



Wild Planet

PHOTO MAGAZINE

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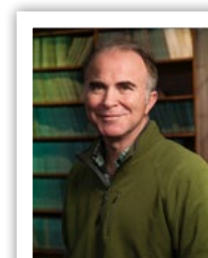
Facebook or Instagram?

David Lloyd helps you decide

- Interview: Marina Cano
- The Happiest Polar Bear
- Sand Grouse & Lens Envy
- When Elephants Are Taken Hostage
- Reader Gallery: It's All About The Light

Wild Planet

PHOTO MAGAZINE



A FREE SHARE

As I write this, it's just three weeks until the end of the year and all the festivities and expectations associated with this period. It is an important and rewarding time, an all too brief opportunity to reflect on the year gone and also to consider the prospects that lie ahead.

Looking at 12 issues of *Wild Planet* published during 2015, I believe it has been a very strong year for wildlife photography. Every month I have been highly impressed with the wonderful work submitted from an ever-increasing audience of all ages and levels of experience who share a love of nature and photography.

If you want to get an idea of what the year brought through the pages of *Wild Planet*, then I can thoroughly recommend that you download the Wild Planet Annual 2015, which is available to everyone, absolutely FREE! Please tell your friends about *Wild Planet* and share this link with them. After all, the best things in life are free, and the Wild Planet Annual 2015 is certainly that! wildplanetphotomagazine.com/2015/free-annual-issue-2015/

IN OUR HANDS

While I believe 2015 has been a good year for wildlife photography, it has been a bad year for wildlife. In recent weeks lions have been poisoned in the Maasai Mara, the poaching of rhinos in South Africa is set to reach another record tally and devastating fires have turned much of Indonesia's rainforests to ash. There is no doubting that the world's ecosystems and the species that depend on them for survival are at a crisis point and the next five to 10 years will determine the fate of many iconic wildlife species, including tigers, orangutans, rhino and elephants. Can you imagine a world without any of these animals? It is a very real possibility.

As wildlife and nature photographers, we need to find ways whereby our actions and decisions as photographers both demonstrates respect for our subject and makes a positive contribution to their survival. In the scheme of things, our own survival depends upon it.

Keith

KEITH WILSON, EDITOR

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Special thanks this issue to:
Justin Barbara, Natalie Bondarenko, Marina Cano, Jim Chagares, Sangeeta Dale, Perry Dilbeck, Jonathan Jagot, Britta Jaschinski, David Lloyd, Roy Mangersnes, Stephanie Manuel, Ed Marshall, Julian & Paul Newman, Marie Read, Joel Sartore, Maurice Schutgens, Subrat Kumar Seet, David Tipling, Jan Veber, Grace Young

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Guardian wilderness

Name: Jan Veber, Czech Republic

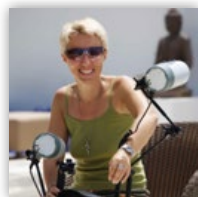
Location: North Czechia, Czech Republic

*Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6 IS II USM
at 400mm, ISO 1600, 1/500sec at f/5.6*





MEET OUR CONTRIBUTORS



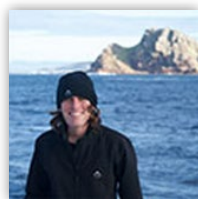
Natalie Bondarenko (Female Nature Photography, page 122) started diving in 1998 and doing underwater photography in 2000. In 2003, the Russian born biologist became an Advanced Open Water Instructor and kept on with underwater photography. She has now completed more than 2000 dives all over the world and specialises in underwater macro photography.
www.femalenaturephotography.com



Marina Cano (Interview, page 42) rose to prominence in 2009 with the publication of her sell-out book *Cabárceno*, featuring her photographs taken in Europe's largest wildlife park. Since then she has worked extensively in southern Africa, published two more books and held exhibitions in South Africa, the UK and her native Spain. Marina is a Canon ambassador and one of Europe's most sought after producers of fine art wildlife photography prints.
www.marinacano.com



Witt Duncan (Reader Gallery: It's All About The Light, page 66) describes himself as "a native Texan with an inquisitive nature that has led me all over our planet." A particular focus is the wildlife and landscape of East Africa. In February, Witt is leading a 10-day photo safari to Tanzania's spectacular Serengeti National Park and Ngorongoro Crater.
www.wittduncan.com



Jonathan Jagot (Photo Of The Month, page 108) is only 17 but has already gained international recognition as the winner of the 15-17 age category in the Young Wildlife Photographer of the Year competition, 2015. Jonathan lives on a catamaran, sailing around the world for the past three years with his parents, which gives him a fairly unique perspective of the natural world
www.facebook.com/JonathanJagotPhotography



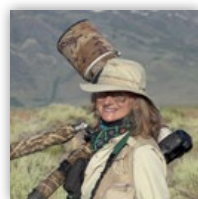
David Lloyd (Mastering The Social Network, page 78) is a London-based fine art wildlife photographer who leads private photo safaris each year to East Africa, mostly to Kenya's Maasai Mara. David has been a finalist or award winner in Nature's Best, Wildlife Photographer of the Year, British Wildlife Photography Awards and the Africa Photographic Awards. His first book *As Long As There Are Animals* was published to wide acclaim in 2014. Limited edition fine art prints are available at: www.davidlloyd.net



Roy Mangersnes (The Happiest Polar Bear, page 34) is a multiple award winner in the Wildlife Photographer of the Year, GDT European Wildlife Photographer of the Year and Natures Best competitions. His images are published in magazines and books all over the world and he is an experienced public speaker at Europe's biggest photo festivals. Roy is a partner in WildPhoto Travel, based in Longyearbyen, Svalbard, where they have opened the northernmost fine art gallery in the world.
<https://roymangersnes.wordpress.com>



Ed Marshall (Counting On Success, page 142) is a 25-year-old natural history photographer from Staffordshire, with a passion for documenting the natural world. He works primarily in the UK, with a particular focus on the Isles of Scilly where he has worked for the past 18 months. Ed was highly commended in the British Wildlife Photography Awards 2014 and shortlisted in the urban nature category of the Natures Images Awards 2014.
www.edmarshallwildimages.co.uk



Marie Read (Avian Gem Of The Bering Sea, page 126) grew up in England, began wildlife photography in Kenya, and is based in central New York State, USA. She has travelled throughout North America, as well as to Central America and Australia. Widely published worldwide over her 25+ years in photography, Marie's images and articles have appeared in magazines such as *Living Bird*, *Bird Watching*, *Nature's Best* and *National Wildlife*, plus numerous books and calendars. She has authored four books, most recently *Sierra Wings: Birds of the Mono Lake Basin* and *Into The Nest* (co-authored with Laura Erickson).
www.marieread.com



Maurice Schutgens (When Elephants Are Taken Hostage, page 58) grew up in Africa before embarking on his global travels and completing his education as a conservation biologist in The Netherlands. He now lives in Kenya and works for Space for Giants (SFG) as their regional coordinator, using his photography to document their elephant conservation and anti-poaching work.
www.mauriceschutgens.com

Want to see your pictures in Wild Planet?

There are many ways in which Wild Planet can include your photographs, from a single entry into our Best Shots gallery to a portfolio of images in Reader Focus. You could win \$100 in our popular Photo of the Month competition, or even have your picture on the cover!

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Features

Interview

Marina Cano

Growing up close to Europe's largest wildlife park provided Marina Cano with her greatest inspiration to become a photographer. But working in Cabárceno also led to plenty of criticism. She reveals why she will continue to photograph in Spain as well as on safari in Africa.

Interview by Keith Wilson



INTERVIEW: MARINA CANO
Her life story from Spain to South Africa

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Competition

Remembering Elephants – The Competition!

This is your chance to join award-winning photographers Frans Lanting, Greg de Toit, Martyn Colbeck, Jonathan & Angela Scott, Thomas Mangelsen and many more to be part of the most talked about photo book of the year and raise money to save elephants from ivory poaching.

HOW TO ENTER
The outstanding elephant photo contest is open to everyone, from amateurs to pros, and entries can be uploaded now to: <http://www.bornfree.org.uk/REphotocong>
A full list of the competition terms and conditions can also be found here.

Each entry will cost £2.50 (you can enter from anywhere in the world, and there is no limit on the number of times you can enter). The competition is open to all, from amateurs to pros, and all funds raised after costs will go straight to the cause. So whether you win or not, you can feel good about entering, as you are donating to help save elephants from poaching.

STORY TELLING IMAGES
We are looking for images of great African elephants to help us tell the story of their lives – from birth through to old age, illustrated with as many different types of behaviour as possible.
Images entered need to have been taken in the wild, close to the original scene, with minimal editing and retouching allowed. The winning photographers reserve the right to review the RAW images of the final selection before production is agreed upon.

The file size needs to be a minimum of 1500 pixels longest edge.
The 10 winning photographers will have their photos (only one per winner) printed in the book alongside some of the world's most respected wildlife photographers. They will each receive a copy of the book and also an invitation to the VIP launch in London on 20th September 2016.

• The closing date for entries is: Midnight (GMT) Sunday 3rd January, 2016

THE JUDGES
The judges of the competition are Keith Wilson, editor of Wild Planet Photo Magazine and




REMEMBERING ELEPHANTS COMPETITION
Hurry! Closing date: January 3

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Environment

When elephants are held hostage

As wild habitat shrinks and human populations soar, incidences of human-elephant conflict are on the increase, often with deadly outcomes. Maurice Schutgens reports on a desperate situation in Kenya.



HOSTAGE ELEPHANTS
Desperate scenes of human-elephant conflict, by Maurice Schutgens

58

Advice

Mastering the social network

Social media platforms such as Facebook and Instagram are now regarded as an essential means to marketing your photography. David Lloyd says there are certain practices and disciplines to follow – and avoid – if you are to reach your biggest possible audience.

Internet has been a particularly valuable resource for photographers, providing a platform to showcase their work and connect with other photographers. However, it has also become a double-edged sword. The pressure to post regularly and the constant comparison of one's work to others can be overwhelming. David Lloyd offers advice on how to navigate this social media maze effectively.



MASTERING THE SOCIAL NETWORK
David Lloyd helps you through the social media maze

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PHOTO MAGAZINE

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Mark Curwood, BBC presenter, zoologist and best-selling author



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Environment

Avian gem of the Bering Sea

Windswept, rugged, and sparsely populated, Alaska's Pribilof Islands are one of the world's great seabird photography hotspots, as Marie Read discovers. She shares her experiences from a recent trip.



PRIBILOF ISLANDS ADVENTURE
Marie Read explores a seabird haven in the windswept Bering Sea

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Conservation

Counting on success

In summer 2015, dozens of volunteers participated in a seabird census on the tiny island of Scilly. Ed Marshall reports on the efforts of the Seabird Recovery Project to eradicate brown rats and encourage Manx shearwaters to breed again. So what did this crucial survey reveal?



SCILLY ISLES SUCCESS
Documenting the Seabird Recovery Project, by Ed Marshall

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Joel Sartore's Photo Ark

Red wolf

Photographed at Great Plains Zoo, South Dakota

Scientific name: *Canis rufus* (extinct)
Description: Smaller and more slender than the grey wolf, a more red and rusty coloration. It was once common in the eastern United States but is now considered extinct.
Home range: The red wolf once ranged from Pennsylvania to Florida and west to Texas. Today, they are confined to a small refuge in North Carolina.
Major threats: Habitat loss, cross-breeding with coyotes, and poaching.
Lifespan: 10-12 years.
Breeding wild population: 50-100, increasing.
IUCN Status: Critically endangered.



PHOTO ARK
The red wolf photographed by Joel Sartore


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Galleries

Reader Gallery

Best Shots

This month's gallery starts in Britain and finishes in Brazil, guaranteeing plenty of image and wildlife variety. Enjoy the journey!



A magical moment
Scottish Highlands, UK
Canon EOS 5D, EF 200mm f/2.8 L IS II USM, 1/8000sec, ISO 1600, f/2.8


Gladys Klip, The Netherlands
"I took this shot when I visited the Scottish Highlands during the summer. This grouse was so busy that I could take the picture in the last of the evening sunlight."

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Environment

The Happiest Polar Bear

Queen of the Denali – The happiest polar bear in Svalbard



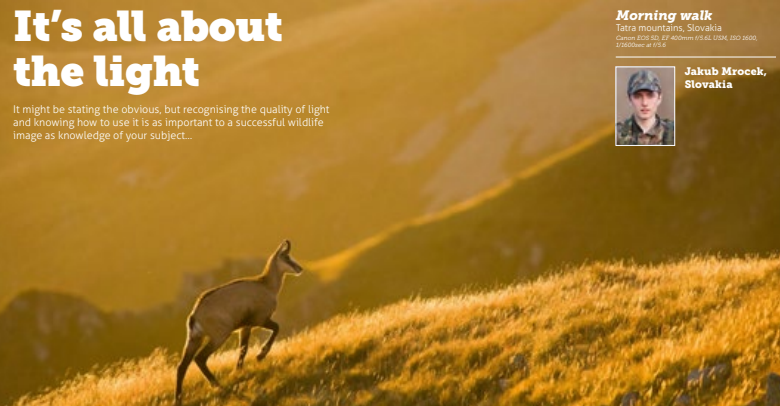
THE HAPPIEST POLAR BEAR

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Gallery

It's all about the light

It might be stating the obvious, but recognising the quality of light and knowing how to use it is as important to a successful wildlife image as knowledge of your subject...



Morning walk
Tatle mountains, Slovakia
Canon EOS 5D, EF 400mm f/5.6L USM, ISO 2000, 1/1000sec, f/5.6

Jakub Mrocek, Slovakia

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IT'S ALL ABOUT THE LIGHT


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Reader Focus

Jim Chagares

I am from Richmond, Indiana, where my wife and I have owned a photography studio since 1988. We specialize in family, children and commercial photography. My favorite location for wildlife photography has to be Yellowstone/Grand in the north. As there you can find the most species in North America concentrated in one area. Most would have to be Kenai National Park in Alaska. Photographing brown bears is certainly a rewarding experience. My favorite wildlife subjects would have to be wolves. They are by far the most difficult to find and get close to. Of the people that I admire for their work and success it would have to be Tim Mangelsen from Jackson Hole, Wyoming. It's hard to argue with Tim's success as a wildlife photographer. I derive most of my drive and energy from my friend Bob Smith, who is a fine line. Every year I visit him in Yellowstone. The best advice I can give is to remember that you have not yet taken your best image!"

www.chagaresphotography.com



READER FOCUS – JIM CHAGARES

88

Birds in Focus

Spanish heat, sand grouse & lens envy

Having succumbed to the delights of an expensive new telephoto lens, David Tipling flies to Spain to test it on some of Europe's rarest breeding birds.




SPANISH HEAT, SAND GROUSE & LENS ENVY

98

Gallery

Photo of the Month

Yet again, we were delighted with the impressive array of images submitted for our Photo of the Month contest. However, it was impossible not to be amazed by this leaping dolphin photographed by Jonathan Jagot of France, who wins our \$100 prize this month!



WINNER
Paradise Island
Jonathan Jagot, France

PHOTO OF THE MONTH

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Female Nature Photographer of the Month

Natalie Bondarenko

I started diving in 1998 and started underwater photography in 2000. In 2001, I became an Advanced Open Water Instructor and began with underwater photography. I am happy to say that I have been able to do more than 2000 dives all over the world. Underwater macro photography is what I like. As a biologist, I love to talk about the underwater inhabitants and love to talk about them. I have to shoot underwater and really want to share the beauty of the blue amazing world.

Make-up artist
Location: The eye of a giant octopus and cleaning shrimp, Anilao, The Philippines
Natalie Bondarenko, Ukraine
Canon EOS 5D, EF 100mm f/2.8 L IS USM, ISO 1600, 1/1000sec, f/2.8



FNP MONTHLY WINNER

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Best Shots

This month’s gallery starts in Britain and finishes in Brazil, guaranteeing plenty of image and wildlife variety. Enjoy the journey!

A magical moment

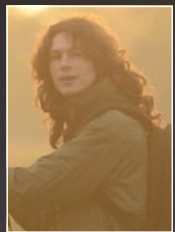
Scottish Highlands, UK

Canon EOS 1DX, EF 300mm f/2.8 IS USM II + 2.0x converter, ISO 1000, 1/800sec at f/5.6



Gladys Klip, The Netherlands

“I took this shot when I visited the Scottish Highlands during the summer. This grouse was so busy that I could take the picture in the last of the evening sunlight”



Victor Ortega, Spain

Fallow deer

Bushy Park, near London,
England, UK

*Nikon D7100, Sigma 150-600mm f/5-6.3
DG OS HSM Sport at 200mm, ISO 800,
1/320sec at f/5.3*



Cormorant in profile

Ding Darling National Wildlife
Refuge, Sanibel, Florida, USA

Canon EOS 5D Mk III, EF 100-400mm f/4-5.6 IS
USM at 390mm, ISO 640, 1/500sec at f/7.1



Sandy Ashley, USA

“Cormorants can be encountered in Ohio during their fall migration southward. I was fortunate to find this bird fishing and sunning on an autumn morning not far from my home”

Two lovers

Bass Rock, Scotland, UK

Canon EOS-1D Mk III, EF 100-400mm f/4-5.6 IS
USM at 400mm, ISO 200, 1/400sec at f/7.1



Mario Suarez, Spain

*“A couple of gannets
showing greeting rituals.
Taken some years ago at
Bass Rock, the island plays*

*host to more than 150,000 gannets
and is the largest single rock gannetry
in the world. In fact, the scientific
name for the northern gannet, Sula
bassana or Morus bassanus, is
derived from the rock’s name”*



King of the pride

Serengeti National Park, Tanzania

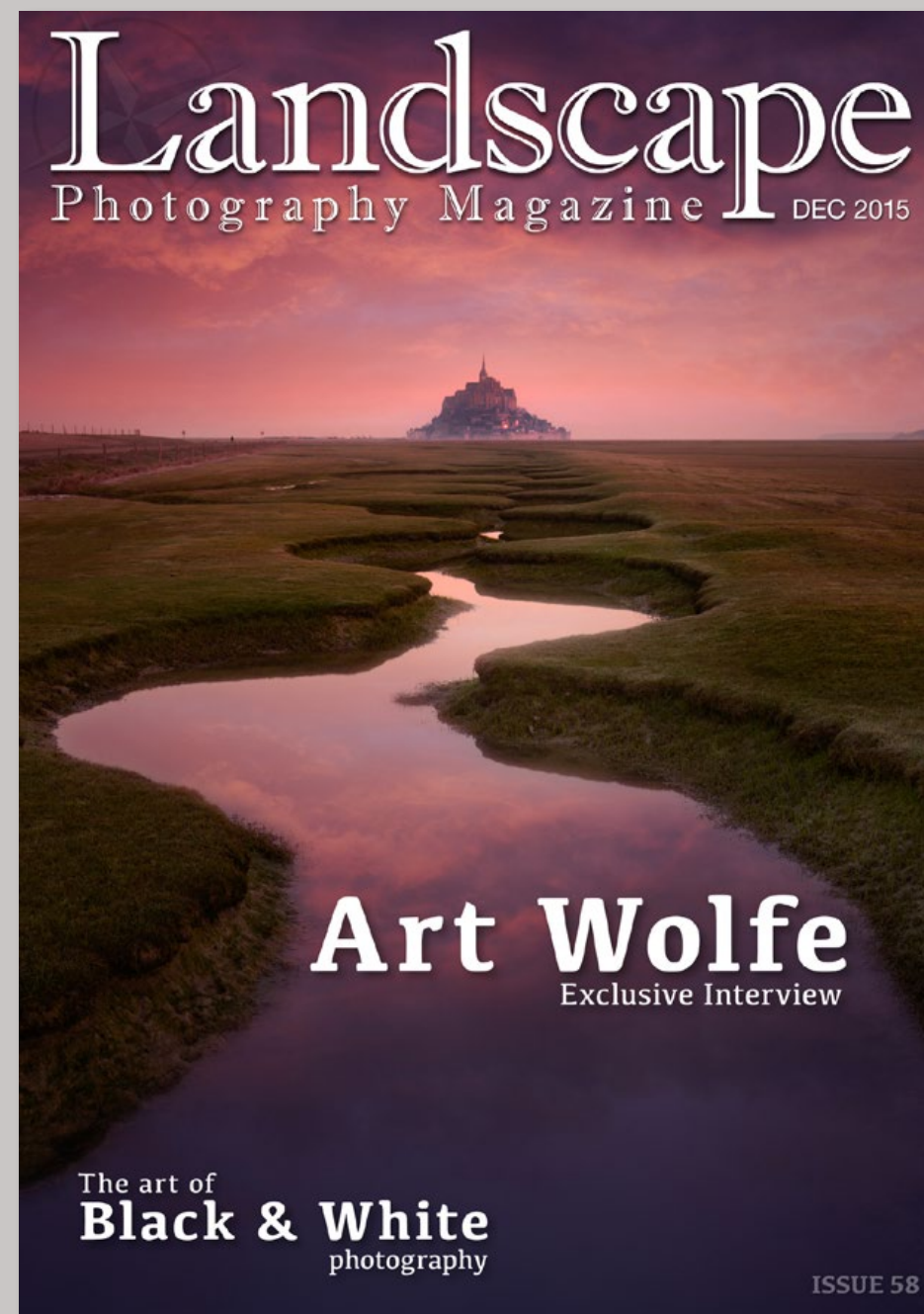
Nikon D810, Nikkor 400mm f/2.8 + 1.4x converter, ISO 140,
1/250sec at f/8, bean bag and panning plate



Mikkel Beiter,
Denmark

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The dispute

Vogelenzang, The Netherlands

Canon EOS 7D, EF 100-400mm f/4.5-5.6L
IS II at 100mm, ISO 100, 1/640sec at f/4.5

**Laurens de Haas,
The Netherlands**

*“I was photographing a
female fox when suddenly
another fox, possibly one
of her offspring, appeared
and a fight started to
confirm order of rank”*

Reader Gallery

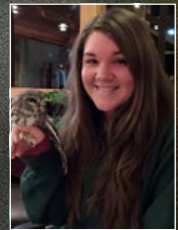


Northwoods whitetail

Minnesota, USA

Canon EOS 70D, EF 70-300mm f/4-5.6 IS
USM at 300mm, ISO 6400, 1/160sec at f/5.6

Reader Gallery



October Greenfield, USA

*"After photographing
the sunrise at Split
Rock lighthouse, I*

*went for a walk into the woods
and found two deer enjoying
breakfast together in the dim
light. They didn't mind my
presence and seemed to be quite
curious. I stood still and after
about 15 minutes they had
wandered to only a few yards
away from me. A while later
they walked off into the woods
behind a camp site"*





Lion selfie

Ngerende, Kenya

*Canon EOS 5D Mk III, EF 14mm f/2.8L II
USM, ISO 500, 1/640sec at f/2.8*



**Kym Illman,
Australia**



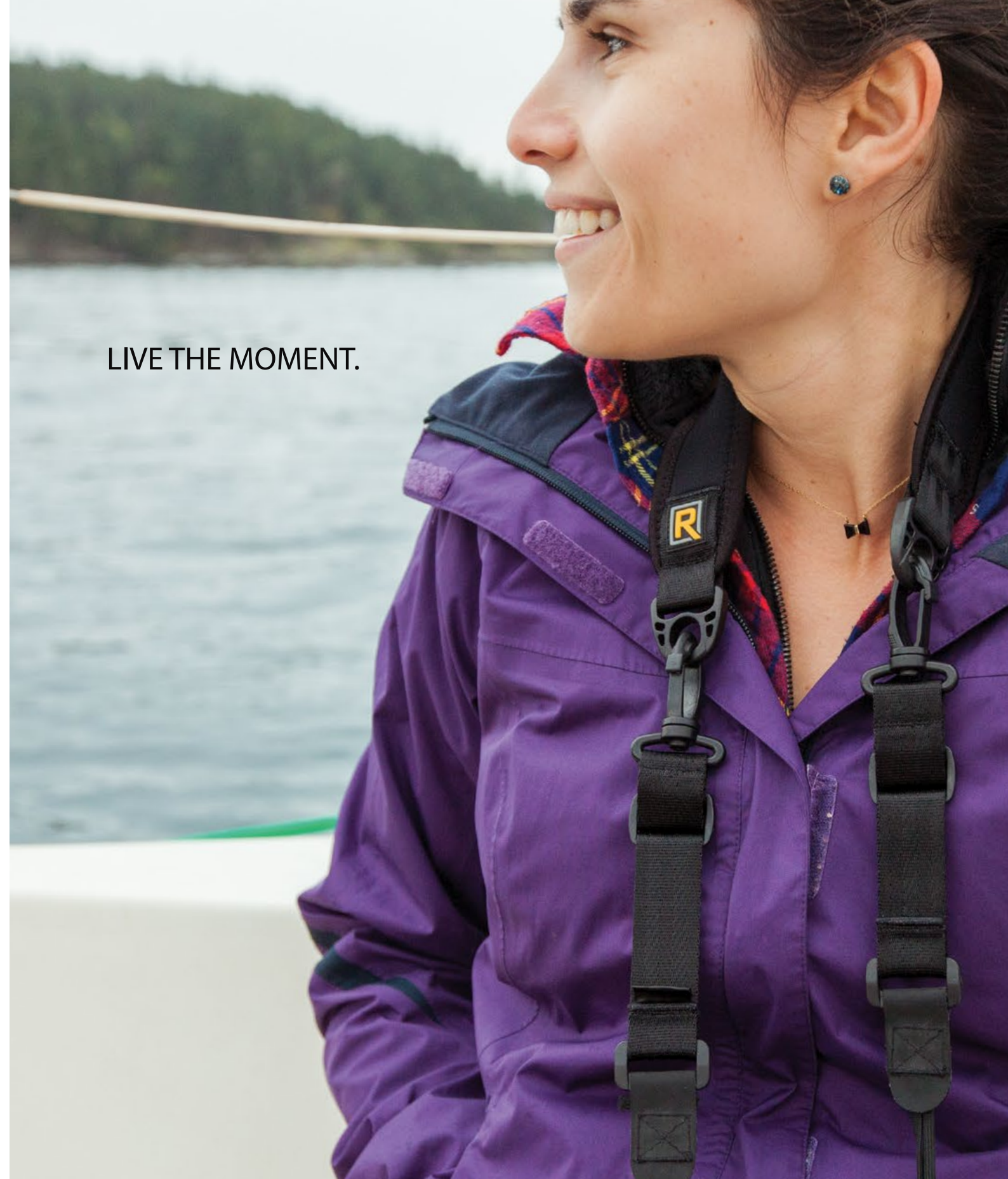
**Osprey
eating fish**

Marco Island,
Florida, USA

Canon EOS 6D, EF
70-300mm f/4-5.6 at
300mm, ISO 1000,
1/4000sec at f/11



**Nancy
Ridenour,
USA**



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Reader Gallery



**George Dian
Balan, Belgium**

*"This dream shot is
part of a fairytale series
of pictures taken during*

*the annual rutting season of the
red deer. There was an exceptional
three-mornings-in-a-row mist and
one morning was cold enough to
allow excellent visibility of the
steam coming from the stag's
bellowing. The centuries old trees
provide a fine natural frame"*



Flycatcher

Beuvry, France

Canon EOS 7D, EF 300mm f/4L USM + 1.4x converter, ISO 320, 1/1250sec at f/6.3

Reader Gallery



**Karl
Gillebert,
France**

*“Young chicks
are in the nest*

*and parents make trips
back and forth for feeding.
The spotted flycatcher
always stops on the same
branch of a tree”*





Call of the pride

Savuti Marsh, Chobe
National Park, Botswana

*Canon EOS 70D, EF 300mm f/4L IS
USM, ISO 125, 1/2000sec at f/4*



**Fred von
Winckelmann,
The Netherlands**



Norton Santos, Brazil

"This couple of blue and yellow macaws, one of the most beautiful bird species in Brazil, is preparing the nest again to continue the miracle of life"

Blue and yellow macaws

Caldas Novas, Brazil
Canon EOS 7D, EF 100-400mm f/4.5-5.6L IS II, ISO 200, 1/250sec at f/7.1



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Do you want to see your picture included in Best Shots?

Every month *Wild Planet* will choose up to six new images to feature in our Best Shots reader gallery. You can only send one image per month, so choose carefully. Image files must be saved at 300dpi and measure 3000 pixels at the longest edge.

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**Queen of her domain – the
happiest polar bear in Spitsbergen**

*Nikon D4S, Nikkor 800mm f/5.6,
ISO 1250, 1/800sec at f/8*



The happiest polar bear

Working out of Spitsbergen, **Roy Mangersnes** has seen more polar bears than most, but last winter he was captivated by the happy antics of one young female, seemingly without a care in the world. A few days after these pictures were taken, he heard a very different story with a tragic ending...

Taking a break from her antics
in the low afternoon light

*Nikon D4S, Nikkor 800mm f/5.6,
ISO 800, 1/800sec at f/9*



It was early March and I was spending a week in the field hosting a group of photographers on a winter expedition on Spitsbergen, the main island in the Arctic archipelago of Svalbard. During the trip we had the privilege of

photographing what turned out to be a very special polar bear. Later I learnt that the animal was a 2 ½ year old female, and after spending three days with her I was sure she must have been the happiest polar bear I have ever come across. We could photograph her hunting, playing and

feeding in beautiful cold weather and constantly changing light.

During a period of four days she was lucky to hunt and kill three seals. So obviously she was a healthy animal and didn't seem to have any worries in life. From a distance we could sit and watch

as she was moving from one pile of snow to another, standing on her hind legs and pounding down on it to see if there was a seal pup hiding underneath.

At one point we stopped our snowmobiles by some icebergs at a safe distance and watched

her. After a couple of hours she started moving in the direction of our location. Constantly she was jumping on every little pile of snow she could find, and every now and then she started running left and right like a dog in the park. Several times she climbed on top of the

blue iceberg closest to where we were positioned, just to dive down, head first, and roll around in the snow. At times it was almost like she knew we were watching from nearby and just wanted to show off. After a while she moved off and disappeared in the snow. ›

Environment

Several times she climbed on top of the blue iceberg closest to where we were positioned, just to dive down, head first, and roll around in the snow

Nikon D4S, Nikkor 800mm f/5.6, ISO 1250, 1/800sec at f/8



“Every now and then she started running left and right like a dog in the park”

◀ **An unexpected message**

I left Svalbard a day later with great memories of this beautiful animal and was anxious to tell the story, but only three days later I received a devastating message from my friends up north.

During the solar eclipse a group of tourists visiting from abroad had found their way to the very same fjord I was only days before. Everyone on Svalbard knew about this polar bear, but still they decided to go camping here, a place already frequently visited by bears. They set up the trip wire, though too high, and did have a night watch at first. Then at five in the morning they hadn't seen anything so they all went to sleep. At six our polar bear found her way into the camp and into one of the tents. She ended on top of one of the tourists who was now panicking.

Polar bears are opportunistic animals and she obviously reacted to the movement in the tent, but the light injuries on the tourist indicates she wasn't hunting but rather investigating, luckily for the people in the tent. Unfortunately for the bear, the panic woke up the rest of the group and they arrived with guns. Three shots were fired at the bear, which flung around and tried to escape the situation. Badly injured she jumped into the freezing fjord and swam away.

Minimizing our influence

One hour later the local authorities arrived at the site. They followed the fleeing bear across the fjord and moments later she was shot dead. A healthy and happy female polar bear had been killed due to the ignorance of people visiting her home.

When traveling to places like

the Arctic and elsewhere we need to remember that we are all visitors and our actions will always influence the wildlife we are encountering to some extent. This also applies to wildlife photographers and we should always take the outmost care to minimize our influence on the

subjects we work with.

For the first time ever in Svalbard tourists were fined for not taking the measures needed to prevent a polar bear incident. Though the fine was not large it was a clear message that this kind of behavior is not acceptable in the home of polar bears.

- To see Roy's video of the happiest polar bear:
https://www.facebook.com/RoyMangersnesWildPhoto/videos/1027858683898639/?video_source=pages_finch_main_video&theater



Roy Mangersnes is a professional wildlife photographer living in southwest Norway. He has published several books and is a multiple award winner in the Wildlife Photographer of the Year, GDT European Wildlife Photographer of the Year and Natures Best competitions. His images are published in magazines and books all over the world and he is an experienced public speaker at Europe's biggest photo festivals. Roy is also partner and professional photographic host in WildPhoto Travel. The company office is in Longyearbyen, Svalbard, where they have opened the northernmost fine-art gallery in the world.

- <https://roymangersnes.wordpress.com>

WILDPHOTO TRAVEL TO SVALBARD 2016

- Roy Mangersnes and WildPhoto Travel are leading a number of photographic expedition to Svalbard during 2016. Places are available on the following dates:

SVALBARD WINTER

- <http://wildphoto.com/expeditions/svalbard-winter/>
• 26th March: 7 days • 3rd April: 7 days • 11th April: 7 days

SVALBARD ICE LOVER

- <http://wildphoto.com/expeditions/ice-lover/>
• 5th July: 10 days

SVALBARD CLASSIC

- <http://wildphoto.com/expeditions/classic/>
• 24th August: 10 days



*“We could photograph her hunting, playing
and feeding in beautiful cold weather
and constantly changing light”*

Marina Cano

Growing up close to Europe's largest wildlife park provided **Marina Cano** with her greatest inspiration to become a photographer. But working in Cabárceno also led to plenty of criticism. She reveals why she will continue to photograph in Spain as well as on safari in Africa...

Interview by Keith Wilson



BOREAL LYNX

Cabárceno, Spain

Canon EOS-1D Mk IV, EF
300mm f/2.8L IS II USM, ISO
640, 1/2500sec at f/2.8



How did you first become interested in nature?

It was because of my father. He was a keen amateur photographer and he used to take me with him when I was a little girl. Where I live on the north coast of Spain there are big sea storms in the winter and he used to love to take pictures of that. He used to take me in every morning before going to school to see the sea storms and I just loved it. So then I took pictures with his camera.

What sort of camera did your father use?

It was a Yashica camera that you look down into – a twin lens reflex.

You used roll film?

Yes. I still have the pictures. I used to shoot in black and white.

So you learned your photography from your father but what did you study when you finished your schooling?

When I finished school I remembered asking myself, ‘What should I choose? Study photography or study music?’ I loved music and I chose music at that time. Looking back I realised I should have studied photography, but I do not regret it. I loved my career in music. I taught music in school and I loved it. I enjoyed every minute.

What instrument did you play?

The flute

You grew up very close to the Cabárceno wildlife park. How influential was that to determining the type of photography you pursued?

When I started I was very curious about everything in photography. Landscape, street photography, still life, everything was worth taking a picture of! But I was very lucky to live where I did in northern Spain because 25 years ago they opened the largest wildlife park in Europe, 20 minutes away from where I live. So I started to go there because I was interested in everything, and

then I started taking pictures of animals. Little by little, I fell in love. Going so often they became like family to me. I spent so much time with them, even in winter when it was raining and cold and no-one else was in the park.

How often would you go?

When I started taking pictures it was a few times a week, sometimes more. It was so close. I love it.

You published a book on Cabárceno in 2009. How many years of work were represented in that book?

It was three years going to the park, very often, and then I realised I had so much material that I should publish a book.

That book sold out. Do you wish more had been printed?

Yes. Actually, I’m thinking of publishing a second book about this wildlife park. I have to set a project for the future.

Did you have a favourite species or did you feel a connection with all the animals at Cabárceno?

Well, there are certain animals that are more photogenic and so that means I go more often, and if I go more often I end up liking them more and more. I get to know their behaviour and their family and their babies. For example, I love elephants. It is impossible not to love an elephant. Also brown bears are one of my favourites because they have a lot of activity like us. When they have cubs I love the way they take care of them.

Both bears and elephants are very sociable and have strong family groups. Exactly. And I love that because when I am just watching them or taking photographs there is a lot of activity to observe and in a way you feel involved. Just watching them it is like they are sharing their life with me. You aren’t part of the family but because you are watching them so often it is like you are with a family in the room, with distance between you. ›

When did you first go to Africa?

Only six years ago. I went first to South Africa. Then the following year I went to Kenya. I was in the Maasai Mara and Amboseli and Lake Nakuru.

It would have been a very different way of working, how did that change you as a photographer?

Well, it opens doors because with my wildlife photography in Cabárceno I was classified as this woman who is taking pictures in a zoo, but it is not really a zoo, but it is not wild. I was being criticized by certain people, many photographers who said, ‘Of course, these are not wild. It is in a zoo’, and I said, ‘I would love to go to Africa, but I cannot afford it, so I take pictures here.’ But I don’t say they are taken in the wild, I say, ‘Of course these are taken here, in Cabárceno.’ Then, when I started to go to Africa, a different door opens to me because I could enter certain other contests that didn’t allow pictures of captive animals. Then I could say I am also taking pictures in Africa. And I realized that it’s not where I take pictures, it’s not about where, it’s about who takes the pictures. I felt when taking pictures in Africa it was still my style with the wildlife. It doesn’t matter where I am. It opened a door to be published in National Geographic Traveller with one picture of Kenya that I loved of giraffes. Then I thought there is another world beyond my wildlife park that I can access.

How often do you go on safari to Africa now?

Now, in 2015 I went twice. I would say twice a year. I’ve been to Amboseli, Namibia, Kruger in South Africa, the Chobe River in Botswana.

You’re going to Namibia in 2016, is that a return trip?

It’s going to be the third trip. It’s great, amazing. Namibia and Etosha have a specific spirit, something special that you don’t find in any other wildlife park. Namibia has a lot of character with its landscape, with Etosha itself. It is very special this place with its white dust and water holes. It is very beautiful.

Yes, it is a unique location with its desert-adapted species of lion, elephants and rhino.

That is the word, unique. Namibia is a good choice. Anywhere in Africa that is safe. I haven’t been to the migration yet, but there are so many places I want to go. ›



CHIMPANZEES
Cabárceno, Spain
Canon EOS-1D Mk IV, EF 300mm f/2.8L
IS II USM, ISO 320, 1/400sec at f/3.5

You have a very big following on Facebook and social media. How have you done that?

I don't know. I have no idea! I have been asked this many times and I really don't know. I started using Facebook in 2010 and because I had few followers then I responded to every little question. Then the page started growing. I think many people love animals and when I got a thousand followers, I thought 'Wow, this is unbelievable!' At that time, I had time to respond to people, also because I like it when they ask something. Yes, if you have time, make the effort to respond to them.

So you think responding to peoples' questions and comments were a key factor?

When I tried to look for an explanation I think that was it, when I was involved in the page, and because people liked my pictures and shared.

Have you noticed if there is a particular type of picture that attracts a better response than others?

It's difficult. Sometimes, I think this picture is amazing and people are going to love it, and no, they don't. Then you have a picture that's just normal, or it's one animal, and they love it. What I do notice about people is this connection with animals, like intimacy. I notice this because in my work. If there is something that is special about my work, it is that it's not documentary. I prefer when there is mist or it is raining, or there is engaging behaviour, or when the light is really difficult in the background or at the side. It creates something that is unique or special. Or when there is drama because there are clouds or steam. I call it emotional photography. That is what I like. The good thing for me is that I always have done everything that I like. It happens that people like that as well. Unlike documentary photography they can share an emotion or feeling and they feel connected to the animal.

It provokes a response from the viewer

Exactly. In the past, I think the beginning of wildlife photography was just documentary and many photographers just followed that style. Then, photography became more emotional. That is the point as to why I have so many followers, because people like photography that connects more with their feelings.

Obviously Cabárceno was your playground. Now that you've gone out into the wild do you still find the park pictures that you are posting get a better response, or the safari images?

It is not a factor. It's about the picture. I doesn't matter where you took the picture. I don't mind where the photographer takes their picture, as long as the picture is great. I don't mind. I can have terrible pictures from Africa, which I don't sell to anyone! I have beautiful ones from Africa and Cabárceno. It is about the moment, the scene.

Of course, in Africa you're bound to get lighting that is unique and completely different to what you see in the park in Spain?

Yes. When for example you go to Kenya, to Amboseli, and you have in the background Kilimanjaro, that is something unique. So taking pictures of animals with Kilimanjaro in the background is something that you are only going to have in Kenya or Tanzania. That adds value to the picture because it's also of the location, it's not just the animal.

You've done several books including Drama and Intimacy, which is a great title, but but how did you choose one picture over another?

Drama and Intimacy has my favourite pictures from all over: Africa, Europe, Cabárceno. No distinction. You know, I did it myself. When I see a picture that for me is good, I know immediately. I'm always thinking for myself, basically. I'm thinking of my own aesthetic – always – what works for me. And so far it looks like people like what I like as well! I have a really strong sense of aesthetic, so if a picture works for me it is because there is something there. So, it was not that difficult to choose pictures for that book.

How long have you been shooting digitally?

Since I started wildlife photography, 14 years.

So you've been shooting digitally longer than many.

Yes, since almost the very beginning of the digital era. ›

“I prefer when there is mist or it is raining, or when the light is really difficult in the background”





ZEBRA BABY
Cabárceno, Spain
Canon EOS-1D Mk IV, EF 300mm
f/2.8L IS II USM + 1.4x converter,
ISO 250, 1/1600sec at f/4

Always with Canon?

I started with a Minolta compact, something like three million pixels. I enjoyed it so much with that camera because it makes strange things by itself! Then I started with Canon. I bought the EOS 20D and then the 30D, then the 1D Mk III, 1D Mk IV and now the 1DX.

What do you take on safari with you?

On the last trip, I went to South Africa and I travelled with two 1DX cameras, plus the 200-400mm f/4 that has the 1.4x converter built inside. That is an amazing lens! It is for me the best for wildlife. Then the 300mm f/2.8, 14mm f/2.8, 16-35mm and 100-400mm. That is a lot of luggage.

It is indeed, that 200-400mm f/4L extender is a massive lens. You must be strong!

Yes, I must be. I have three brothers and I had to fight a lot! So I have been strong since a really young age.

Your father was interested in photography. Were any of your brothers?

No, none of them. Only me. I have a strong sense of art.

Yes, as well as photography, you taught music and play the flute, and you choose all the pictures for your book. Do you think you have a natural artistic eye?

Well, I hope so. I think so. I enjoy doing it. In certain things in life I am very clear about what I like and what I want. With regards to photography I know what I want and I know exactly what I like and what works for me.

And it clearly works for others as well

It looks like that. So far!

You're still relatively new and young to this field. What are your ambitions and goals with your wildlife photography?

Well, I try not think a lot about it, but I'd like things to follow the way they are. I like to be involved more and more in conservation. I give 10% of the sales of Drama and Intimacy to the David Sheldrick Wildlife Trust (DSWT). In all my talks I talk about the importance of wildlife conservation. I have this project in mind to go to schools to speak to children to make them aware of wildlife and the importance of conservation.

You're a Canon ambassador. Are you trying to get Canon to support you on that?

Yes. I need to develop the idea a little bit more to see if it is possible to go with it. It would be amazing. I would love it. >

You mentioned DSWT, are there other wildlife conservation charities you have worked with?

When I was in South Africa, I gave talks in Cape Town and Pretoria and I made an auction of my pictures. It was fund raising for a rhino conservation charity, Saving the Survivors. I'm really interested in conservation more and more.

And you're involved in Remembering Elephants too.

Yes. I'm really happy to help. I think every little gesture that we can do for helping wildlife is very welcome. Elephants are my favourite animals too. I have spent a long time with them, watching and photographing. Elephants – the family relations they have, the organization they have – we're so similar to them. Someone said to me, 'They are so similar to us.' I said, 'Well, we are so similar to them.' We are the same in so many ways. Physically, we are very different but in regard to taking care of the babies, family relations, we are very, very similar.

“With regards to photography I know what I want and I know exactly what I like and what works for me”



Marina Cano rose to prominence in 2009 with the publication of her sell-out book *Cabárceno*, featuring her photographs taken in Europe's largest wildlife park. Since then she has worked extensively in southern Africa, published two more books and held exhibitions in South Africa, the UK and her native Spain. Marina is a Canon ambassador and one of Europe's most sought after producers of fine art wildlife photography prints.

<http://www.marinacano.com>

Marina's latest e-book, *Babies in the Wild* is now available download.

To purchase your copy at a special discount:

<http://www.marinacano.com/product/babies-of-the-wild/>

Join Marina on her 2016 Namibia safari:

<http://www.marinacano.com/product/safaris-2/>

For Marina's workshops in northern Spain:

<http://www.marinacano.com/product/workshops-2/>

Order fine art prints by Marina Cano

<http://www.marinacano.com/product-category/prints/>

• **Marina Cano begins a new column about her favourite images in next month's *Wild Planet***



Remembering Elephants – The Competition!

This is your chance to join award-winning photographers **Frans Lanting, Greg du Toit, Martyn Colbeck, Jonathan & Angela Scott, Thomas Mangelsen** and many more to be part of the most talked about photo book of the year and raise money to save elephants from ivory poaching

HOW TO ENTER

The Remembering Elephants photo contest is open to everyone, from amateurs to pros, and entries can be uploaded now to:

<http://www.bornfree.org.uk/REphotocomp>

A full list of the competition terms and conditions can also be found here.

Each entry will cost \$7.50 (you can enter from anywhere in the world), and there is no limit on the number of times you can enter. The competition is open to all, from amateurs to pros, and all funds raised after costs will go straight to the cause. So whether you win or not, you can feel good about entering, as you are donating to help save elephants from poaching.

STORY TELLING IMAGES

We are looking for images of wild African elephants to help us tell the story of their lives – from birth through to old age, illustrated with as many different types of behaviour as possible.

Images entered need to have been taken in the wild, true to the original scene, with minimal editing and nothing added. The competition organisers reserve the right to review the RAW images of the final selection before inclusion is guaranteed.

The file size needs to be a minimum of 3500 pixels longest edge.

The 10 winning photographers will have their photos (only one per winner) printed in the book alongside some of the world's most respected wildlife photographers. They will each receive a copy of the book and also an invitation to the VIP launch in London on 20th September 2016.

• **The closing date for entries is:
Midnight (GMT) Sunday 3rd January, 2016**

THE JUDGES



The judges of the competition are **Keith Wilson**, editor of *Wild Planet Photo Magazine* and also editor of *Remembering Elephants*; **Margot Raggett**, wildlife photographer and the founder of the Remembering Elephants project; **Greg du Toit**, Wildlife Photographer of the Year 2013, a professional fine art wildlife photographer and safari guide who has photographed some of Africa's wildest, remotest and largest ecosystems, and **David Lloyd**, wildlife photographer and two times finalist of Wildlife Photographer of the Year. ›



ISLES OF SCILLY PHOTOGRAPHY WORKSHOP

2ND MAY - 6TH MAY 2016

Join wildlife photographer Ed Marshall for a four night stay on the Isles of Scilly, capturing stunning images of this island paradise located 28 miles off the tip of Lands End. There's no better time to visit the islands, just follow the link for details.

COAST . FLORA . SEABIRDS . LANDSCAPES . STARS

WWW.EDMARSHALLWILDIMAGES.CO.UK/TUITION

◀ ABOUT THE BOOK

Remembering Elephants, in association with the Born Free Foundation and Wild Planet Photo Magazine, is an unprecedented book that has gathered support from some of the best wildlife photographers. Fund raising began in August and raised nearly £60,000 to guarantee the funding of the book. Design will start in early 2016, ready for printing and then delivery in early September 2016, when *Remembering Elephants* will go on sale via the Born Free Foundation. All profits raised from book sales will go directly to fight poaching. The book can also be pre-ordered for £45 + postage by emailing: recontest@margotraggettphotography.com

THE PHOTOGRAPHERS

The 50 current participating photographers in *Remembering Elephants*, including eight overall winners of Wildlife Photographer of the Year are: Theo Allofs, Daryl Balfour, Will Burrard-Lucas, Marina Cano, David Cayless, Alwyn Coates, Marius Coetzee, Martyn Colbeck, Shem Compion, Keith Connolly, Ross Couper, Peter Delaney, Michel Denis-Huot, Anja Denker, Billy Dodson, Mark Dumbleton, Morkel Erasmus, Paul Goldstein, Jan van der Greef, Melissa Groo, Todd Gustafson, Tony Heald, Jabruson, Brendon Jennings, Frans Lanting, David Lloyd, George Logan, Thomas Mangelsen, Johan Marais, Elliot Neep, Marsel Van Oosten, Ben Osborne, Richard Packwood, Richard Peters, Michael Poliza, Isak Pretorius, Margot Raggett, Andy Rouse, Joel Sartore, Jonathan/Angela Scott, Sarah/Andy Skinner, Victoria Stone/Mark Deeble, Austin Thomas, Greg du Toit, Marlon du Toit, Steve/Ann Toon, Albie Venter, Federico Veronesi, James Warwick and Art Wolfe.
Plus: 10 more competition winners...



When elephants are held hostage

As wild habitat shrinks and human populations soar, incidences of human-elephant conflict are on the increase, often with deadly outcomes. **Maurice Schutgens** reports on a desperate situation in Kenya...



Surrounded by angry villagers, the elephants huddle close together in the middle of the dam

Clutching sticks, the odd machete and other makeshift weapons, the villagers vent their anger at the elephants



“They had seen their livelihoods destroyed before their eyes. They wanted compensation. They wanted these elephants dead”

Mounting tension

Human Elephant Conflict (HEC) in Laikipia County is amongst the worst in East Africa and probably the most severe in Kenya. In 2007, SFG estimated that crop raiding by elephants had cost local communities over \$1 million in lost revenue. These losses are catastrophic.

The KWS rangers had the situation under control – but it felt like a time bomb. You could feel the tension in the air. All the villagers were armed with sticks and machetes, demonstrating angrily at the elephants that huddled together in the dam no more than 50 metres away. It would not take a lot to see this situation erupt into violence and bloodshed.

SFG called in support from our partners over at Lewa Conservancy & Ol Pejeta Conservancy and chartered a support helicopter from Tropic Air – these elephants would have to be pushed from the dam. Soon a helicopter emerged over the horizon. The arrival of the helicopter sent the crowd into a frenzy – it was there to help the elephants and not them.

The KWS did well to control the crowd, but their increasing frustration was now aimed at the elephants who were eager to leave and approaching the edge of the dam.

The villagers mobilized themselves and set all the vegetation surrounding the dam on fire. A gang of 30 to 50 men started throwing stones. The crowd screamed and whistled. The elephants were trapped – and they knew it. They retreated >

It started with a phone call. The man on the other end of the line reported that seven elephants were stuck in the mud on the community side of the 164km West Laikipia Fence, near a place called Pesi. The news was not promising – we needed to make a plan – quickly. Word had already reached the Kenya Wildlife Service (KWS)

and they were on their way to the scene – a two-hour drive away from Nanyuki, where the Space for Giants (SFG) offices are located. We jumped in a vehicle and headed into the bush as we communicated with our partners at Lewa Wildlife Conservancy and Ol Pejeta Conservancy.

As we neared the scene, getting hopelessly lost on the narrow tracks

between maize fields, the story changed. The elephants were not stuck – the community was holding them hostage. The moment we reached the dam we were mobbed by several hundred people from the local community. We spotted the KWS senior warden for Laikipia County trying to placate a group of 50 men surrounding him. He had his hands full. We pushed our way

through the crowd to reach the edge of the dam and assess the situation. One boy of 10 years stopped us: “Elephants eat my maize,” he mumbled in broken English.

Now we understood. These seven elephants, all males, and known fence-breaking elephants to SFG researchers, had broken through the West Laikipia Fence that is supposed to separate community

land from large-scale ranches, where wildlife is tolerated. The elephants had smashed through the fence, entered the community land and destroyed a large crop of maize. The villagers were furious, understandably so. They had seen their livelihoods destroyed before their eyes. They wanted compensation. They wanted these elephants dead.



An armed ranger tries to subdue the crowd



Police, Kenyan Wildlife Service rangers, officials from Space for Giants and others discuss a plan of action



The crowd starts lighting fires around the dam and throwing stones at the panicked elephants



A Tropic Air helicopter arrives at the scene, first to push the elephants from the dam and then to disperse the crowd

and looked for another way out only to be met with the same treatment. The panicked elephants huddled together in the centre of the dam unsure what to do as smoke filled the air and stones continued to splash around them.

There was no way of stopping the crowd from doing this – by now they numbered at least 400 – a few rangers with guns were not going to intimidate them. The helicopter attempted to push them away by flying low overhead but it did

nothing but fuel their resistance. It was a standoff.

A charge for freedom

Suddenly one of the elephants – the one that had been attempting to escape for hours already, made his move. He had had enough. He was showered in stones and sticks as he reached the shallows, fires roaring in the background. It charged into the crowd that scattered before it. We lost sight of the elephant amongst the maize. This was

the most dangerous situation – someone would get killed.

The Tropic Air helicopter reacted quickly and the experienced pilot managed to steer it away from the fleeing crowd and away to safety. The courage of this elephant seemed to encourage three of the remaining elephants. As the helicopter returned, the police and KWS helped disperse the individuals that were trying to prevent the elephants from escaping, and the helicopter was able to guide them out of the

dam. Nevertheless, the remaining three elephants were in no mood to move. Stubbornly they huddled together and waited for night to fall. Under the cover of darkness they slipped away unharmed.

The whole incident was bittersweet. There are no winners here. We are delighted all the elephants got away largely unharmed, but this incident illustrates the true state of affairs in Laikipia County – local communities living side by side

“There has never been a more pertinent example for the need of a fence to separate man and beast”

with these giants suffer significant losses on a daily basis and they have little reason to value elephants. When elephants raid their farms their complaints and requests for compensation fall on deaf ears –

when an elephant is in danger there is a monumental response from both the public and private sector. The inequalities are all too clear.

The solution? The rehabilitation of the West Laikipia Fence. There has never been a more pertinent example for the need of a fence to separate man and beast. In Laikipia, the peaceful coexistence that we as conservationists strive for is dependent on a barrier made of wire, posts and 8000 volts. It may not be pretty – but it has to work!

With fires still burning close to the dam, one of the elephants decides to make a break for freedom by fleeing the dam. Three others followed soon after. The other three elephants stayed in the dam till nightfall



Space for Giants

• www.spaceforgiants.org

is an international conservation charity that operates in Kenya through a local charitable trust with an independent board. SFG has been involved in both documenting and tackling the escalating poaching crisis and is addressing this problem through support for frontline anti-poaching programs, legislative reform and judicial training in Kenya. SFG also focuses on mitigating human elephant conflict in Laikipia County, securing space for these giants to roam and training up the next generation of conservationists.



Born in the Netherlands, **Maurice Schutgens** grew up in Africa before embarking on his global travels and completing his education as a conservation biologist. He now lives in Kenya and works for Space for Giants (SFG) as their regional coordinator, using his photography to document their elephant conservation and anti-poaching work.

• <http://www.mauriceschutgens.com>

It's all about the light

It might be stating the obvious, but recognising the quality of light and knowing how to use it is as important to a successful wildlife image as knowledge of your subject...

Morning walk

Tatra mountains, Slovakia

Canon EOS 5D, EF 400mm f/5.6L USM, ISO 1600, 1/1600sec at f/5.6



**Jakub Mrocek,
Slovakia**



**Snowy egret
dancing at
sunset**

Madison, Connecticut, USA
*Canon EOS 7D Mk II, EF 400mm f/5.6L
USM, ISO 1000, 1/1250sec at f/5.6*



**Kristofer
Rowe,
USA**



Soleil de nuit

Beuvry, France

Canon EOS 70D, EF 300mm f/4 + 1.4x converter, ISO 100, 1/2000sec at f/5.6



Karl Gillebert, France

“In early March 2015, in a swamp under a bright sun, a grebe passed between the sun and me. A beautiful moment!”

Elephant sun

Amboseli National Park, Kenya

Nikon D3S, Nikkor 200-400mm f/4 at 380mm, ISO 200, 1/200sec at f/5.6

Gallery



Witt Duncan, USA



Mauritian flying fox

Mauritius

Canon PowerShot SX50 HS, 215mm, ISO 100, 1/250sec at f/6.5



**Stephanie Manuel,
Mauritius**

Wildlife photography trips & workshops: UK, Europe & beyond



Shadow in darkness

Hauteville, France

Canon EOS 5D Mk III, EF 500mm f/4 II, ISO 1600, 1/3200sec at f/4



**Thomas Delahaye,
France**



www.natures-images.co.uk



Mastering the social network

Social media platforms such as Facebook and Instagram are now regarded as an essential means to marketing your photography. **David Lloyd** says there are certain practices and disciplines to follow – and avoid – if you are to reach your biggest possible audience

It seems to be a perpetually unsolvable mystery these days, how to show your pictures to the wider public, ideally with minimal effort and minimal cost. Of all the social media platforms it is Facebook, Instagram and Twitter, which seem to be the big three that people use to tell the world about their photography. The mystery is that there seems to be no

consensus about how it all works, what works and what doesn't, and what should work for you. There are many opinions, many of them contradicting. Everyone's needs are different. But because we are image people, we'll look at Facebook and Instagram. Not only are they by far the best platforms for pictures, they are the fastest growing ones too. Each has its strengths, and it's smart to play to them. ›



FACEBOOK

Facebook launched in February 2004 by Mark Zuckerberg with help from several other Harvard College colleagues. They'd initially limited the website to Harvard students but later expanded to other colleges in the Boston area, gradually adding support for students at various other universities and high-school students. Then, in 2006, anyone who was at least 13-years-old was allowed to become a registered user of the website.

In 2007, Facebook launched Facebook Pages to allow users to interact with businesses and organisations in the same way they interact with Facebook profiles. By the end of that year Facebook had 100,000 business pages, now

it has over 50 million. It is these Facebook pages that made it suddenly very accessible for photographers to market their work to Facebook's user base, which stood at more than 1.5 billion as of November 2015.

It goes without saying that that represents a huge audience, far greater than any other media outlet, printed or otherwise. Anyone with a Facebook page can publish posts directed at any area of interest within that audience. So

for photographers wishing to publicise their work, the platform is almost ideal. It's become very image friendly these days, and that suits us all very well. So with that all said, how do you go about it all? ›

“The key to it all is post shares: you really want to have your posts shared by viewers as much as possible”





Post shares

The key to it all is post shares. You really want to have your posts shared by viewers as much as possible. A shared post gets you more views, of which the by-product is more comments, likes and followers. But to get your posts shared you need to provide a good reason for people to share and that comes down to content, or more precisely, content that people like to see. And variable content is where it's all at.

Two to three good posts a week is always going to be better than five or six so-so ones as that keeps people interested enough while minimising the risk of people getting bored with it all and turning away. Boredom arises when you post a bit too often or post the same kind of thing week in week out, so you will need to mix it up a bit. Mixing the regular posts with a few variants on your usual theme will keep it lively. Simply posting an Instagram picture on it once day for weeks on end is one example of what not to do. It's a bit lazy, and your results will vindicate that for sure

Your posts are going to be seen by more people if you post regularly too. If you are inconsistent then very few of your followers are ever going to see you. Dropping posts for a week or two means your percentage reach falls and you will have a hill to climb to get your reach back to where it was before you lapsed. If you are regular, then more will see your posts. And the followers that are liking and

commenting on your posts on a regular basis are the ones who are seeing your posts the most too.

Advertising

Nobody goes online anywhere to see advertising, especially on Facebook. I'm not speaking of Facebook's paid promotions here, but more of posts that contain words like *Book Now*, *Buy Now*, or *For Sale*. If you're going to publish posts like this you are going to have to be pretty judicious and conservative about it. Putting such posts among your regular posts will help appease your followers. But if you are going to frequently publish posts with words like *Book Now*, or *For Sale*, then you are going to either lose your followers or just acquire them a lot more slowly.

Know too that people will follow you simply because they like your pictures. There is unlikely to be any other reason, so to show them too much of something else won't be too beneficial.

The catch though is that for posts to be effective they really need to contain a link to a website, and any post with such a link is severely curtailed by Facebook in terms of reach. Posts containing links are only going to get about 10% of the reach of your regular posts. It's because Facebook is being smart in doing this so that you can't advertise using its platform for free. So to alleviate this, you're going to have to give Facebook some money to boost your posts. ›

“Mixing the regular posts with a few variants on your usual theme will keep it lively”

Pay up

This is so often decried as there remain people who still cannot justify in giving money to Facebook. Some believe they’ve a basic right to a free Facebook, which of course has no basis in anything. They’re happy to pay £100 to a magazine with a readership of 40,000, but they seem to balk at paying £25 to a targeted audience of 250,000. But if you really want to broaden your reach, then this really is worth looking at because if you want Facebook to work for you then you’re going to do far better doing it this way than not doing anything at all.

The posts to boost are the ones that offer somebody something. It makes so real sense to boost a post that offers nothing but a picture to look at; much better to boost one that promotes something a bit more tangible, like a print, a book, or a workshop.

You can boost any post to either your followers or to a targeted Facebook audience outside of your followers. It stands to reason that if you have a small following, then better to target non-followers. An

upside to that is that those you target will learn of you and may follow you as well. So, two birds, one stone.

Image copyright

I think everybody by now knows of Facebook’s image copyright agreement whereby any image you post can be reproduced by them however they see fit for marketing and promotional purposes. This has scared people. People got to thinking that one day Facebook was going to sell their photos to magazines, or make posters, or T-shirts, or something. But that’s not really the case at all.

What they are really doing is protecting themselves against lawsuits as soon as they reproduce any image across the site, which is what they have to do. Your image is uploaded to their site and then reproduced by them to make thumbnails and other incidental images to make it tick over and easy to follow for everyone online. So they aren’t going to take your images. They’re just making it easier for more people to see them.›

“Know too that people will follow you simply because they like your pictures”



INSTAGRAM

Instagram is a little like Twitter where simplicity is the requisite, but with the emphasis on pictures over text. It emerged in October 2010 and got to a million users within three months, 10 million in a year, then surpassed Twitter's 300 million users by the end of 2014, all in turn making billionaires out of its two student developers.

From that beginning, people began to recognise it as a useful marketing tool. From its cultural selfie beginnings, more serious photographers jumped in and started posting pictures taken with their DSLRS, which gradually eroded the unwritten rule where Instagram pictures ought to be taken with a phone only.

Wildlife photographers in particular have seen its benefits – taking advantage of its effective sharing abilities, an account can gain hundreds of followers very quickly if shared by any of a number of mega-accounts resident on Instagram too.

If you are a wildlife photographer, whether making a start or seeking to use Instagram more, then hashtag a few of the larger accounts to your post, and hope they notice and share. The rules of smart use are similar to Facebook's really: post reasonably frequently, maybe once a day or every other day, not several times a day and not once a week. Don't open your account with a dozen of your best, start with one and add gradually, don't over-tag, just a line of subject-related hashtags will do, plus two or four more of the mega-account ones to get their eyes. Remember, you can still tag pictures long after you've posted them. Broad tags like #photo or #life are inherently useless as millions are created every day and your post will be buried hundreds deep before you've finished posting.

Each platform has its strength, and with Instagram it is simplicity. There is no place here for long captions or stories, or attempts to make it your Facebook page.

People are visiting for its strength, and that is pictures with minimal wordage.

URLs in captions are of no use as Instagram doesn't make them functional, nor can you copy them to paste in a browser. So nobody is going to visit your website page on the back of a long and ugly URL.

As it is anywhere, it's better not to post a photo at all than it is to post a substandard one. Follow others that inspire you, and comment and like their posts too. It's reciprocal – when they mention you, it will be noticed by their followers as well.

Platform strengths

Both Instagram and Facebook, alongside Twitter, have their strengths, and success in becoming more widely known is in playing to their strengths. Twitter is simple, easy and text specific, and Instagram is simple, easy and image specific. Facebook offers both text and

images, but needs a little more work. But it also has by far the largest following, more than the population of any country on earth.

Every mystery is solvable, including the one on how to get your pictures out to the wider public. Like all good things though it may not happen overnight, but respecting anything for their strengths and using them accordingly will ensure success will come sooner or later.



David Lloyd is a London-based fine art wildlife photographer who leads private photo safaris each year to East Africa, mostly to Kenya's Maasai Mara. His first book *As Long As There Are Animals* was published to wide acclaim last year. Limited edition fine art prints are available at: <http://www.davidlloyd.net>

Jim Chagares



I am from Richmond, Indiana, where my wife and I have owned a photography studio since 1988. We specialize in family, children and commercial photography. My favorite location for wildlife photography has to be Yellowstone/Tetons in the lower 48. There you can find the most species in North America concentrated in one area. Next would have to be Katmai National Park in Alaska.

Photographing brown bear is certainly a rewarding experience. My favorite wildlife subjects would have to be wolves. They are by far the most difficult to find and get close to.

Of the people that I admire for their work and success it would have to be Tom Mangelsen from Jackson Hole, Wyoming. It's hard to argue with Tom's success as a wildlife photographer. I derive most of my drive and energy from my friend Bob Landis, who is a four-time Emmy award-winning wildlife cinematographer. Bob has spent over 40 years filming wildlife in Yellowstone. The best advice I can give is to remember that you have not yet taken your best image!"

• www.chagaresphotography.com



Wood duck.

"A great image can be neatly summed up as, lighting, mood and composition"



Bobcat, Montana.

Canon EOS-1DX, EF 800mm f/5.6L
IS USM + 1.4x converter, ISO 1600,
1/3000sec at f/8

*“The lens I enjoy and rely
on the most is the Canon
EF 800mm f/5.6, along
with the 1.4x extender”*

Mother brown bear
struggling to cope with four
hungry cubs, Katmai National
Park, Alaska.

*“Photographing brown
bear is certainly a
rewarding experience”*



**Howling wolf, Yellowstone
National Park, Wyoming.**

*Canon EOS-1Ds Mk III, EF 800mm
f/5.6L IS USM + 1.4x converter, ISO 800,
1/500sec at f/8*



**To have a portfolio of your work
published in Reader Focus,
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Jim's photo gear

- Two Canon EOS-1DX camera bodies
- Canon EF 800mm f/5.6L IS USM
- Canon EF 24-70mm f/2.8 zoom
- Canon EF 100mm macro f/2.8
- Canon EF 100-400mm f/4.5-5.6L II IS zoom
- Canon EF 70-200mm f/2.8L IS USM
- Canon EF 35-135mm f/4-5.6 USM zoom
- Canon EF 300mm f/2.8 USM
- Canon 2.0x II EF converter
- Canon 1.4x II EF converter
- Two Canon 25mm extension tubes
- Canon 12mm extension tubes
- Canon 550 EX flash
- Kinesis long lens case L622
- Tamrac camera bag backpack
- Lowepro Mini Roller camera case
- Canon 10x42 IS binoculars
- Carl Zeiss 8x30 Conquest binoculars
- Gitzo GT3541XLS tripod with Wimberly head
- Gitzo tripod with Really Right Stuff head



Spanish heat, sand grouse & lens envy

Having succumbed to the delights of an expensive new telephoto lens, David Tipling flies to Spain to test it on some of Europe's rarest breeding birds.

A pin-tailed sandgrouse (*Pterocles alchata*) drinking at a water pool in July. Belchite, Aragon, Spain
Nikon D810, Nikkor 400mm f/2.8 + 1.7x converter, ISO 320, 1/1250sec at f/6.3

The recent release of the Nikkor 400mm f/2.8E VR FL lens, a lightweight replacement for the heavier G version, brought me down with a bout of lens envy. It's a disease that takes hold when you convince yourself you have to buy a new lens to replace the perfectly decent tool you already have! With no hope of a cure I waited for a price drop and took the plunge. Delivery coincided with a trip to Spain and this would be a perfect test.

My very first trip overseas to photograph birds was to Spain's Coto Doñana. That trip was a riotous affair; my fellow cohort of seasoned photographers had a fondness for boozy lunches. I can remember being fairly useless behind the camera most afternoons after copious amounts of goat's cheese and bread, washed down with gallons of Rioja. I was 17 and easily led, but what really made an impression were the abundance of photographic opportunities we encountered, and so started a love affair with Spain.

So, when Roger & Charles from Photo-Logistics invited myself and Dave Kjaer to visit the Planerón Reserve, close to Zaragoza in Spain's Aragon Province, we jumped at the chance. Our main quarry were two of Europe's more elusive birds: pin-tailed and black-bellied sand grouse. Both inhabit some of Europe's driest and hottest corners, are thin on the ground and very timid. Living in such dry regions and feeding on a dry diet of seeds lures them to water each day. We would be spending four days at two permanently fed pools complete with low level hides which, at the driest time of year in midsummer, attract sand grouse from a wide area across the plain. >

“In the half light prior to dawn our first visitors cautiously creeping out of the shadows were stone curlews”





◀ **Drinking pool visitors**

These pools are managed by a farmer who has an incentive to look after his land for birds and keep the pools fed: he takes a cut of the revenue generated by visitors – both birders and photographers – who visit. This is a model that is used at a number of sites in Spain, helping to conserve important habitats and some of Europe’s rarest breeding birds.

Each day in the hide started prior to dawn and by 11am bird activity had dropped off. The heat in the hide was by that time unbearable so we retreated to a bar for brunch and checking pictures. We returned at 4pm for an evening session shooting into the light.

In the half light prior to dawn our first visitors cautiously creeping out of the shadows were stone curlews. As the sun burst from the horizon, larks descended, short-toed, lesser short-toed, calandra and crested larks all busily drinking and bathing before flying off across the steppe.

The sand grouse arrived at least an hour after sunrise. Landing at the back of the pool they slowly made their way to the edge then proceeded to drink. This they do by sucking water into their beak then holding their head high to let it run down into their crop, plenty gets spilled and makes for a nice picture as water droplets fall


from their bill. Occasionally a bird would walk into the water and in a bobbing motion soak its breast feathers. This behaviour, unique to sand grouse, is to transport water back to their chicks to drink.

Drinking pools are always exciting places to photograph as you never know what will turn up next. Great grey and woodchat shrikes, red-billed chough, turtle doves and red-legged partridges were just a few of the species that came to drink or bathe. Most spectacular were a large flock of spotless starlings that all dived into the shallows to bathe together creating showers of water.



Above: **A pin-tailed sand grouse on the move. Aragon, Spain**
Nikon D810, Nikkor 400mm f/2.8 + 1.7x converter, ISO 32, 1/13sec at f/16

Left: **A spotless starling (Sturnus unicolor) splashes vigorously while bathing in the pool. Belchite, Spain**
Nikon D810, Nikkor 400mm f/2.8, ISO 320, 1/800sec at f/3.2



“Drinking pools are always exciting places to photograph as you never know what will turn up next”

Close-up of Eurasian stone curlew drinking at the water pool. Belchite, Spain
Nikon D7100, Nikkor 400mm f/2.8 + 1.7x converter, ISO 320, 1/500sec at f/6.3

◀ **New lens appraisal**

So how did my new lens fare? Immediately, the lighter weight was so noticeable at 3.8kg that handholding for flight shots could be done with ease, impossible with the old lens. Most noticeable is the change in weight distribution. The old version was front heavy, which meant you were often wrestling a little for balance. Now, with lighter fluorite elements at the front, it feels beautifully balanced when mounted on my gimbal and when handholding.

The versatility of the old lens with teleconverters, legendary sharpness and that big wide aperture for creating images with a very shallow depth of field are some of the reasons why it has been my every day bird photography lens for nearly three years now.

When in the hides this versatility came into its own with visitors to our pools ranging from sparrow-sized larks to chunky sand grouse and even a roe deer.

But with the only advantages between new and old being weight and its distribution and the minor detail of the two-part lens hood now incorporated into a single hood, was the few thousand pounds spent on the upgrade really worth it? Well, for me it's a resounding yes. The weight saving of nearly a kilo may not sound like much, but in field conditions when handling 4.6kg as opposed to 3.8kg and where weight distribution has been significantly adjusted, there is a big difference, not least to my neck and back. Those aches and pains are a little less now after a long day out in the field.



David Tipling

David Tipling is one of the world's most widely published wildlife photographers, renowned for his artistic images of birds. His many accolades include the European

Nature Photographer of the Year Award, Nature's Best Indigenous Peoples Award, and many commendations in the Wildlife Photographer of the Year. David is the author or commissioned photographer of more than 40 books, including the critically acclaimed *Birds & People*, published in 2013, which was the culmination of six years work visiting 39 countries and all seven continents.

• www.davidtipling.com



• To rent or join trips to photograph the sand grouse near Belchite contact Photo-Logistics at www.photo-logistics.com

Photo of the Month

Yet again, we were delighted with the impressive array of images submitted for our Photo of the Month contest. However, it was impossible not to be amazed by this leaping dolphin photographed by Jonathan Jagot of France, who wins our \$100 prize this month!



WINNER

Paradise Island

Boddam Island, Salomon Atoll, Chagos Archipelago

Nikon D5100, Nikkor 55-300mm f/4.5-5.6 VR at 100mm, ISO 200, 1/1250sec at f/8

Photographer: **Jonathan Jagot, France**

“This picture was taken after spending several hours a day on my Zodiac so I could get to know the spinner dolphins. It’s by learning their behaviour that I could photograph them out of the water. It was a mesmerising experience to stay in the company of these dolphins for over a week”

To enter the *Wild Planet* Photo of the Month competition simply click on this link to upload your images.

<http://wildplanetphotomagazine.com/2014/photo-of-the-month-100-cash-prize/>

Above the fog

Glacier National Park, USA

Nikon D700, Nikkor 24mm f/1.4, ISO 400, 1/80sec at f/8

Photographer: **Tom Thomson, USA**

“My wife and I hiked five hours up to Sperry Chalet which sits on a cliff at 6,500 feet in Glacier National Park. I didn’t take my long lens because of the weight, so only had my wideangle. A group of mountain goats were grazing along the cliff edge. The fog was covering the McDonald Valley below. I needed to move close without disturbing the goats given the wideangle lens”



Beak warmer

Harrison Mills, British Columbia, Canada

Canon EOS 5D Mk II, Sigma 150-600mm f/5-6.3 DG OS HSM at 440mm, ISO 640, 1/800sec at f/6.3

Photographer: **Pam Mullins, Canada**

“November 20-21 2015 was the date of the Fraser Valley Eagle Festival in Harrison Mills British Columbia. This is the time of year when the salmon are spawning and hundreds of bald eagles gather to feast. This is one of those eagles”



Organised chaos

Ulster County, New York, USA

Canon EOS 60D, EF 400mm f/5.6L, ISO 500, 1/1000sec at f/8

Photographer: **Jess Deitz, USA**

“The memory is vivid in my mind. One of those frosty ice-cold days where it seemed winter hadn’t realized it had outstayed its welcome. Huddled up on the riverbank I waited for something interesting to happen. Suddenly the river transformed into an airport runway as the geese smacked the waters surface with their wings, reverberating firecracker sounds off of the snowy banks. By locking focus on the two geese in the middle I knew the rest of the flock would fall into place like water droplets splattered across the landscape”



Tailed kestrel

Toledo, Spain

Nikon D7100, Nikkor 300mm f/4 + 1.4x converter, ISO 800, 1/1600sec at f/7.1

Photographer: **Victor Ortega, Spain**

“A common kestrel taken from a hide in Calera y Chozas, Spain. It was an exciting morning with a lot of activity from this bird”



Kiss for you my love

Kuhomo, Finland

Canon EOS 7D Mk II, EF 400mm f/5.6L USM, ISO 4000, 1/640sec at f/5.6

Photographer: **Mats Lindberg, Sweden**

“We were sitting in the hide waiting for bears. After some time a big one comes and we assumed it was a male. He started to eat and a short time later a small bear approaches and it looks a little bit nervous. After sniffing the air it comes up to the big one and they greet each other with a kiss. We were later told that the small one was a female and this couple had been mating right outside the hides a few weeks earlier!”

Kits in a tree

Mansfield, Ohio, USA

Canon EOS 5DMk III, EF 70-200mm f/2.8 IS
USM at 200mm, ISO 400, 1/200sec at f/8

Photographer:

Sandy Ashley, USA

HOW TO ENTER PHOTO OF THE MONTH & WIN \$100!

Here at *Wild Planet* we love promoting photographers from around the world and we'd like to publish your best picture in the Photo of the Month section on our website.

Entry to the competition is FREE but restricted to 4 entries per person, per month.

As well as the \$100 cash prize, the winning picture and photographer's website will be promoted in our social media pages for a month.

Submitted pictures must be saved as JPEGs, measure 3,000 pixels on the long side and not be highly sharpened.

- Your image file should not contain copyright signs, watermarks or digital frames, and must be saved as good quality.
- Any other format than jpg will not be accepted.
- Make sure the picture file is less than 7Mb.
- All copyright remains with you, the photographer.

To upload your images [CLICK HERE](#).

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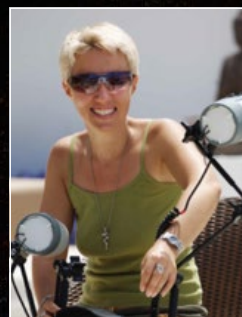


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Natalie Bondarenko



I started diving in 1998 and doing underwater photography in 2000. In 2003, I became an Advanced Open Water Instructor and kept on with underwater photography. I am happy to say that I have been able to do more than 2000 dives all over

the world. Underwater macro photography is what I like. As a biologist, I know a lot about the underwater inhabitants and love to talk about them. I love to shoot under water and really want to share the beauty of this amazing world.

Make-up artist

Location: The eye of a giant octopus and cleaning shrimp, Anilao, The Philippines

Nikon D7000, Micro Nikkor 60mm f/2.8, ISO 400, 1/400sec at f/9, Ikelite housing, 2 x Ikelite 125S strobes

Female Nature Photography is a new website community of nature photographers for women. It showcases the latest work by female photographers from all over the world and provides resource and inspiration to help more women achieve recognition for their photography. Wild Planet Photo Magazine is a creative partner of Female Nature Photography.

- www.femalenaturephotography.com
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Avian gem of the Bering Sea

Windswept, rugged, and sparsely populated, Alaska's Pribilof Islands are one of the world's great seabird photography hotspots, as **Marie Read** discovers. She shares her experiences from a recent trip

A stiff wind, heavy with salt spray and the sour odour of bird guano, smacked me in the face as I crossed the tundra towards the ocean, laden with camera gear. As I neared the cliffs, a clamour of bird voices – braying, wailing, trilling – mingled with the sound of the wind and waves pummelling the rocks far below. A high grassy promontory took me out beyond the immense rocky wall, with little but grey water between myself and Russia.

Turning around, I discovered a bird photographer's smorgasbord: hundreds of seabirds – puffins, murre, auklets, kittiwakes and cormorants – crowded onto every ledge and crevice and swirling through the air.

It was late July, and I had joined a group of other photographers on St. Paul Island, the largest and most accessible of Alaska's Pribilof Islands. Volcanic in origin, this tiny four-island group sits far out in the Bering Sea, north of the

Aleutian archipelago and some 300 miles (480 km) west of Anchorage, Alaska's mainland capital. It had long been my dream to visit this seabird photography mecca, legendary for its vast numbers of approachable birds. Especially exciting was the prospect of seeing two puffin species, horned and tufted, through my lens. Within a couple of hours of the group landing at St. Paul's airport and meeting our guide, I was doing that very thing!



A horned puffin (*Fratercula corniculata*) in flight over a pattern of kelp and sea foam, St Paul Island, Pribilofs, Alaska, USA

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II USM at 135mm, ISO 800, 1/1600sec at f/5.6

*"I revelled in capturing
puffins flying straight at
me with outspread wings,
webbed feet splayed ready
for landing"*



Horned puffins (*Fratercula corniculata*), one landing with outspread wings, to join its mate on cliff ledge, St Paul Island, Pribilofs
Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II
USM at 349mm, ISO 800, 1/2000sec at f/5.6

BEST PHOTOGRAPHY HOTSPOTS

REEF POINT

The high point of any St Paul visit is Reef Point, the closest seabird cliff to the village of St Paul. Tufted and horned puffins, crested and parakeet auklets, thick-billed murres, red-faced cormorants and black-legged kittiwakes can all be seen at close range and the photo ops are unparalleled. A short path hugs the cliffside, sweeping steeply upward to a high rocky outcrop, favourite hangout of tufted puffins.

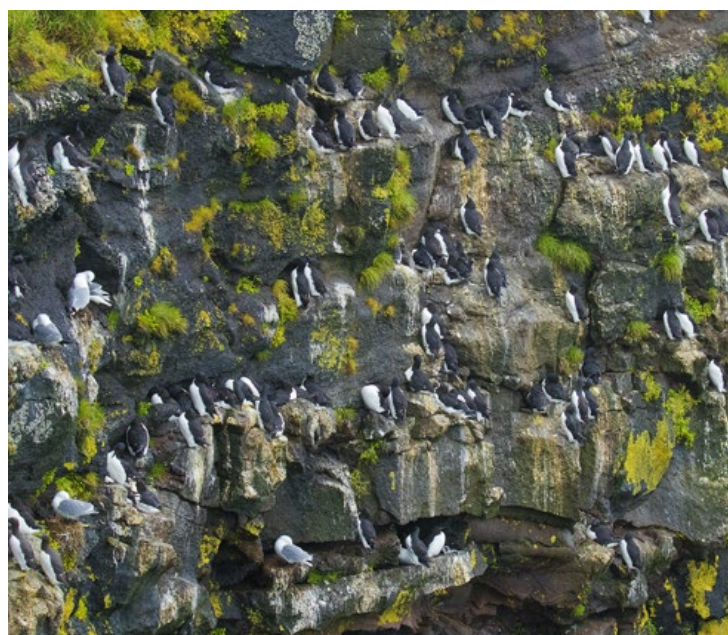
Notches in the cliff reveal clown-faced horned puffins on lichen-covered rocks and orange-billed parakeet auklet pairs duetting outside their nests among the rocks. Wide views of the open ocean let you photograph the constant stream of birds flying between feeding areas out at sea and their nests or roosts on the cliff face. I revelled in capturing puffins flying straight at me with outspread wings, webbed feet splayed ready for landing.

One cliff cut-out had a waist-high rock shelf over which I leaned to shoot a birds-eye view of snoozing puffins below. (Caveat: secure yourself and your gear before you try this! I had my camera on a cross-body strap, and braced my legs against solid ground for safety). Most birds at Reef Point are tolerant of close approach – my most-used lens here was the Canon 100-400mm IS II USM – but photographers should still practice caution, moving slowly and quietly, to avoid flushing birds off their perches or nests.

RIDGE WALL

Another must-go spot where from a high promontory you have face-on views of dramatic 100-foot cliffs of dark volcanic rock dotted with hundreds of murres, puffins, kittiwakes, and auklets. You'll need your longest lens (mine is a 500mm f/4 usually with 1.4x converter), for perched birds since they are not as close here as at Reef Point. Huddled throngs of thick-billed and common murres cling to tiny ledges, some cradling a single turquoise egg on top of their webbed feet. Northern fulmars soar past at eye level or skim the waves. Black-legged and red-legged kittiwakes stand out in stunning contrast against the black rocks or wheel through the air with wailing calls.

These white birds need special exposure consideration: dark surroundings can fool in-camera meters into overexposing white or light tones. I prefer to use manual rather than auto-exposure. Instead of metering the dark cliffs, I meter a middle-toned subject in the same light, such as green vegetation nearby, lock-in the resulting exposure settings, and then recompose. If the light changes I check the meter and adjust camera settings as necessary.



Thick-billed murres (*Uria lomovia*) nesting and roosting on cliff face, Ridge Wall, St Paul Island, Pribilofs

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II USM at 108mm, ISO 2500, 1/160sec at f/8

ZAPADNI POINT & ANTONE WALL

Whoever coined the term wall here wasn't joking. The path quickly disintegrates under a swath of giant boulders, leading to the steep cliffs of Zapadni Point. It's challenging walking, especially carrying heavy camera gear, but the reward for your trek is St. Paul's largest breeding colony of least auklets. These tiny, gregarious birds become more numerous as you approach the base of the cliffs and can be easily photographed perched on rocks, sometimes in groups of a dozen or more.

If you can drag yourself away from seabirds on St Paul, look out for northern fur seal rookeries full of bulls bellowing and pups bleating and dens of photogenic Arctic fox kits, sometimes right next to the road. >



Pair of crested auklets (*Aethia cristatella*) perched on rock, St Paul Island, Pribilofs

Canon EOS 7D Mk II, EF 500mm f/4L IS USM, ISO 640, 1/500sec at f/7.1

Northern fulmar (*Fulmarus glacialis*)
soars above the waves, southwest
bluffs, St Paul Island, Pribilofs
Canon EOS 7D Mk II, EF 100-400mm
f/4.5-5.6L II USM at 100mm,
ISO 1250, 1/1600sec at f/5.6



Close-up of sleeping tufted puffin (*Fratercula cirrhata*), St Paul Island, Pribilofs

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II USM at 400mm + 1.4x converter, ISO 1250, 1/320sec at f/11



Bad weather, creative opportunities.

Don't let windy conditions or fog put the dampers on your enthusiasm. Bad weather often breeds opportunities for creative imagery. One extremely windy day I noticed swirling patterns of kelp and wind-whipped sea foam far below me. Murres and puffins flying low over the ocean often crossed these ever-changing designs. I zoomed my lens back to portray the ocean's pattern as the main subject leaving the birds just a small part of the composition.

Another time I became fascinated with a dramatic line of rocks, that changed in appearance every few seconds as the waves ebbed and flowed over them. After many tries, I captured a pair of murres flying through this scene, which I framed as a vertical. Images like these involve an element of luck – bird and surroundings have to occur together in a way that works as a composition – but with seemingly endless opportunities, your creativity will evolve the more time you spend trying, so keep shooting.

One afternoon, fog rolled in threatening to obscure the coastline. The cliffs, now robbed of detail,

became pleasing abstract shapes. Zooming back my 100-400mm lens to the short end of its focal range, I framed the puffins off-centre in the foreground, showing the fog-shrouded sweep of the coastline fading into the distance beyond them. As expected, the original capture was very low contrast, so in post-processing I selectively increased contrast and saturation of the puffins and their cliff, leaving the background low contrast.

“Even slowed somewhat by the wind, birds in flight need a fast shutter speed to ensure sharpness”

Flight path

Windy conditions can be a benefit if you're shooting birds in flight. Battling a headwind slows flying birds down, while intense updrafts along cliff edges sweep birds upward as they fly along the coastline. Consequently, you may have puffins and murres winging their way past at eye-level while fulmars and kittiwakes hang in the wind with

barely a flap. At Ridge Wall, or the still taller cliffs at Southwest Point, you can photograph birds flying directly below, providing an unusual top view of their wings.

Even slowed somewhat by the wind, birds in flight need a fast shutter speed to ensure sharpness. For speedy fliers like puffins I prefer shutter speeds from 1/1250sec to 1/2000sec, which meant an ISO as high as 1600-2000 under St. Paul's grey skies. A little high for my preference, but image sharpness is critical and noise from high ISO can be dealt with during post-processing.

My strategy for birds in flight is to focus on the bird when it's still some distance away, positioning my selected autofocus point on the bird's head or neck, and then panning with it as it approaches. (AF point expansion helps: I use a 5 or 9 AF point pattern). Once the bird fills the frame to my liking I start shooting a burst of shots. This maximizes the chance of getting a pleasing wing position (I happen to prefer wings-down).

Abstract imagery

I travel a lot for photography, and my trip to the Pribilofs was one of my most productive ever, netting many great close-ups as well as the kinds of behaviour and natural history shots that I'm known for. But I made sure to take the time to explore more evocative and abstract imagery too. The most memorable occurred on my last evening, coinciding with some of the very few hours of sunshine on the entire trip. Mesmerized by the ever-moving ocean, I became fascinated by a shimmering pattern of reflected sunlight and sky to the west. Beautiful in its own right, the abstract scene just needed a bird to fly through it. Most of the birds that obliged me looked too insignificant in the frame, but a large cormorant did the job perfectly. Its reflection was icing on the cake! >



An adult tufted puffin (*Fratercula cirrhata*) in breeding plumage flies close to the cliffs, St Paul Island, Pribilofs, Alaska, USA

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II USM at 263mm, ISO 1000, 1/1600sec at f/5.6

Red-faced cormorant (*Phalacrocorax urile*) and reflection, flying through pattern of light and water, southwest bluffs, St Paul Island, Pribilofs

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II
USM at 135mm, ISO 500, 1/2000sec at f/8





A horned puffin flies in to join a pair perched on cliff ledge, St Paul Island, Pribilofs

Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L II USM at 100mm, ISO 1600, 1/1250sec at f/8

PRACTICAL ADVICE

SAFETY FIRST

Working from cliff tops is dangerous. Sudden wind gusts may knock you or your tripod-mounted gear off balance. Cliff edges may not be as solid as they seem and rock falls are frequent, although the guides assured me they hadn't lost a human yet. They recommended leaving one body-length between yourself and any cliff edge.

WEATHER CONDITIONS

Expect bad weather and dress accordingly. We had fog every morning, and overcast skies throughout most days, usually brightening up by midday. It's nearly always windy and can be rainy, although we never had rain heavy enough to prevent us shooting. Even in late summer, the daytime temperature barely reached the mid-50s F (around 15°C), dipping into the mid-40s F (about 7°C) overnight. During my nine days on St. Paul, the last afternoon was the first and only time there was sunshine and blue sky.

WHAT TO WEAR

I dressed in layers: long sleeved shirt (sometimes two), fleece jacket, hooded raincoat and rain pants, waterproof hiking boots, fleece hat, and sometimes thin gloves. My rain gear adequately blocked wind as well as rain and mist, so I didn't need the heavier coat I'd packed.

GEAR PROTECTION

Gear protection from the elements is equally important. I outfitted my 500mm lens and EOS 5D Mk III with a Lenscoat Raincoat Pro. I used a plastic bag to protect my 100-400mm on a 7D Mk II body, carried on a Black Rapid camera strap. Salt spray was a constant problem. I learned this the hard way by walking away from my tripod-mounted 500mm lens to use a shorter lens. Later I returned to use the long lens, only to find I could barely see through it! The front element was covered with partially dried, sticky spray that proved impossible to clean off with a dry lens cloth. In the end I used a cloth moistened with fresh water. After that, when not shooting I made sure to point my lens away from the prevailing wind and angled downward to prevent spray from contacting the front glass. Every night back at the hotel I cleaned each piece of equipment, including all exposed lens surfaces, with a wet cloth and then dried it all with a dry soft towel.

ESSENTIAL TRAVEL INFORMATION

Whether travelling alone or with an organized photo tour, travel is arranged through St Paul Island Tours, run by the native Alaskan corporation, TDX. Package deals are priced by the number of days you stay on the island and the price includes round-trip flight from Anchorage, lodging and meals, ground transportation on the island, and guiding service. Guides, who tend to be serious birders, are very knowledgeable and helpful. Very few rental cars are available and no public transport. I went with an independent tour group for seven days, then stayed an extra two days.

WHEN TO GO

For bird photography, the best time of year is mid-June through to mid-August. My trip started the third week of July, toward the end of breeding season when birds are feeding young but still in breeding plumage. TDX tours run from May through to mid-October, but photographers should be aware that during spring and fall migration tours fill with serious birders in search of rarities. The tour guides are very accommodating though and make every effort to give photographers the time they need by grouping them on separate tours from birders.

GETTING THERE

Travel to the Pribilofs is by small plane from Anchorage. Pen Air makes the three hour flight to St Paul several times a week. There may be a refueling stop on the way, and flights are often delayed or even cancelled because of bad weather (especially fog) in the Pribilofs. Some flights also go to St. George, smaller than St. Paul with even larger seabird colonies, but with more frequent weather delays and far fewer facilities for visitors.



Wildlife photographer and writer Marie Read grew up in England, began wildlife photography in Kenya, and is based in central New York State, USA. She has travelled throughout North America, as well as to Central America and Australia. Widely published worldwide over her 25+ years in photography, Marie's images and articles have appeared in magazines such as *Living Bird*, *Bird Watching*, *Nature's Best*, *National Wildlife* and *National Geographic*, plus numerous books and calendars. Her work is represented by Nature Picture Library (UK) and Photo Researchers (USA). She has authored four books, most recently *Sierra Wings: Birds of the Mono Lake Basin* and *Into The Nest* (co-authored with Laura Erickson).

• <https://www.facebook.com/pages/Marie-Read-Wildlife-Photography/104356136271727>
• <http://www.marieread.com>

ACCOMMODATION

St Paul's little airport also doubles as the island's only hotel. Don't be deceived by its humble appearance – rooms are comfortable and well serviced. Meals are taken in the cafeteria of the seafood factory in the village of St. Paul, a few miles from the airport/hotel. Again, the surroundings seem ramshackle, but the food is excellent, fresh and well prepared. There is a well stocked, if expensive, grocery store with an ATM. Internet service is slow and cell phone coverage limited (the hotel has public phones). St. Paul also has a medical clinic.

WHAT TO PACK

Pen Air's severely limited overhead space requires careful packing. Be warned that the airline occasionally delays visitors' checked bags until the next flight if supplies fill the payload. As a precaution, take onto the plane anything you'll need for a couple of days if you're minus some of your gear. That includes waterproof footwear and warm clothing. I checked two large bags. My carry-on camera pack held my 500mm lens and main camera body, memory cards, extra batteries, spare socks and underwear, medicines and toothbrush. To be sure I had a handheld system to work with if the checked bag containing my tripod was delayed, I carried my 100-400mm lens on board the plane, in addition to my laptop computer. Fortunately, nothing was delayed on my trip.

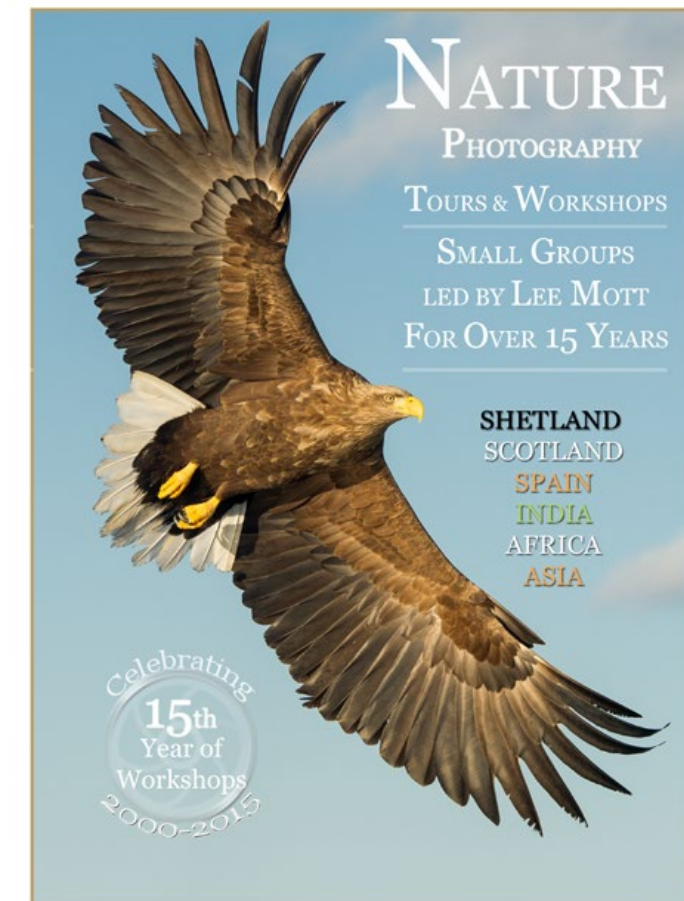
Book tours through St Paul Island Tours/TDX website (Note: prices quoted may not be up to date) • <http://www.alaskabirding.com>
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Counting on success

Conservation

In summer 2015, dozens of volunteers participated in a seabird census on the Isles of Scilly. **Ed Marshall** reports on the efforts of the Seabird Recovery Project to eradicate brown rats and encourage Manx shearwater to breed again. So what did this crucial survey reveal?

The seabird survey team land on Round Island, a difficult island to access, Isles of Scilly, UK





While walking in a line, the team try to locate Manx shearwater burrows, and determine the presence of an adult by using callback analysis, Annet, Isles of Scilly, UK

Located 28 miles from Lands End, the Isles of Scilly are a little-known sub-tropical paradise with white sandy beaches, blue skies and beautiful seas." It's always the first thing you'll read or hear about Scilly, so commonly so that it's become a cliché. But then clichés are so-called for a reason, usually because they're pretty spot-on. The Isles of Scilly do boast some fantastically white sandy beaches, a remarkably mild climate and when the sun shines you'd be hard pushed to find anywhere in the UK that looks more like paradise. But there's a lot more to these islands than people first think. Throughout the summer they are home to thousands of seabirds, many of which travel thousands of miles across the globe to return to the same nesting site year after

“Brown rats first arrived as a result of shipwrecks in the early 1700s”

year, and it is on the two most south-westerly, small inhabited islands in England, St Agnes and Gugh, that you will find the largest community-backed conservation project in the world, the Seabird Recovery Project (SRP).

I came to the islands originally as a volunteer with the Isles of Scilly Wildlife Trust, tasked with capturing images of the islands' natural history, and as a result of this I soon found myself getting involved with the SRP. The project, which is lead by project manager Jaclyn Pearson, aims to remove brown rats from the islands of

St Agnes and Gugh. It was with the help of Wildlife Management International, who contributed their years of experience in seabird conservation, that work got underway in November 2013.

Population declines

The rats, that lived not only on St Agnes and Gugh but across all the islands, first arrived as a result of shipwrecks in the early 1700s. Before their arrival records tell tales of seabird colonies that numbered over 100,000 birds, many of which were ground nesting species. Being the remarkable opportunists that the brown rats are, they fed on the eggs and young of the nesting birds and today the bird populations have dropped to less than 20,000. A population decline of roughly 25% has occurred in the last 30 years alone, and a recent study showing

that seabird populations the world over have dropped by roughly 70% in the space of 60 years means that conservation work such as this is more important now than ever.

St Agnes and Gugh is home to breeding populations of kittiwakes, lesser black-backed gulls, great black-backed gulls, herring gulls, and Manx shearwaters, all of which will benefit directly from the SRP's work. A number of species that breed on Scilly hold national and even international importance. As of 2006, when an island-wide seabird census was carried out, Scilly was home to the third largest colony of European shags in the UK with 1,300 individuals, an internationally important population of 3,335 lesser black-backed gulls and an equally important colony of 1,398 European Storm Petrels on the uninhabited island of Annet, which lies west of St Agnes and Gugh. Interestingly, the uninhabited island of Annet is rat-free, so the project ensuring a rat-free status on St Agnes and Gugh is paramount not only for the seabirds on these islands, but for the colonies found on Annet too. Rats after all are strong swimmers, surprisingly strong, and can cover great distances. Indeed, this is how they came to land on these shores in the first place, and it would be possible for a rat on St Agnes to find its way to Annet in the right conditions.

Rat removal & breeding success

On St Agnes and Gugh the seabird species whose protection is of the highest priority for the SRP is the burrow nesting Manx shearwater. Identified as a conservation priority under the European Commission Birds Directive, and with records showing a 75% drop in numbers from 1974 to 2006, this species was never known to have successfully bred on St Agnes >

A member of the team surveys a nest with a newly hatched chick



The seabird survey team use line counts as a method of covering a larger area in a shorter time



Jaclyn Pearson walks atop a foggy Round Island

and Gugh due to predation by the brown rat. At least that was the case until the summer of 2014.

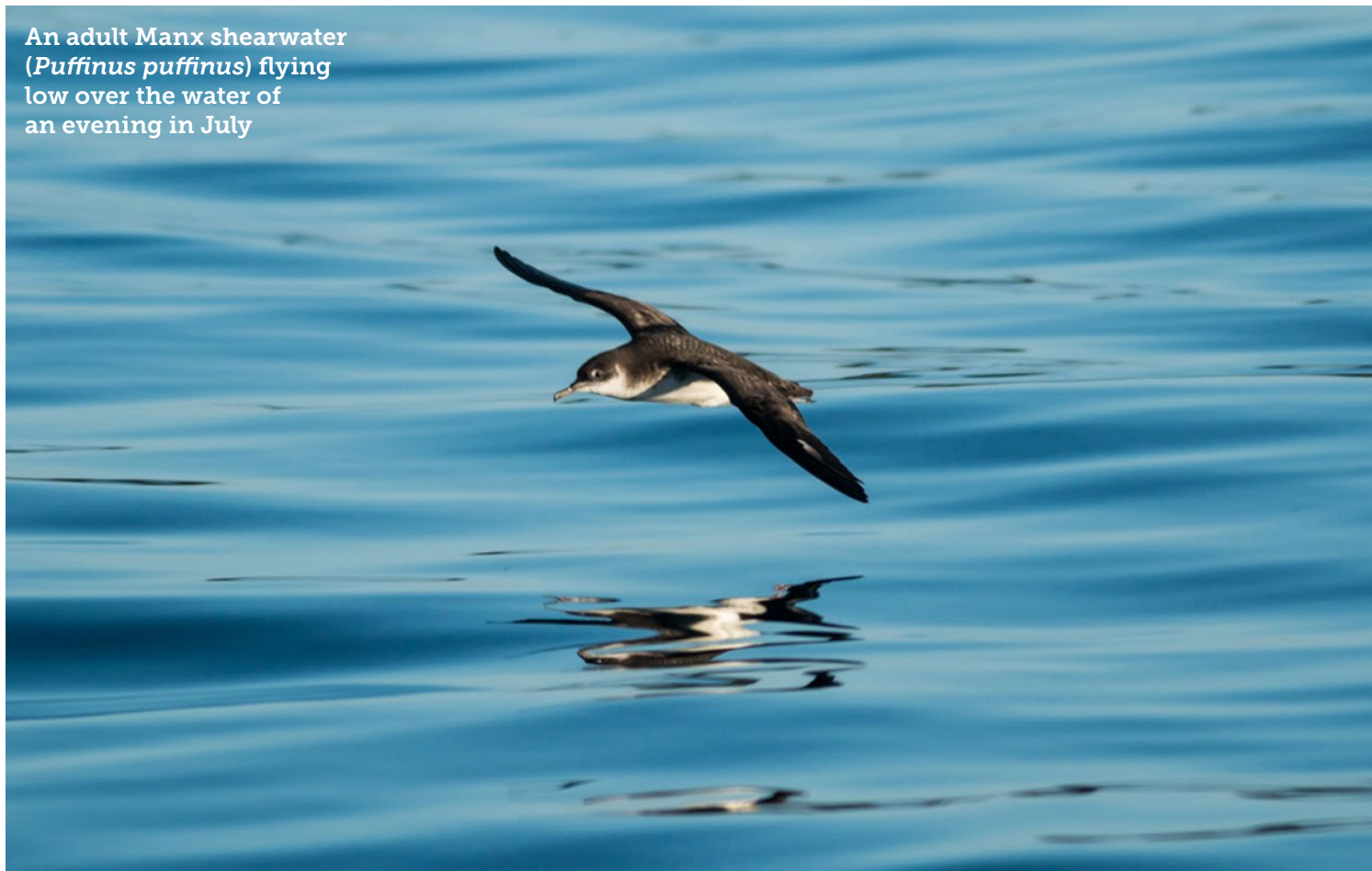
The project started its rat removal work in November 2013 and was a surprisingly rapid success, with any signs of rats being present on the islands disappearing after a little more than a month. The project then entered a two year monitoring

phase, after which their rat-free status will become official, but in the meantime the priority was to keep up regular monitoring checks across both St Agnes and Gugh. This work involves fortnightly checks of each of the 86 permanent monitoring stations across the two islands, on foot, all year round. The SRP relies on the kindness and

enthusiasm of volunteers, both people local to the islands and those dedicated enough to leave the mainland behind, to ensure that these checks are done, and every volunteer is quickly trained by Jaclyn and newly appointed project officer Lydia Titterton to make sure they can help respond to a Rat On A Rat call (or "ROAR") if needed.

Over the summer months of 2015, intense monitoring was carried out, responding rapidly to any potential sighting of a rat. Blocks of chocolate wax are used to tempt any possible rat, which will leave behind identifying teeth marks, as well as ink tunnels that show up footprints should a rat pass through. The summer seemed to fly by and before long it was the time of year that chicks would be making an appearance – if they had survived the summer. It was with immense pride and joy the team were able to announce that for the first time in living memory, Manx shearwater chicks had successfully been raised on St Agnes and Gugh. That proved

An adult Manx shearwater (*Puffinus puffinus*) flying low over the water of an evening in July



An adult northern fulmar (*Fulmaris glacialis*) flies into land with its mate who is sitting on a nest on a cliff edge, Round Island, Isles of Scilly, UK

to be just the beginning of the project's good news: at the end of this year's breeding season the SRP has witnessed almost three times as many chicks outside their burrows. With the added news of European storm petrels breeding on St Agnes and Gugh for the first time, it comes as a huge boost to not only the team but the local residents to have these internationally important seabirds doing so well on their islands.

Survey results

The Isles of Scilly Special Protection Area Seabird Survey 2015 took place this summer, an expansive and all-inclusive survey of the breeding seabirds on the islands. Conducted by a team of RSPB field researchers led by seabird ecologist Dr. Vickie Heaney, with assistance from the SRP and volunteers, the aim of these surveys is to better understand how the seabird populations are changing on Scilly. As photographer

I got to join the team on many of their outings surveying the islands, to document their work.

At the time of writing, it looks safe to say that across Scilly the numbers of Manx shearwater are up, with new burrows located on a number of the other inhabited islands (although it is unlikely these will have produced chicks). However, more common species such as the European shag seem to be on the decline, joining other species that have shown past declines, such as the black-legged kittiwakes.

So what now? I feel very proud

to have been a part of the project for so long, and to have followed the work and progress of the team from early on. The project will hopefully see St Agnes and Gugh officially declared rat-free in the new year, and who knows, maybe the conservation efforts to protect the seabirds that breed here will be increased to include other inhabited islands. It will be a long way into the future yet, but I hope the seabird populations on Scilly can recover to their former glory – 100,000 seabirds on a small archipelago, can you imagine!?



Ed Marshal is a 25-year-old natural history photographer from Staffordshire, with a passion for documenting the natural world. He works primarily in the UK, with a particular focus on the Isles of Scilly where he has worked for the past 18 months.

Ed was highly commended in the British Wildlife Photography Awards 2014 and shortlisted in the urban nature category of the Natures Images Awards 2014.

□ <http://www.edmarshallwildimages.co.uk>

Following the money

Each year billions of dollars from the illegal wildlife trade is moved through the international banking system. **Julian Newman** reports on what governments and the private sector are doing to prevent money laundering in the fight against wildlife crime

The illegal wildlife trade is increasingly recognised as a form of trans-national organised crime, generating billions of dollars in profits for smuggling syndicates. While cash transactions are common in some parts of the illicit supply chain, the bulk of this money is moved through the international banking system, yet the deployment of anti-money laundering techniques to curb wildlife crime remains elusive.

In November, the Environmental Investigation Agency participated in a meeting of the Asia Pacific Group on Money Laundering, in Kathmandu, Nepal. It was the first time wildlife crime was on the group's agenda and more than 100 delegates from governments and the private sector spent three days discussing "Wildlife Crime Financial Flows".

EIA gave a presentation analysing illegal wildlife trade networks, including a case study of ivory trafficking from Tanzania to China derived from last year's *Vanishing*

Point report. EIA's research reveals that between 2009-14, approximately 40 tonnes of ivory originating from Tanzania was intercepted outside the country en route to the consumer market, with 22 tonnes seized inside the country. Based on a conservative figure of \$2,100 per kilo for raw ivory tusks in China, the main destination, the 62 tonnes seized had an end market value of \$130.2 million.

"Based on a figure of \$2,100 per kilo for raw ivory tusks in China, the 62 tonnes seized had an end market value of \$130.2 million"

Squandered chances

It is inconceivable that such large amounts can be moved around in cash, but to date there has been no sign of any anti-money laundering investigations in connection with these seizures.

One case illustrates well how chances to track the money flows linked to ivory seizures are being squandered – and with them the chance to go after the syndicate bosses. In November 2013, Tanzanian police raided a house in the upmarket Mikocheni area of Dar es Salaam, following a surveillance operation and found three Chinese nationals packing 706 elephant tusks in preparation for export. Documents at the scene indicated a similar shipment had already been despatched to the port of Zanzibar for export; inspection of a shipping container at the port found a stash of 1,023 tusks. >

Opposite

Two caged Asian black bear cubs, also known as moon bears, at the Kings Romans casino complex in Laos, close to the Chinese border. Throughout Southeast Asia, bears are illegally kept for extracting their bile, used in Chinese medicine © EIA



◀ This was clearly the work of a major crime syndicate. Subsequent investigations revealed that a business, Evergo International, was being run from the Mikocheni house, ostensibly importing garlic and chemicals from China as a front for ivory smuggling. Documents showed substantial money flows between Evergo's bank accounts in Tanzania and companies in Hong Kong and mainland China. But despite such strong evidence, nobody connected to the case has been charged with money laundering.

“It is inconceivable that such large amounts can be moved around in cash”

Startling results

Yet, if the will is there the results can be startling. An investigation by Thailand's Anti-Money Laundering Office in 2014 into a syndicate trafficking illegal wildlife and stolen rosewood resulted in the seizure of \$37m in assets. One of the main clues was the use of a zoo as a front operation, based in a remote part of Thailand with few tourists and so making no economic sense.

While such successful cases are few and far between now, there are indications that countries identified as being at risk of wildlife crime could be compelled to utilise anti-money laundering measures to tackle the problem. In the next phase of evaluation of countries' anti-money laundering systems, carried out under the auspices of the Financial Action



A large ivory tusk on prominent display for sale in a 'Friendship' store in China



Tiger skins openly on sale in Laos © EIA

Task Force, the emphasis will be on effectiveness in countering perceived risks – so nations where wildlife crime is prevalent will have to show how associated illicit financial flows are being tackled,

through the number of cases, prosecutions and asset seizures.

Julian Newman is the campaigns director of the Environmental Investigation Agency (EIA)



The Environmental Investigation Agency (EIA) is a non-governmental organisation based in the UK and Washington DC. Founded in 1984, it investigates and campaigns against a wide range of environmental crimes, including illegal wildlife trade, illegal logging, hazardous waste and the trade in climate- and ozone-altering chemicals. <https://eia-international.org>



An adult female African bush elephant, Masai Mara, Kenya. The market price for raw ivory tusks in China is \$2,100 per kilo

© Elliott Neep

Red wolf

Photographed at Great Plains Zoo, South Dakota

Scientific name: *Canis rufus gregoryi*

Description: Smaller and more slender than the grey wolf, a mature red wolf weighs up to 30kg and 1.6m head to tail. Coat is grey with a reddish tinge which gives its name.

Home range: Red wolves once roamed from Pennsylvania to Florida and west to Texas. Today, they are confined to coastal refuges in North Carolina.

Major threats: Habitat loss, cross-breeding with coyotes, climate change

Lifespan: 6-7 years

Surviving wild population: 50 to 100. Increasing

IUCN Status: Critically endangered

Profile

If this red wolf looks wary of the photographer, it has every right to be so. Hunted to the brink of extinction, fewer than 20 pure bred wild red wolves remained in 1980 when they were rounded up by the US Fish and Wildlife Service to be bred in captivity. Thirty years later, more than 200 red wolves now live in captive breeding centres across the USA, with some released back into the wild in several wildlife refuges in North Carolina. Free-roaming wild red wolves are now believed to exceed 50 in number. However, they face a new threat: with elevation of their coastal refuge no more than a metre high, storm surges and rising sea levels could destroy this last pocket of habitat.

A red wolf photographed at Great Plains Zoo (<http://www.greatzoo.org>), Sioux Falls, South Dakota

Nikon D3 with Nikkor 24-70mm f/2.8 zoom at 45mm, ISO 200, 1/250sec at f/11

ABOUT THE PHOTO ARK

For many of Earth's creatures, time is running out. Half of the world's plant and animal species are threatened with extinction. The goal of Photo Ark is to show what's at stake and move people to save species while there's still time. By visiting the world's zoos and aquariums, Photo Ark founder Joel Sartore has photographed more than 5,000 species to date, with more to come. Photo Ark hopes to grow this collection of images to 7,000 species over the next six years.

To view the photo galleries, purchase prints, or join the Photo Ark mailing list, go to <http://www.photoark.com>

MAKE A DONATION

Many of the species featured in the Photo Ark, can indeed be saved, including the red wolf, but it will take people with passion, money or both to step up and get involved. Your generous gift will help fund the future of the Photo Ark. Photo Ark donations are organized by the Houston Zoo. <http://www.houstonzoo.org/protect-animals/photo-ark/> Click here to donate now.



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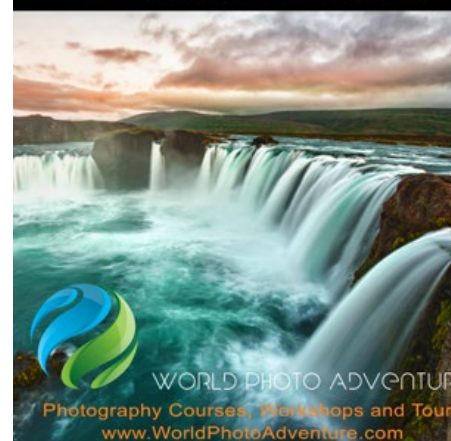
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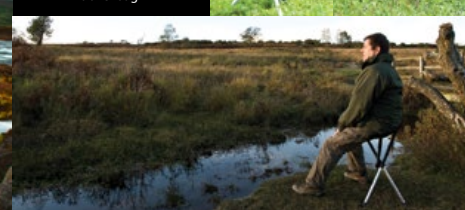
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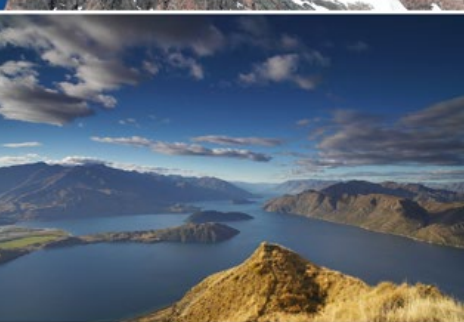
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Rosetta awaits her fate

Photographer: **George Dian Balan, Belgium**

*Canon EOS 7D Mk II, EF 100-400mm f/4.5-5.6L IS II USM at 120mm
ISO 3200, 1/640sec at f/6.3*

As the rain lashes down in Kenya, a pregnant black rhino, christened 'Rosetta' by photographer George Dian Balan, calmly waits for the storm to pass. However, 3000km south in Pretoria, a different and deadlier storm is raging. In November, South Africa's High Court ruled to overturn the country's ban on domestic trade in rhino horn. Conservationists fear this decision will escalate rhino poaching right across Africa, at a time when more rhinos are being illegally killed for their horn than ever before.

In 2016, South Africa hosts the Conference of the Parties to CITES, with rhino poaching and trafficking of rhino horns to Asia high on the agenda. The future of Rosetta and her baby has never been more uncertain.