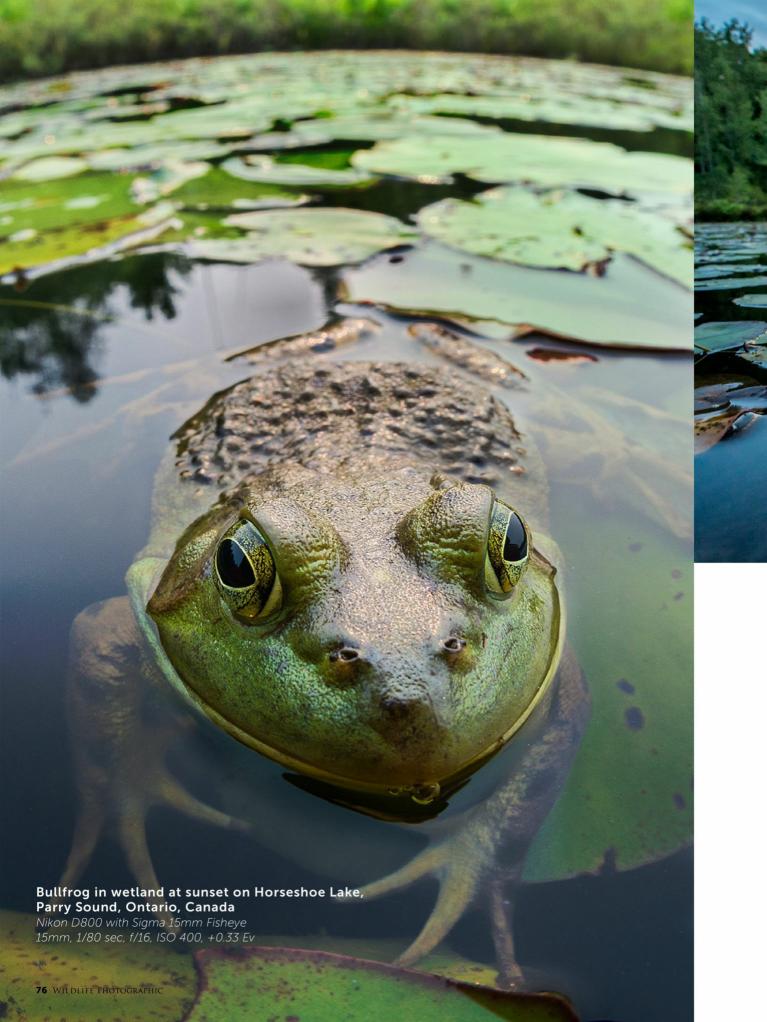
lens when we think in terms of 35mm equivalency. When using the lens in this manner, there is a less pronounced distortion. Alternatively, you can correct the distortion of fisheye lenses by "de-fishing" manually in Photoshop or using Image Trends' Fisheye Hemi plug-in. Recently I started using the Laowa 15mm f4 1:1 Macro lens with impressive results. This is a fully manual lens (no autofocus or meter coupling) that takes a little getting used to. The inner ring of the lens controls focusing, while the outer ring dials in the aperture you wish to

use. This lens accepts 77mm filters, and if you use a thin mount type filter, there will be no vignetting. This lens has a minimum focusing distance of 4.7". However, it has an incredibly short working distance of 0.2." This specification alone makes it a one-of-a-kind lens that stands out among all others for its incredible versatility. When using this lens for wide-angle macro imagery, I'd advise you to remove the lens hood since it will often cast a shadow over the subject due to its extreme close-focusing abilities.

Bullfrog in wetland, Horseshoe Lake, Parry Sound, Ontario, Canada

Nikon D800 with Nikkor 18-35mm 24mm, 1/80 sec, f/22, ISO 1600, +0.33 Ev







For folks using cameras with APS-C type sensors, consider the Nikon AF-S DX Nikkor 10-24mm f3.5-4.5 G ED lens with a minimum focusing distance of 9.45" or the Sigma 10-20mm f4.5-5.6 EX DC HSM lens with a minimum focusing distance of 9.4".

I have often found it easiest to photograph bullfrogs in their wetland homes from the comfort of a canoe at daybreak or dusk. Generally, bullfrogs inhabit large, permanent wetlands such as those that are found in the shallow bays of inland lakes throughout eastern North America. While paddling through such wetlands, I search among lily pads for

frogs that are both posing nicely and have few distracting elements surrounding them. Yes, wetlands are generally messy locations with lots of distracting elements. However, careful consideration to how those elements are arranged within the composition will go a long way toward creating an engaging frog-scape. Maintaining a clean bottom edge in the composition is also very effective.

Once I've found a suitable frog, I will approach very slowly, getting the canoe within about two feet or less of the frog. Most often the adult frogs will tolerate my presence, while juveniles are prone to quickly dive to the mucky

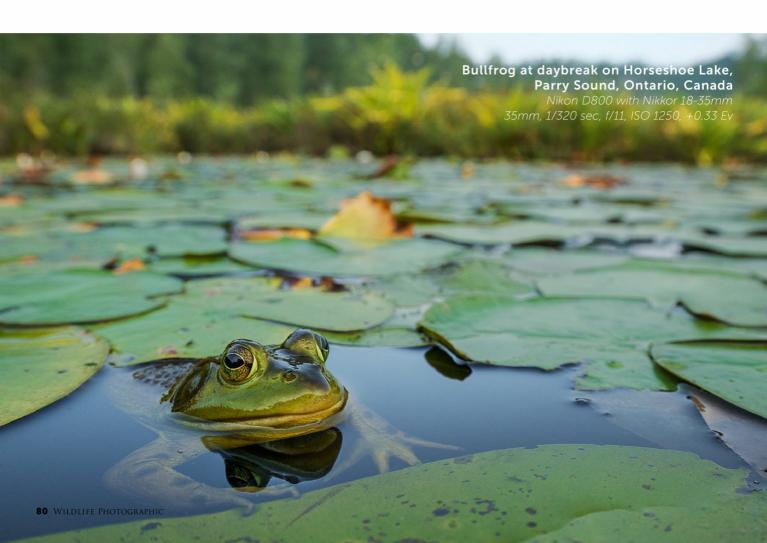




bottom of the marsh to safety. Assuming a seated position in the bottom of the canoe improves the stability of the vessel, allowing me to reach out over the gunwale to position the camera closer to the frog. When I perform this manoeuvre using lenses with autofocus capability, I will hand hold the camera just above the water's surface; use Live View with the Virtual Horizon feature activated to compose the scene; place an autofocus sensor over the frog's eyeball; focus; and press the shutter. If your camera has an accessory vertical grip attached, I recommend removing it so that the camera can be positioned as low as possible to the water's surface. Often my forearms and lens hoods get very wet, but this perspective guarantees that the frog will remain a dominant part of the scene as the viewer looks out across the wetland toward the horizon.

When performing the aforementioned manoeuvre with the fully manual Laowa 15mm f4 1:1, I continue to use Live View with the Virtual Horizon feature activated. Now, though, I will zoom in on the LCD screen to one of the frog's eyeballs, manually focusing the lens prior to clicking the shutter. While this may sound a little tricky to do while hand holding, I have developed a technique: While I use my left thumb to enlarge the view on the LCD screen to one of the frog's eyeballs, my left index and middle fingers rotate the focusing ring to achieve focus.

In order to achieve sufficient depth of field for frog-scapes, you will more often than not want to stop down the lens quite a bit. Throughout my experience, a range of f16 to f22 tends to yield the best results for near to far focus,





although I've gotten excellent results at wider aperture settings in certain specific situations. Since the bulk of my frog photography is undertaken at daybreak or in the early evening hours, I rely heavily on high ISO settings. Once I determine the f-stop required for sufficient depth of field, I dial up the ISO until I get a shutter speed that will allow me to hand hold the camera. Keep in mind that I am using wide-angle lenses, which will allow me to use much slower shutter speeds than one may think. I have had excellent success with shutter speeds as low as 1/25 second at focal lengths of 15mm.

A word of caution about leaning over the gunwale of a canoe, though. As I did this during the summer of 2016, my left hand began to develop pins and needles. I shook it off,

thinking nothing of it—until intense pain began to develop in my arm several hours later. It turned out that I had injured the brachial plexus (a network of nerves) in my left armpit, which resulted in significant pain and numbness lasting several months. Fortunately, this subsided with no permanent damage. So when leaning out over the gunwale of any vessel, make sure that you aren't exerting pressure directly on your brachial plexus.

Venturing into wetlands can prove a very rewarding experience. They serve as a crucial habitat to a vast array of frogs and other kinds wildlife as well. On your next excursion into your favourite wetland, consider leaving the long glass at home and go wide for frogscapes!















Anna has presented us with a really nice portrait of a black phoebe for review. These dapper little flycatchers from the western United States are often found perched near the water's edge, darting out to catch insects and then returning to a nearby branch. Let me share some thoughts on this image from both an artistic and technical perspective, as well as some other considerations.

**Artistic:** I find this image well-composed with the phoebe captured on a vertically-flowing branch that aligns nicely with the rule of thirds.\* Also, note how the bird's eye and bill rest near a key intersection of the rule of thirds and that the bird looks comfortably into the frame. I'm also drawn to the great

catchlight in the bird's eye. This tiny glint really helps to add life to a relatively static portrait. However, one distracting composition element that catches my attention is the branch cutting through the tail of the bird. You often can't avoid this sort of distraction when a bird perches in dense tangles. Note

also a branch in the background that runs vertically through the phoebe's bill. This is somewhat less of an issue to me since the shallow depth of field selected (f/5.6) blurs it. Nevertheless, remain cognizant of distracting branches that may run through your subject and try to vary your position slightly (if possible) to find an angle of approach that might yield a less obstructed view. Definitely easier said than done! Overall, I find the composition works well as the bird is positioned in a relatively open space and essentially "framed" by the wash of green leaves and branches.

**Technical:** Getting the exposure right for black birds is a challenge in almost any field situation, and given the somewhat harsh light conditions in this case, it's even more difficult. Overall I find the image nicely exposed with potentially a few of the highlights on the vertical branch above the bird being slightly overexposed. (These could probably be easily recovered in Photoshop.) However, it's a reasonable sacrifice to get such a beautiful exposure on the dark bird itself. The essential critical sharpness on the bird's eye (and the

entire bird) makes for a very satisfying result, especially when combined with the relatively shallow depth of field mentioned above that places the distracting background out of focus and draws the viewer's attention to the in-focus bird. Overall, solid post-processing, good contrast, and no significant color cast (i.e., the blacks look black, and the whites look white). Well done!

Other Considerations: Now we get to ask my favorite questions: What else could have been possible? What else could the photographer wish for with this image/situation? This is where I like to challenge the photographer to push beyond and expand his or her creative vision. What could enhance the story of this image? No doubt it is a beautiful portrait, but what if the phoebe was feeding on an insect, calling, stretching, or interacting with another bird or its mate? Perhaps some sort of action or behavior could enhance the impact or appeal of the image. Keep asking yourself these types of questions while in the field and keep working your subject (when possible) to push yourself to create that extraordinary image.

<sup>\*</sup> The rule of thirds is a concept that provides a general guideline for placing your subject in the frame in a way that might prove more pleasing to the viewer. Theorists think that using the rule of thirds provides a more harmonious balance to your compositions. It works like this: Imagine your composition frame divided into thirds both vertically and horizontally, forming a grid. For a wildlife image, consider placing your subject off-center near one of the "grid" intersection points. Remaining aware of the rule of thirds can help address some common composition shortfalls, such as always centering your subject in the frame or running the horizon line through the middle of your images. I consider the Rule of Thirds a guideline for my compositions, but by no means do I feel constrained to use it in all situations. It is okay to break the rules! Non-traditional composition techniques can be eye-catching and often lead to more innovative imagery.

### SUBMIT YOUR IMAGE FOR CRITIQUE

Are you interested in having your wildlife image critiqued? If so, please send your image(s) to me at <a href="mailto:editorwildlifephoto@gmail.com">editorwildlifephoto@gmail.com</a> and include 'Image Critique' in your subject line. Additionally, please provide the following:

- Your Name
- Image Title
- Subject
- Location
- Equipment Used
- · Camera Settings





### **IMPORTANT NOTES:**

Wildlife Photography only. JPEG files only. Preferred image size at least 1536 pixels on the shortest side.



### **About the Photographer** Bill Gozansky

Bill's quest for images enables him to explore unique destinations and interact with diverse cultures across the globe. He currently leads photographic safaris to Namibia, Kenya, Costa Rica, and Ecuador. In a private or small group setting, Bill teaches field techniques of professional travel, nature, and wildlife photography ited in galleries, published in many periodicals and books, and sold as fine art Fund Photo Guide Series: Nature & Travel Photography app that illustrates professional photographic techniques for nature and travel photography.



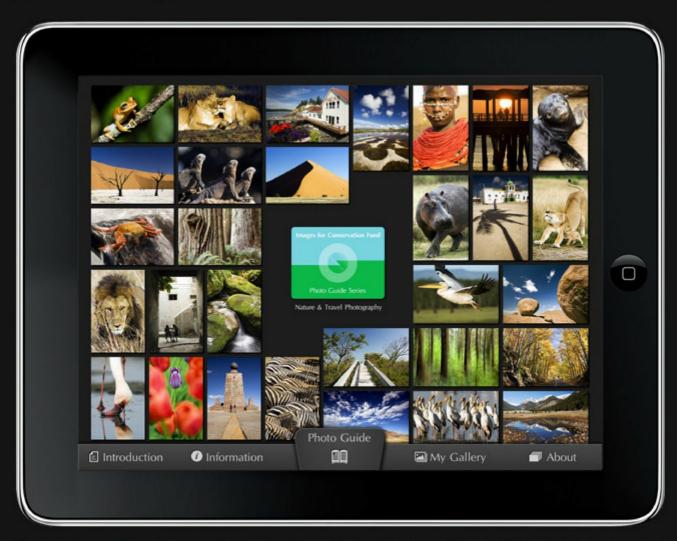




## **ICF PHOTO GUIDE APP**

# An interactive Field Guide to Nature and Travel Photography and a Photography Journal in one.

If you're looking for a rich source of inspiration, this app is a must!





Created by Bill Gozansky and Images for Conservation Fund







Canon 1D Mk IV with Canon 300mm f/2.8 w/Flash 300mm, 1/200 sec, f/2.8, ISO 800

# CAPTURING BEHAVIOUR: PLANT

by Tim Plowden





o photograph the playful behaviour of animals, you need to spot the young and get familiar with the ways in which they act. Why? Adults tend to conserve their energy for foraging, travelling, grooming, and territorial behaviour. However, young animals often display behaviours that serve no purpose other than to develop skills which will help them survive as adults. These play activities hone their coordination, hunting, and fighting skills. Just consider the case of a group of otters I encountered in Singapore.

We typically think of otters as carefree animals, but wild otters are less playful than we might imagine. During my encounter, the difference in priorities between the smooth-coated adult otters and their young was immediately obvious. Whereas the adults ran to shore to rest and groom, the young started playing in the water before they got to the beach. When they finally got to the shore, the juveniles chased each other across the sand and found a patch of grass to wrestle on.

Meanwhile, the adults rolled around on the sand. They began grooming, resting on their backs, dangling their feet in the air, and sleeping head to toe in pairs. The juveniles, though, looked restless as they lay close to their parents in a tightly knit family group. While their parents kept their heads down to snooze, the young popped up to listen, smell, and watch. The temptation to explore their world soon proved irresistible.



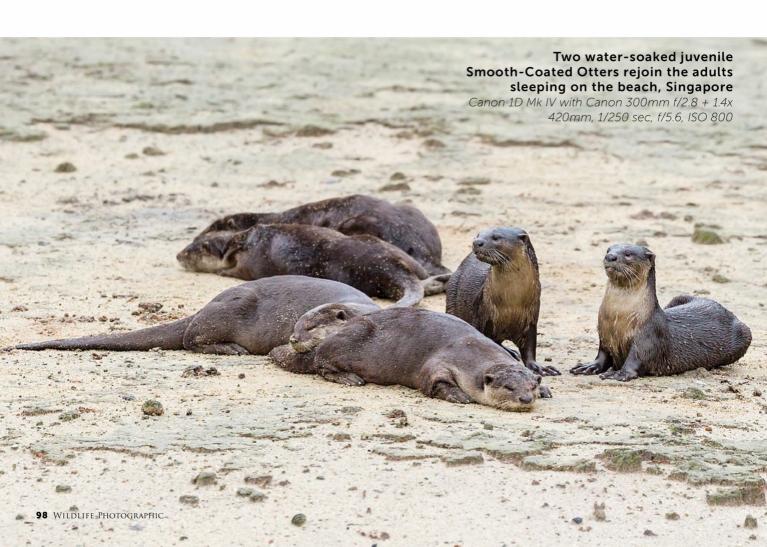


One broke off from the slumbering family and explored the water. It wasn't long before another youngster joined in, and they began to fight. Then they raced back to the shore and a female (probably their mother) appeared to intervene on the behalf of the less feisty one. This bout of play drew to a close with the adult female chasing the young ruffian away to join the adults lying on the beach. However, the two were off playing again in less than a minute! This time the female joined in by rolling around in the grass with them.

After playtime concluded and the adults had rested enough, it was time for some fishing.

All of the family members chased down fish underwater, and the scaly prey flew out of the water to escape their claws and jaws. Play had served its purpose!

When photographing play behaviour, it pays to identify the young animals in general and the most restless and potentially boisterous in particular. It will only be a matter of time before the urge to play gets the better of them. Meanwhile, make sure you get into a good shooting position, and by that I mean your angle of view should remain clear enough and wide enough to enable you to keep track of the action as it plays out. Prepare your camera settings for the shot you











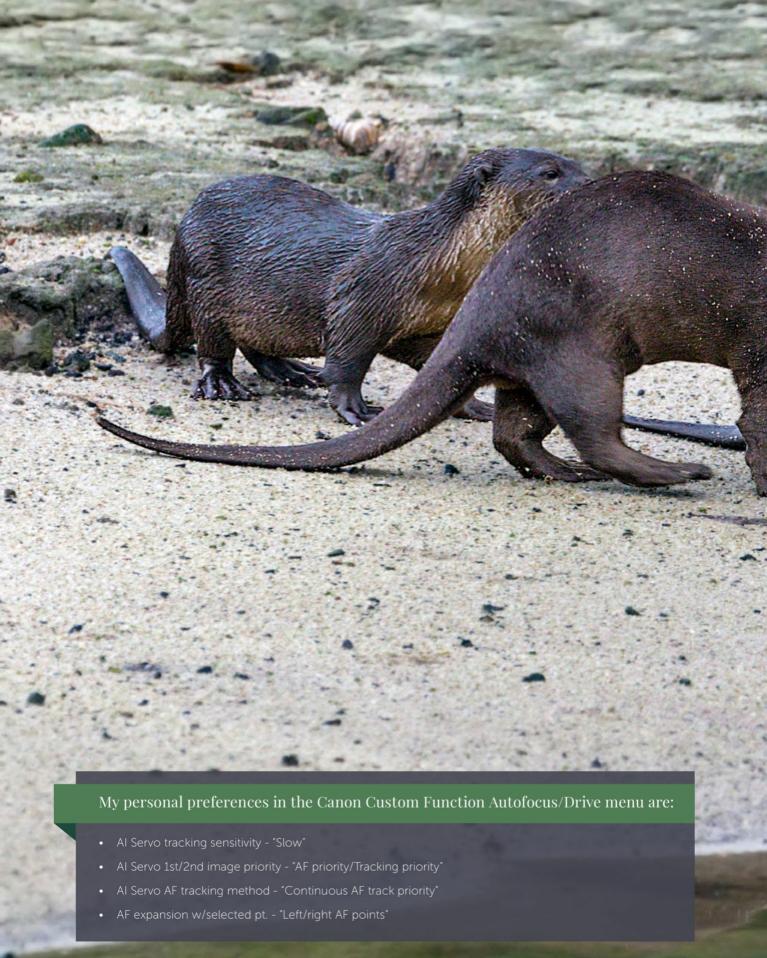
want. If you want to freeze the action, then select a faster shutter speed. But if you want to go for a more creative look, then a slower shutter speed will emphasize the motion.

When shooting action, I always use the AI Servo AF mode on my Canon camera bodies. Nikon has similar functionality with AF-Continuous. I choose the AF point depending on where the subject needs to be in the frame for the composition to work. Since play usually involves two or more individuals (oftentimes with limbs flying all over the place!), you'll need to pay attention

to where your AF point is locked onto before pressing the shutter. If your camera has the option to customise autofocus settings such as tracking sensitivity, you can refine your camera's autofocus performance according to your own preferences.

It's a lot of fun to watch animals play or display playful behaviour. The young express themselves in such an exuberant way. My only problem? I find myself tempted to simply watch and enjoy the moment. As a wildlife photographer, though, the challenge lies in capturing it!







# A pair of juvenile Smooth-Coated Otters play fight in the water, Singapore Canon 1D Mk IV with Canon 300mm f/2.8 + 1.4x 420mm, 1/250 sec, f/4.0, ISO 800





# TIM PLOWDEN PHOTOGRAPHY



# Photographing Wild Deer A Field Guide



# Download your FREE CHAPTER today •





### All the knowledge you'll need to discover the secret life of deer!

- · Learn how to find and see deer in the wild
- Understand how deer sense the world around them
- Delve into the fascinating natural history of deer



## HAVE YOUR BEST PHOTOS FEATURED IN WILDLIFE PHOTOGRAPHIC

If you have a passion for wildlife photography and you would like to share your images with others, then you could have your images published in Wildlife Photographic magazine!

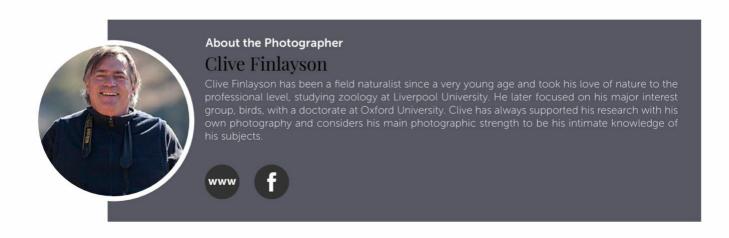
Whether you are a budding amateur photographer who would like to see their favourite photo published or a professional photographer with tips and advice to share, we would love to hear from you. Your submission can be based on any topic relating to wildlife photography, including post production, as well as reviews of cameras, lenses, and equipment.

What's more, as WP is fully interactive, we can also include links to your online gallery, blog, or website. This makes it incredibly easy for our readers to discover you and your work. It also allows professionals a platform to showcase the services and products they offer such as workshops, safaris, prints, or books.





# 10 QUESTIONS WITH CLIVE FINLAYSON



**WP //** What is the one lens you'd take with on a deserted island? (Well, not necessarily an "island" habitat, but essentially your favorite lens if you had to narrow it down to just one.)

**CF** // I would have to go with a lens that some may consider an odd choice—my Nikkor 200-500mm f5.6. Yes, it is not one of the regular super telephotos, but I am increasingly concerned about weight when travelling or out in the field. This lens is compact, light, and provides a great range of focal lengths. It also works well in all sorts of light conditions. It gives me maximum versatility!

#### **WP //** What is one item you have in your camera bag that might surprise us?

**CF** // I sometimes carry a VHF radio so I can communicate with Stewart, my son, when he's at another nearby location. Because we often work on cliff ledges, we can't always manage "normal" communication, and the radio helps! When photographing birds of prey on migration, the trick is to see them approaching from a distance and get ready for when they come in close. Anticipation allows us to stay in touch and help each other from different angles.

**WP //** Will you give us a virtual look inside your camera bag? (Please provide image.)

**CF** // As you can see, both Stewart and I are diehard Nikon fanatics.

**WP //** Will you share one of your images with us that you really enjoy and tell us why you like it (or the story behind the capture)?

**CF //** The image I have chosen isn't necessarily the typical closeup of a single bird, but rather of a concentration of northern gannets off of their breeding island, the Bass Rock in Scotland's North Sea. I took this image with a Nikkor 28-300mm lens as we landed on this very special island. It was a grey day, but as we approached, the sun briefly broke through to give us a nice blue sky-a perfect backdrop for the white gannets. The picture shows the island itself and gannets engaging in all sorts of activities, everything from sitting on the water to various stages of diving.



WP // Tell us about the shot you missed, the one image that "got away" that still haunts you.

**CF //** I have been after a decent capture of the spectacular eagle owl for some time now and always seem to get narrow misses. I have managed to photograph it, and I have seen and heard it various times. But I've never encountered it at that *perfect* moment. I remember hearing one land to the left of my hide, but I couldn't turn the lens round far enough





## 66

## A good pair of binoculars will help you find your subject and plan your work.

99

to photograph it. The bird was only eight metres away, and the light was excellent! Alas, that moment got away.

**WP //** What are your top five wildlife photography destinations?

- CF // 1. The Rock of Gibraltar
  - 2. Serengeti (Ngorongoro, Tanzania)
  - 3. Farne Islands (United Kingdom)
  - 4. Central Sweden
  - 5. The Pre-Pyrenees (Spain)

**WP //** What is one place you haven't been where you would like to go photograph wildlife?

**CF //** Svalbard, Norway's slice of the Arctic. I want to photograph the arrival of the little auks, and the best place to do this is Svalbard. Watching hundreds of thousands of them mill about their breeding colonies is truly one of nature's grand spectacles.

**WP** // Can you give our readers one tip to help them become better wildlife photographers?

**CF //** Head into the wilderness armed with a pair of binoculars rather than your camera. Study the subject you want to photograph in as much detail as possible and learn its behaviour. This may take a number of visits over a long period. Only once you know exactly how your subject behaves should you plan your photographic session, including your position relative to light conditions.

**WP //** Can you recommend one of your favorite items of photography-related gear (e.g., photo equipment, a book, software tool, etc.) for our readers?

**CF** // A good pair of binoculars will help you find your subject and plan your work.

**WP** // Tell us about something you are working on (e.g., a project, book, upcoming workshop, etc.) that you'd like to promote.

**CF //** Stewart and I are currently at the early stages of planning another wildlife photography book with an accompanying exhibition. More info soon!



# Finlayson Nature Photography ... Capturing the Natural World before it disappears









by Ramdas Iyer





The Arctic Circle contains more than just reindeer, polar bears, and orcas. The tusked and mustachioed walrus also calls it home. You can find walruses north of the Arctic Circle in Canada, Greenland, Alaska, Russia, and Norway-some 200,000 Pacific walruses and approximately 30,000 Atlantic walruses, to be specific. But for photographers, the most interesting times occur when these grand mammals temporarily leave their watery homes and beach themselves. This process is called hauling-out.

Hauling-out occurs at various times and for various reasons. Walruses depend on hauling-out to complete their molting and grow new hair, whelp, nurse young, and simply rest. They also need to haul-out between feeding bouts. These bouts consist of diving to the sea floor to locate prey such as clams, snails, and worms and then resurfacing. They repeat this process until they've eaten their fill. A tiring process!

When walruses haul-out, they gather in tight groups on sea ice (when available) or on land (when not). These groups show significant sexual segregation outside of the breeding season, but no matter the time of year, even temporary displacement from haul-out areas can prove detrimental to a population. Some evidence indicates that walruses may completely abandon haul-outs as a result of prolonged disturbance.

Sadly, disturbing and destroying walruses has occurred for hundreds of years. Svalbard (the Norwegian Arctic) has significantly fewer









walruses than other areas, the result of 350 years of hunting that started in the 16th century and ravaged the species. Fortunately, the United States and Canada decided to protect the walrus during the 1930s, and their numbers began to steadily increase as a result.

Capturing images of polar mammals is always difficult due to the extreme locations, expensive travel, limited photographic opportunities, and unpredictable weather. Thanks to short, land-based flights, Alaska offers great opportunities to photograph Pacific walruses. In fact, the haul-out numbers can run as high as several thousand specimens at once. In the Canadian and Norwegian Arctic, one has to depend on adventure cruises, making photographic endeavors more of a challenge. Still, Svalbard boasts some 2,500 animals ac-

cording to the Polar Institute at Tromso. Since walruses haul-out in the same location annually, the instinctual habit that once made eradicating them a piece of cake now allows photographers to easily locate them.

In 2014, I undertook a circumnavigation trip of Svalbard with a group. We had scheduled a Zodiac boat landing at Fordnesset, a pebble beach known for its annual haul-outs. Our adventure cruise became adventure-some indeed when our vessel's wildlife observers noticed a small herd hauled-out. The 70-odd passengers jumped onto zodiacs and landed within 30 minutes. A jaunt on these inflatable vessels can take a damp turn when wind conditions get adverse, so it's important to bring a protective waterproof backpack. (I personally like the Over Board brand.)







Unlike some of the others, I did not take my tripod, but rather used a large backpack as a prop to support my Nikon D610, to which I'd attached a Nikon 300mm 2.8 lens augmented by a Nikon 2X teleconverter. Lying flat on the beach, I could obtain eye-level shots of the haul-out. I liked getting background shots of the distant snowy mountains and large tracts of ocean with the walruses in the foreground. Since I always carry two DSLRs for any wildlife photo hunt, the other D600 mounted with a Nikon 18-200, 4.5-5.6 did the job for me.

When we prepared to move, the walruses got startled and rushed into the water. While we were disappointed initially we soon realized that this was an opportunity that could not be missed. In the comfort of the ocean,

the walruses were more relaxed and we could observe the many interactions and behavioral aspects of these unique creatures. It was an experience not to be missed.

If you decide to travel to Svalbard, know that it has 24-hour sunlight with very little precipitation during the month of July. However, it gets cold around April or September, and the weather may prove detrimental to your photography. Fortunately, this particular trip was straightforward with predictable weather and lighting conditions. Though I missed seeing the walruses on ice, I had ample occasion to capture theses big stationary animals lying in the open. So aim for high summer if you want every opportunity to see all the wildlife on this northerly island.



















ach word hits me with a dull thud, a simple nineword phrase that starts me sighing in exasperation: "But what does it have to do with me?" With wildlife conservation, I understand where these nine words come from. If you're not already a self-identified "animal person," you might not see the relevance of conservation in your life. It can feel removed from your day-to-day existence, a topic as exotic as wildlife itself. But wildlife conservation is so much bigger than either wildlife or conservation. It extends beyond animal issues or ecological issues. It's a catalyst for addressing interrelated social, political, and economic problems—from reducing poverty to addressing climate change to educating children to hindering criminal syndicates. It has everything to do with you, with all of us. The deep, categorical importance and relevance of protecting wildlife drives our work at the Wildlife Conservation Network (WCN). Indeed, we have 17 partners who have smart, effective approaches to saving endangered species and make an impact that extends far beyond the animals they protect.









WCN isn't your typical conservation organization. We don't lobby or change policy. We aren't a staff of biologists and ecologists. We're not loud in our advocacy. But we have a hard-hitting, unique model that works. You can think of us as wildlife's venture capitalists. We find the entrepreneurial individuals on the front lines of conservation that don't have the support of a large organization, and we invest in them. Providing the funding, services, and training conservationists need to run their programs ensures their efforts to save wildlife are successful. Our network includes







not only our staff and conservationists, but also passionate, committed donors who help make endangered species protection possible. Together, we foster a culture of generosity, often helping organizations outside of our network implement innovative ideas that protect endangered animals. There's no ego here. We simply support the best work possible to keep our planet rich in wildlife. Through these efforts, we're able to achieve so much more.

What venture capitalists look for above all else is a return on their investment, which conservation provides in abundance. Protecting penguins, for example, requires addressing climate change, arguably the biggest global threat of our time. Wildlife crime (including the ivory trade driving elephant poaching) is perpetuated by the same criminals that illegally traffic women, children, drugs, and gunsweapons that have been linked to armed terror groups. Putting an end to poaching and the trafficking and demand for elephant tusks can curb the political instability that illegal contraband fuels. Protecting any flagship species such as snow leopards, Grevy's zebra, or sharks also protects the mountains, grasslands, and oceans in which they live and the countless species that share their habitat. As wildlife populations thrive, so do the local businesses that rely on eco-tourism. Healthy wildlife creates healthy economies. Conservationists work closely with local communities to improve their quality of life, because reducing poverty and increasing food security allows people to survive without poaching or destroying habitats. To build a culture of conservation in future generations, conservationists invest in local children, providing them with education and opportunities otherwise unavailable. Wildlife protection even helps create the air you are breathing right now. Many wildlife species disperse seeds which grow the forests that act as our planet's lungs, pumping













the living embodiment of our planet's history, making conservationists the protectors of our past as well as our future.

And what about that future? What would it look like without wildlife? Though many of us won't directly encounter the iconic species that WCN protects, our future depends on animals like elephants and bears, big cats, and wild dogs. We can't survive without them, and even if we could, it would be a pretty bleak world. For millennia, these magnificent creatures

have inspired the prose we've canonized and the paintings that adorn our most prominent museums. They are the source of countless treasured stories and the spark that has ignited our spirit of adventure. A future without them would be nothing short of tragic.

So if you want to truly change the world, look no further than conservation. When you become a champion for wildlife, you create a healthier, more prosperous, and just world for everyone-including you.



Please visit wildnet.org to make a difference for wildlife.

Wildlife Conservation Network (WCN) protects endangered species and preserves their natural habitats by supporting entrepreneurial conservationists who pursue innovative strategies for people and wildlife to co-exist and thrive. The organization has received 4 stars, a perfect 100 score, and a number one rating amongst wildlife organizations by <a href="Charity Navigator">Charity Navigator</a>. WCN also has platinum status with <a href="Guidestar">Guidestar</a>.

## VIDEO PLACEHOLDER Internet Connection Required

**Donate:** wildnet.org/donate **Twitter:** twitter.com/wildnetorg

Facebook: facebook.com/wildnet Instagram: instagram.com/wildnetorg



### About the Author Stephanie Carnow

Stephanie's two biggest passions are telling stories and helping animals, and she brings them together as the Marketing and Communications Manager for the Wildlife Conservation Network (WCN), an organization that protects endangered species by providing funding, training, and services to independent conservationists. In this role, Stephanie leads the development and implementation of WCN's marketing and communication strategy and programs, and helps strengthen the communications of WCN's 17 partners around the world. Stephanie has spearheaded communications efforts for wildlife conservation and other environmental and social causes since 2003.

### If you are enjoying the magazine then please consider leaving us a review.

### It would mean a lot to us!









