

# Bare Essentials

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Eye's Wild Open  
**NICK GARIBUTT**  
Photographer Profile

**May/June 2011**

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NICK GARBUTT

# Eyes *Wild Open*

Bengal Tiger emerging from vegetation. Bandhavgarh National Park, India.

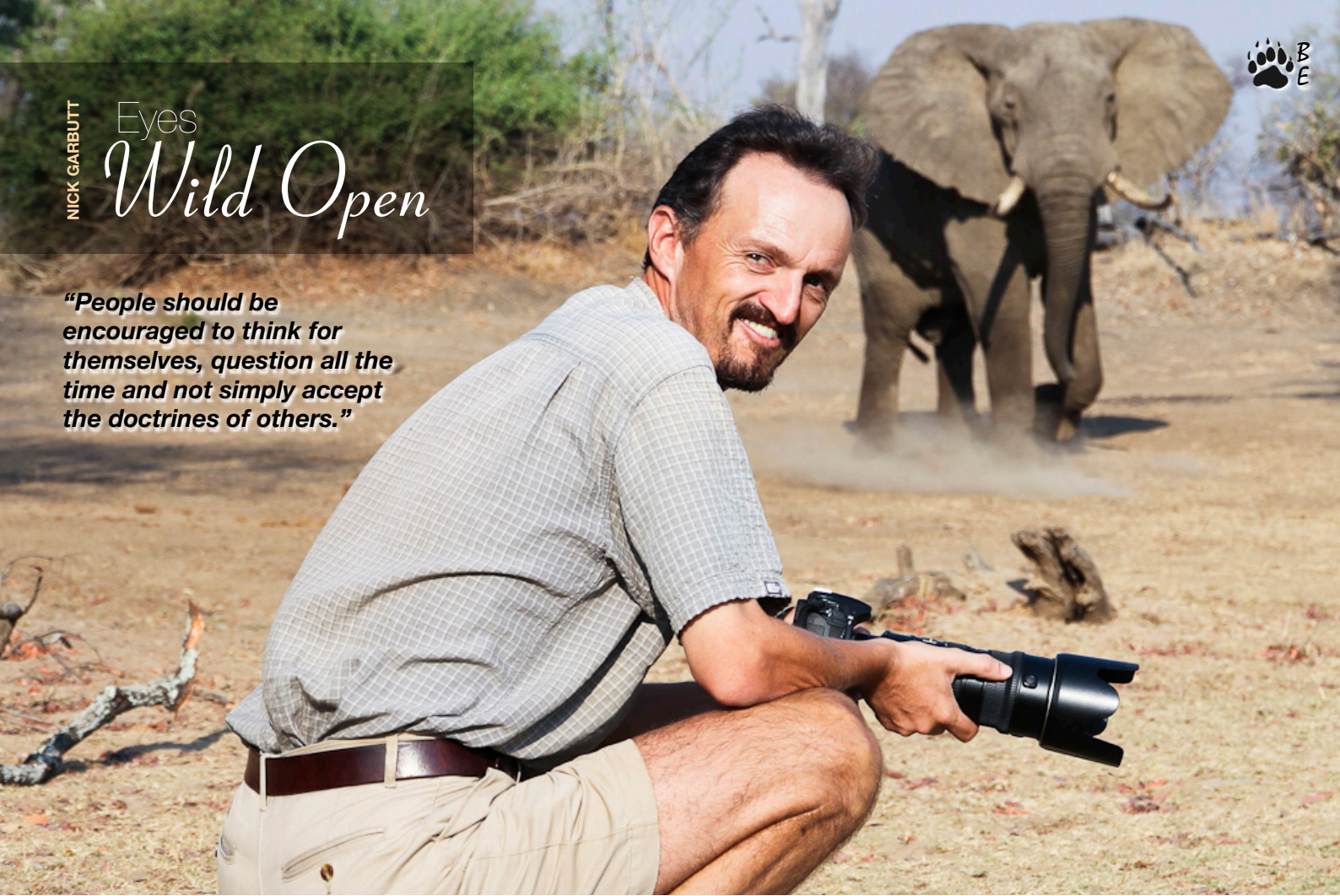


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INSPIRATION



***“People should be encouraged to think for themselves, question all the time and not simply accept the doctrines of others.”***



With eyes wild open, submerged in the strange and spectacular world of wildlife, acclaimed nature photographer, author and artist **Nick Garbutt** delights in exposing rare and exotic wonders to a global audience. As survival threatens all species Nick's exploration of earth's unique creatures helps educate against extinction. Paring his skills in photography and illustration with a talent for writing, Nick has published several award winning titles such as *100 Animals To See Before They Die*, *Mammals of Madagascar: A Complete Guide*, and *Wild Borneo* along with numerous articles in National Geographic, Africa Geographic and BBC Wildlife magazine. The detail of expression and range of experience Garbutt offers has made him one of the most sought after photographers, writers, speakers and advisors for environmental education and conservation around the world. Most recently he advised on the BBC Natural History series Madagascar and continues to travel for photo tours and lectures. His own website serves as an archive of incredible images and curious facts about creatures great and small, providing a rich visual resource to encourage awareness for and action in aid of wildlife. In search of some wild inspiration one need look no further than nature historian and conservation ambassador Nick Garbutt.

#### **Was photography a natural progression from your studies in zoology?**

In fact it was a happy accident. I always knew I wanted to study zoology at University and throughout my teens my grand parents in particular tried to encourage me to take up photography as they saw it as complimentary. I had a couple of older cousins who were fanatical about photography and I remember feeling so daunted at family reunions as they showed off their latest cameras and chatted about all sorts of technical this and that. To me it seemed like another language and appeared scarily difficult. So I shied away from it.

Then during my last year at the University of Nottingham I was instrumental in organizing an expedition to Borneo and the task of taking the photos during the trip fell to me. So I borrowed a camera (I don't think I'd ever really picked one up beforehand), had a couple of quick lessons from the head of the photography unit in the zoology department, read an 'Idiots Guide to 35mm Photography' on the plane on the way out and proceeded to spend three months taking awful photos. But the challenges and processes of trying to get good wildlife photos captivated me. I was hooked. And that was that.

#### **How has your knowledge and background in wildlife research shaped your style as a photographer?**

Having a background in zoology has been very helpful. I think if you look at the majority of the world's most respected and renowned wildlife photographers you'll see that they are first and foremost passionate about natural history. Long before they picked up a camera they were bird watching or collecting insects or looking for snakes etc. I was no different. I've been fascinated by the wildlife for as long as I can remember (my Dad bought me a wildlife encyclopedia when I was 5). This life-long interest and subsequent study at university was the perfect grounding for developing a better understanding and appreciation of the natural world. There's no substitute for time spent in the field observing wildlife and this then translates in to being better tuned to interpreting and recording this in photos.

#### **Where was your first photographic expedition?**

The expedition I organized during my last year at University. It was 1988 and was 23. Just after graduation I left with 3 colleagues to spend three months in Borneo studying Proboscis Monkeys in Bako National Park. I'd never been to the tropics to watch wildlife before. Nor had I ever picked up a camera before.





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**Above:** Male Giraffe-necked Weevil (*Trachelophorus giraffa*) on leaf of favourite host tree (*Dichaetanthera cordifolia*). Mantadia National Park, eastern Madagascar.

**Below:** Bornean Angle-headed Lizard (*Gonocephalus borneensis*). Danum Valley, Sabah, Borneo.

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NICK GARBUUTT

# Eyes *Wild Open*

Portrait of Bornean Horned Frog (*Megophrys nasuta*) amongst leaf-litter in forest floor. Taken at night. Danum Valley, Sabah, Borneo.







Adolescent male Bengal Tiger (*Panthera tigris tigris*) (around 15 months) climbing a tree. Bandhavgarh National Park, India.

### Which extraordinary habitats have won your favor as the most memorable?

I'm most at home in a tropical rainforest. No matter where it is in the world – the Amazon, Central Africa, Madagascar or South East Asia – I always feel uplifted and most alive when I walk into the hot, humid, sweaty cauldron of a rainforest. The forests of Borneo are my favourites.

### Having endured a contrast of environments could you describe the challenges each climate presented?

I've worked from the freezing poles, to the heat of the tropics – some challenges remain the same, others are different. The secret is keeping yourself as fit and comfortable as possible (if I feel comfortable and relaxed, I'm more likely to get better images) and keeping your kit and equipment in working order. While modern cameras are marvels of technology and are far more robust than you might think, extreme conditions test them to the limits and can compromise their functionality. Spend 2 months in a rainforest in Borneo and everything gets wet, which doesn't mix well with electronics. Keeping fungus at bay from lenses is a constant battle and no time spent cleaning and drying gear is time wasted. Water might not be a problem in deserts or hot savannahs, but keeping dust out certainly is – a few specks and grains in the wrong place can play havoc. Physically, I've found really cold places the hardest – the Arctic and Antarctic etc. I was in Yellowstone NP a couple of years ago in January and it dropped to around -30°C – I couldn't spend more than half an hour at a time outside without my hands etc seizing up. My camera body got so cold, when I put it to my eye to look through the viewfinder it stuck to my eyelid and pulled the skin off. Being more used to the tropics it had just never occurred to me this might happen.

### Your website and books are filled with curious facts what have you found the most fascinating?

Like most men I do like facts and figures. As a kid I loved trawling through all the amazing facts in the Guinness Book of Records, especially the Natural History and Sport chapters. The fastest, slowest, longest, shortest, most dangerous, most venomous always intrigued me. This might be one of the reasons I'm so taken with, and fascinated by, the island of Madagascar – so much of the island's wildlife is one of a kind and boasts amazing statistics.

### What might we find on your bookshelves and on your list of favorite educational resources?

Well they're packed with a combination of wildlife and photography books, sport titles (especially golf) and fly fishing, with the odd recipe book too as I enjoy cooking. Many of the books I own are reference titles, so they rarely get read cover to cover, I just like delving into them when I need to. Books I enjoy reading cover to cover, and often more than once, are anything by Richard Dawkins – I've recently finished the *God Delusion* for the second time and I'm now half way through *The Greatest Show on Earth*. I also really like Christopher Hitchens – he's a very cerebral writer. I have to have a dictionary to hand when I read his books, but I always enjoy learning new words and expanding my own vocabulary. Given the various tensions that exist between cultures and faiths in the modern world, I think everyone should read his book, *God Is Not Great*. People should be encouraged to think for themselves, question all the time and not simply accept the doctrines of others.

As learning and reference resources, I'm a huge fan of the mammoth series published by Lynx Edicions – *Handbook of Birds of the World* (now 15 or 18 volumes complete) and *Handbook of Mammals of the World* (2<sup>nd</sup> of 8 volumes published later this year). The amount of work in these and their attention to detail is staggering.





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**Above:** Helmet Vanga (*Euryceros prevostii*) near nest. Masoala National Park, north east Madagascar.

**Below:** Male Comet Moth (*Argema mittrei*) - recently emerged drying its wings in forest understorey. Andasibe-Mantadia National Park, Madagascar.



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NICK GARBUTT

# Eyes *Wild Open*



Adult Black and White Ruffed Lemur (*Varecia variegata*) in suspensory posture, hanging by its feet from canopy while feeding. Andasibe-Mantadia National Park, eastern Madagascar.

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Adult Polar Bear (*Ursus maritimus*) at sunset. On tundra vegetation on shores of Hudson Bay, Canada. Digitally Modified.

### **Can you lend perspective on the far-reaching impact of humans on our wildlife (just how delicate is the balance)?**

If I look back at all the wonderful places I've been to watch and photograph wildlife, there are very few that are as good now as they were when I first experienced them. Whether the first experience was 15, 10 or even 5 years ago, the majority of locations have deteriorated in some way. And almost always the crucial factor is anthropogenic. It may be that the habitat has been degraded as population pressure has expanded, resources might have been exploited or that places have become a victims of their own success and now receive more visitors than they are realistically able to cope with, so the wildlife and wildlife watching is compromised.

I first visited Madagascar 20 years ago and have been every year subsequently. Forests I once walked in and watched lemurs and chameleons have now disappeared and been replaced by rice fields and barren ground. This is primarily a desperately poor rural population exploiting their environment in the only way they know how - to survive. How can you deny them putting food on their plates? So the forests that remain are shrinking further and becoming ever more isolated islands of habitat for the species that rely on them.

I wish I could offer a solution, but I can't. Many people far more intelligent than I have tried to find long-term solutions and failed. That's not to say we should stop trying. Quite the contrary. We should keep trying with ever increasing vigor, as the price of failure is too awful to contemplate.

### **Have you seen any evidence animals are adapting to climate change?**

Climate change is a subject I have mixed feelings about. There's no denying it's occurring, and occurring rapidly: the figures speak for themselves. But I remain less convinced about the underlying causes and still think it's necessary to ask questions. I think too many arguments are constructed for political gain and to pedal fashionable political agendas.

There have been massive and repeated fluctuations in the earth climate over the millennia, with the causes being completely independent of human agency (because we either hadn't evolved or hadn't been around long enough to exert an influence). So many of today's arguments appear to be constructed around records kept over the last 200 years at most – a mere blip in geological time. I think it's dangerous to draw far-reaching conclusions based on data that represents a snap-shot. That said, it is very clear humans are contributing significantly to climate change and we do need to address this.

The plight of the Polar Bears around Hudson's Bay in Canada is particularly worrying. The rate at which sea ice has melted over the past 30 years is staggering. This has effectively shortened the bear's winter feeding season (when they're on the frozen sea hunting seals) and extended their summer fasting season (when they're on land waiting for the ice to reform). The result is bears gain less weight in the winter and have to survive for longer on their reserves. The obvious strain this causes means, for instance, females are less likely to raise cubs successfully and overall populations are declining. Bears are having to adapt and turn to alternatives – in some areas they now spend time ashore in the late summer feeding on berries and scavenging carrion – an their reliance on these resources is increasing.

### **How do you view your role in conservation?**

After I'd finish my research and academic studies, I worked for 3 years on international conservation projects and for a while saw this as the direction my career would take. Experiencing the 'cutting edge' of conservation first hand, has made me well aware of the many challenges that initiative face on a daily basis. For this reason I've always been pleased and proud to donate my images to conservation initiatives that I feel are soundly thought out, beneficial in the long-term and worthwhile not only for endangered species, but also local and indigenous communities.

***"Good pictures do say more than a thousand words and never more so than when trying to convey the beauty, transience and fragility of an endangered species and the world's wild places".***

Strong images can quickly convey a powerful conservation message. I firmly believe that the power and reach of photography is an important tool in promoting the plight of threatened species to the broadest audience and educating in potential ways human impact on the planet can be alleviated.





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**Above:** Asian Two-horned Rhinoceros (*Dicerorhinus sumatrensis*) from isolated rainforest areas in Borneo (Tabin & Danum Valley) and Sumatra (Way Kambas & Gunung Leuser).  
**Below:** Agami or Chestnut-bellied Heron (*Agamia agami*) stalking the margins of the Pixiam River, northern Pantanal, Brazil.



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NICK GARBUTT

# Eyes *Wild Open*



*Nick currently works with and donates images to~*

**Panthera** US based big cat conservation organization working world-wide.

**ARKive** UK-based, ARKive is a multimedia guide to the world's endangered animals, plants and fungi.

**Feedback Madagascar** UK-based organization that aims to alleviate poverty through an integrated approach.

**EDGE** UK initiative based at Zoological Society of London highlighting the plight of one-of-a-kind endangered species around the world.

**Durrell Wildlife Conservation Trust** UK-based international charity working globally with a worldwide reputation for pioneering conservation techniques.

**Raincoast** Conservationists and scientists dedicated to the protection of the land, water and wildlife in coastal BC, an area also known as the Great Bear Rainforest.

© Nick Garbutt [www.nickgarbutt.com](http://www.nickgarbutt.com) Bull African Elephant (*Loxodonta africana*) walking across savannah. Ngorongoro Crater,

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# Eyes Wild Open



"Elephant" Spider (Polys sp. - possibly Polys idea) waiting in ambush in its web at night. Danum Valley, Sabah, Borneo.



## Where do you place hope for the future of wildlife?

I'd be the first to confess it's hard to be optimistic for much of the time. For every little victory or snippet of encouraging news, there seems to be a torrent of doom, gloom and defeat.

I think we're inevitably heading towards a world where wild places and national parks will effectively be islands of managed habitat surrounded by seas of development and humanity. In many places this is a scenario that already exists. But there should still be incentive to delay this for as long as possible, as our actions that diminish and reduce biodiversity are also the same actions that ultimately hasten our own species' demise.

## How has your work with wildlife changed how you act and think in daily life?

Certainly traveling so widely and encountering so many wonderful species has made me realize how much we are potentially set to lose. But, it's been the experiences I've had with local people and communities in the developing world that has had the most profound impact on the way I think and act.

I've seen some of the poorest people imaginable, in countries like Madagascar, India and Indonesia, living in almost mediaeval conditions. Their day-to-day lives have remained virtually unchanged for centuries and they somehow manage to scratch a living together from minimal opportunities and meager resources. So much of what they do is simply geared towards putting the next meal on their plate. Yet so often they appear happy and content.

It's made me realize how lucky I am personally and we all are generally in the West. It also brings into sharp focus so many notions of poverty as our culture (Western culture) understands them are laughable. Consequently, I can't abide waste and excess, especially where food is concerned. Western 'consumption' – eating more food than we need and consequently producing excessive waste – is so immoral. I'm not for one moment saying we should all go back to living on minimal resources – of course not – we have to be realistic, but I do think we should all think carefully about how much we consume (food and other resources) and double efforts to reduce waste to a minimum. The daily calories a person routinely consumes in the West, is generally more than is required for a healthy life (so obesity is an ever-increasing problem) and perhaps 4 or 5 times more than someone in the developing world routinely has access to.

## What are some of the most innovative approaches to conservation you have observed?

It's interesting to see how the approach to conservation has changed over the years – not surprising really as conservation consciousness is a relatively new phenomenon and our approach and attitudes are constantly evolving. The old approach dealt primarily with single endangered species, with local people and communities often being regarded as central to the problem. Now local people and communities are at the centre of most projects (rather the last line of defense, than the first line of attack) and their cooperation is vital and germane to potential success in preserving resources, the environment and consequently conserving the species those habitats contain.

I've always liked the approach adopted by Durrell Wildlife Conservation Trust. Firstly, they train local people to a very high level to then work on and run their own projects. These projects are generally small and manageable (so can act quickly when circumstances change and are not paralyzed by unwieldy bureaucracy) and have local communities at their heart. They also tend to champion less glamorous species that other bigger organizations overlook. There have been tremendous successes – Mauritius Kestrels and Parakeets and Pink Pigeons on Mauritius, Plowshare Tortoises and others in Madagascar.

## What is the most curious creature you have encountered?

There's a long list. Many would be from Madagascar – an island that bursts with curiosity at every turn and corner; three species here spring to mind – the Aye-aye, Leaf-tailed Gecko and Giraffe-necked Weevil.

But if I had to pick one stand-out species it would be a bizarre, "Elephant Spider" (pictured above) that I found in the rainforest of Danum Valley in Borneo. By day its camouflage is exquisite and borders on the unbelievable, but what it 'morphs' into when it becomes active at night is so unexpected and breathtaking. It simply made me marvel even more at the power and ingenuity of natural selection.



# Eyes Wild Open

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**Above:** Early morning sun breaks through the mist. Mananggol River, Kinabatangan, Sabah, Borneo.

**Below:** Oriental Whip or Green Vine Snake (*Ahaetulla prasina*) in low vegetation. Danum Valley, Sabah, Borneo.

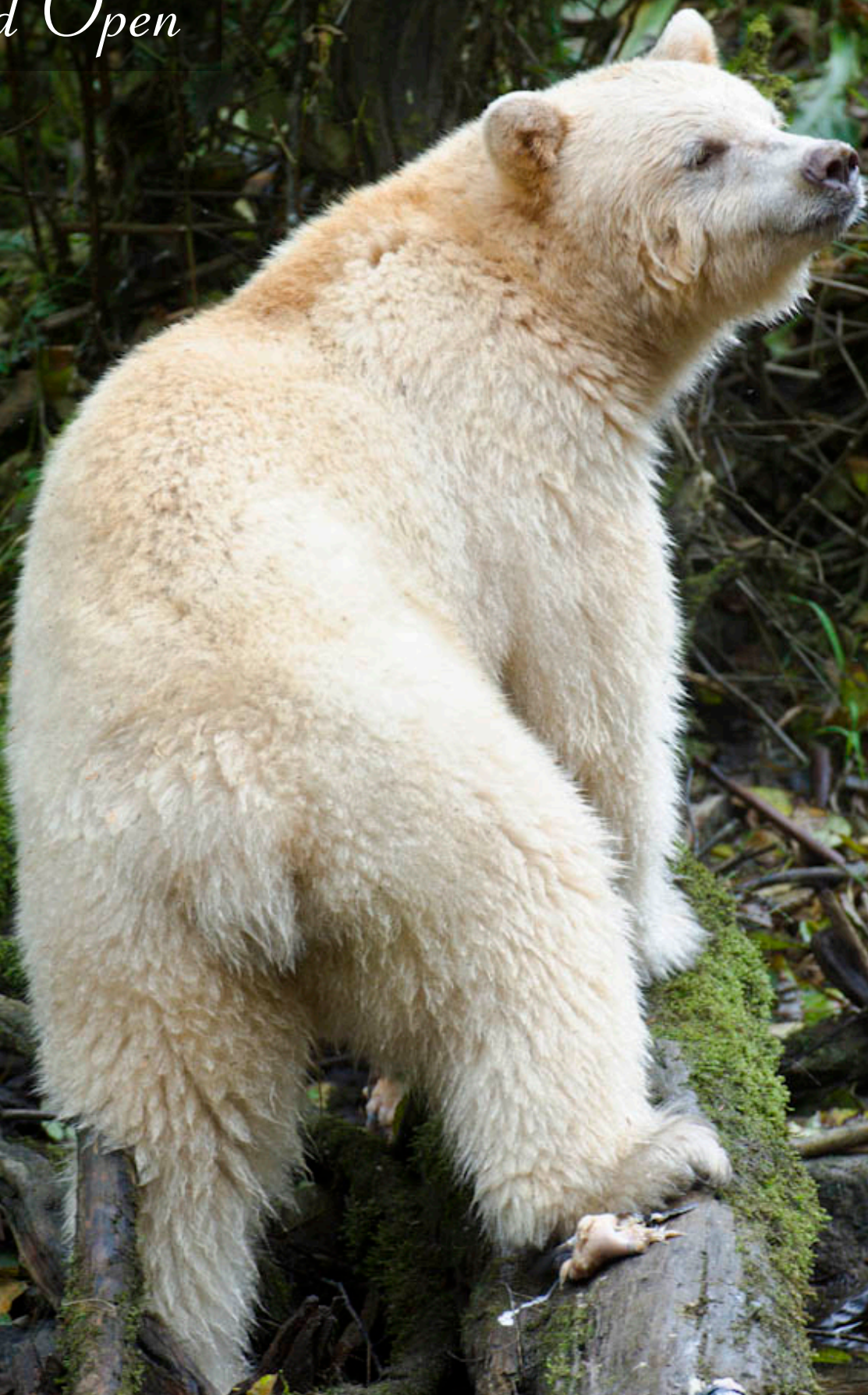
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# Eyes *Wild Open*



Adult Spirit Bear or Kermode Bear (*Ursus americanus kermodei*) - white morph of the black bear - by stream fishing for salmon.

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Aye-aye (*Daubentonia madagascariensis*) extracting beetle grubs from wood. Endangered. Endemic to Madagascar. Photographed at Durrell Wildlife Conservation Trust, Jersey, UK.

### Which subject presented the greatest challenge in shooting?

The next one. Always the next one. This is probably not the answer you were looking for. I've tried several times to get half decent pictures of wild Aye-ayes – and failed. It's a rare animal so finding one is tough. It's black, is only active when dark and never sits still – the odds are rather stacked against.

### When you are just inches away from powerful animals what goes through your mind?

Lots of adrenaline. And a fear that I'll mess up the photos and squander a precious opportunity.

### What is your safety protocol in the field?

I don't believe in taking unnecessary risks, but I do sometimes take risks that I regard as considered. Some wildlife photographers boast they get their shots by constantly staring danger in the face and risking life and limb. This is all machismo clap-trap – if they were constantly taking the levels of risk they describe, they'd no longer be around. I have no respect for photographers or film makers who constantly court danger for sensationalism and to massage their egos. I call it the Steve Irwin School – lose your respect for the subject and you become a liability. An accident waiting to happen.

There's always an unpredictable element when dealing with wild creatures, but if you have good subject knowledge, understanding of and respect for the animals concerned risks can be reduced to a minimum. It's about knowing the comfort zones of species and reading the signs. I've been in many close situations with potentially dangerous animals – polar bears, grizzly bears, big cats, elephants etc – situations that might have appeared dangerous to an observer, but I've rarely felt uncomfortable or threatened, as I'm confident I read the signs and animal's body language well. If there's any change in demeanor it's important to back down and avoid confrontation.

I failed to take note of my own advice once. I was in the Amazon and found a venomous coral snake that I wanted to photograph. I knew the risks, but ignored them and was stupid. I got bitten and had 48 hours of extreme discomfort. For the first few hours it was very serious and I thought I might be in real trouble. Once I knew I would come out the other side unscathed my over-riding emotions were relief and acute embarrassment. I couldn't believe I'd allowed myself to be so stupid for the sake of a photo.

### Have you had any close encounters?

On one of my first trips to India to photograph tigers in the mid 90's, I was in a small open vehicle with another photographer and a local guide. We rounded a corner to be confronted by a magnificent male tiger lying on the edge of the forest close to the road. The driver cut the engine and we gently slowed to a halt some 30-35m from the cat. Other than an initial glance it ignored us.

Shortly afterwards it got up and started to amble in our direction with no apparent intent. When the distance between the tiger and ourselves had halved, the driver tried to start the vehicle. His face instantly turned from calm to panic, as the engine offered no response. All he could do was take off the hand break, allowing us to roll gently back down the shallow incline. Once this ran out, we stopped, but the tiger kept coming straight towards us.

We all now froze. No inkling to take photos. The tiger came right up to the front of the vehicle and rubbed itself against the bumper. It even put a paw on it as if to try and lever itself up to get a better look at us. Then it proceeded to walk right around the edge of the vehicle and scent marked one corner. As it passed behind me I could have reached down and touched its glorious rippling back. But of course I didn't. Then he wandered off into the forest without a backward glance. Leaving us with sweaty palms and sensational memories. Was I apprehensive? You bet.

### How important are native (local) guides?

Crucial. I always use local guides. Over the years I've built up relationships with guides I trust in the places I repeatedly visit. They are in and around the locations all the time, so know the latest news and where things that I want to photograph may be. I also think it's vital to involve them in the process and give them appropriate credit when I'm successful. This way, they not only get the personal plaudits they deserve, but are also more likely to develop a pride in their local wildlife and the knock-on benefits of this can only be good.



# Eyes Wild Open



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**Above:** Male Panther Chameleon (*Furcifer pardalis*) catching praying mantis in beach side vegetation. Bay of Antongil, Masoala Peninsula National Park, north east Madagascar.  
**Below:** King Penguins (*Aptenodytes patagonicus*) with Antarctic Tern (*Sterna vittata*) hovering. On the beach at Salisbury Plain, South Georgia, South Atlantic. (Digitally Modified).



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**Which moment from your wild life would make a good movie?**

I once got stranded with a group of clients after dark in the rainforest on the remote Masoala Peninsula in Madagascar. We had gone out for an afternoon walk, strayed off the trail to look for Red Ruffed Lemurs and failed to re-find it before night fell. No one had a torch, so after stumbling around in the pitch black for 15 minutes, I called a halt and told everyone we were sleeping rough on the forest floor until dawn. A bed of roots and moldy leaves wasn't the most comfortable, but everyone walked out unscathed in the morning. It sounds something like an episode of *Lost*.



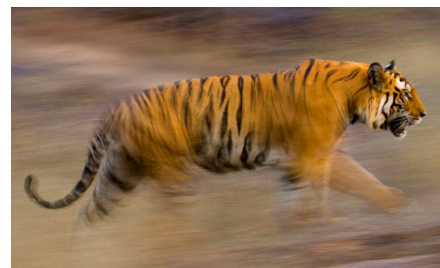


Aggregation, of Moon Jellyfish (*Aurelia aurita*) in the crystal waters of Loch Na Keal off the Isle of Mull, north west Scotland. Digitally Stitched Image.

### What is the longest you have spent in wait for the perfect shot?

Firstly, there's no such thing as the 'perfect shot'. No matter how pleased I may be with an image, I always think of a way it might be better.

As for a length of time. Ten years. Again tigers in India. After my second or third trip to photograph tigers, I managed to get a half-decent shot of a tiger emerging from cover, but there were several elements of the photo that were unsatisfactory and I felt could be improved upon. I envisaged the circumstances that would allow me to get the kind of image I imagined – a shot that conveyed the raw power, beauty and flow in a tiger as it moved.



The circumstance required were quiet precise – even low lighting, the tiger moving parallel to me, no obstructions between my camera and the cat and a relatively uniform background. It was 10 years and a dozen trips to India later, before all the elements came together.

### What equipment do you use and is it planet friendly (Power Traveller)?

I'm a Nikon devotee and have been ever since I became serious about my photography. I currently used 4 different digital bodies (D3s, D3, D300s & D2x) and have a variety of lenses ranging from 10mm Fish-eye, to 14mm wide-angle to 500mm telephoto, plus a whole host of other paraphernalia.

The paradox of course is that photography and photographic equipment is not particularly environmentally friendly (although it's perhaps better now than back in the days of film, when all sorts of heavy metals and other chemicals were involved). The rate of turn-over of cameras and computers is very high as technology is constantly advancing – I at least do try to change my gear with minimum frequency. I certainly don't buy the latest things as soon as they are released. If I've spent a lot of money on a piece of equipment I make sure I've used it several years and got my money's worth out of it before retiring it and upgrading.

I do love the added creativity and flexibility that the digital arena has brought, but I'm well aware there's an environmental pay-off as photographers have become ever more reliant on power and now undoubtedly consume more. When I'm in the field I do try as much as possible to power my gear using solar energy and the products produced by Power Traveller have helped enormously in this regard, but as yet I'm not self-sufficient and still do rely on mains power at times.

### Many of your images have won awards, what is the secret to your success?

Success in competitions is so hit and miss. While there are obvious criteria that need to be satisfied – technical competence and aesthetic appeal – catching the judge's eye is very subjective. So I think there's a hefty slice of luck involved. I've always viewed success in competitions as a pleasant bonus, and have placed greater importance in getting images that tell stories and ultimately sell. After all this is what helps pay my bills.



# Eyes Wild Open



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**Above:** Herd of Capybara (*Hydrochaeris hydrochaeris*) along the Pixiam River, Northern Pantanal, Brazil.

**Below:** Yacare Caiman (*Caiman yacare*) gaping to regulate its body temperature (thermoregulation), at the edge of the Piquiri River, northern Pantanal, Brazil.

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Eyes  
*Wild Open***Where to next for Nick Garbutt?**

I'm working on books about Chameleons of the World and Madagascar at the moment. In May I'll be returning to Borneo to continue taking photos for a longer-term book project as well.



Pygmy Stump-tailed Chameleon (*Brookesia peyrierasi*) on human thumb. Nosy Mangabe Reserve, northern Madagascar.



Ring-tailed Lemurs (*Lemur catta*) sun basking at dawn. Berenty Private Reserve, southern Madagascar. (digitally stitched image)

### There is a level of intimacy in all your photos how do you achieve this?

Getting down to the level of the subject is always important. I always think photos that offer a perspective that's perceived by the subject have greater intimacy and impact. It's always important to look for new approaches and angles as well. I'm constantly looking at the work of other professionals – this helps me develop new ideas as we all look at things differently and I might be able to adapt an approach I've not thought of and combine it with my own ideas. Looking at the work of others also helps identify potential gaps in coverage and the market.

### Of your experiences in the wild which species impresses you as the most intelligent?

Elephants. I've spent time watching elephants in Africa, the Indian Subcontinent and Borneo and never fail to be impressed by their resourcefulness and adaptability. You can look into an elephant's eye and see its brain ticking over and visualize its thoughts.

### The most human?

Watch any primate and you can see a human connection: it's impossible not to be anthropomorphic in some way. How anyone can watch a primate's hand grasp a fruit or leaf and dexterously manipulate it, and then deny natural selection, evolution and our shared ancestry is beyond me. There are times their behavior can be so close to home it's scary. The spine-chilling way Chimpanzees hunt Colobus Monkeys is a sinister reflection of aspects of human aggression. On a more light-hearted note I remember once seeing a pair of Bornean Orang-utans being very intimate. So much of their caressing and 'fore play' was so human and when they actually had sex face to face it felt almost voyeuristic.

### Aside from photos you are an accomplished artist how did you learn to draw in such detail?

I'm self-taught and don't take my artwork too seriously. I see it as a modest compliment to my photography and don't really devote enough time to it, to do it justice. I really only do a few sketches every so often to fill in gaps in books and hopefully augment the photos that are the primary illustrations.

### What would our world be like without wildlife?

An intellectual and spiritual wasteland, devoid of beauty, inspiration and wonder.

### How can we all play a part in preventing this?

Don't assume an individual can't make a difference. If everyone did their own little bit to conserve resources and reduce our impact on the environment, the cumulative effect would be colossal.

### What remains on your must see/do list before you die?

The list gets longer, not shorter. I've yet to see the rainforests of the Peruvian Amazon (Manu and Tambopata) so they're right up there. Australasia is the one continent I've yet to visit so the rainforests of New Guinea and Queensland feature strongly too. And as a complete contrast the Kamchatka Peninsula in the Russian far north-east holds a real fascination – probably because few people seem to go there, it's a real wilderness and it's largely unknown.

### Finally, what wild wisdom would you like to pass on to the world?

Think for yourself - don't blindly follow the agendas of others. Don't assume you can't make a difference. Try hard enough and you can.

## Photography Tours & Workshops with Nick

Nick runs a number of tours designed specifically (but not necessarily exclusively) for photographers. The locations chosen for these tours offer unrivaled photographic opportunities and the pace of each trip is such that there is ample time to indulge in all that is on offer and maximize the photographic potential of each location. He also offers wildlife tours imparting the wisdom and perspective of his expert eye to ensure an amazing experience encountering memorable creatures and connecting with the beauty of nature.

Full details available in the website at [www.nickgarbutt.com](http://www.nickgarbutt.com)





Polar Bear (*Ursus maritimus*) walking on ice flow. Off the coast on northern Spitsbergen, Svalbard, Arctic Norway.

© Nick Garbutt www.nickgarbutt.com

## 100 Animals to See Before They Die

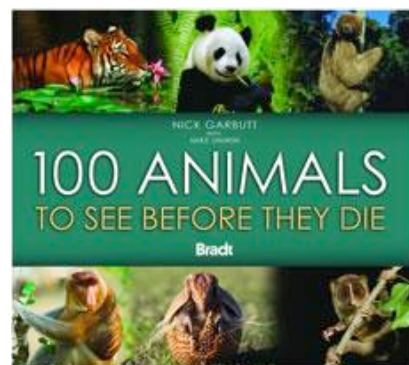
This compelling title, reflects Nick's noble quest to expand peoples knowledge of nature and to ***open our eyes to the wild before its too late!***

Animals influence every aspect of life on earth the loss of even one species therefor has consequences for us all. As important as this reasoning is, preventing the extinction of rare and truly astonishing creatures will also preserve the wonder of the wild for generations to come.

Offering a snapshot of some of the world's most unusual and endangered mammals and based on the unique rankings of the **EDGE project (Evolutionary Distinct, Globally Endangered)** from the Zoological Society of London, this book spans seven biogeographical regions and includes all manner of creatures from the cute and cuddly to the outrageous and bizarre.

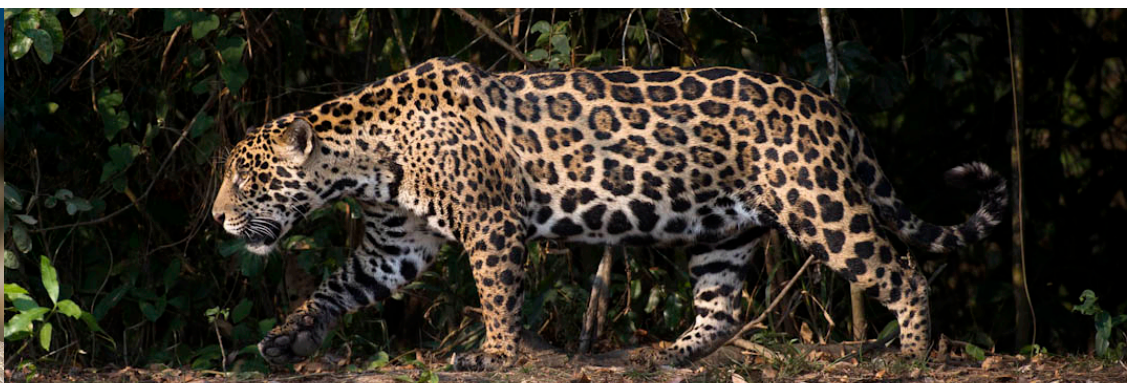
The book includes, detailed and lively descriptions of each species' behavior, its habitats and the threats they face. These are complimented by special features on conservation and the naturalists who have made their mark in each region.

From an Adult Blue-footed Booby (*Sula nebouxii*) doing a dance on the shore of North Seymour, Galapagos Islands, Ecuador to a female Jaguar (*Panthera onca palustris*) (wild) strolling along the banks of the Piquiri River (a tributary of Cuiaba River), Northern Pantanal, Brazil. ***Nick will take you on a visual adventure with eye's wild open!***



Signed copies can be ordered direct from Nick at their RRP plus postage & packing

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