

HORNBILL

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APRIL - JUNE, 2016

WILDLIFE
ARTISTS
SPECIAL



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HORNBILL

April-June, 2016



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Published and printed quarterly
by Dr. A.M. Bhagwat for the
Bombay Natural History Society,
Printed at Akshata Arts Pvt. Ltd.,
Lower Parel, Mumbai.

Reg. No. RN 35749/79, ISSN 0441-2370.

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Editorial

What we see on canvas is the eternal beauty that nature evokes in us. I turned to landscape painting when I failed the Standard 12 exam and everyone turned their backs on me. Brush and colour were my only companions thereafter for many years; it was that moment which brought me into wildlife conservation. Unfortunately, I get little time these days to pursue my interest.

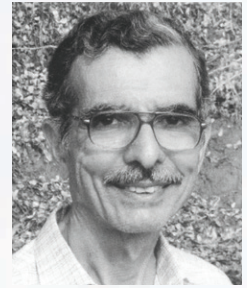
For me, wildlife art is an expression of what I really wanted to do, to be with nature and do as much as I can to save it. My work is greatly influenced by the art of Anton Gutknecht, who I believe was one of the finest landscape artists.

Our objective in publishing a dedicated issue on wildlife art is to encourage and provide a platform to young Indian wildlife artists, to showcase the hidden talent in our country. Wildlife art can be an effective conduit for nature conservation, and this issue of *Hornbill* tries to capture the work of a few talented artists across the country. I am sure that this is just the tip of the iceberg and there are many more out there waiting to be discovered. We will be most delighted to hear from them and see their work.

This issue is a tribute to Carl D'Silva, who worked with BNHS briefly and became a life member and well-wisher until he passed away recently.

Deepak Apte





From an Artist's Desk...

Wildlife art is possibly the most widely recognized of human art forms in most parts of the world. In India, however, the awareness is poor; there are a few who have an innate love for this art form and follow it passionately even though they may not receive due appreciation. The reasons for this could be multiple; wildlife art does not reward its pursuer a handsome remuneration like other professions, in proportion to the effort required. The demand for wildlife artists in India is negligible compared to other parts of the world, as many prefer a photograph to a handmade artwork. Besides, the advent of 'easy photography' made available handy equipment like digital cameras and mobiles to document wildlife and other special moments.

There are hundreds of internationally acclaimed painters that have depicted relationships between people and wildlife through their work. But to my mind come two names who pursued their passion and were masters of their profession – John Gould and John James Audubon. Both these artists pursued their art at a time when resources were limited. They camped in forests and faced its dangers to observe its flora and fauna, which is why their paintings are so life-like.

John Gould was an English ornithologist and bird artist. He published a number of monographs on birds, illustrated by plates that he produced with the assistance of his wife, Elizabeth Gould, and several other artists. He is considered as the father of bird study in Australia.

John James Audubon was an American ornithologist, naturalist, and painter. He was notable for his extensive studies documenting all types of American birds and for his detailed illustrations that depicted the birds in their natural habitats. His major work, a colour-plate book entitled *The Birds of America* (1827–1839), is considered one of the finest ornithological works ever completed. Audubon identified 25 new species.

Though wildlife art has immense aesthetic value as it expresses the joy an artist may feel in watching nature and observing closely the habits and behaviour of living things, it is even more valuable to us as a means of illustrating field guides and educational material for the purpose of wildlife conservation and awareness.

I am glad that the BNHS has engaged in identifying and showcasing the works of professional and amateur artists across our country. It is time we urge individuals and organizations to recognize that an artistic expression is another tool to convey the importance and urgency of sustaining our natural heritage.

J.P. Irani

Remembering Carl D'Silva...



Carl D'Silva was widely acknowledged as India's leading wildlife artist. His meteoric rise from a conventional art school education in Mumbai, to become the one to introduce world-class standards in modern wildlife art for the first time in India, attracted approving nods from all over the world.

As BNHS staff artist from 1986 to 1989, he had the opportunity to accompany several wildlife ecologists on field study trips, when his knowledge of Indian natural history grew tremendously. These extended sojourns across the country also allowed him to hone his skills through technically demanding renditions of wildlife in its natural environment. During this period, he had the privilege to be mentored by Dr. Sálim Ali himself.

He became the first and as yet sole Indian to have his paintings selected for exhibition by the UK based premier Wildlife Art consortium, The Society of Wildlife Artists, at their annual juried show at the Mall Galleries in London five years in a row.

Carl's talent in illustrating field guides on birds was in great demand in Europe and India. Beginning with a completely new set of colour plates depicting 538 species for the 2002 revised edition of Sálim Ali's *The Book of Indian Birds*, his talent was used to illustrate a British sponsored field guide *Birds of the Indian Subcontinent* by Richard Grimmett & Tim Inskipp, which led to *Birds of Bhutan*, *Birds of Nepal*, *Birds of North India*, and *Birds of South India*. He was also a major contributor to specialized monographs like *Parrots of the World* and *Pheasants, Partridges and Grouse of the World*. *Birds of East Asia*, his last major work, was published in 2009.



Carl's forte was the accurate real-life richness of detail that he brought to his bird plates and canvasses. His global exposure to the intensely critical community of wildlife artists and authors in such a short span of time catapulted him to a position where he became one of the most sought after artists for high quality illustrations that have come to be expected of field guides. *Birds of Mumbai* is one such bestseller. Painting on a large canvas enabled him to use the brush more effectively as an extension of his field-trained eye. His works are currently preserved in several collections in India and abroad.

As a conservationist, Carl put in the same enthusiasm and detail with which he painted, into the study and protection of wildlife generally in India and particularly in his home state of Goa. He was well-versed in the trapping and ringing of birds for research, taking meticulous notes during the process. Nor were his conservation efforts limited to avifauna. He studied reptiles, mammals, amphibians, fish, and any other animals that he came across, his studio at home often doubling as a specimen store and nursing home for injured birds, and his freezer as a preserve for dead specimens brought to him for his taxidermist skills. He was an active participant in the conservation scene in Goa, being closely associated with the Goa chapter of WWF-India, and was also the first state co-ordinator for the Indian Bird Conservation Network. He then helped start the Goa Bird Conservation Network. His legacy is present in the many young conservationists in Goa today, whom he mentored and influenced over the years.

Carl stands out in his contribution to conservation in India by his unique gift of wildlife artwork, field guide illustrations, and his active participation in building up local conservation efforts in the state of Goa.



Greater Flamingo | Realistic | Gouache | 12" x 17" | Private Collection



Malabar Pied Hornbill | Realistic | Water colour |
12" x 8.5" | Private Collection



Indian Pitta | Realistic | Oil | Private Collection



Golden Eagle | Realistic | Oil | 20" x 29.5" | Coll: Barbara Lornie



One-horned Rhino | Realistic | Gouache | 13.5" x 9" | Coll: Barbara Lornie



Monal | Realistic | Pastel | 11.5" x 16" | Private Collection



White-bellied Treepie | Realistic | Water colour |
12" x 8.5" | Private Collection



Great Hornbill | Realistic | Charcoal |
9" x 12" | Coll: Barbara Lornie



Orioles | Realistic | Gouache | 18" x 12" | Coll: Barbara Lornie



Abhisheka K

Ecologist and Visual Artist

Abhisheka is an ecologist and a visual artist, presently involved in studying migratory birds. She uses her experience in field ecology and the medium of art to bring in awareness about nature conservation.

Abhisheka grew up in a city, but her vacations were spent at her home town in Sakaleshpur, situated in the Western Ghats of Karnataka, southern India, which helped her develop a deep interest in nature and wildlife. Her curiosity and interest in being closer to nature and to learn more led her to get trained in rehabilitation of smaller wildlife in Bengaluru while she was a student of Fine Arts. The experience of closely working with urban wildlife eventually led her to study ecology, as she was interested in continuing in the field of wildlife conservation.



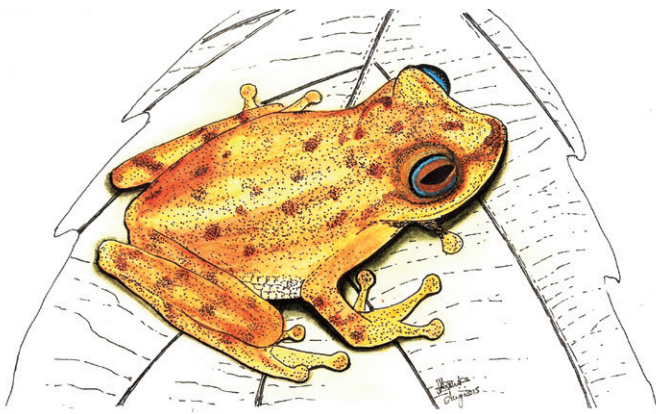
Barn Owl Parliament | Realistic | Charcoal | 10.5" x 13.5"

These were displaced chicks thrown out by a software company in Bengaluru. I was involved in hand raising them at a rehabilitation centre. Barn owls, with their heart-shaped face, play an important role in rodent control as they work through the night hunting mice and rats in the cities.



Rosy Starling | Realistic | Water colour | 7" x 10"

“These birds flying down south in large flocks during winter are a sight to behold and I have always looked forward to their arrival year after year. On an evening at a heronry in Tamil Nadu, watching them move like waves before roosting, amplified my admiration for this species.



Blue-eyed Bush Frog | Realistic | Pen and Water colour | 5" x 9.5"

“I was always concerned about the way frogs are ignored, especially in urban areas. I have attempted to illustrate a story book on amphibians for children. In order to show children that frogs can be attractive too, I chose this beautiful Blue-eyed Bush Frog that is seen in the Western Ghats.



The Climber | Realistic | Pen and Water colour | 5" x 9.5"

“My fascination for amphibians multiplied after attending a Herpetology camp conducted by BNHS several years ago and I began to observe every toad and frog with utmost interest. The tree frog commonly seen in and around my house was an easy subject to sketch and study.



Spotted Owlet | Realistic | Charcoal | 10.5" x 7.5"

“Working with many displaced and injured owlets, and observing them around the places I lived, has made me develop great admiration for them. Since they feed on insects they offer a valuable ecosystem service to us, if only we can provide a little green space for them to flourish.

INDIAN ALMOND (*Terminalia catappa*)

Terminalia catappa | Realistic | Pen and Water colour | 8" x 12"

This was one among the series of botanical illustrations I did on the trees of Bengaluru, for 'Neralu', a tree festival held in Bengaluru to celebrate the beautiful trees in the city and to protect them, as they were being cut down ruthlessly for development.



In Conversation

Your opinion on the importance of art in wildlife conservation

In the context of nature and wildlife, art has a potential that conventional approaches lack. Coming up with innovative methods, using art as a medium of communication, we can motivate people to become sensitive towards wildlife. Through art forms we can reach out to the underprivileged, excluded, and marginalized communities that are not reached by conventional communication channels, and thus bring about awareness on wildlife issues.

A few words about Carl D'Silva, if you have followed his work

My introduction to Carl D'Silva and his sketches took place when I began birdwatching and referred to Sálím Ali's *The Book of Indian Birds*. During my initial years of birdwatching, when social networking sites were unheard of, and internet access was limited, I believed D'Silva was a non-Indian and I still remember how excited I was to learn that he was from Goa. For years I have admired his sketches.

Abhisheka can be contacted at: abhishekagopal@gmail.com



Anushree Vaidya

Architecture Student and Artist

Anushree, a final year student of architecture, is highly passionate about arts and crafts. Wildlife conservation is important to her because she feels that those are the roots of our existence. The peace we find amidst greenscapes cannot be compared with any other.



Fierceness | Realistic | Soft pastels | 16.5" x 11.7"

"I was going through random pictures which I could paint or sketch, and came across a photograph of a tiger. The emotion in the eyes of the tiger inspired me to make this painting. I tried my best to bring out that emotion in my work."



In Conversation

Your opinion on the importance of art in wildlife conservation

Art is the most useful method by which to reach people. Through art we can show how important wildlife conservation is and what can be the consequences of a world without nature. We can show the heart to heart connection between human life and nature through art.

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Ashish Atmaram Kambale

Conservationist and Cartoonist

Ashish has done his Masters in Wildlife Science from Wildlife Institute of India, Dehradun. He has worked with WOTR - Pune and BNHS's Bird Migration Study Centre, and is currently seeking a job opportunity in wildlife research and conservation, as this is his field of interest.



Food for Thought!!! | Stylized Illustration
(Caricature) | Digital | 1688 x 3000 pixels

“I was inspired to follow this style this after seeing the works of artist Rohan Chakravarty on his website ‘Green Humour’. I began creating comic illustrations based on my knowledge of food habits of birds.



What's in the Name!!! | Stylized Illustration
(Caricature) | Digital | 1688 x 3000 pixels

“I was always fascinated by the names given to birds. So I decided to make a series of illustrations based on bird names, giving them a comic twist.



In Conversation

Your opinion on the importance of art in wildlife conservation

Art, particularly wildlife illustrations, can create a huge impact on an artist and on the viewer. The countless hours spent in making such wonderful pieces strengthens one's field knowledge and helps one to understand the concepts of wildlife conservation related to the species. Art also helps one to observe nature more carefully. As they say, a picture is worth a thousand words, so art is an important aspect of promoting wildlife conservation.

A few words about Carl D'Silva, if you have followed his work

My first ever field guide was Sálím Ali's famous *The Book of Indian Birds*. It had illustrations drawn by Carl D'Silva, which inspired me to draw my first sketch of a bird.

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Ashvini Menon

Graphic Designer and Illustrator

The rate at which we are endangering our fragile ecosystem is very disheartening. The more Ashvini heard about the conflict between man and the natural world, the stronger grew her desire to devote her work to help resolve the conflict. During her studies at the National Institute of Design, Ahmedabad, most of her academic projects revolved around environmental issues. While she was working as a UX designer with Microsoft, Hyderabad, she managed to squeeze in some time to pursue a PG Diploma in Environment and Sustainable Development from IGNOU. Today, she works as an independent graphic designer from Mumbai and tries to contribute to the environment in her own small way, by initiating community-level projects. Dr. Jane Goodall has been her inspiration throughout. Not only her diligence towards pursuing her goals, but also the kind of human being she is, always kept Ashvini glued to her teachings.



Doesn't Matter | Stylized Illustration (Cartoon) | Digital |
11.7" x 8.3"

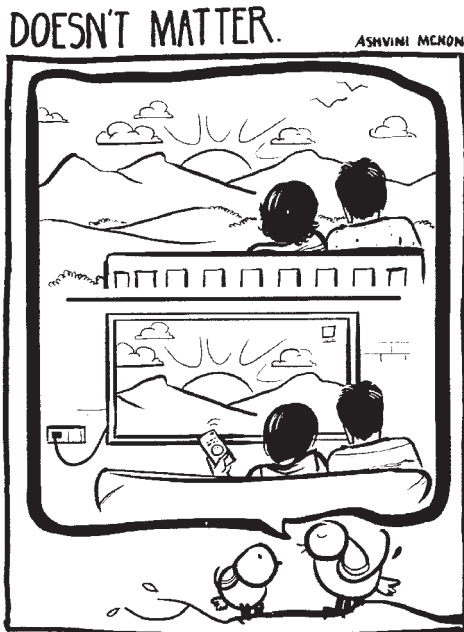
Though ivory trade is banned, I do not understand why there are still pompous displays of ivory sculptures/carvings in most museums.



"THEY DO THIS WHEN THEY FEEL THEY WON'T SEE SOMETHING AGAIN."

Doesn't Matter | Stylized Illustration (Cartoon) | Digital |
11.7" x 8.3"

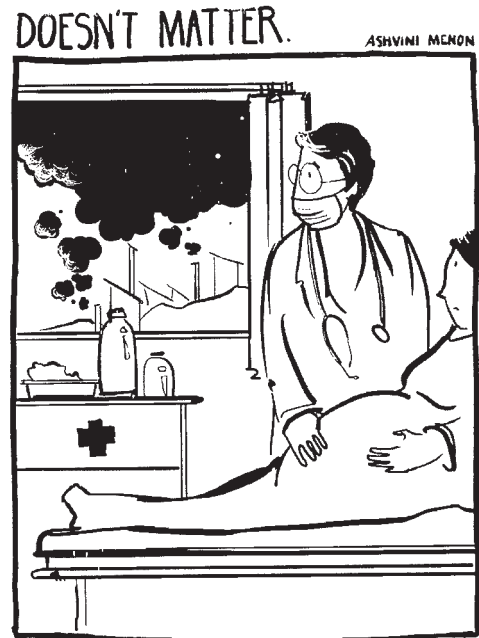
The fight to get the best photographic angle one witnesses at any tiger-spotting incident inspired me to create this one.



"SON, THE PROBLEM IS — NOT MUCH CHANGED FOR THEM."

Doesn't Matter | Stylized Illustration (Cartoon) | Digital | 11.7" x 8.3"

I have always wondered why environmental sensitivity doesn't hit the people who are living in the economically well-off levels of our society.



"I SAY, YOU BETTER KEEP THE BABY INSIDE."

Doesn't Matter | Stylized Illustration (Cartoon) | Digital | 11.7" x 8.3"

What are we leaving behind for our future generations? This is a question we all must ask ourselves.



BECAUSE WE 'BEARLY' NOTICE.

Doesn't Matter | Stylized Illustration (Cartoon) | Digital | 11.7" x 8.3"

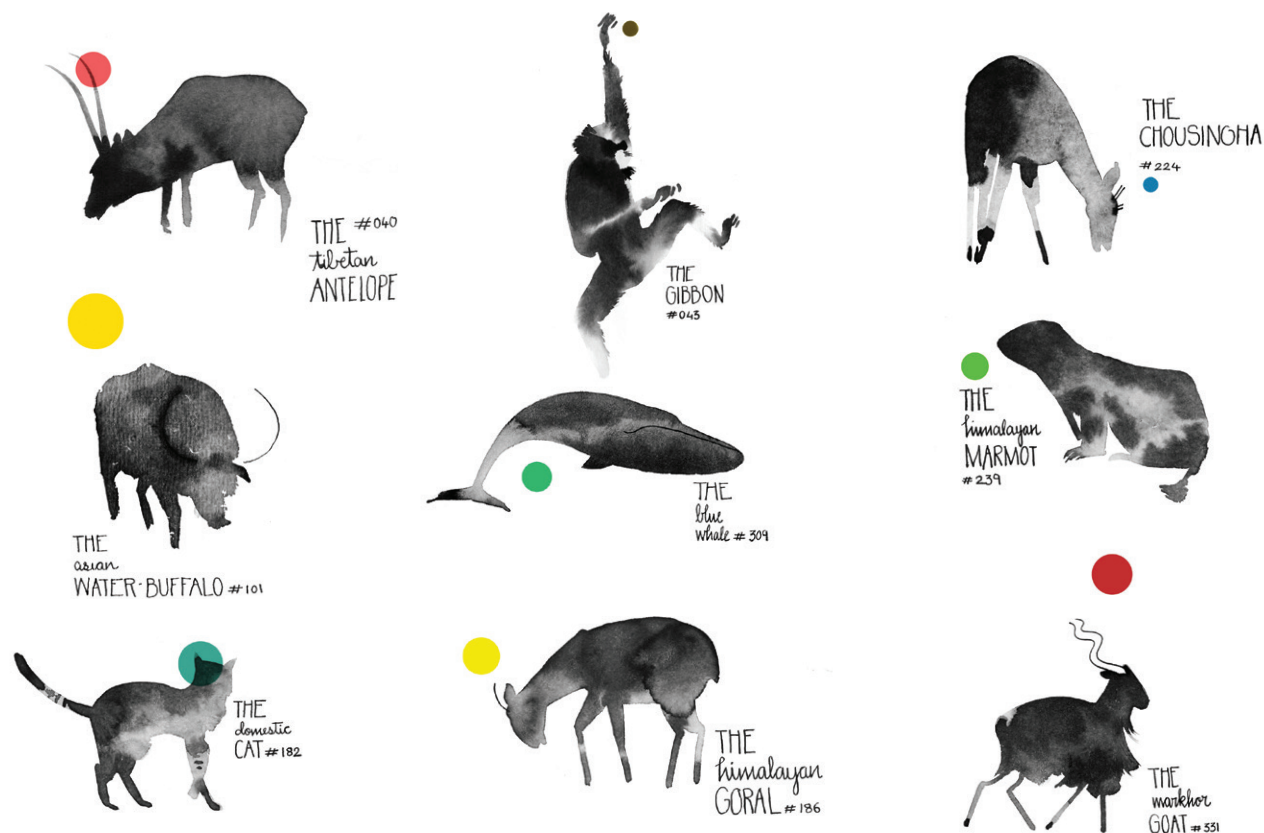
As we live our lives carefree, splurging our natural resources, we do not see at what cost they are coming.



"DON'T BOTHER PAL. THAT IS HOW THEY USUALLY TACKLE ISSUES"

Doesn't Matter | Stylized Illustration (Cartoon) | Digital | 11.7" x 8.3"

Many a times the way we tackle a problem can be the cause of the problem itself. We must see both micro and macro perspectives of the picture.



Mammal Per Day | Stylized Illustration | Ink | 8.3" x 5.8"

These paintings are part of a series of 365 illustrations called 'Mammal Per Day', where I painted one mammal each day during my stay in Hyderabad. I started this project to learn more about the rich mammalian life on our planet and also to test my diligence! Keeping the paintings minimal with not more than a few strokes of a brush, to define the form, was the key to the creation of these artworks.



In Conversation

Your opinion on the importance of art in wildlife conservation

I believe that every single profession in the world can contribute to wildlife conservation because each profession thrives on the use of natural resources. It is only when you take the first step in the direction of consciously respecting what Mother Nature provides you, do you see ten more ways of contributing. Being in the field of Art and Design, I see the humongous capacity of visual communication, mainly because visuals transcend language barriers. Nothing can beat the power of a well-designed symbol, a poster, or even a social advertisement for that matter.

A few words about Carl D'Silva, if you have followed his work

I remember Dad showing me a small book named *Waterfowl Indicator* which had Carl's water colour illustrations. I was taken aback seeing the attention he had paid to keeping both an artist and an ornithologist happy! Carl's work reflects patience and perseverance, which have left many young wildlife artists like myself deeply inspired.

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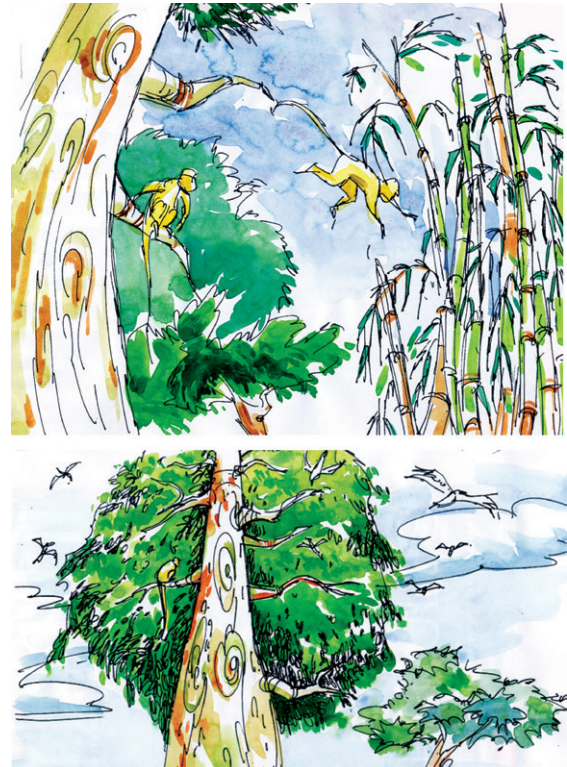
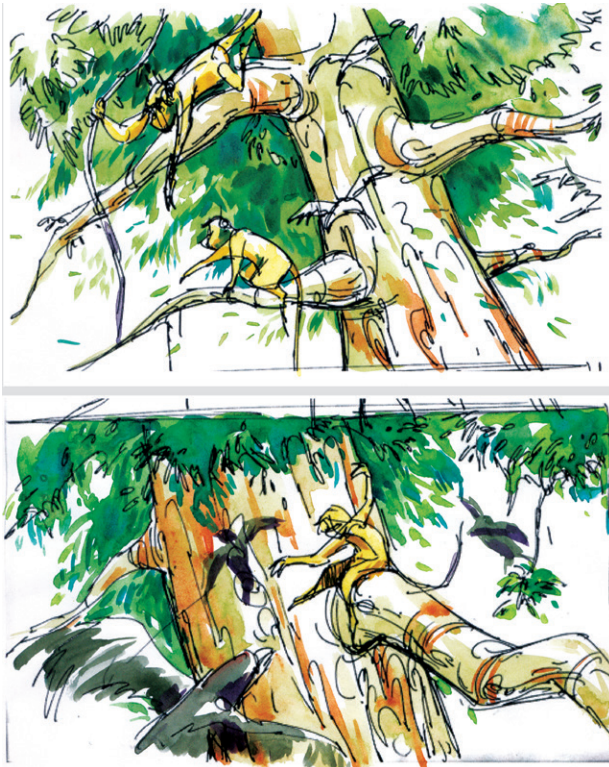


Biswajit De

Graphic Designer and Teaching Professional

Biswajit is a designer, illustrator, and photographer. He is working as the Creative Director & Teacher of Design at Maria's Public School, Guwahati, India. He has won the Global Teachers Accreditation Award from the British Council for his Action Research Project: Creating Teacher Leaders to Impart Global Awareness through Innovative Teaching of Biology. Having more than 16 years experience in Creative Concept Design for illustrated books, commercials, and films, Biswajit is also the National Faculty Coordinator for the Green Schools Alliance, USA.

Conservation for Biswajit comes as both a choice and a responsibility. He intends to use his core skills in art and design to spread awareness, as they are a powerful medium to reach out to young minds. His conservation agenda is to inspire and encourage people to make this world a better place not only for humans, but also the other lives on this planet.



Primate Study at Nabagraha | Stylized Illustration | Pen, markers, and water colour | 5" x 6"

Art is a powerful medium that can develop one's observation skills. It is fun to observe the behaviour of the primates near the Nabagraha Temple in Guwahati, Assam.

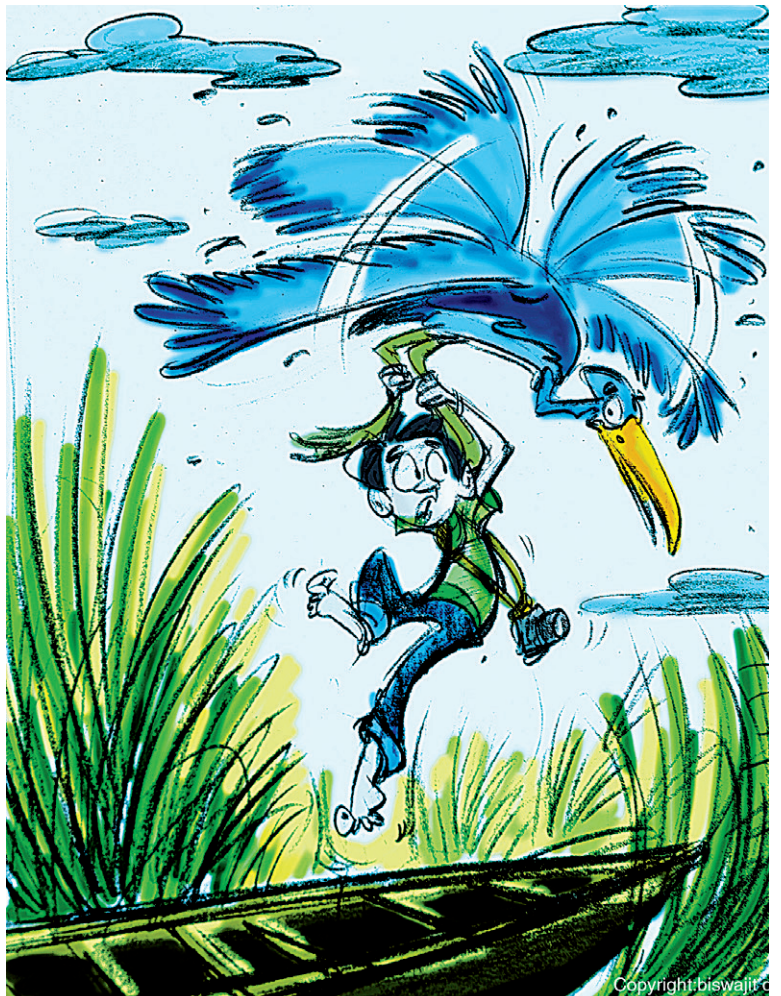


Ungrateful Land | Stylized Illustration |
Digital | 11.7" x 8.3"

“ And I brought you into a plentiful country, to eat the fruit thereof and the goodness thereof; but when ye entered, ye defiled my land, and made mine heritage an abomination – Jeremiah 2:7. Just wanted to give a vivid depiction of the plight of a tree, which is being cut down.

Birding at Mangalajodi! | Stylized Illustration |
Digital | 11.7" x 8.3"

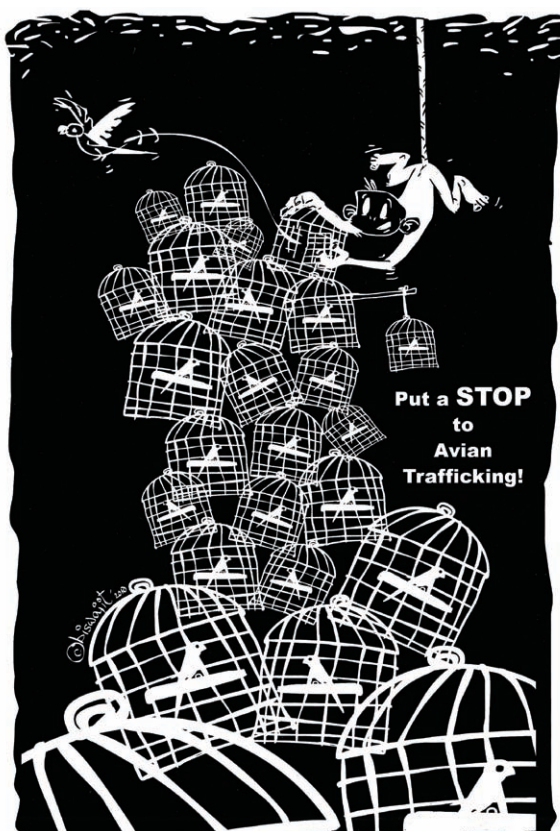
“ This cartoon depicts my first birding experience at Mangalajodi, Odisha, and the close encounter that I had with a heron.





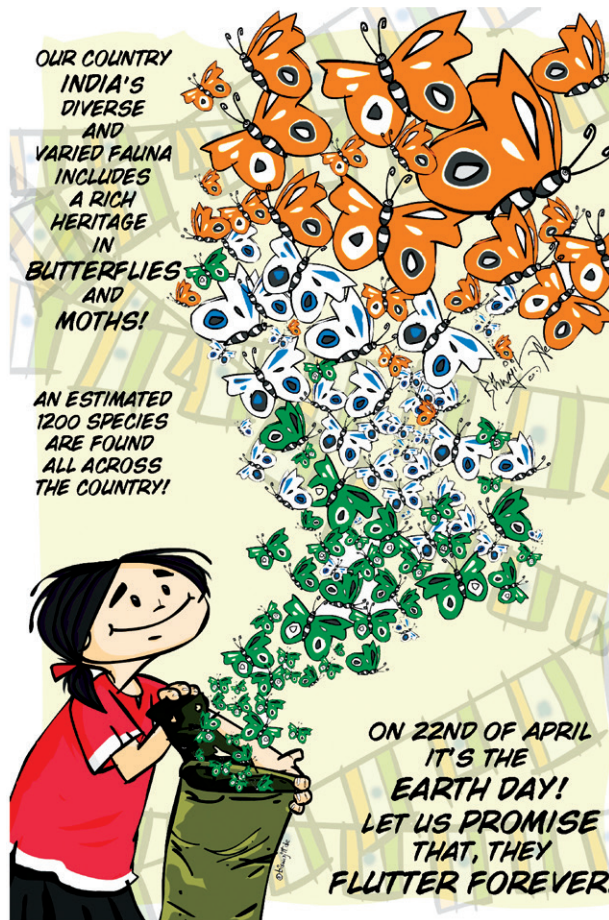
Clash of the Titans: 'Technology vs Nature' | Stylized Illustration | Pencil and Digital | 16.5" x 11.7"

▮ In today's time, we witness the ultimate battle, the clash of the two titans – Technology and Nature. Can there ever be peace between the two? A little girl who is the sufferer in the battle releases a pigeon, which symbolizes peace.



The Caged Bird Sings | Stylized Illustration |
Digital | 16.5" x 11.7"

“The caged bird sings with a fearful trill; of things unknown but longed for still; and his tune is heard on the distant hill; for the caged bird sings of freedom. This is an illustration for creating awareness against avian trafficking and caging of bird species. The monkey is the protagonist who must free the caged parakeet.



Flutters for Freedom! | Stylized Illustration |
Digital | 11.7" x 8.3"

“A similar poster was designed for butterfly conservation for a special programme we had initiated on Independence Day. It was redesigned for Earth Day, April 22.



In Conversation

Your opinion on the importance of art in wildlife conservation

Art is one of the most powerful media in conservation. A lot can be said by just a few scribbles and dabs of paint. Art in wildlife conservation is a medium by which both the young and the old can be engaged, inspired, mentored. Going back to the old days when the camera was not a toy in the hands of the people, visual observation paid a crucial role in conservation education.

A few words about Carl D'Silva, if you have followed his work

It is the sheer detailing that fascinates me! His work speaks of patience and perseverance, which are the true virtues of an artist. His vibrant depiction of birds and animals captivate us with their visual and inspirational qualities.

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Deborshee Gogoi

Assistant Professor of Management and Cartoonist

Deborshee is a self taught cartoonist from Tinsukia, Assam, and is on a mission to explore the virgin wilderness of northeast India. He has been practising cartooning since childhood. He believes that cartoons are a strong medium to create nature and wildlife related awareness among the masses. Through his cartoons, he expresses his concern about human atrocities on nature and wildlife. Presently, he is serving as an Assistant Professor in the Department of Management, Digboi College.



What if Equality of Law Prevails? | Stylized Illustration (Cartoon) | Marker pens | 5" x 7"

I am from a religious family. Once, in order to tease my mother, I questioned her 'What if Equality of Law Prevails?' I tried to express the same thoughts through a cartoon.



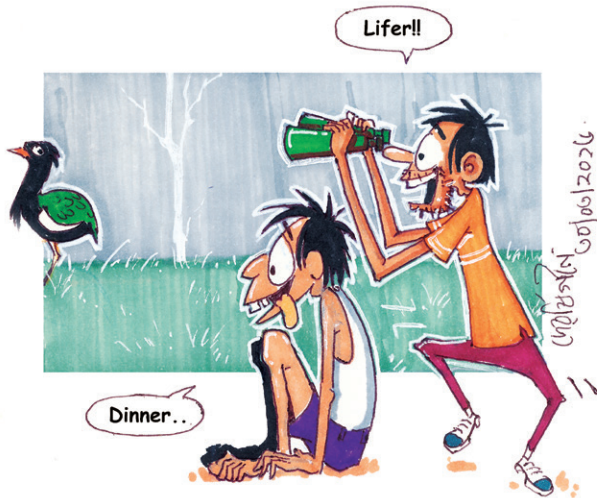
Man-Elephant Conflict on Intellectual Property |
Stylized Illustration (Cartoon) | Marker pens | 5" x 7"

In Assam, almost every year we hear news of man-elephant conflict. Once I saw a post in social media where a person was criticized for not abiding by intellectual property rights. This inspired me to draw this cartoon.



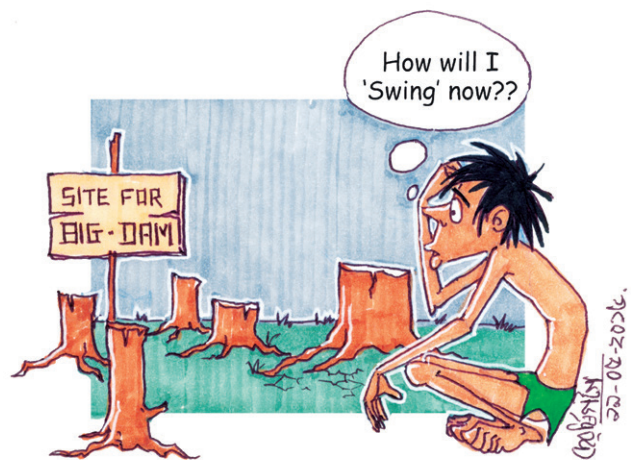
Alpha Male v/s Female | Stylized Illustration (Cartoon) |
Marker pens | 5" x 7"

To make one of my presentations lively, I cited an example and quoted 'Unlike humans almost all male birds are more gorgeous than their female counterparts.' Everyone enjoyed that statement and therefore, I was inspired to draw it.



One Subject, Different Perspectives |
Stylized Illustration (Cartoon) | Marker pens | 5" x 7"

Bengal Florican is one of my favourite bird species. Once I tried describing the bird to one of my senior colleagues while enquiring about its distribution in the area where he lived. After all my description, he told me that he had not only seen but also tasted it once. From this incident, I was inspired to draw this cartoon.



Big Dams - A Boon or Curse? | Stylized Illustration (Cartoon) |
Marker pens | 5" x 7"

I believe 'the economy' should not be the only criteria for determining the richness of an area. I support development, but that should not be at the cost of the environment. About 168 dams are being proposed in Assam and Arunachal Pradesh alone. This will surely have a drastic effect on the rich biodiversity of the region. In protest against this, I made this cartoon.

Just wondering, shall I kill and eat you as I do normally or kill you, take a selfie, post in FB and then eat you like humans normally do?



What if Animals Do What We Do? | Stylized Illustration (Cartoon) | Marker pens | 5" x 7"

It is becoming a fashion to post/share visuals in social media where wild animals entering civilian campuses are brutally killed or tortured by our so-called civilized society. I strongly condemn such posts. And in protest of one such video, I made this cartoon.

In Conversation

Your opinion on the importance of art in wildlife conservation

Art is a strong tool for expressing one's creativity. Its influential role in creating and promoting wildlife related awareness and conservation issues is recognized the world over. But the best part is that it is understood by everyone, irrespective of language, age, or academic degrees.

A few words about Carl D'Silva, if you have followed his work

Sálim Ali's *The Book of Indian Birds* was my first field guide. That book included 538 species of birds with minute detailing. These illustrations by Carl D'Silva always inspired and motivated me to lay emphasis on details in my works.

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Deepak Apte

Marine Ecologist and Wildlife Artist

Deepak Apte holds a Doctorate in Zoology, with specialization in Marine Ecology. He is currently Director of the Bombay Natural History Society, India. He has been awarded the 2008 Whitley Award, popularly known as the Green Oscar, for establishing India's first network of marine protected areas to protect local livelihoods and the Giant Clam by the Whitley Fund for Nature. A passionate nature conservationist, he aims to influence national and state conservation policies through research and site-specific actions.



Mystic Mountains | Live sketching | Water colour | 13.5" x 18"

Mountains have always been my inspiration for painting. The Himalaya provides an unending opportunity to capture the ever-changing moods of a mountainscape. This painting follows closely a work by Anton Gutknecht. It is not a replica.



Monsoon Magic | Live sketching | Water colour | 21.5" x 14"

Water brings life to forests. Shades of fresh green bring about dramatic transformation to a forestscape. Capturing it on canvas is refreshing.



Forest and Water – Lifeline of our Planet | Live sketching | Water colour | 24" x 12"

Nature itself is an inspiration. Having seen such a beautiful place reminds me of what we as human beings are missing. This painting is an expression of pristine nature, when words fall short.



In Conversation

Your opinion on the importance of art in wildlife conservation

For me, it is this hobby which connected me to nature during my early school days. While painting landscapes I found the purpose of my life: saving spaces and species that share our planet with us.

A few words about Carl D'Silva, if you have followed his work

I met Carl on a few occasions, however, I never got to know him well personally. But his contribution to wildlife art is well-known.

Deepak can be contacted at: spiderconch@gmail.com



M. Eric Ramanujam

Conservationist and Wildlife Artist

Eric has been a wildlife illustrator for nearly two decades and is from the advertising industry. Since 1997, he has been involved in full time conservation and has undertaken wildlife surveys in the Kaliveli region, Adyar wetland complex, and the Eastern Ghats. His main sphere of interest is the natural history of the Indian Eagle Owl *Bubo bengalensis*. A man of few words, he prefers that his illustrations do all the talking. Eric presently heads the design and art studios in Pitchandikulam, Tamil Nadu.



Bengal Tiger *Panthera tigris tigris* | Realistic | Oil | 35" x 35"

“ I wanted to portray the Tiger in different moods.



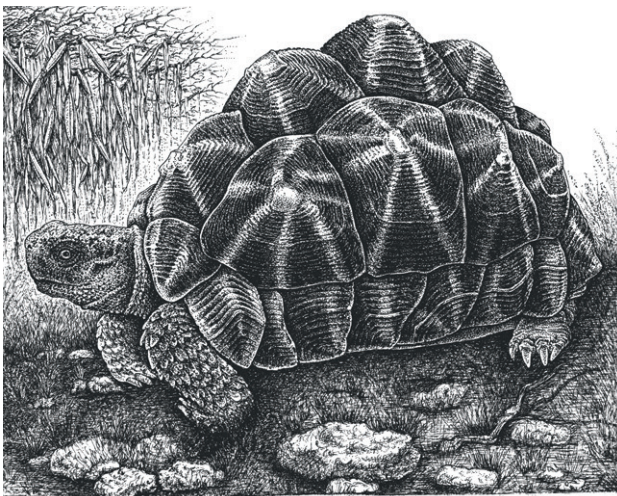
Asian Paradise Flycatcher *Terpsiphone paradisi* | Realistic | Acrylic on Rosewood | 16.5" x 11.7"

▮▮ An experiment with acrylic paints.



Slender Loris *Loris lydekerianus* | Realistic | Enamel paint | 10" x 7.8"

▮▮ An experiment with enamel paint on canvas.



Starred Tortoise *Geochelone elegans* | Realistic | Rotring pen and ink | 13" x 9.8"

▮▮ I wanted to show the species in its natural environment along with one of its favourite foods *Cissus quadrangularis*.



Fauna of the Tropical Dry Evergreen Forest | Realistic | Rotring pen and ink | 23.6" x 17.7"

▮▮ This is part of a series of three posters depicting the fauna of the Tropical Dry Evergreen Forest, which contains over 50 elements.



Common Krait Bungarus caeruleus
& *Barred Wolf Snake* Lycodon
striatus | Realistic | Poster colour |
11.5" x 8.25"

To depict the differences
between the venomous Krait
and the harmless Wolf Snake.



In Conversation

Your opinion on the importance of art in wildlife conservation

Art is a good tool to sensitize people to wildlife and the whole natural world.

A few words about Carl D'Silva, if you have followed his work

His work was definitely influential in popularizing wildlife art within the country and bringing Indian wildlife artists international recognition.

Eric can be contacted at: ericramanujamowl@gmail.com

April-June, 2016 | HORNBILL



Geeta Balasubramanian

Teaching Professional and Artist

Geeta was born and brought up in Mumbai, a concrete jungle, yet she has always been passionate about nature. After almost five years of service as a lecturer in reputed colleges and four years in the IT industry, she decided to take a sabbatical. Finally, she is back to her drawing board, creating art primarily with graphite, charcoal, and soft/dry pastels. Most of her works revolve around her primary passion, nature and wildlife. She hopes to rekindle the feeling of "living in harmony with nature" through her artworks.



Gentle Giant | Realistic | Charcoal and soft pastels | 8.5" x 11.5"

Hindus pray to the Elephant God for blessings prior to any event or occasion. However, in the real world, these gentle giants don't receive the same respect. With loss of their habitat due to deforestation, there is an increase in human-elephant conflict. This is in addition to the threat due to demand for ivory. Is this the way we treat our God and His creations?



In Conversation

Your opinion on the importance of art in wildlife conservation

Art has always been a powerful medium to spread a message among the masses. It is said that "the pen is mightier than the sword", however, art appeals even more quickly to one's mind than words. Art has no language barriers and therefore can address a larger audience as well, which makes it a powerful tool in spreading the word of Wildlife Conservation!

Geeta can be contacted at: geetab17@gmail.com



Hemalata Pradhan

Botanical Illustrator

Hemalata is a freelance botanical illustrator. She has been fascinated by orchids since her childhood, as their variety in shape, size, habit, and habitat stimulate her imagination.

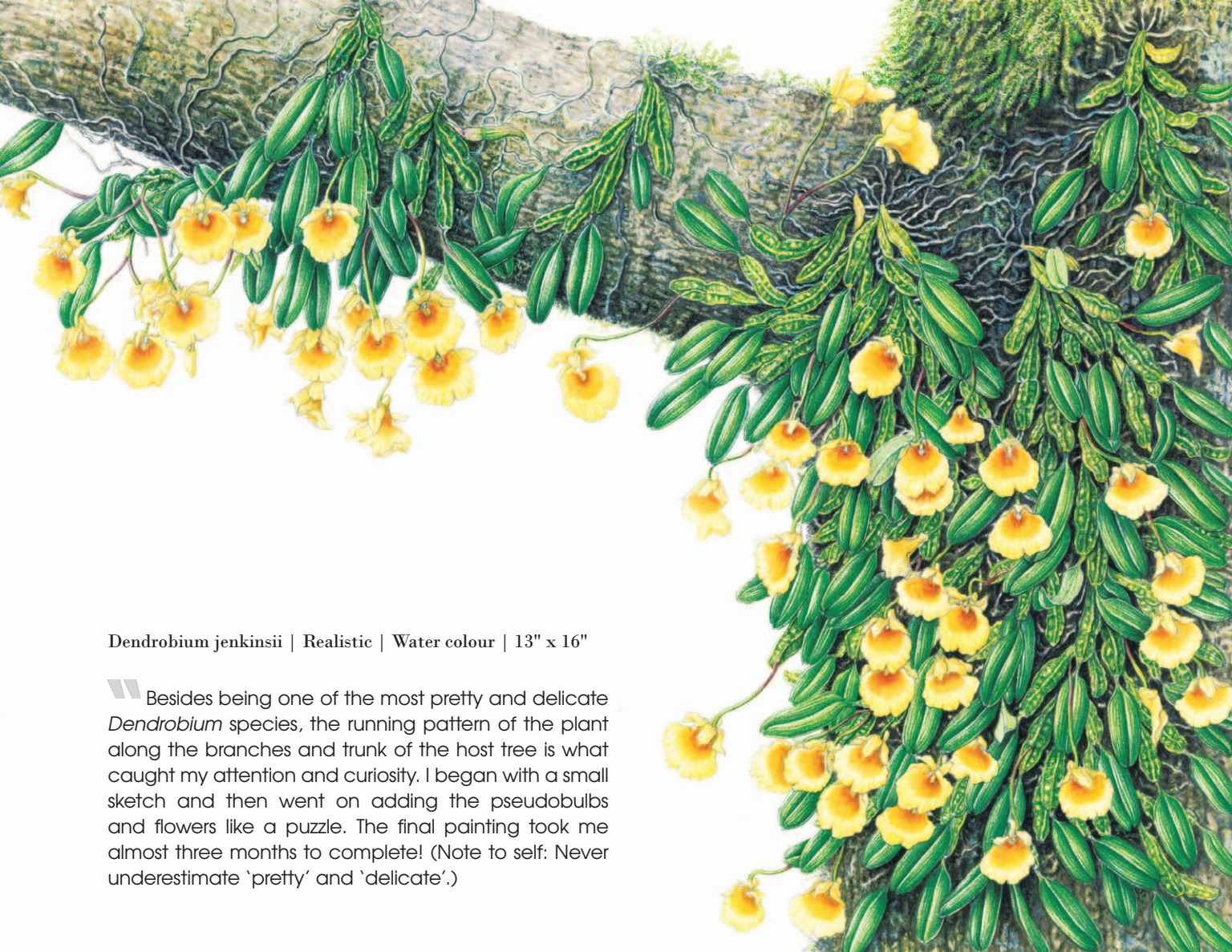
In 2002, large areas of trees were felled, huge portions of hills cut away, and unique spots of natural beauty irreversibly damaged by the Teesta Hydro-Dam Project in North Bengal, close to the Mahananda Wildlife Sanctuary in the Himalayan foothills. Thousands of orchids and other plants of great scientific and aesthetic interest were eliminated without a second thought.

These incidents got her thinking that these wonderful sights would soon be a thing of the past if unrestrained development as in the Teesta River Valley and other places in the Himalaya carried on. It became her urgent passion to observe plants in nature and document them, in the hope that these works would bring joy, foster interest in these irreplaceable plant treasures, and make us all join hands to conserve them for all times.



Dendrobium parishii | Realistic | Water colour | 12" x 12"

What attracted me to this species were the white pseudobulbs contrasting with the almost velvety purple-red, amethyst-like, glistening flowers and the tiny purplish crystal-like deposits on its lips. The fragrance it emits is indescribable, and must be experienced personally.



Dendrobium jenkinsii | Realistic | Water colour | 13" x 16"

Besides being one of the most pretty and delicate *Dendrobium* species, the running pattern of the plant along the branches and trunk of the host tree is what caught my attention and curiosity. I began with a small sketch and then went on adding the pseudobulbs and flowers like a puzzle. The final painting took me almost three months to complete! (Note to self: Never underestimate 'pretty' and 'delicate'.)



Vanda coerulea | Realistic |
Water colour | 20.5" x 27.6"

I have always been deeply moved by the magnificence of the azure blue flowers of this species. It has not been an easy subject to paint though, as the blue of the flowers keep changing hues with the change in daylight and it took me three attempts to get the colours right. This is one of the orchids that has taught me deep observation and patience.



Calanthe sylvatica | Realistic | Water colour | 28.5" x 21"

I had been attempting to capture this beauty on paper since my school years, without much success. After months of field studies and perseverance, I produced this work to share the experience of a Himalayan species that is truly international!



Pleione maculata | Realistic | Water colour | 27.5" x 20"

Painting white on white is a challenge and so I love to tackle white subjects. With *Pleione maculata*, I had to experiment over and over again before getting the tones and depths just right. Nature, I have realized, is the best tutor!



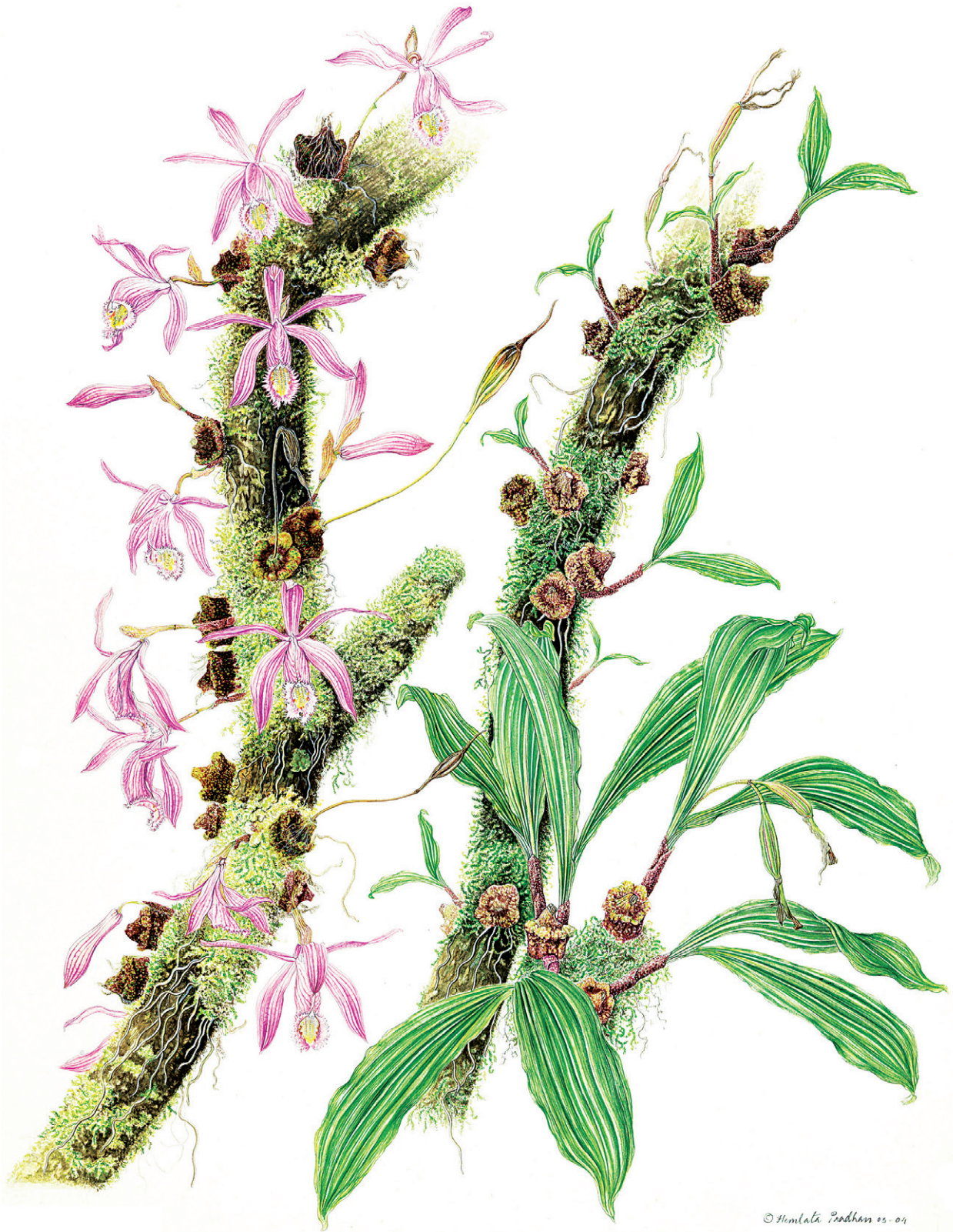
Dendrobium fimbriatum |
Realistic | Water colour | 18" x 13.5"

The bright coloured flowers on long elegant stems took my fancy. But the length of the stems (75–150 cm) made it impossible to put the whole plant on paper. I thus felt I had missed out on the very artistic and intricate root system.



Renanthera imschootiana |
Realistic | Water colour | 14" x 10"

These beautiful red flowers remind me of Earth and the lovely vermilion that married Indian women put in the parting of their hair. I have been painting this species since school, and its vibrant colour fills me with energy and enthusiasm.



Pleione praecox | Realistic | Water colour | 28" x 21"

I have painted *Pleione praecox* in the nursery and from nature and the difference in sizes and intensity of colours of the flowers is remarkable. This painting, done over a period of two years, taught me patience and I cannot convey in words the deep sense of joy I experienced on its completion.



Paphiopedilum venustum | Realistic | Water colour | 21" x 29"

“ To see Venus’ Slipper Orchids in their habitat has been a truly amazing experience! The soft moss, with the roots of the orchids gently playing hide and seek underneath it, the lush green bamboo groves, the silver leaves of chestnut trees, and the mist rising from the nearby rivulets lent such a soft and poetic touch that I was inspired to paint them. The end result was this piece of work which I call my favourite poem!



In Conversation

Your opinion on the importance of art in wildlife conservation

Art is not just meant for aesthetic purposes, it also serves to bridge the gap between art and science. It helps in highlighting subjects for conservation, serves as documentation for conservation biologists, and helps immortalize flora and fauna on paper. Art, being a universal language that even laymen and children can understand, can be used as an effective tool to address conservation of nature at all levels, generating an awareness of the flora and fauna, and contributing towards preservation of traditional art forms and the natural world.

A few words about Carl D'Silva, if you have followed his work

The first time I chanced upon Carl D' Silva's illustrations were in Dr. Sálim Ali's bird book that was archived in my father's library. His works have always been a great source of inspiration and motivation.

Hemlata can be contacted at: hemlata.pradhan@gmail.com



Nitesh Ramesh Parulekar

Wildlife Artist

A freelance artist, Nitesh has a Diploma in Applied Arts. His childhood love for nature brought him to Green Guards, an NGO in Kolhapur, where he is involved in wildlife conservation. He has volunteered for wildlife surveys conducted by Wildlife Conservation Society in Karnataka and nature orientation camps for school children in Goa and Maharashtra.



Wild Buffalo | Realistic | Pen and ink | 8.25" x 11.5"

Other than the beautiful shape and size of the horns of this endangered animal, its presence in the border areas of Chhattisgarh-Maharashtra inspired me to create this portrait.



In Conversation

Your opinion on the importance of art in wildlife conservation

Wildlife conservation is a global movement where every individual has a role. Art is a gentle way to create interest in wildlife in a child's heart. Art is also a very powerful medium by which to create awareness about wildlife conservation and environment education and can be effectively used for advocacy.

A few words about Carl D'Silva, if you have followed his work

I met Carl at his home in Goa through a common friend. Got an opportunity to see his original illustrations, discuss wildlife art, and listen to his words of advice.

Nitesh can be contacted at: nitesh.parulekar@gmail.com



Ceropegia vincifolia |

Realistic | Poster colour on tinted paper | 7" x 5"

In Marathi, this flower is called *kandeeel pushpa* because of its lantern-like shape. Finding this rare flower in the wild is like a Eureka moment. When I saw it for the first time, I was very excited and decided to paint its beauty.



Pankaj Thapa

Educationist and Cartoonist

Pankaj is Associate Professor and Head of the Department of English, Sikkim Government College at Tadong, where he has been teaching for the past 32 years. He post-graduated in English from the North Eastern Hill University, visited Sikkim in 1983, and a karmic connection made him adopt it as his home. He enjoys teaching and often visits various universities and colleges to give guest lectures that range from Literature to his cartoons, which are his signature contribution in *Sikkim Express*. He was invited by the National Book Trust of India to the International World Book Fair, New Delhi, in 2015 to showcase his cartoons.

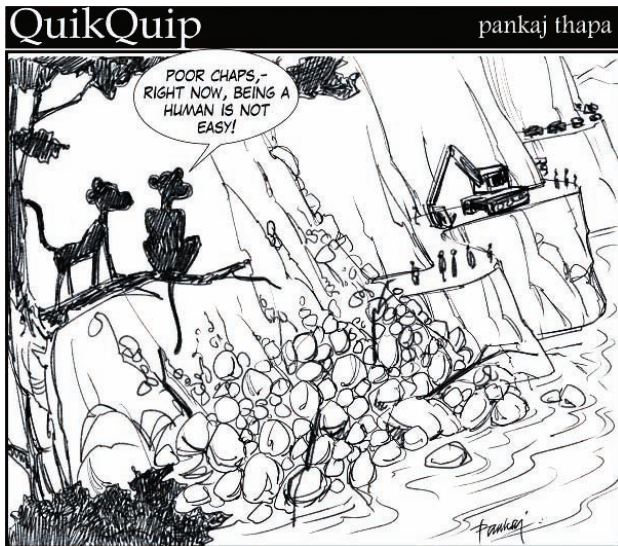
He was awarded the Chitrakarita Award for 2016 by the Sikkim Sahitya Academy. Pankaj began sketching at an early age. He has illustrated a graphic novel titled *The Boy Who Had A Dream*, a nomadic folk tale from Tibet written by the Ven. Ringu Tulku Rimpoche. He has illustrated several books and is presently putting together a collection of his own cartoons for publication. He is a member of the Sahitya Academy, New Delhi, and has been a judge for the Sikkim Academy of Fine Arts. He enjoys reading, films, and has eclectic taste in music. During his spare time he organizes informal literary meets and music events.



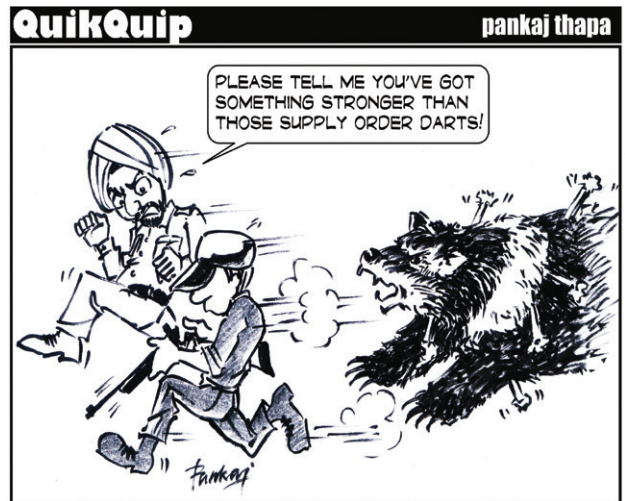
QuikQuip | Stylized Illustration (Cartoon) | Digital | 7" x 8"



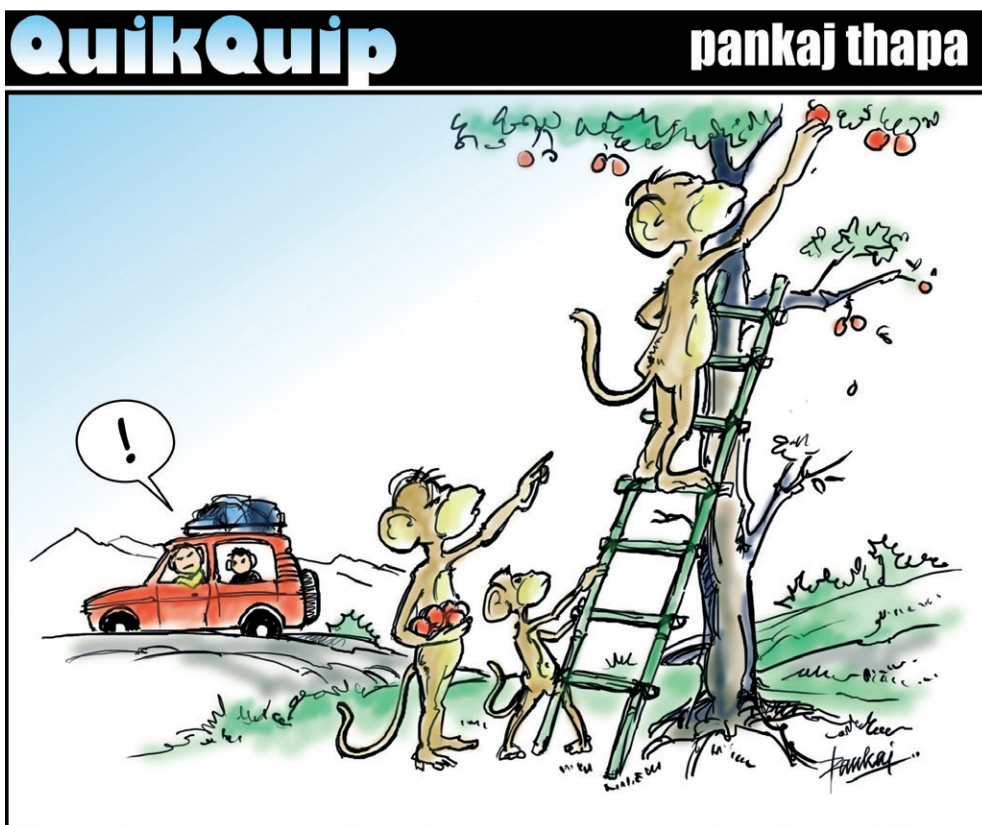
QuikQuip | Stylized Illustration (Cartoon) | Digital | 7" x 8"



QuikQuip | Stylized Illustration (Cartoon) | Digital | 7" x 8"



QuikQuip | Stylized Illustration (Cartoon) | Digital | 7" x 8"



QuikQuip | Stylized Illustration (Cartoon) | Digital | 7" x 8"

“ The quirky and the wacky in our day to day interactions with each other and the problems and issues that crop up: the cartoons attempt to give a lighthearted perspective that may help ease the burdens of modern life.

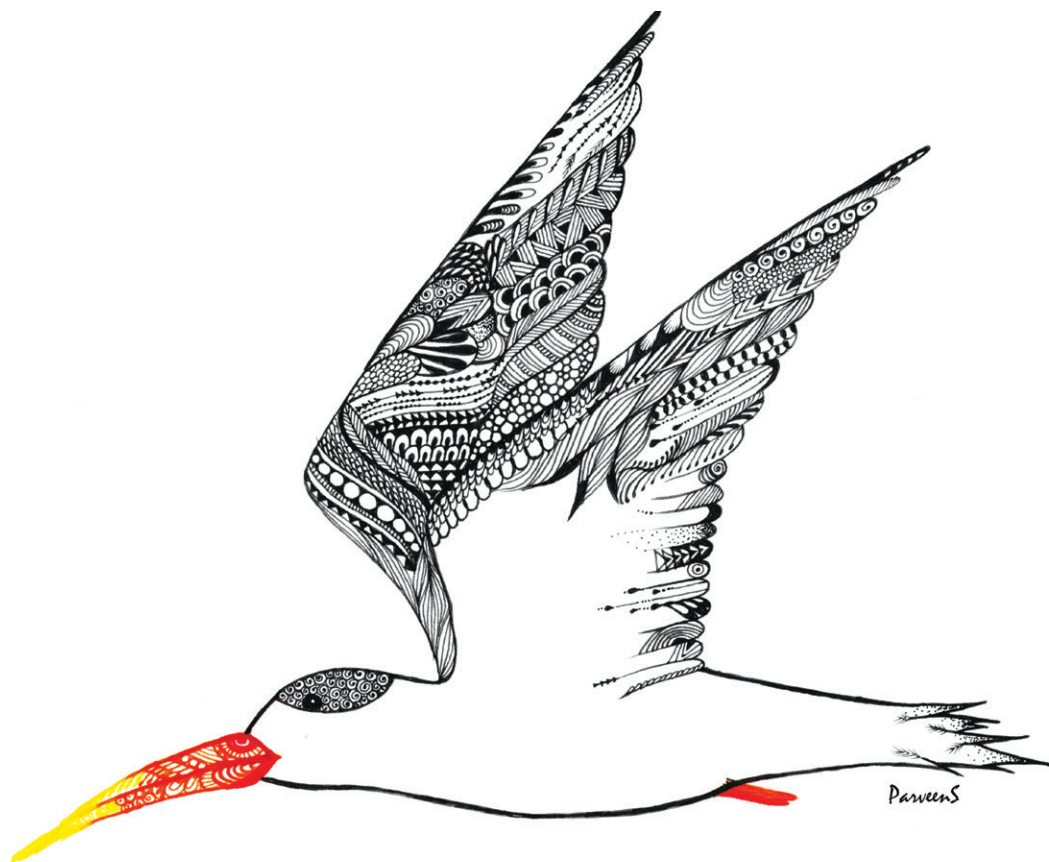
Pankaj can be contacted at: peathapa@gmail.com



Parveen Shaikh

Wildlife Researcher and Artist

Parveen is a wildlife researcher with the Bombay Natural History Society. Her interests are behavioural ecology and conservation biology. Parveen studies birds and likes to illustrate them. She always liked to paint and wanted to become an artist but ended up becoming a researcher. She doodles and illustrates even during her field work, mingling her love for art and wildlife. She started pursuing wildlife art and is just loving it!



Indian Skimmer | Stylized Illustration (Zentangle) | Rotring and Staedtler pens | 8.25" x 11.5"

“ I love doing zentangle artwork as it gives so much free space for my imagination by using a single medium. Being a wildlife researcher, I thought of combining this art style and some of my favourite species, and this is the result.



Shades | Stylized Illustration | Water colour | 16.5" x 11.7"

I enjoy doing abstracts and much of my work reflects that. I did this artwork after visiting Bandhavgarh National Park and sighting tigers. Tigers are charismatic and I do not think anything apart from them can be an inspiration for this piece of work.



Hedgehog | Stylized Illustration (Zentangle) | Rotring pen | 8.25" x 11.5"

I have seen a Hedgehog only once in my life and it was the most adorable species. This tiny ball, full of short spines, was always on my bucket list of zentangling and some months ago I just penned it.



Arthropoda | Stylized Illustration | Water colour and Staedtler pens | 7.8" x 2.7"

I have used the forms, shapes, and colours of this diverse phylum to create an abstract work. In short, Phylum Arthropoda is my inspiration!!



Integrity of life | Stylized Illustration (Zentangle) |
Rotring pens | 8.2" x 5.8"

When I am in a forest there are many things that inspire me. This piece of work describes the variety and togetherness in the forest. Everything is unique in the forest and when all the shapes are put together, they give you a pattern. I always wanted to do this pattern using the zentangle style.



Athena | Realistic | Pencils | 16.5" x 11.7"

I love owls!! These birds are just amazing with their beautiful, sharp facial features. I wanted the fine characteristics of the bird to be highlighted without colours, and hence I opted for a pencil sketch.



In Conversation

Your opinion on the importance of art in wildlife conservation

Wildlife art is one of the disappearing art forms these days and there are just a handful of people who still do this. I have always preferred wildlife illustrations over digital photographs and believe that nothing can replace them. Recently, I have seen the use of various forms of artwork for narrating many complicated conservation issues; hence I believe that art was always important and will remain important in future, if we keep it alive.

A few words about Carl D'Silva, if you have followed his work

Like every other birdwatcher, I also started my birdwatching with *The Book of Indian Birds* by Sálim Ali. The illustrations in this field guide by Carl D'Silva were just amazing and made bird identification so simple. His work has this simplicity, yet with details.

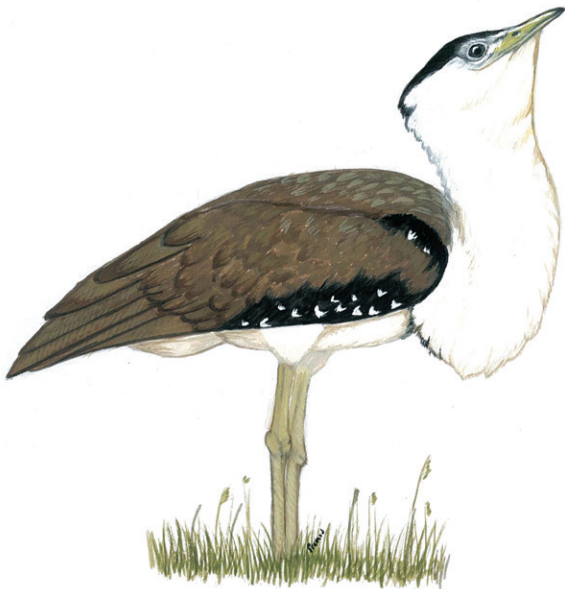
Parveen can be contacted at: p.shaikh@bnhs.org



Pramod Patil

Doctor and Wildlife Artist

Pramod is a post graduate physician. He was inspired to change professions after he saw his first Great Indian Bustard (GIB). He started working for the conservation of this species and joined Bombay Natural History Society as an Advocacy and Conservation Officer for GIB in 2013. Pramod has been awarded the 2015 Whitley Award, for community conservation of the Great Indian Bustard in the Thar Desert, by the Whitley Fund for Nature.



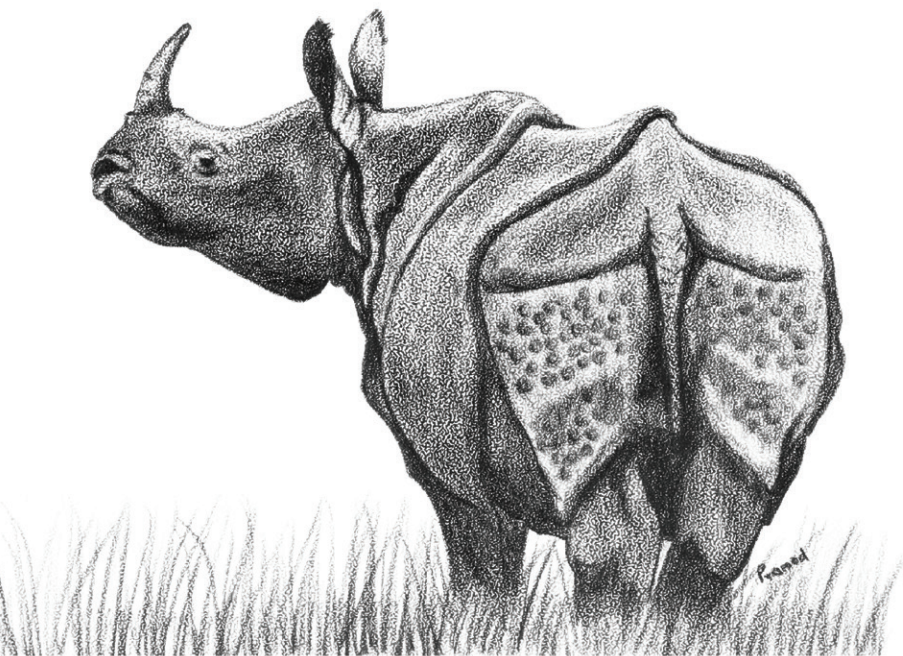
Hide and Seek | Realistic | Poster colours | 8.25" x 11.5"

Great Indian Bustard is my favourite bird. I have spent a number of hours watching these birds in Solapur. On a hot day I saw a GIB approaching a tall bush near me. Obviously it wanted to take a nap. Sometime after the bird had settled down, it realized my presence. When not in a mood to fly or run away, bustards depend on camouflage, and all they do is to lower their head to hide the prominent white neck. I loved this posture and captured it in this painting.



Black Pearl of the Grassland | Live sketching | EE pencil | 8.25" x 11.5"

I was at Rollapadu Wildlife Sanctuary for field survey of GIB. Rollapadu is a place where you can see GIB and Lesser Florican together very easily. Unfortunately, the number of floricans and GIBs is much reduced. While waiting for a GIB, I heard a frog-like call. I was excited as that meant that there was a displaying florican male somewhere. My hawk-eyed local guide immediately located the bird and I drew its outline and subsequently completed the detailing.



Don of Kaziranga | Realistic | EE Pencil | 11.7" x 16.5"

Elephant and Rhino are two of my most favourite animals. They represent stability, size, and confidence. This sketch was inspired by a BBC documentary – The Land of Tiger. In an episode on Kaziranga, a rhino stands in the grasslands, with beautiful Indian classical music in the background. The music was composed by Nicholas Hooper (who won the Green Panda award for the same).

While waiting for the Great Indian Bustard at Nannaj Bustard Sanctuary, I found this cute looking Ashy-crowned Sparrow-Lark sitting beside me on a stone. It was a male bird and was very quiet (larks are usually restless). How could I miss this opportunity! I love its black and grey plumage.



Morning Lark | Realistic | Poster colours | 8.25" x 11.5"



In Conversation

Your opinion on the importance of art in wildlife conservation

No matter what photography may achieve in terms of technique and excellence, the role of art in wildlife is bound to remain crucial. Fusion of art and wildlife is the most divine fusion. Apart from being philosophical, I believe that wildlife art can still perform the lion's share of the task of sensitizing people.

A few words about Carl D'Silva, if you have followed his work

The Book of Indian Birds was my first introduction to Indian birds, and helped me to pursue my passion for birdwatching. I enjoyed the illustrations by Carl D'Silva and I used to copy them. I can easily identify any illustration by Carl. He uses the colour white quite generously and his illustrations appear solid, as if done in oils. Detailing is another peculiar aspect of his work that shows his efforts and dedication. I love his illustration of GIB from *The Book of Indian Birds* the most.

Pramod can be contacted at: gibpramod@gmail.com



Prasad Natarajan

Wildlife Artist

Prasad Natarajan is a Bengaluru-based wildlife artist. His studio is the outdoors! He travels extensively to various destinations of the world to capture wildlife through his camera and sketches. The sketches become finished artworks at his little studio later.



Urban Singer | Realistic | Indian Ink and Water colour on water colour paper | 8" x 12"

During *Vasantha ritu*, I sat back at a nearby mango plantation and watched the female Koel eagerly wait for her mate's call. She was shy and eager at the same time. This is the emotion I have tried to capture.

Stealth Mode | Realistic | Indian Ink and Water colour on water colour paper | 8" x 12"

Reed beds are essential for nest building, and are also used for hunting prey by these herons. When they are about to strike, the neck is held in an "S" shape, as shown here.





Muscle Maze! | Realistic |
Shading Pencils | 5.9" x 7.9"

During my visit to Mysore zoo, I came across this huge African elephant. I watched him through my binoculars and made several study sketches, that's when I noticed the maze-type formations on his huge forehead.

Dabchick | Realistic |
Indian Ink and Water colour | 8" x 12"

Little Grebes are excellent swimmers and great underwater divers. They stay in pairs during the breeding season, which is from June to September in India. Their breeding plumage is a treat to watch. The male bird is shown here in his beautiful breeding plumage.



In Conversation

Your opinion on the importance of art in wildlife conservation

Visual representation has the power to reach across the world, hence art is an important tool through which we can reach out to people, breaking all barriers. Also, a message conveyed through visuals registers faster in the human mind, which makes art a powerful medium in wildlife conservation.

A few words about Carl D'Silva, if you have followed his work

Since the time I began birdwatching, I have referred to a couple of bird guides, and that was when I came across Carl's work. His paintings are truly inspiring.

Prasad can be contacted at: onmyeasel@gmail.com



Pratim Das

Wildlife Artist

Pratim is a self-taught artist from West Bengal. His profession and his passion is Art. As he says, he belongs to an economically disadvantaged family, and his circumstances deprived him of the time to interact with real wildlife. He believes that this may be the reason he nurtured an urge to paint nature and wildlife. Reading reports in magazines and watching TV made him more aware of wildlife. And now he is trying to create consciousness among people with his art.



Hey I am here!!! | Realistic | Water colour | 8.5" x 6"

“The eye mesmerized me, I could not help myself and drew it.”



In Conversation

Your opinion on the importance of art in wildlife conservation

Since 2012, I am seriously doing Indian bird paintings, and my target is to paint all the Indian bird species. I feel it is a very good platform to attract people to create awareness of nature.

A few words about Carl D'Silva, if you have followed his work

I must tell the truth that I never got a chance to follow the great Carl D'Silva's works. But I saw the works done by him on the internet. I hope that one day I will get the chance to see his real works.

Pratim can be contacted at: ektoono1rawcom@gmail.com | coloured15canvas@gmail.com



Priyanka Ambavane

Wildlife Researcher and Artist

Priyanka is passionate about wildlife studies and art. She completed her Masters in Biodiversity and is working as a Project Assistant in Indian Institute of Science, Bengaluru. She is stationed at Bhimashankar, Maharashtra, and is studying plant-insect interaction and pollination. Working with nature every day clarified her understanding of the importance of the magnificent floral and faunal diversity of India. She would like to put all her efforts to help conservation through wildlife illustration.



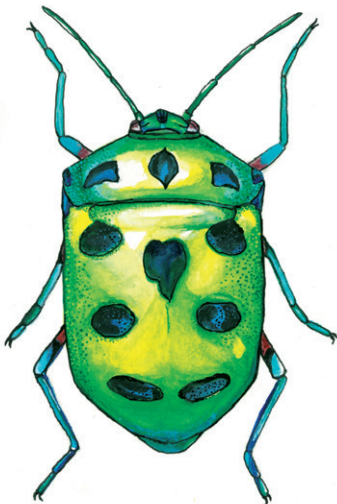
Mangrove Ecosystem | Realistic | Rotring pen | 11" x 15"

Mangroves provide very important though fragile habitats that support a lot of birds, reptiles, and marine organisms. Through this artwork, I have tried showing the uniqueness of the mangrove ecosystem and the variety of life forms it supports.



Purple Sunbird actively feeding on Bombax ceiba |
Realistic | Water colour and acrylic | 15" x 11"

I was studying sunbirds for my graduation thesis. During summer, I noticed that when *Bombax ceiba* blooms, birds and insects get attracted to these flowers. A number of insects fall into the nectar, which is a feast for birds as they get to feed on nectar as well as insects. So I tried to depict how Purple Sunbirds enjoy taking nectar from these flowers.



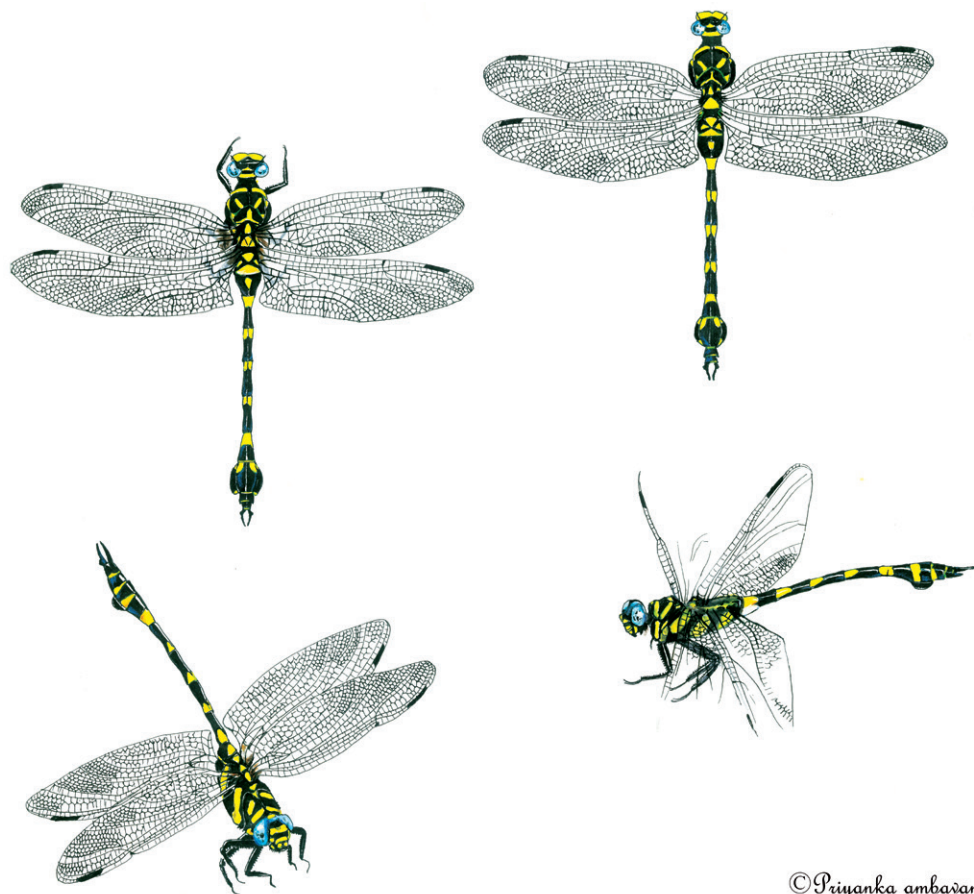
Jewel Bug | Live sketching | Water colour | 12" x 8"

There are different types of insects present everywhere around us. This bug *Chrysocoris stollii* visited my home garden. It was attractive and had brilliant colours that inspired me to draw it.



Gecko World | Realistic | Water colour and acrylic | 9" x 12"

I visited a place near Pune two years ago; it was very remote and rocky terrain. There I saw this gecko *Eublepharis fuscus* in the night, moving on rocks. It was a beautiful gecko, that made me illustrate it on paper.



©Priyanka ambavane

Dragonfly | Realistic | Water colour and pen | 12" x 12"

▮ Insects are the most abundant of all fauna in the animal kingdom, but still not well studied in India compared to birds and other faunal groups. I am always fascinated with insects and like to illustrate them. I found this Common Clubtail dead near a stream, so I collected it.



In Conversation

Your opinion on the importance of art in wildlife conservation

This is a creative way of promoting awareness of things happening around us in the natural world. It also conveys a message about the beauty of nature.

A few words about Carl D'Silva, if you have followed his work

The first field guide on birds that I bought was *Birds of Mumbai* by Sunjoy Monga, which had illustrations by Carl D'Silva. Whenever I took notes on birds, I used to draw a small sketch of the bird, following Carl D'Silva's work.

Priyanka can be contacted at: ambavane.priyanka@gmail.com

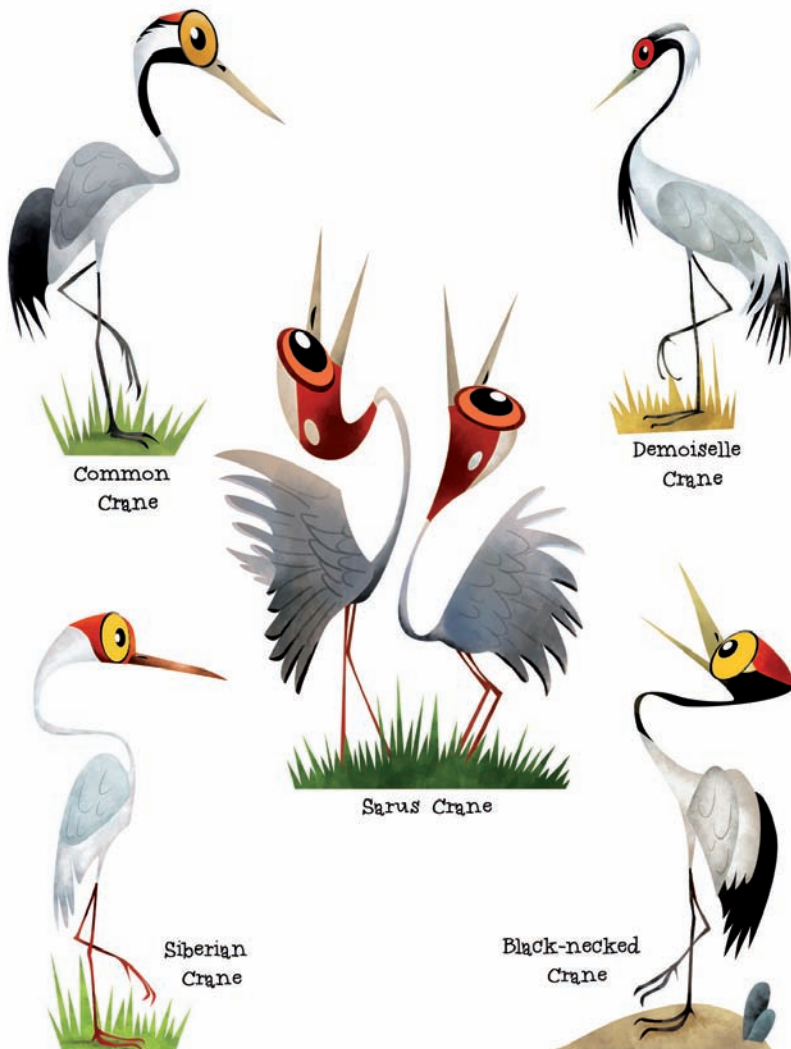


Rohan Chakravarty

Cartoonist and Illustrator

Rohan is a cartoonist and illustrator, and creator of the series Green Humour, which is possibly the largest collection of environment and wildlife cartoons and India's first comic strip series to be distributed by an international syndicate (Universal UClick's Gocomics). Green Humour also appears in several wildlife magazines, journals, and the newspapers *Mid-Day* and *The Hindu BL Ink*. Rohan's interest in wildlife conservation was sparked by the sight of a beautiful lady bathing – a tigress at a waterhole! She opened a whole new world for him to explore.

Cranes of India



Cranes of India | Stylized illustration |
Digital | 3508 x 4962 pixels

“The dance of the Sarus Crane that I first observed at Sultanpur Bird Sanctuary, Gurgaon! The whole grassland echoed with the crane's honk, and all I wanted at that moment was to get back and draw cranes!”

HORNBILL | April-June, 2016

Birds Endemic to the Nilgiris



GREEN HUMOUR
www.greenhumour.com

Birds of the Nilgiris | Stylized illustration | Digital | 3508 x 4962 pixels

The compilation was created for my first solo exhibition held in Bengaluru. Since many wildlife enthusiasts from Bengaluru were familiar with the birds of the Nilgiris, the piece was a smash hit! That aside, it brings out the endemic diversity of avian life in the magical mountains of the South.

Weavers of India



Weavers of India | Stylized Illustration |
Digital | 3508 x 4962 pixels

My first sighting of the Streaked Weaver was inspirational. I was astonished by the minute differences in the weaver species' nest designs, styles, and nesting site preferences, and wanted to bring it out in a minimal and interesting format.

Hornbills of India



Hornbills of India | Stylized Illustration |
Digital | 3508 x 4962 pixels

This was the first compilation of bird caricatures I had done. I think hornbills are among the most beautiful subjects to draw. In caricatures, an artist is always on the lookout for peculiar features to exaggerate and the hornbill's massive bill adds to the pleasure of caricaturing!



Vultures of India | Stylized illustration |
Digital | 3508 x 4962 pixels



Know your cuckoo songs | Stylized illustration |
Digital | 3508 x 4962 pixels

A principle of character design in animation teaches you to see interesting shapes and forms in your subject. Vultures, ugly and repulsive to most people, presented some of the most interesting shapes for me to draw. Transforming the “ugly” into the adorable, that was the drive behind this compilation.



In Conversation

Your opinion on the importance of art in wildlife conservation

The human mind is accustomed to retain as well as respond to visual imagery rather than plain information. Art has the power to not only impact its viewer but to also bend his opinion. And every artist working for conservation must exploit this secret power of art for the good of wildlife.

A few words about Carl D'Silva, if you have followed his work

Having worked in the animation industry, I am always looking for character in the subject of an artwork. And that is what I love about Carl D'Silva's work. Even though he had to portray birds with anatomical accuracy, they had character and that glint in the eye.

Rohan can be contacted at: rohanchakcartoonist@gmail.com

If you stand in the balcony of my house in Nagpur on a monsoon morning, you can hear six of India's cuckoos sing: the Koel and the Coucal, as well as Pied, Grey-bellied, Common Hawk- and Drongo-Cuckoos! And just as easy as it was to hear them from the balcony, it was difficult to spot them! This motivated me to draw a visual call guide to cuckoos.



Sameer Kehimkar

Graphic Designer and Wildlife Artist

During first grade, Sameer used to keep small creatures like millipedes, snails, and woodlice as pets, the joy he says was incredible! He grew up surrounded with nature books, *Hornbill* magazines, weekend nature trails, wildlife photographs, and *National Geographic* video cassettes. Thanks to his father's passion for nature and his association with BNHS, his family always had wildlife around them! His mother, a fine artist, passed on the art streak to him, so nature from Dad and art from Mom mixed well for him! After Shivaji Military School in Pune, he graduated from Mumbai University as Bachelor of Media Studies, and completed almost every available course related to Digital Art & Animation. He started freelancing for creative projects related to wildlife conservation and education. He did wildlife rescue and volunteered for nature camps as a resource person. Over time, he assisted scientists from around the world in field research on herpetofauna and marine biodiversity.

For his initial contribution, he was awarded the 'Young Naturalist of the Year' by Sanctuary Asia in 2006. Then, on a serious career path, he decided to merge his passion for nature and art into one, and registered his startup LycodonFX. Today, at 32 years of age, married to an equally passionate nature lover, Sameer and his wife serve the creative needs of NGOs and corporates around the world. LycodonFX began with production of wildlife-related graphic media, but now it serves a wider clientele with branding, web development, motion graphics, and graphic design. But Nature and Wildlife media have always been his favourite!



Wildlife of Chambal Valley |
Stylized Illustration | Digital |
2400 x 1800 pixels

A set of various animals and animal characters were illustrated for a publication on conservation of the National Chambal Sanctuary, to tell the story of Chambal through a Gharial character. The traveller and the Gharial exchange information and discuss the plight of wildlife, while debunking popular myths, beliefs, and folklore that are causing loss of habitat along with loss of flora and fauna.



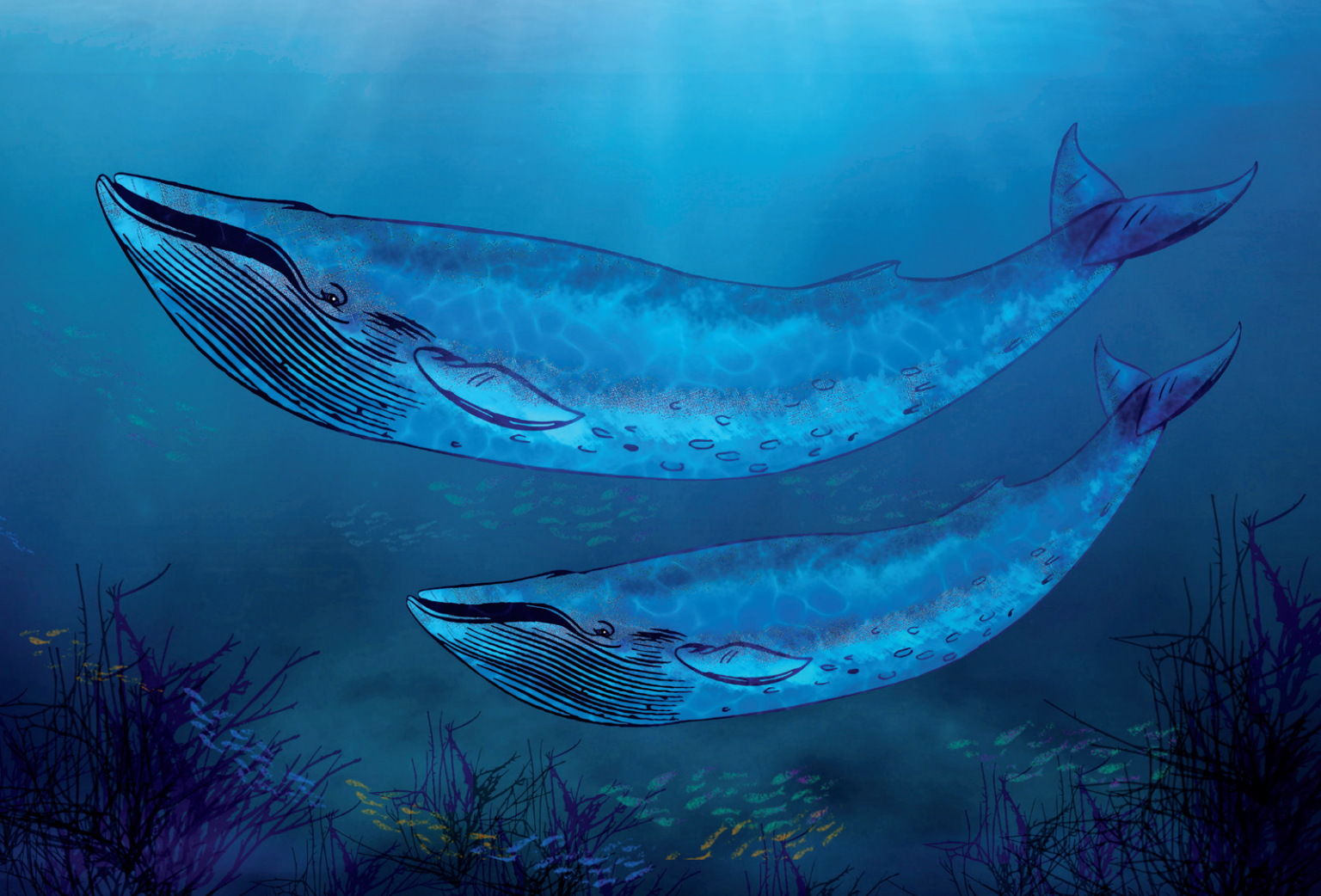
I am not a Lizard! Himalayan Newt Tylototriton verrucosus | Realistic | Digital | 1010 x 792 pixels

▮ The newt is a very interesting animal. It looks like a lizard, seems glossy like a frog, but has a tail, and swims like a fish. Wow! Those are some superhero qualities! This image was created for a publication as there was no available photograph of a live specimen. It is the only species of newt/salamander found in India, and it is disappearing due to urbanization and loss of habitat. The protection status for this species is Least Concern, which is really sad as this one and only Indian newt needs urgent protection!



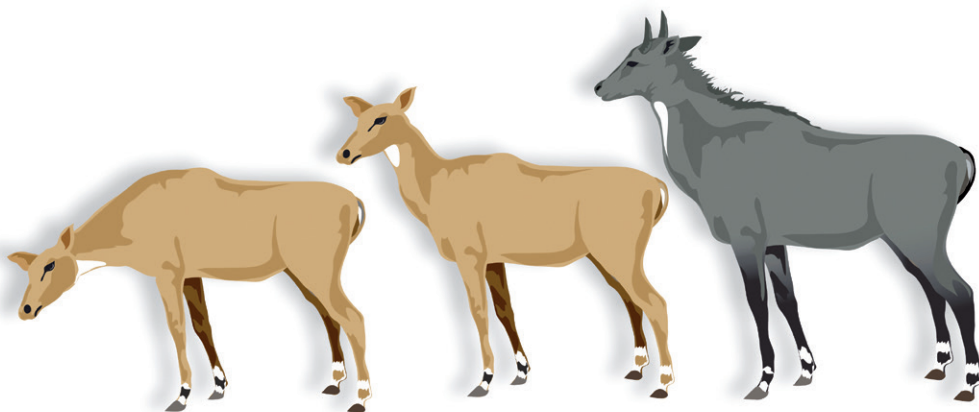
The Critically Endangered Blue Vanda Vanda coerulea | Realistic | Digital | 1010 x 792 pixels

▮ We wanted to see this rare orchid in the wild, but couldn't find a picture reference to show to our local guide so he could help us find it in the wild. Well, what's next best to a photo? I did the illustration with whatever references were available. After a few days searching for this rare and beautiful species, we finally got to see it in Cherrapunji, near Eastern Khasi Hills.



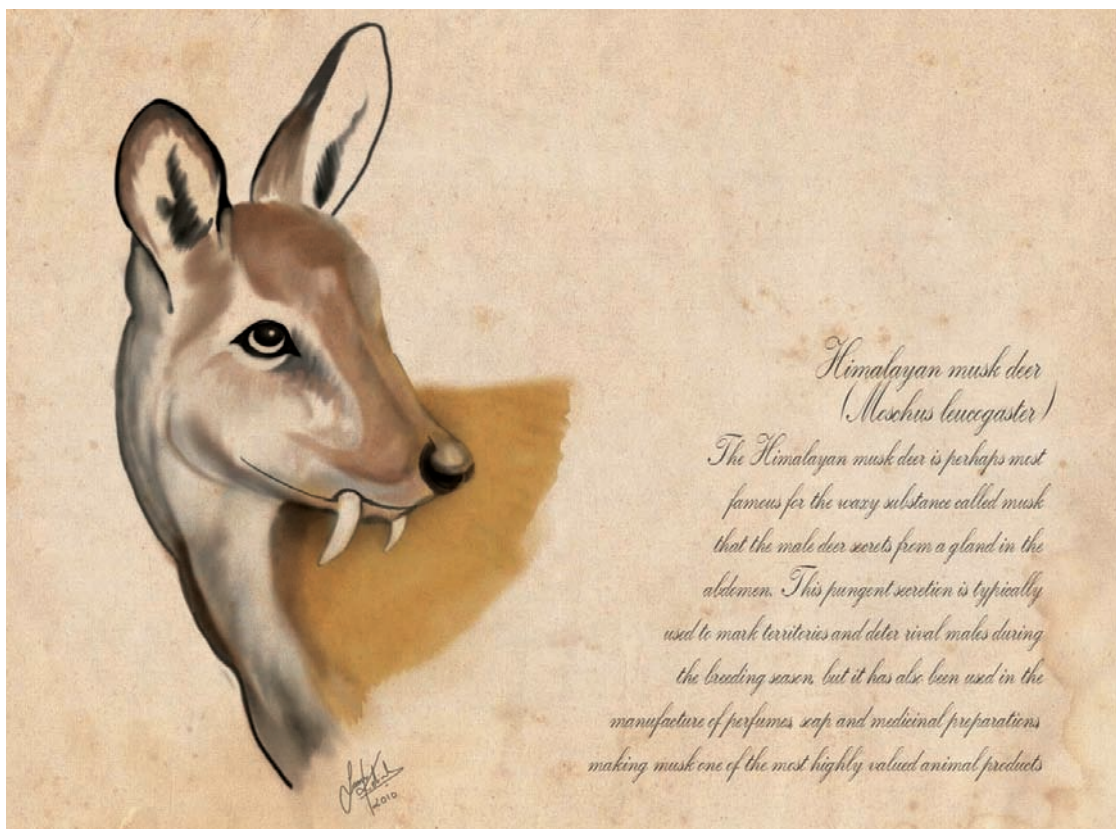
Gentle Giants – Blue Whale | Stylized Illustration | Digital | 4500 x 3500 pixels

These are the real giants that don't throw their weight around and behave like rulers of the earth! People need to understand these beautiful animals for what they are – not just some marine animals that get washed ashore once in a while but living gods that need our love! People need to be made aware of how small daily acts can contribute to the survival or destruction of these mighty giants, because people will only protect what they love! "However big the whale may be, the tiny harpoon can rob it of life!"



Nilgai – look what you see! | Stylized Illustration | Digital | 3500 x 2188 pixels

The Nilgai or Blue Bull *Boselaphus tragocamelus* was illustrated for a poster to educate tribals about local flora and fauna. In many remote areas, people believe that the male Nilgai and the female Nilgai are two different species, as they look very different from each other!



Musked Fangs – Himalayan Musk Deer *Moschus leucogaster* | Realistic | Digital | 1450 x 1100 pixels

During my childhood, we had a BNHS sticker on our closet that said 'Save water for us' in which there was a musk deer. It was very confusing to me as a kid that if deer are herbivores and harmless, then why does it have fangs, which are associated with carnivores and werewolves. Later, I understood the actual use of the enlarged upper canines, forming sabre-like tusks. Had to create one for my collection!

In Conversation

Your opinion on the importance of art in wildlife conservation

Art in Wildlife conservation is the key because it effectively triggers the mind and inspires the audience. It has the power to change perceptions and create lasting impressions. It is also very effective in explaining behavioural traits that may be difficult to see otherwise. Art can show you the unseen! It can show an endangered species or an extinct animal whose images may not exist or are very rare. It can showcase hidden life cycles and processes that may be happening under the ground or deep inside the ocean. The potential is limitless!

A few words about Carl D'Silva, if you have followed his work

Carl D'Silva greatly inspired my initial development as a nature artist, as his works from various field guides were my key references during the 'no internet days'. The poses of bird species, beaks, and feet shapes are imprinted on me after days spent observing his works. He has inspired many and his contributions are immortal!

Sameer can be contacted at: lycodon@gmail.com



Sangeetha Kadur

Artist

With a large family of nature enthusiasts, Sangeetha grew up with a conscious appreciation for the natural world. A passion for the arts, a formal Fine Arts degree, and frequent visits to various national parks, fostered by many meaningful interactions with some fine naturalists, led her on to a determined career in wildlife art. While she enjoys illustrating birds, the naturalist in her loves to observe and capture all of nature's biodiversity on paper and canvas. From tiny spiders, butterflies, flowers, seeds, reptiles, and mammals to landscape, she cherishes everything that leaves her inspired. Having grown up with admiration and respect for the natural world, she hates to see it deteriorate. As an artist, she wishes to use her artworks to draw the viewers' attention to the fascinating natural world that surrounds us. Sangeetha wants to create art that inspires and makes people observe, admire, love, and respect nature, because that is the first step towards any conservation initiative.



Common Butterflies of an Urban Garden | Realistic | Water colour | 13" x 17"

The butterfly project with ATREE was all about creating an ornamental garden to attract a colourful palette of butterflies. This painting was made to give the viewer a visual glimpse of such a rich butterfly garden. Illustrated here are the common butterflies we would see in an urban space like Bengaluru, along with the flowers to which they get attracted.



Great Hornbill | Realistic | Acrylic | 18" x 25"

The 'Art for Hornbill' event was a fundraiser for the Hornbill Nest Adoption Program that is run in the Northeast by NCF. Many compositions flooded my mind, as I drifted with what, how, and which hornbill to depict in the painting. The story of the numerous forays that the male hornbill makes over three months to feed the female nesting within a sealed tree cavity had always grasped my attention. So, here's to that dedicated and determined togetherness of hornbill life.



A Tusker's Grassland | Realistic | Acrylic | 36" x 36"

▮ To capture an elephant on canvas was my next task. Back from a recent trip to Kaziranga in April, I held within me brilliant sightings of elephants walking amidst the tall, dry, yellow-brown elephant grass. The thought of the dry grass reminded me of fumes of orange burning at a distance ... a yearly procedure, a man-made fire taking over the elephants' grassland.



King Cobra hatchlings | Realistic | Sketch pen and ink | 8" x 12"

It was early August, I reached Agumbe just in time for the baby kings to break open their shells and come out into a whole new wild world. I sat watching the heads pop out, in slow motion, absorbing their surroundings and venturing out boldly, leaving behind their safe haven. Their paused, extremely slow movements gave me ample time to sketch them in my field notebook. Back in my studio in Bengaluru, I added the finer details and made a complete sketch.



Atlas Moth | Realistic | Acrylic | 4" x 6"

I love moths, and as part of a personal project I made a series of postcard-sized moth illustrations. The Atlas Moth is known to be the largest moth in the world. Having raised this moth from caterpillar to adult, this was definitely one of the moths that I planned to illustrate. The male Atlas Moth has feathery antennae, and their purpose is to gather the pheromones released by the female, even from away as far as seven kilometres.



Kingfishers at Dawn | Realistic |
Acrylic | 17" x 13"

With over 90 species of kingfishers spread across the tropical and temperate regions of the world, India is home to 12 species. When I sat down to make a Kingfisher painting, I was transported back to my Kabini days, where these three kingfishers were a common sight. Composed within a misty morning set up, the Common Kingfisher *Alcedo atthis* and the Stork-billed Kingfisher *Pelargopsis capensis* perched on dead branches patiently wait for their prey, while a Pied Kingfisher *Ceryle rudis* hovers over the still waters to make a dive for a fish.



Sunbird Sequence | Realistic | Acrylic | 10.5" x 25"

An inhabitant of high altitude rhododendron forests in the Himalaya, the Fire-tailed Sunbird *Aethopyga ignicauda* is one of the 12 species of sunbirds found in India. Although they are nectar feeders, these sunbirds occasionally supplement their diet with insects. This painting depicts a Fire-tailed Sunbird making spectacular aerial sallies, behaving more like a flycatcher than a sunbird. This painting was among the finalists in the International category at the BBC Wildlife Artist of the Year 2012 competition.



Hornbill at Dusk | Realistic | Acrylic | 8" x 12"

It was a month of hornbills... I made a few paintings for the 'Art for Hornbill' event. A simplistic semi-silhouette painting had been on my mind for a while. Here I made the orange figs blend into a dusky orange backdrop, and painted an Indian Grey Hornbill to complete the frame.

In Conversation

Your opinion on the importance of art in wildlife conservation

Art has the power to capture the viewer's attention. An aesthetic piece of wildlife art could lure people to look at the bigger picture, and help raise funds for conservation. It is an important tool to take wildlife stories to lay people who are unaware and ignorant about the importance of wildlife on our planet. Art can portray the beauty of nature, and also communicate facts, stories, and even the ugly truth, in the most elegant way.

A few words about Carl D'Silva, if you have followed his work

In December 2012, thanks to Nirmal Kulkarni, I had the honour of meeting India's foremost bird illustrator, Carl D'Silva. I was quite overwhelmed with Carl's generosity when he welcomed me to stay at his residence during my two-day visit to Goa. The hours were filled with stories, reflections, and everything that revolved around birds and art. He reviewed all my works with such keen interest and gave me feedback that any budding artist would cherish. Those two days were the most humbling and influential interactions. I returned to Bengaluru with a promising hope for many such interactions with him.

The unexpected news of his demise left me with a deep sense of discomfort. As I think of him, I hear the words of his wife, 'I have never seen anyone take so much interest and come to Carl to guide them in their illustration career.' I feel lucky to have been his student. I have lost my mentor, and we have all lost a significant personality who contributed immensely to the world of Indian ornithology.

Sangeetha can be contacted at: sangeetha.kadur@gmail.com



Sweta Dilip Desai

Artist

Sweta graduated in Fine Arts from the Goa College of Art in 2013. As she was brought up in Goa, she grew to be fascinated by this land. From her childhood, she was attracted to nature, which she started painting on canvas.



White-breasted Kingfisher | Realistic | Colour pencils | 14" x 19"

“ The bird itself inspired me to paint this picture! ”



Blue Jay | Realistic | Colour pencils | 14" x 19"

▮ The bird itself inspired me to paint this picture!



You and Me – Scaly-breasted Munia | Realistic | Colour pencils | 14" x 19"

▮ There was romance in the air. I could not wait to capture it on camera. Later, I used the photograph as a reference for my painting.



Blue Feathers – Tickell's Blue Flycatcher
Realistic | Colour pencils | 19" x 14"

“ The blue feathers of this flycatcher attracted me.



Approaching Green – Emerald Dove | Realistic |
Colour pencils | 19" x 14"

“ The fresh green colour of the Emerald Dove which was very attractive to the eye inspired me to create a painting.



In Conversation

Your opinion on the importance of art in wildlife conservation

Birds and animals are among the best creatures that exist on this planet. Some are on the verge of extinction, some have already become extinct. Artworks based on wildlife inspire people to love nature and wildlife. Art can help them to take initiatives in conserving this bounty. Wildlife art gives eternal happiness not only to the artist but also to the viewer. It also makes people aware of species which they have never seen live. It makes them aware of the threat of extinction, and can help to preserve extinct species in the form of artworks. I would be the happiest person if my ideas helped towards preservation of nature.

A few words about Carl D'Silva, if you have followed his work

Carl D'Silva is one of the wildlife artists whose work not only inspires me but all wildlife artists, if I am not mistaken. His style and colours speak a lot about nature in its purest form.

Sweta can be contacted at: artistswetadesai@gmail.com



V. Gokula

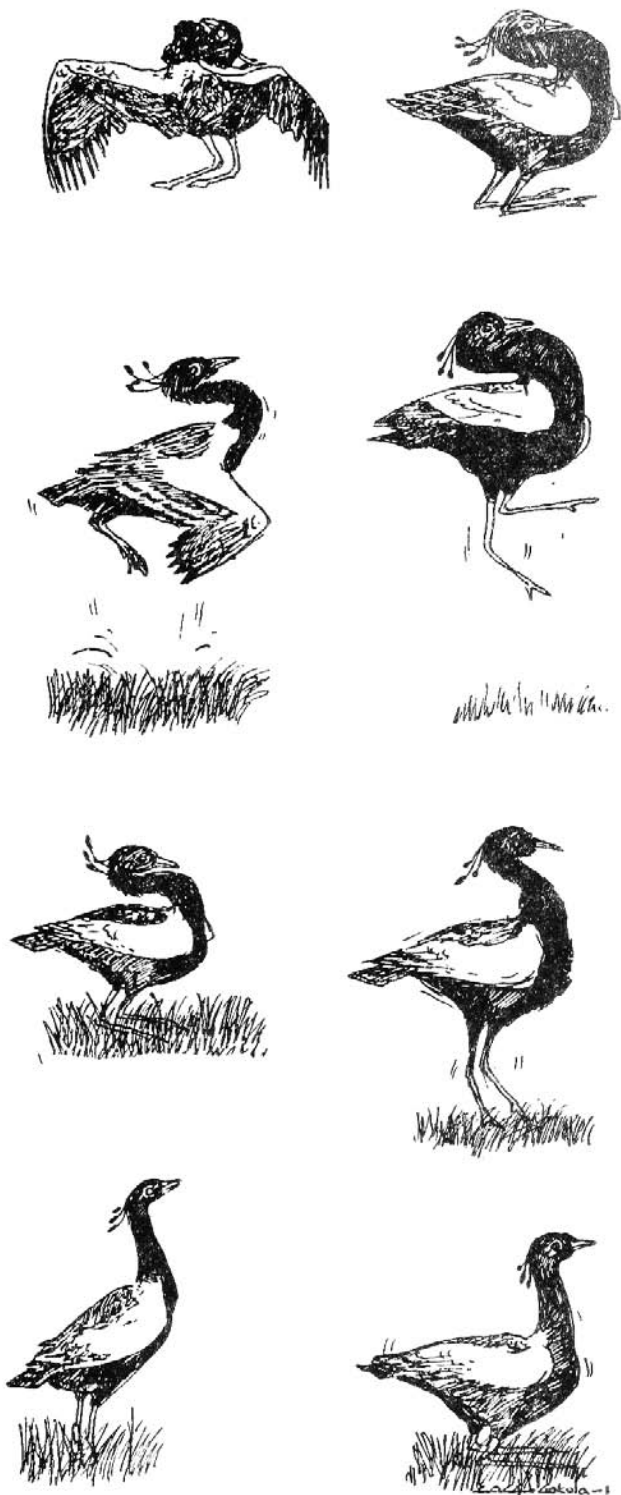
Artist and Associate Professor

V. Gokula is a self-taught artist, and has obtained doctorate in wildlife biology. He draws certain species frequently for their striking colours, dazzling power, and grand appearance. He often sketches from the wild, particularly birds and felines, as they frequently show variety in their behaviour. He is particularly adept at pen and ink caricatures, which demonstrate the lighter side of a naturalist's world.



Egret | Live sketching | Water colour | 11.7" x 8.3"

Waterfowl are a good subject to sketch, as you can capture a variety of birds with a variety of behaviour while sitting in one place.



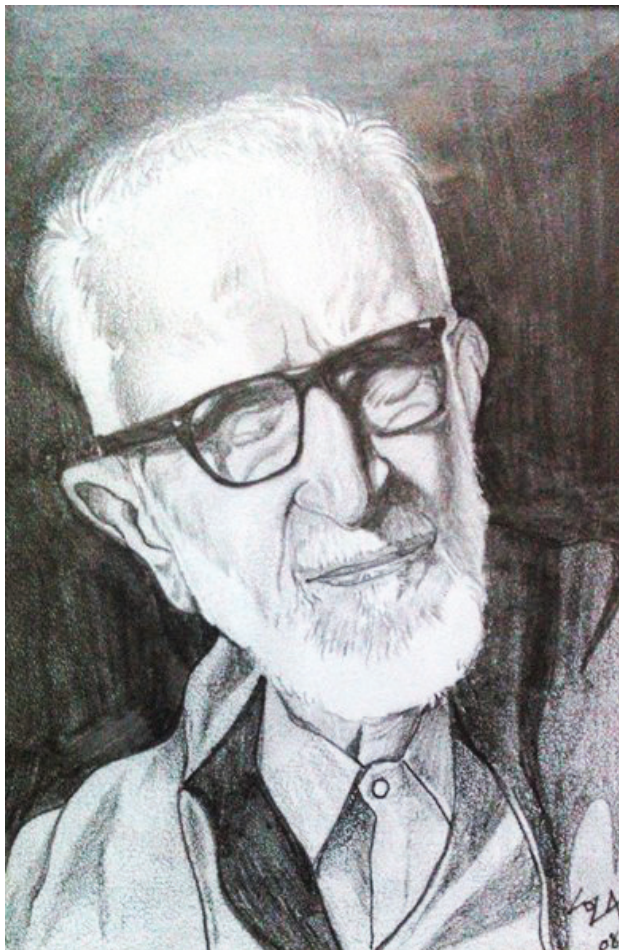
Lesser Florican | Live sketching | Pen and ink | 8.3" x 5.8"

The display behaviour of the Lesser Florican *Sypheotides indicus* was sketched purely with the description given by Dr. Ravi Sankaran. Ironically, I sighted the bird three years after I drew it for Ravi. He narrated the sequence in artistic detail, which enabled me to complete it successfully for the scientific *Journal of the Bombay Natural History Society*.



Spotted Owlet | Live sketching | Water colour | 16.5" x 11.7"

The Spotted Owlet *Athene brama*, like any other owlet, is a relatively good subject for live sketching, as it behaves like a still subject during the daytime. This small, stocky bird with pale facial disc and yellow iris is a visual treat and delight to any wildlife artist.



Birdman | Realistic | Shading pencils | 8.3" x 5.8"

“ Dr. Sálim Ali's *The Book of Indian Birds*, with illustrations by Carl D'Silva, needs no introduction. It is a great source of inspiration for me.



Carl D'Silva | Stylized Illustration (Caricature) |
Pen and ink | 8.3" x 5.8"

“ My meeting with Carl D'Silva was truly a meeting of kindred spirits. He is my inspiration.



The Giant | Live sketching | Water colour | 16.5" x 11.7"

“ Almost every child in southern India is inspired to draw the Asian Elephant *Elephas maximus* at least once, as this animal is culturally linked to us since time immemorial. I saw my first wild elephant in 1990, when I visited the BNHS field station at Kargudi, Mudumalai Wildlife Sanctuary, Tamil Nadu. Ajay A. Desai and N. Sivaganesan taught me the nuances of observing herds of elephants in the wild. Later, I enjoyed sketching this pachyderm in the wild and in temples as well.



Lion-tailed Macaque | Live sketching |
Water colour | 16.5" x 11.7"

“ The Lion-tailed Macaque *Macaca silenus* generally avoids humans, but can be seen close to human habitations in Valparai. Like any other primate, it also has a variety of facial expressions to sketch.



In Conversation

Your opinion on the importance of art in wildlife conservation

Wildlife art is a perfect blend of science and art. Carl D'Silva was an expert at this, and his place will remain unfilled in the field of ornithology in India, as bird illustrations in field guides have already been replaced by high-resolution photographs. Yet the contribution of artists in furthering knowledge and awareness cannot be undervalued, and wildlife art continues to inspire and educate us, thus strengthening the foundation of nature conservation.

A few words about Carl D'Silva, if you have followed his work

The demise of Carl D'Silva triggered a maelstrom of feelings among wildlife artists. This special issue is a rightful tribute, and my heart flutters at the thought that I am to be part of it. Dr. Ravi Sankaran introduced me to the lean man, whom I loved for his sketches, on a perfect winter morning at BNHS, Mumbai. Our conversation ended with just a mere hello, but it was as memorable as his artwork in Sálím Ali's *The Book of Indian Birds*. Wildlife art requires scientific knowledge besides artistic talent. Besides, one must spend time in the wild, to observe wildlife closely. This was Carl's forte.

Gokula can be contacted at: gokulae@yahoo.com



Malabar Trogon | Live sketching |
Water colour | 16.5" x 11.7"

“ I first sighted the Malabar Trogon *Harpactes fasciatus* in Bennae, Mudumalai Wildlife Sanctuary, Tamil Nadu, in 1993, and till today I am completely mesmerized by its colours that can attract anyone who sees it against the deep green foliage of a rainforest freshly drenched in torrential rain.



Vaidehi Gunjal

Wildlife Artist

Born in Maharashtra, Vaidehi grew up roaming the foothills of the Western Ghats, Belgaum, where she was fascinated by the birds and birdsongs, clouds of butterflies, amphibians, mind boggling array of insects, and reptiles. This instilled a deep love for the wild and later the importance of conservation in her. She studied Fine Arts at Kalavishwa Mahavidyalaya, Sangli, and Sir JJ school of Arts, Mumbai. She eventually started birdwatching and thought of using her skills as an artist to paint birds, hoping this would help to bring awareness and support conservation.



Coppersmith Barbet | Realistic | Acrylic on canvas |
7" x 11"

“A friend’s photograph of the Coppersmith Barbet; I was amazed by the various shades of green and how perfectly it helped in camouflaging the bird in canopies. Wanted to capture this in a painting.

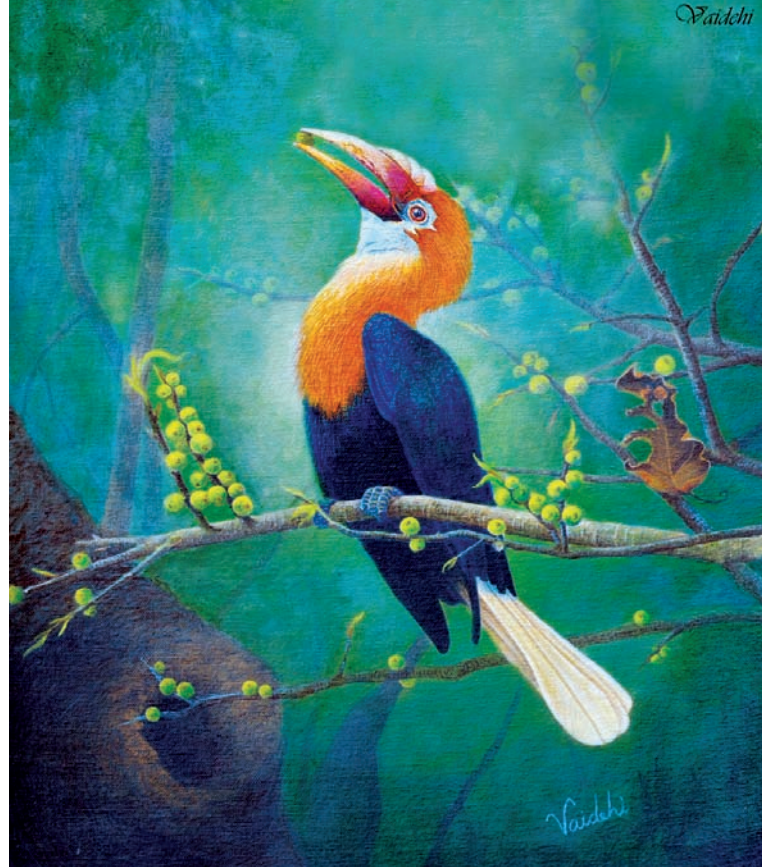
Red-wattled Lapwing Chicks | Realistic |
Acrylic on canvas | 11" x 15"

“While driving on the outskirts of my small town, I noticed these chicks feeding by the roadside. They were so cute, with the backlight highlighting their furry appearance. I had to paint them!





Red-headed Trogon | Realistic | Acrylic on canvas | 18" x 15"



Narcondam Hornbill | Realistic | Acrylic on canvas | 18" x 14"

“ A brief sighting of this beautiful bird in the Jeypore Forests of Assam.

“ The rarity of the bird and the fact that it inhabits a tiny island almost 7 sq. km off the Andaman and Nicobar islands.



In Conversation

Your opinion on the importance of art in wildlife conservation

Nothing can match the impact of an artwork (be it sketch, caricature, painting) to highlight conservation issues and bring out an emotional response from the people. It's one of the best ways of spreading the message of the importance of wildlife conservation. Funds generated through the sale of artworks could be donated for conservation activities.

A few words about Carl D'Silva, if you have followed his work

Without doubt "India's most accomplished bird artist" and the "eyes and feet" man. He was a member of the Bombay Natural History Society and as staff-artist he did all the sketches for Sâlim Ali's book *The Book of Indian Birds*, except one plate which was done by J.P. Irani. He is the only Indian artist to have been selected to exhibit at the UK-based premier Wildlife Art Consortium and Society of Wildlife Artists.

Vaidehi can be contacted at: vaigunjal@gmail.com



Yashodan Heblekar

Insurance Professional and Wildlife Artist

Yashodan studied Engineering, with a PG diploma in Management. He worked largely in the field of General Insurance and was heading Bajaj Allianz General Insurance Co. Ltd for Goa region till he quit to explore whether he could survive as a professional artist. He still sources general insurance business, while concentrating on art as a full time occupation. Along with his wife, he is doing a conservation project called Butterfly Conservatory of Goa, while running his own art gallery.



Painted Lady | Realistic | Water colour | 8" x 12"

“ This was a commissioned work for a British couple who wanted to gift it to a grieving relative. The work needed to be very simplistic, to symbolize the ephemeral reality of life. I picked a butterfly which was native to UK and yet one that I had also observed in the field. They were happy with the painting. I am told that they even arranged to release live butterflies at the memorial service.



Coppersmith Barbet | Realistic | Gouache | 11" x 16"

“ I painted a few samples to show a potential client for a birding guide. However, the project didn’t take off. I wanted the birds in the guide book to be lively and real, rather than the two dimensional stuffed bird type of illustrations.



In Conversation

Your opinion on the importance of art in wildlife conservation

By marrying art with wildlife conservation, it is possible to convey the message of wildlife conservation among people. The idea is to encourage Goans to invest in wildlife art and, by extension, get them interested and involved in nature. Today we are the proud founders of the Butterfly Conservatory in Goa, where we have an art gallery that encourages long-term conservation practices such as afforestation, rainwater harvesting, and ecotourism.

A few words about Carl D'Silva, if you have followed his work

I attribute my choice to be a wildlife artist to Carl D'Silva. I followed his work closely and his critical observation of my work helped me a lot. Unfortunately, his untimely demise robbed me of a mentor.

Yashodan can be contacted at: yashodan.heblekar@yahoo.com



You too can draw!

'A picture is worth a thousand words', and finding a thousand words to talk about the importance of creating such pictures is indeed quite refreshing!

Let us throw ourselves back 40,000 thousand years and land in caves fresh with prehistoric man's paintings. Imagine yourself surrounded by those drawings of lions, bulls, deer and symbolic representations of the prehistoric people themselves! The 'How and Why' theories proposed by archaeologists and anthropologists, when compared, seem to have a distinct degree of variation. But what is amusing is the fact that they all have an evident binding factor – every drawing was drawn with a conscious or subconscious intention of communicating. The drawing communicated an idea, a thought, a culture, or a space in time, be it a narration of what happened in the past or what was believed would occur in the future.

Since my childhood, I have keenly observed how, with every passing year, the number of people drawn towards picking crayons up and exploring the realms of their sketch books, slid down a steep incline. The social perception carried forward through generations which treats drawing as a 'skill-based' subject more than a medium of 'communication', is what I believe is responsible for nurturing this mindset.

It is acceptable that certain drawing basics like proportions, light and shade, and perspective need to be learnt, just like we are made to memorize the alphabet in pre-school. However, when no essay is held up as a 'paragon of writing' and students are asked to write essays in 'their own words', why not boost the same philosophy in our art classes to promote students to draw in 'their own visual language'?

Leaving aside the perception of the act of drawing in our society, let me also tell you, out of my own experiences, that the act of drawing is just as forgiving as it is liberating. Therefore, you can never be too old or too inexperienced to start drawing again. A small sketchbook or those unused sides of printed paper and a pencil are all you need to get started. Once you give in to this activity, even for a little time each day, you will see yourself slowly shed the inhibitions that have piled up over the years.

The expanse of joy you will experience when narrating a story, sharing an idea or even speaking to your own self, using your own drawings, will be boundless. No rhyming poems, no flowery essays, not even an article like this one for that matter, can describe the felicity of using your drawings as a self-made visual language.

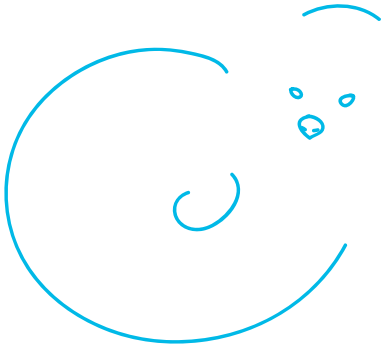
Let me now help you start, by encouraging you to draw a couple of beautiful Indian animals in very simple steps. But then again, I do not want you to follow this exact style of drawing. Be a fearless master of your pencil and explore the countless possibilities of creating visual experiments! (I have slyly used these animal drawings as bait for all you nature lovers, to get you back to romancing the pencil and paper again!)

Once you are done trying your hand at drawing the panda, the dolphin and the drongo, Sameer Kehimkar will help you take the next big step with his 'Step-by-step rendering of the kingfisher'. So, lift that pencil and draw like nobody is watching!

- Ashvini Menon, Graphic Designer and Illustrator

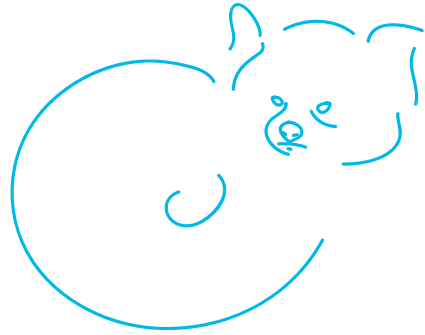
Drawing the Red Panda

1.



Draw a capital 'C' and a small tilted 'c' within it. Define the eyes, nose, and the top of the head

2.



Now that we have a rough outline of the Panda in place, we add a few more lines to define the snout and the ears.

3.



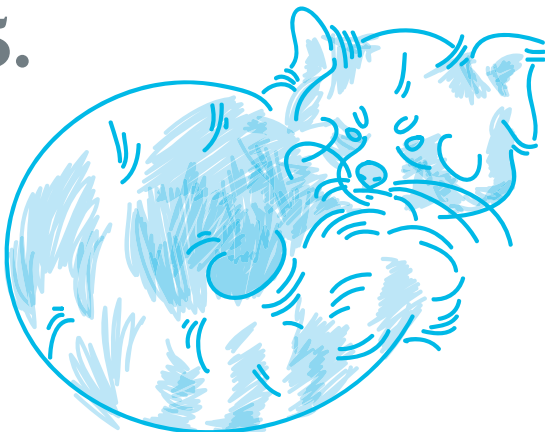
Draw a few more lines to define the white patches of fur on the Panda's face, and some whiskers.

4.



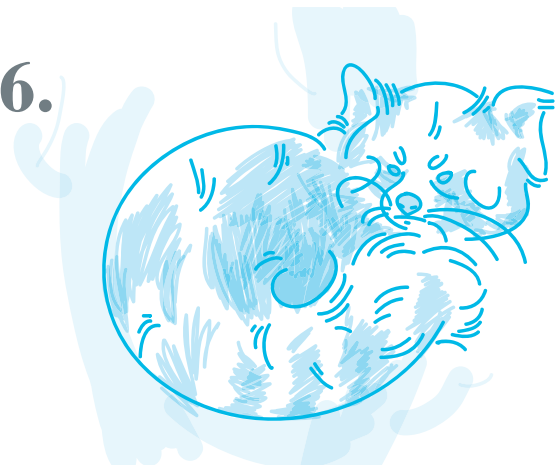
A few short strokes, drawn close to each other, will help to make the Panda more furry. Don't miss drawing the fur around the ears too!

5.



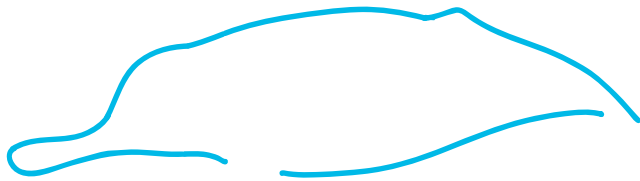
Take a lighter shade of the same colour and now fill in the patches that are dark. If you have pencilled the outline, holding the pencil with less pressure than your earlier grip should do the work.

6.



Take an even lighter shade and vaguely define a little background. Congratulations! You have just sketched your very own bushy Himalayan beauty!

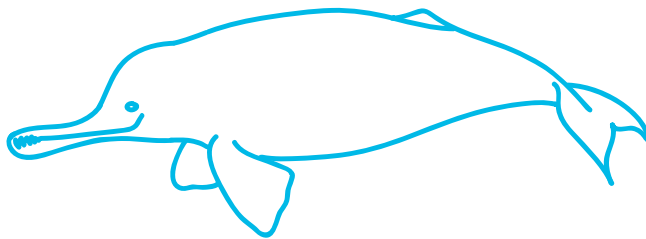
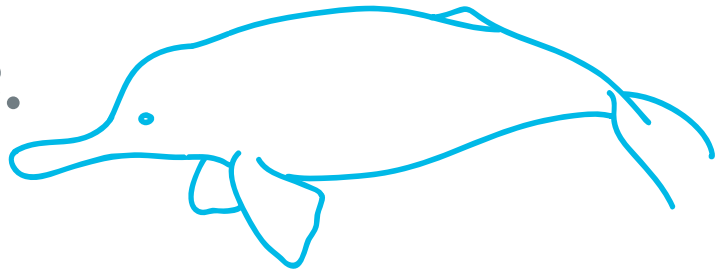
Drawing the Gangetic River Dolphin



- 1.** Draw an almost flattened oval to define the snout and the body of the Dolphin.

Draw the outlines of all the fins and a small circle for the eye.

2.

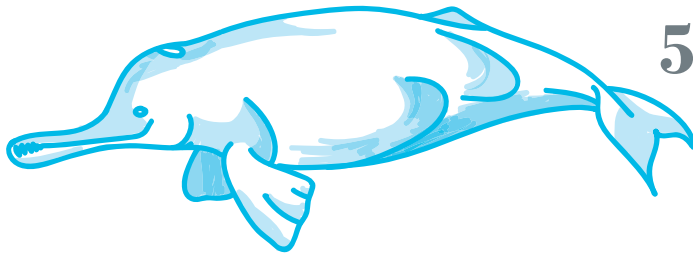
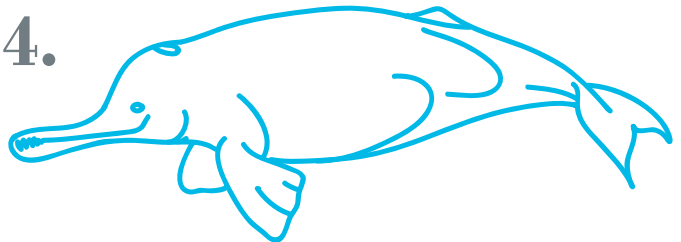


3.

A zig-zag line, turning into a flat line, will help create the mouth. Draw a curvy, inverted 'V' for the tail fin.

A few short strokes to show the muscle build-up of the Dolphin. See how adding these lines immediately gives a 3D effect to the animal!

4.



5.

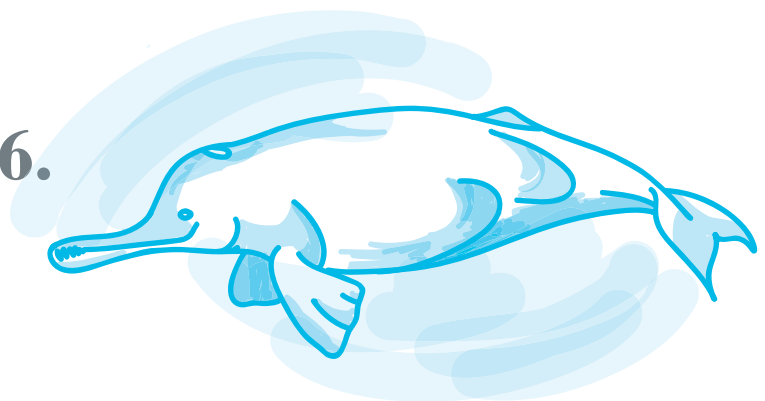
Take a lighter shade of the same colour and now fill in patches that are dark. If you have pencilled the outline, holding the pencil with less pressure than your earlier grip should do the work.

Take an even lighter shade and vaguely define a little background.

Take a bow!

You have just sketched your very own playful Gangetic beauty!

6.



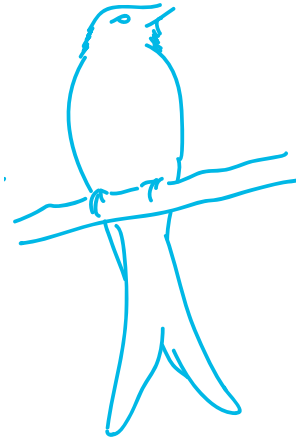
Drawing the Black Drongo

1.



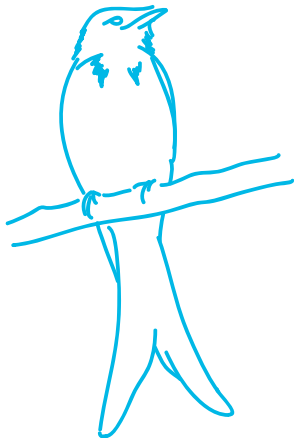
Draw a slanting line across the paper. Our Drongo will be seated on this, so draw an outline of the body of the bird and the tail of the bird, above and below the line respectively.

2.



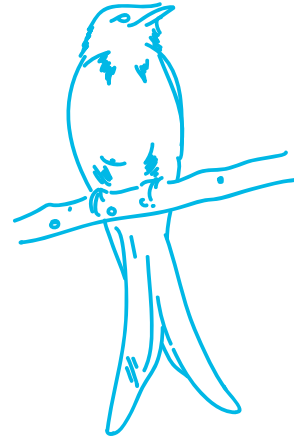
Add a few lines to define the eye, the feet, and the tail feathers.

3.



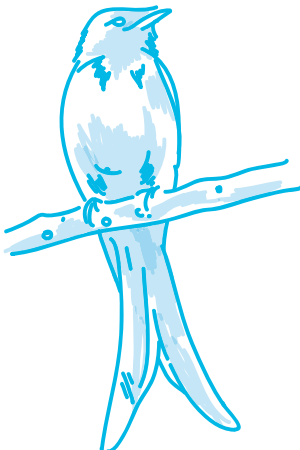
Draw a few more lines to create the feathers around the throat, this gives a nice definition to the head.

4.



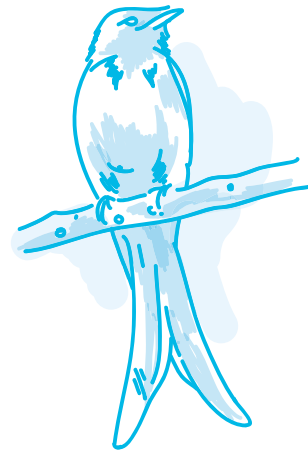
A few short strokes, drawn close to each other, can help define a few more feathers on the bird. Add some details to the branch too. We do not want to go overboard with this, just a few lines should do the job.

5.



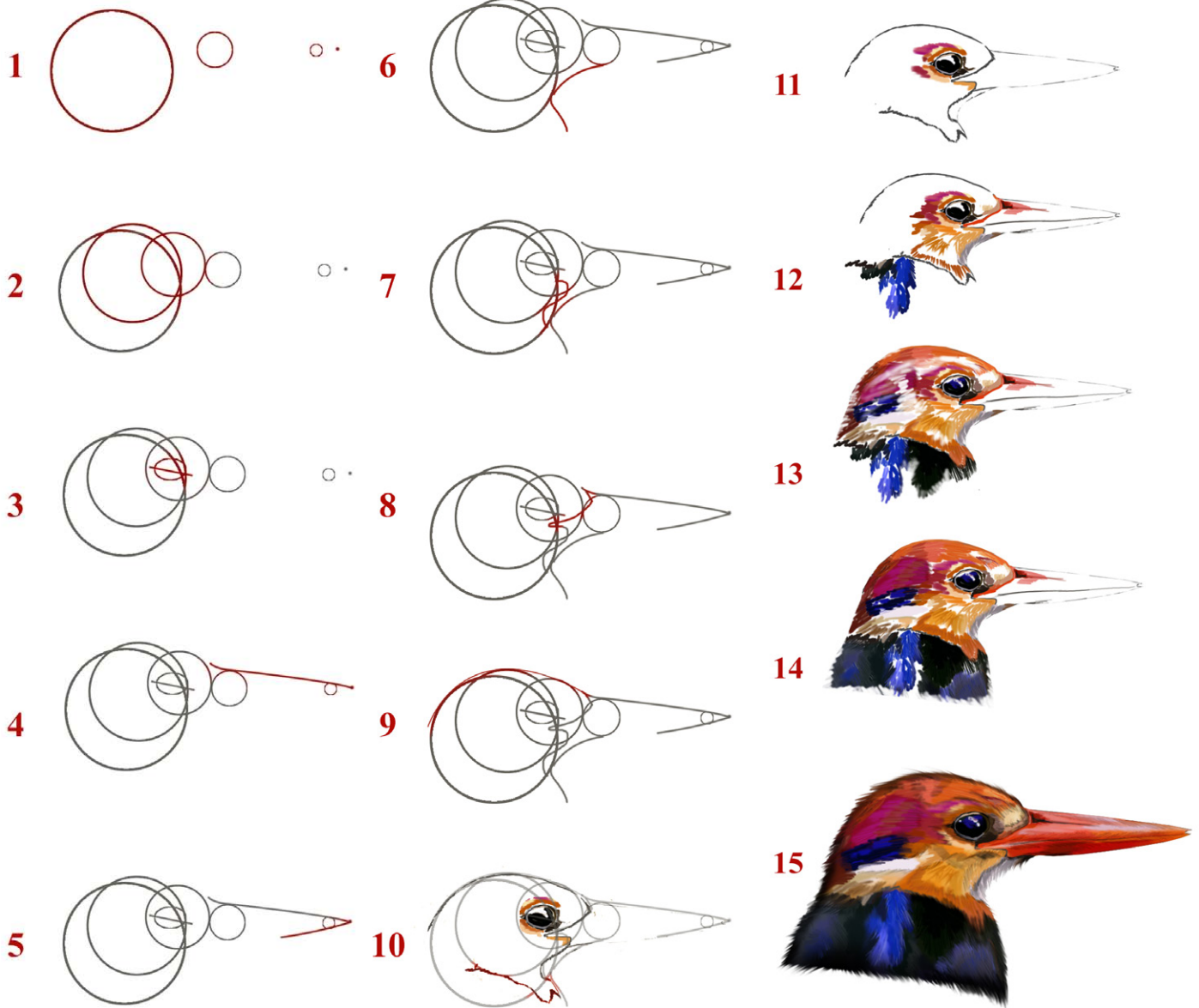
Take a lighter shade of the same colour and now fill in the areas that are dark. If you have pencilled the outline, holding the pencil with less pressure than your earlier grip should do the work.

6.



Take an even lighter shade and vaguely define a little background. Kudos! Your black drongo is now all set to take flight!

Drawing the Kingfisher head



1. Start with placing three circles, one as the head, second as the forehead area where the beak connects to the head, and the third a smaller circle as the end of the beak. A dot can be added to indicate the tip of the beak.
2. Now draw two circles to connect all the head and forehead circles.
3. Mark the area for the eye in the space between the intersection of these circles.
4. Connect the forehead to the beak tip by drawing a line till the dot marking the beak tip.
5. Follow the beak tip marker line to connect it, making the lower beak shape.
6. Connect the edges of the circles to form the chin area.
7. Connect the circle edges to form the chin to eye, to draw the beak's base.
8. Follow the red line to define the upper beak joint.
9. Connect the tops of the circles to form the head and forehead.
10. Now you can start making the eye and filling in shapes that define the colour pattern.

From here on till the end it's all about how far your imagination runs. Fill in colours according to the true colours of the bird, or play with colours and make your own artwork!!!

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