

JAN-MAR 2026

FRAME

Photo Essays, Features & Visual Narratives



Feature of the Month

Where Trails Become Memories: Annapurna Base Camp

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Cover Photo: Yoga at Annapurna Base camp, Mt Machhapuchhre in the background. By: Ankit Shrestha

EDITORIAL - THE FIRST FRAME



More than eighteen years of free photowalks has indeed been an achievement worth celebrating. From this year onward, to make our photowalks more interesting, informative and fun for everyone, we are starting publication of a quarterly e-magazine FRAME.

What began years ago as a small gathering of photography enthusiasts walking through the streets of Kathmandu has grown into a vibrant community of photographers who share a deep love for images and storytelling. Over time, I realized that these walks were doing more than bringing people together with cameras, they were documenting our culture, our landscapes, our wildlife, and the everyday life that makes Nepal so unique.

FRAME is a space where photography can celebrate Nepal, its people, its landscapes, and the stories that connect them.

FRAME was created as a natural extension of that journey.

Through this magazine, we hope to create a platform where photographers can share their stories, experiences, and knowledge with a wider community. Inside these pages you will find photo essays from different corners of the country, practical tips for improving your craft, conversations with inspiring photographers, and stories that highlight the importance of protecting the natural world around us.

Photography has the power to pause a moment in time, but it also has the power to inspire awareness and connection. It is our hope that FRAME will celebrate not only the art of photography, but also the people and places that make Nepal such an incredible place to photograph.

My sincere appreciation to all the photographers who shared their photographs and stories, and made this issue possible.

Om Prakash Yadav

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PHOTOWALKS

PATAN DURBAR SQUARE PHOTOWALK (10-JAN-2026)

A Walk Through Living History

Set within the heart of Lalitpur, Patan Durbar Square offered an immersive setting for the first featured photowalk of the year; where history, daily life, and light came together seamlessly. As the group moved through temple courtyards, brick-paved alleys, and bustling squares, cameras were raised not just to monuments, but to moments like artisans at work, fleeting gestures, and layers of architecture framed by passing time. The Durbar square and alleys of Patan revealed themselves not just as static heritage sites, but as a living, breathing space shaped by centuries of ritual and routine.



Light and Shadow. Photo: Om Prakash Yadav

The photowalk encouraged participants to slow down and observe how early morning light grazed carved wooden windows, how shadows fell across stone deities, and how locals navigated went about their daily routines. For many, it became an exercise in seeing beyond the obvious, finding stories in details and compositions within chaos. More than a photographic outing, the Patan photowalk was a shared experience of learning, conversation, and discovery, captured frame by frame in one of Nepal's most timeless settings.



Street vendor selling fresh vegetables and spices. Photo: Rahul Roy



Participants gathering for the photowalk at Patan Durbar Square .

Photo: Anshuman Yadav



Young monks collecting alms in the streets of Patan .

Photo: Anshuman Yadav



Photography teaching-learning session at Patan Durbar Square. Photo: Gautam Dhimal

ASON INDRACHOWK PHOTOWALK (7-FEB-2026)

Kathmandu in Motion

On 7 February 2026, photographers from across the valley gathered for a lively PhotoWalk through the historic streets of Ason and Indrachok in central Kathmandu. The area's bustling alleys, vibrant market stalls, and everyday human moments provided a rich backdrop for street photography. Participants walked through narrow lanes where vendors displayed an array of spices, textiles, and traditional goods, while locals went about their daily routines amidst the rhythmic flow of city life.



Street Vendor. Photo: Rahul Roy

Photographers embraced the challenge of documenting both the energy and the vibrant colors of these iconic urban spaces, blending historic architecture with candid human expression. The walk not only offered a chance to hone technical skills but also sparked conversations about visual storytelling in dynamic public environments.



Colorful shop selling glass bead necklaces. Photo: Om Prakash Yadav



*Statue of 'Seto Machhindranath' at Ganabaha.
Photo: Abhishek Maharjan*



*Devotee lighting butter lamp at Seto Machhindranath temple.
Photo: Sharad Shrestha*



Orientation session before the photowalk. Photo: Sharad Shrestha

SWAYAMBHU PHOTOWALK (7-MAR-2026)

Above the Kathmandu Valley

Perched high above the Kathmandu Valley, Swayambhunath Stupa (popularly known among tourists as the Monkey Temple) offered a dramatic setting for PhotoWalk Nepal's March photowalk. As the city slowly woke beneath a soft morning sky, participants climbed the ancient stone steps with cameras ready, greeted by fluttering prayer flags, curious monkeys, and the watchful eyes of the iconic stupa. The early light created beautiful contrasts across the temple complex, revealing textures, colors, and quiet moments of devotion.



Family of Macaque (Macaca Mulatta) huddled together. Photo: Sunny Shrestha

Photographers explored the many layers of the site, from sweeping valley views to intimate scenes of daily ritual and life around the stupa. With participants ranging from beginners to experienced photographers, the walk became both a learning experience and a chance to share perspectives. Against the backdrop of one of Kathmandu's most beloved heritage sites, the morning was filled with discovery, conversation, and the joy of seeing familiar places through fresh frames.

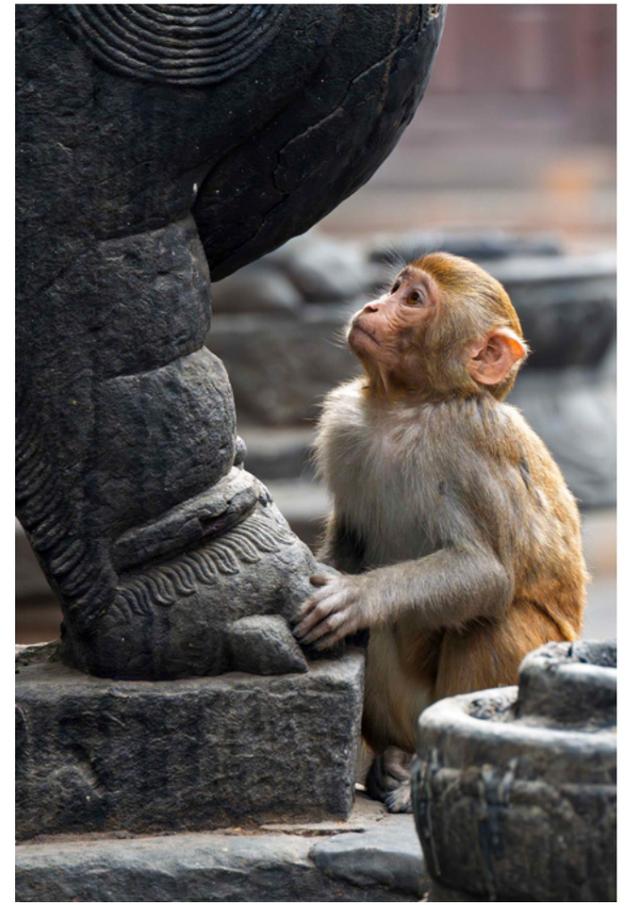


Butter lamps and offerings at the feet of Buddha. Photo: Anshuman Yadav



Swayambhunath stupa, and temples and shrines around it.

Photo: Abhishek Maharjan



Pensive monkey at Swoyambunath, Kathmandu.

Photo: Brian Laguardia



Explaining Auto-focus modes of Nikon mirrorless system. Photo: Sneha KC

CALL FOR SUBMISSIONS

Submit a photo story or article to FRAME

We welcome photo stories and articles submissions from photographers and storytellers of all experience levels.

Submissions should be sent by email to photowalknepal@gmail.com with the subject line 'Photo Story Submission for FRAME'

Submission Guidelines

- All stories (and photographs) should be from within Nepal
- Five to fifteen high quality and thoughtfully edited images (minimum 3000 pixels on the longer side, lossless JPEG format saved at highest quality), accompanied by captions
- Photo stories should include a short description or introduction
- Written submissions should be clear, original, and well-structured
- All submissions must be the original work of the contributor

What to Include

- Your name, short bio, and a close-up portrait
- Title of the story or project
- A brief description of the work
- Your website URL, and social media links
- Image files or a viewing link (Google Drive / Dropbox)

Detailed submission instructions and deadlines will be announced periodically on our website.

Submit photographs for 'Frames of Month' Contest

Frames of the Month is a recurring monthly photo contest by FRAMES, created to recognize and celebrate outstanding photography within our community. Each month, photographers are invited to submit their best work, from which **three selected photographs** will be featured in the FRAME e-magazine and on the PhotoWalk Nepal website. At the end of the year, the best photograph from all monthly selections will be awarded the **Photo of the Year**, along with attractive prizes. This initiative aims to encourage consistency, creativity, and storytelling throughout the year.

Submissions should be sent by email to photowalknepal@gmail.com before the end of each month with the subject line 'Frames of the Month Submission'. Late submissions will not be considered.

Read the **Submission guidelines and Judging criteria** on our website at:

www.photowalknepal.com/frame/frames-of-the-month/

PHOTO STORIES

PHOTOWALKS BY PHOTO WALK NEPAL: MY EXPERIENCE

- Thomas Garrison

What is a Photowalk?

Most people ask this question, and in my mind the answer is a simple one. A Photowalk is a group of people who enjoy photography coming together in a shared area, grabbing their cameras, and walking while looking for interesting subjects to photograph, and at the same time also enjoying the company of others with the same passion.

There are no strict requirements when it comes to photographic equipment. A Photowalk group can include anything from cell phone cameras to the latest professional gear; the only real requirement is to enjoy the outing. There is, however, one thing you must do during a Photowalk: take a break to enjoy a hot cup of milk tea and a pastry. It's during this time that photographs are shared and critiqued by the group.



Removing clay post from the kiln, oven, after they have been hardened



The results of a hard days work making clay pots

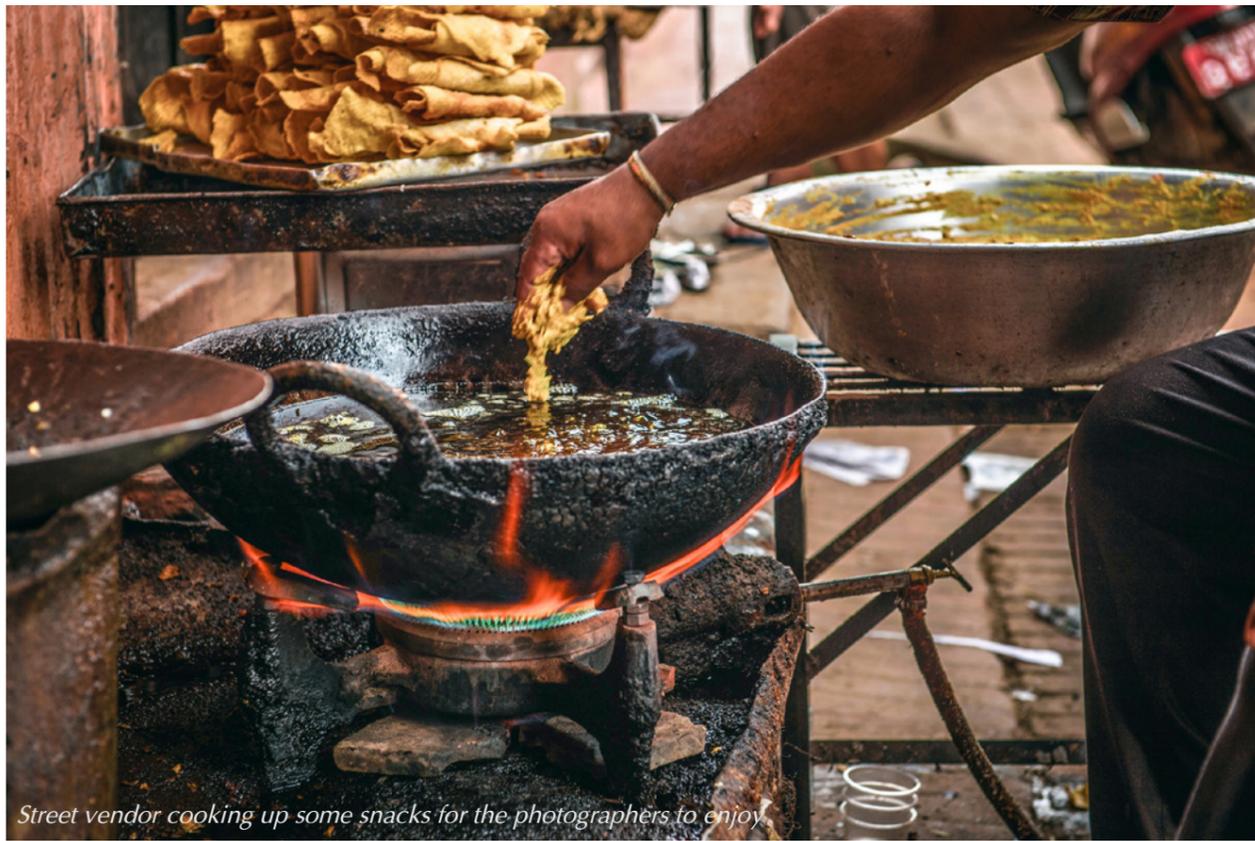
Although I attended PhotoWalk Nepal's photowalk in October 2013, my first official photowalk took place in October 2016. It was my third trip to Nepal, but the first time I had traveled there without a companion or group. When I think about photography and Nepal, every trip to this amazing country feels like a weeks-long Photowalk. No matter where you are, you are walking with your camera, capturing incredible images; some of which my friends back home like to call "once-in-a-lifetime" photographs.



An artisan hard at work in his workshop

Another interesting aspect of Photowalks reveals itself when sharing photographs within the group. With eight to twelve people, it seems that I always find at least two standing in nearly the same spot, photographing the same subject. Yet when you look at their images, they are completely different.

This is one of the great strengths of PhotoWalk Nepal: everyone shares their photos, allowing us to see how not just the world, but even a very small area, can be viewed through different eyes. This shared perspective helps others in their quest for the “perfect” shot. It’s not just about the images, there is also an exchange of ideas about camera settings, lenses, and camera orientation.



Street vendor cooking up some snacks for the photographers to enjoy

One final thought on Photowalks is their role in preserving time and history. Most people save their photos and revisit them from time to time. We often say, “people change,” and that’s true, we age and look different. But think about buildings, villages, or farmland. The world itself changes. In Nepal, a profound change occurred with the devastating earthquake of 2015.

I have a few favorite locations that I love to photograph, and during my 2016 Photowalk I was shocked and deeply saddened to see some of these places destroyed. It was heartbreaking to witness the damage, knowing that places I cherished would never be the same again. Still, I find comfort in knowing that I have photographs of these locations as I remember them—frozen in time.

It was during my first trip to Nepal in 2010 that I met Mr. Om Yadav, the founder of PhotoWalk Nepal. He is an accomplished photographer and a deeply knowledgeable resource on history and wildlife. Over the years, we have become good friends, and I have learned so much from him. I want to thank Mr Om Yadav, along with his family Anita, Anshuman and Aditri for their friendship and including me in Photowalks around Nepal.



Thomas Garrison is an avid traveller and photography enthusiast who has been visiting Nepal regularly since 2010. Drawn to the country’s landscapes, culture, and people, he has participated in numerous photowalks and continues to document Nepal through his lens. His work reflects a deep appreciation for travel, storytelling, and the shared experiences that photography creates.

WHERE TRAILS BECOME MEMORIES: ANnapurna BASE CAMP

- Ankit Shrestha

My journey to the Annapurna Base Camp (ABC) was nothing short of extraordinary, a wonderful adventure that took me deep into the heart of the Himalayas. The trail itself was a stunning progression of landscapes, beginning with lush, green bamboo and rhododendron forests and winding through terraced fields, all while the majestic, snow-capped peak of Machhapuchhre (Fishtail Mountain) loomed in the background. Each day brought new, breathtaking vistas, making the physical challenge of steep ascents and countless stone steps entirely worthwhile.



One of the most rewarding aspects was the chance to disconnect from the modern world and immerse myself in the local culture and meet interesting people. The trail serves as a kind of “people highway,” where I met fellow trekkers from across the globe and shared stories over hearty meals of dal bhat in the warm, welcoming teahouses.



Porter crossing a bamboo bridge, carrying load to ABC



A fellow traveler resting on the way to ABC from MBC

The genuine hospitality of the people in villages like Jhinu Dada and Chhomrong was a highlight, offering a glimpse into a traditional way of life that has remained intertwined with the mountains for centuries. Reaching the base camp, surrounded by a natural amphitheater of giants like Annapurna I and Annapurna South, was a profound and unforgettable experience that will stay with me forever.



Final good-bye to the mountains at the end of the trip



Ankit Shrestha is a dedicated travel and street photographer with a strong focus on visual storytelling. His works reflect thoughtful observation of culture, people, and place, with an emphasis on candid scenes that convey emotion and narrative.

WHERE RIVER MEETS MIST

- Anita Yadav



As dawn breaks over Nepal’s lowland rivers, mist rises gently from the water, dissolving the boundary between sky and earth. Canoes glide silently across the surface, carrying silhouettes that appear and disappear within the fog. In these quiet hours, the landscape transforms into something painterly—soft light, muted tones, and reflections that stretch endlessly across still water. It is a moment where time slows, inviting patience, observation, and creative vision.

For photographers, these misty mornings offer a rare opportunity to create images that feel intimate and timeless. Whether drifting through the wetlands of Chitwan or along the calm rivers of Bardia, canoeing reveals Nepal from a quieter perspective—one where composition, atmosphere, and emotion take precedence over scale. It is not just a journey through nature, but through light itself, where every frame becomes an exercise in restraint, balance, and storytelling.



Anita Yadav is a freelance event photographer who works primarily with organizations. Outside of assignments, she is an avid traveler and enjoys creating travel photographs and short videos from the places she visits.

WELCOMING THE NEW YEAR WITH HERITAGE AND HARMONY

- Susheel Shrestha

Tamu Lhosar marks the New Year of the Gurung (Tamu) community, one of Nepal's culturally rich and historically significant ethnic groups. Celebrated according to the ancient Gurung calendar, the festival is a time of renewal, reflection, and joyful gathering. Communities come alive with traditional music, rhythmic dances, and colourful attire, as families and friends unite to honour their heritage and strengthen cultural bonds. The streets and community spaces often transform into vibrant stages where tradition is proudly displayed and shared with the wider public.



Festive rituals and feasts continue throughout the day. Elders offer blessings and recount histories that connect the community to its ancestral roots. Homes and gathering spaces become places of reunion, where food, music, and storytelling bring people closer. Tamu Lhosar reflects the Gurung community's respect for seasonal cycles and social harmony, reinforcing bonds between generations while reaffirming cultural continuity in a rapidly changing world.



For photographers, Tamu Lhosar presents a dynamic visual environment. The colours, movements, and emotions offers countless moments, from choreographed performances in open courtyards to quiet interactions among family members. The festival captures a beautiful intersection of tradition and modern expression. This festival is not just a celebration its a living story of identity, pride, and continuity.



Susheel Shrestha is an award winning photographer currently working with the online news portal Bizmandu. He previously served as Senior Vice-President of the National Forum for Photo Journalists (NFPJ), and has long been involved in documenting news and public life in Nepal through photojournalism.

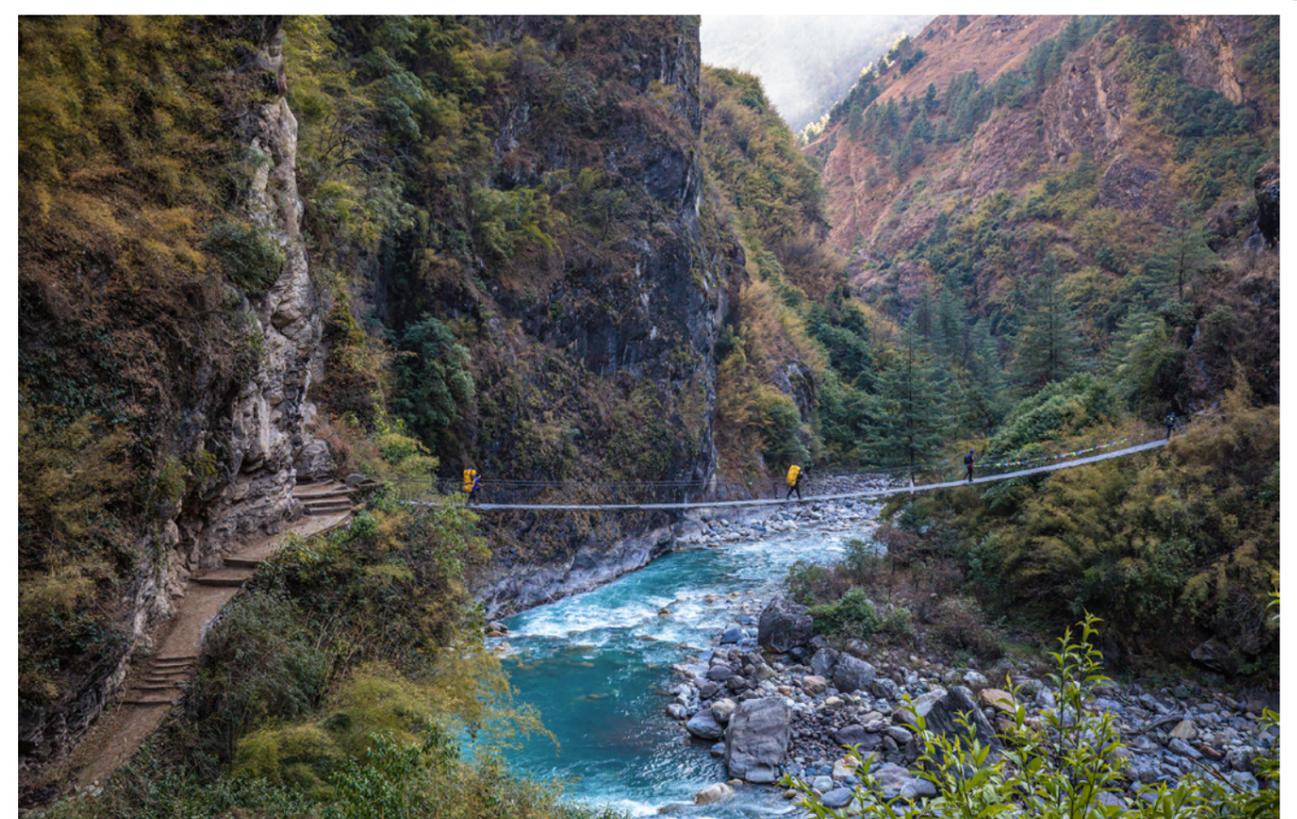
A JOURNEY THROUGH UNTOUCHED WILDERNESS

- Roshan Manandhar

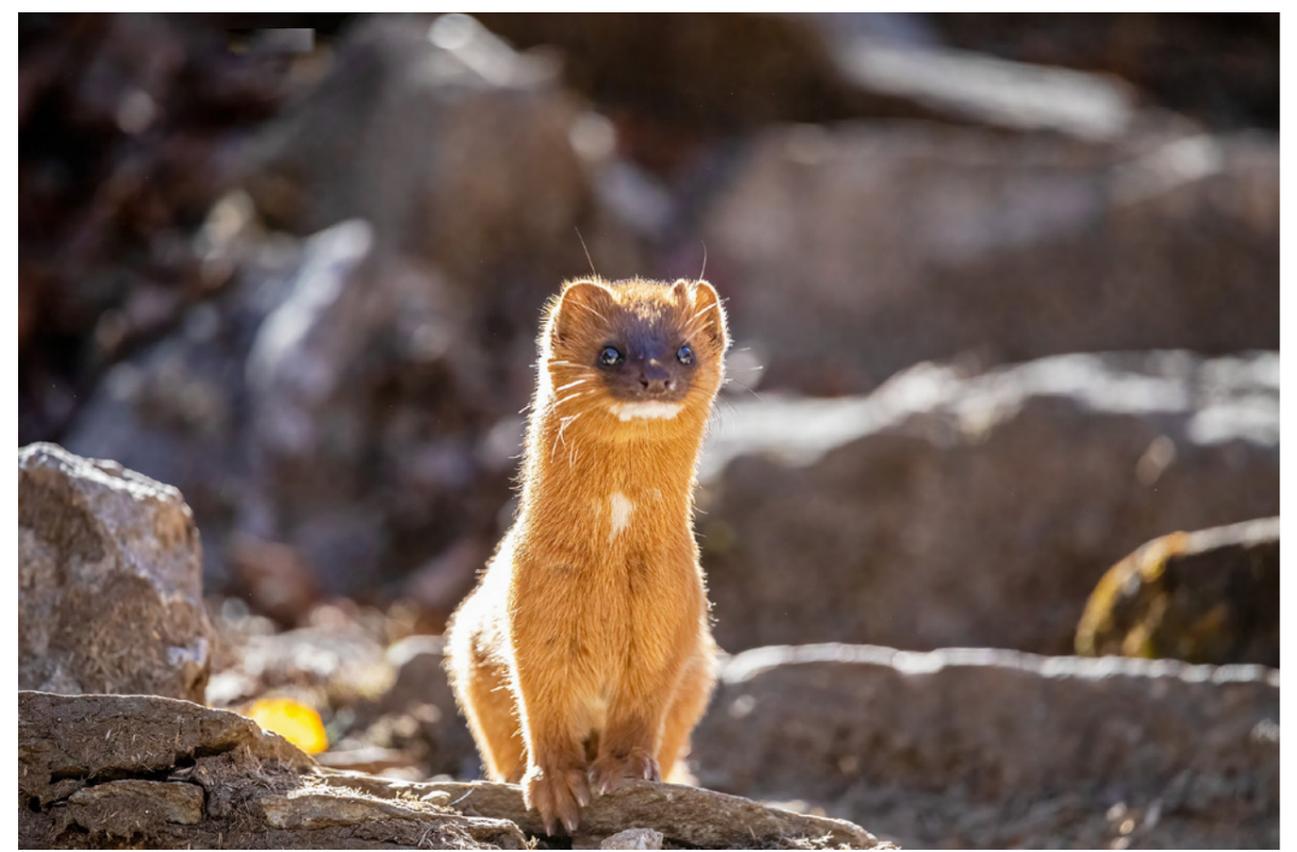
In an age where many trekking routes are rapidly modernizing, the Manaslu Region remains one of Nepal's most untouched Himalayan journeys. Ancient trails pass through remote villages, dense forests, and dramatic alpine valleys beneath Mount Manaslu, where traditional lifestyles continue to thrive. The region's isolation offers travellers a sense of authenticity, where nature and culture remain deeply intertwined.



Trekker enjoying the view at Birendra Lake



Trekking trail and a suspension bridge over Marshyangdi river



Mountain Wiesel (Mustela altaica) in Manaslu region

Manaslu's diverse elevation range supports remarkable biodiversity, from sub-tropical forests to alpine ecosystems. Rare wildlife, vibrant birdlife, and unique plant species flourish in these undisturbed landscapes. Glacial rivers flow through deep gorges, sustaining both the ecosystem and the communities that have lived in harmony with these mountains for generations.



Mt Manaslu, the eighth-highest mountain in the world 8,163 metres above sea level

The cultural landscape of Manaslu is equally compelling. Tibetan-influenced villages, centuries-old monasteries, and fluttering prayer flags reflect traditions shaped by both geography and spirituality. As trekking slowly grows in popularity, the preservation of this delicate balance between tourism, conservation, and cultural heritage remains vital to protecting one of Nepal's last truly pristine mountain regions.



Samagaun settlement at an altitude between 3530 m and 3800m in the Manaslu Mountain Area



Roshan Manandhar is the Managing Director of SMILE NEPAL ADVENTURE P LTD with more than 18 years of experience with Korean nationals. He is a serious photography hobbist passionate in alpine birds and high mountain landscape.

NEPAL'S WILDLIFE SUCCESS AND ITS NEW CHALLENGES

- Deepak Rajbanshi



The River Guardian: Royal Bengal Tiger (Panthera Tigris Tigris) male in Bardia national park



Nepal has become a global beacon for wildlife recovery, successfully nearly tripling its wild tiger population from 121 in 2009 to 355 in 2022 the last national survey. Bardia National Park has played a starring role in this revival, with its population surging to over 125 individuals. As an apex predator, the tiger is an umbrella species. By protecting it, we can safeguard the entire ecosystem. Beyond ecology, these kings of the Jungle are the backbone of our local economy. They draw thousands of international tourists to Bardia, creating jobs for guides and a market for local products, proving that a live tiger is worth far more to our community than a lost one.

However, success brings significant challenges. As tiger numbers grow and their territories expand, the frequency of human-tiger encounters is rising, particularly in the buffer zones and fringes of Bardia. Most



attacks occur when humans enter the park or nearby dense forests for resources. To ensure a future where both people and tigers thrive, we must shift our relationship with the jungle. Public awareness is our most vital tool; by reducing our daily dependency on the forest for firewood and fodder, we can minimize the risk of accidental encounters. Strengthening community-led monitoring and education is no longer just a conservation goal, it is a safety necessity for every household living near the park boundary.

Effective landscape management requires a delicate, science-based touch. While traditional grassland interventions such as large-scale clearing and late-season burning successfully boost populations of



Black Francolin (Francolinus Francolinus) in Bardia National Park. Photo: Om Prakash Yadav

deer and other primary prey, they often come at a hidden cost. When burning is uncontrolled or poorly timed, it strips away the essential sub-canopy and ground-level refuge required by the park's less visible residents. Ground-nesting birds, small mammals, and reptiles like the python frequently lose their habitats, eggs, or lives during these intense interventions.

As we look toward the future of conservation in Nepal, our strategies must evolve beyond a single-species focus. To be truly holistic, management must balance the habitat requirements of the tiger and its large ungulate prey with the protection of the smaller creatures that underpin the ecosystem's functional diversity. By adopting more nuanced techniques, such as patch-mosaic burning, we can ensure that the entire ecological web from the smallest snake to the apex predator remains resilient and intact.



Bengal Monitro Lizard (Varanus Bengalensis) in Bardia National Park. Photo: Om Prakash Yadav



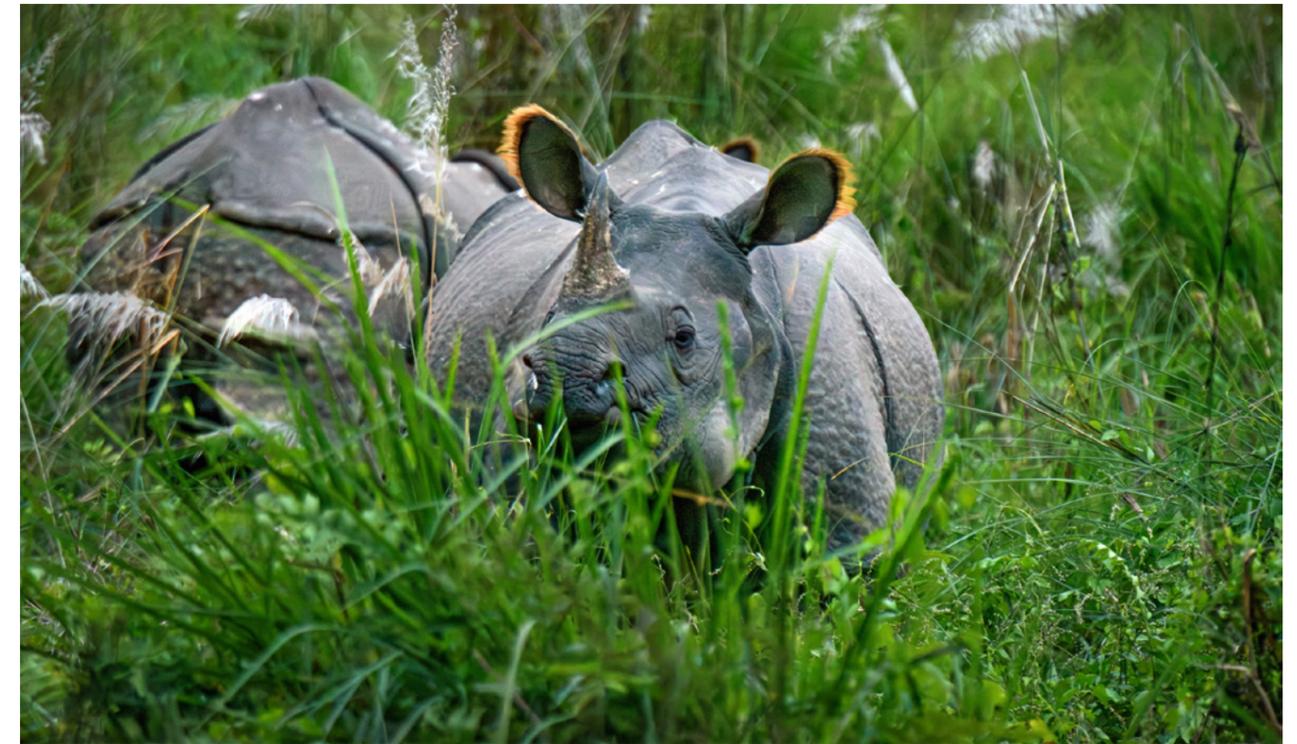
Deepak Rajbanshi is a wildlife guide based in Bardia National Park and a skilled wildlife photographer. He runs Den Adventures, a safari tour company offering wildlife experiences in the rich forests and grasslands of Bardia.

NEPAL'S LIVING ICON - THE GREAT ONE-HORNED RHINOCEROS

- Aditri Yadav



Among the tall grasslands and riverine forests of Nepal's southern plains lives one of the world's most extraordinary mammals: the Great One-horned Rhinoceros (*Rhinoceros Unicornis*), the second-largest rhinoceros in the world. It is often called the *armored rhino* because of its thick, grayish-brown skin, which forms large, plate-like folds resembling natural armor. These armor-like plates also help protect the animal during fights. Native to India and Nepal, this solitary, single-horned herbivore can weigh up to 2.7 tons. It mainly grazes on grasses, is a strong swimmer, and is considered a major success in wildlife conservation.



Great One-horned Rhinoceros (Rhinoceros Unicornis) in grassland of Chitwan National Park



Great One-horned Rhinoceros (Rhinoceros Unicornis) grazing in maize field at Sauraha



Great One-horned Rhinoceros (Rhinoceros Unicornis) mother and calf

Nepal stands out as one of the best places on Earth to see the Great One-horned Rhinoceros thriving in its natural habitat. Decades of focused conservation have transformed protected areas like Chitwan and Bardia into safe havens, where rhino populations continue to recover against global odds. For travellers, this means rare, close encounters that are ethical, meaningful, and deeply rewarding—proof that when nature is protected, it endures.



Aditri Yadav is a grade ten student and an enthusiastic young photographer. She has been exploring photography for the past seven years and enjoys observing and documenting the natural world. Her main interests include wildlife photography, travel photography, and macro photography.

A SANCTUARY OF RENEWAL IN THE LOWLANDS

- Om Prakash Yadav

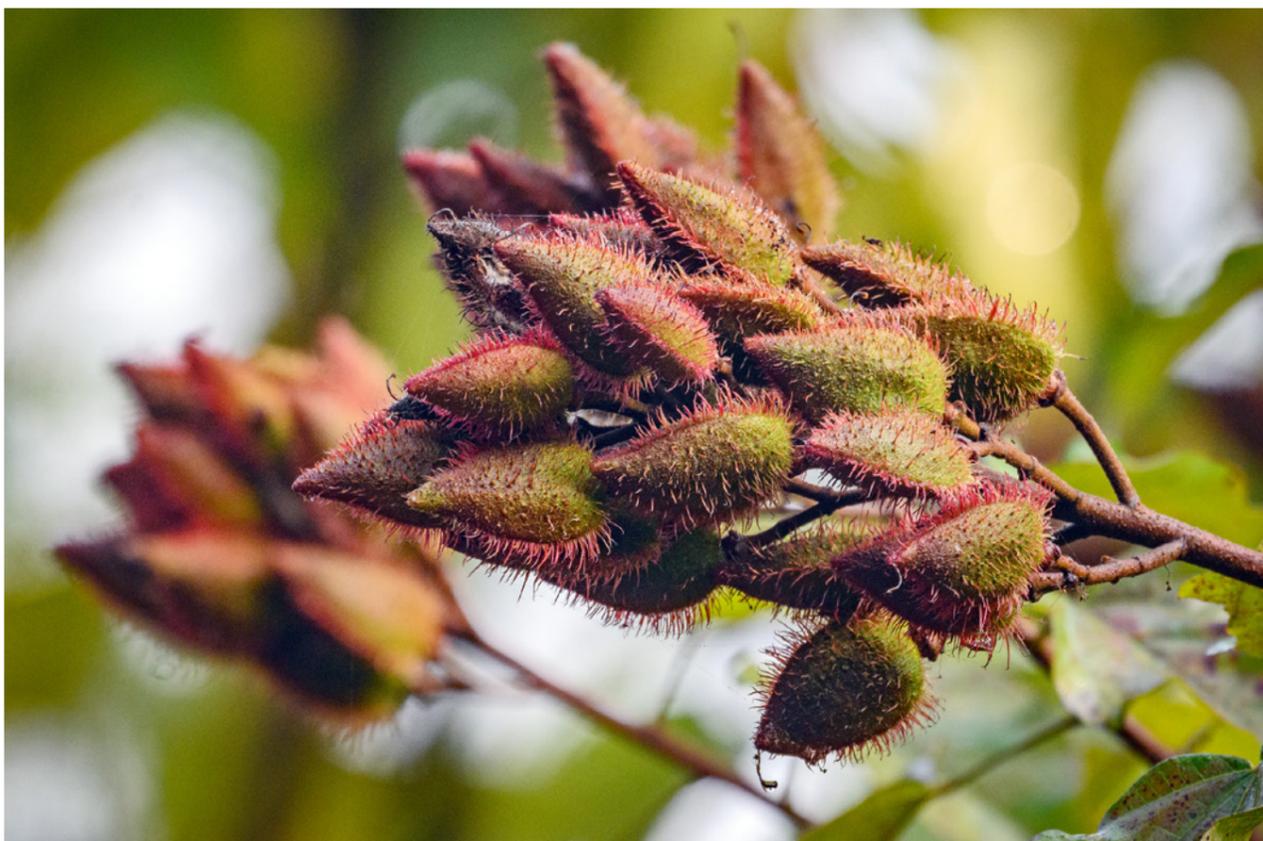


Black-headed Ibis (Threskiornis Melanocephalus) landing on a treetop near Dhanushadham Protected Forest

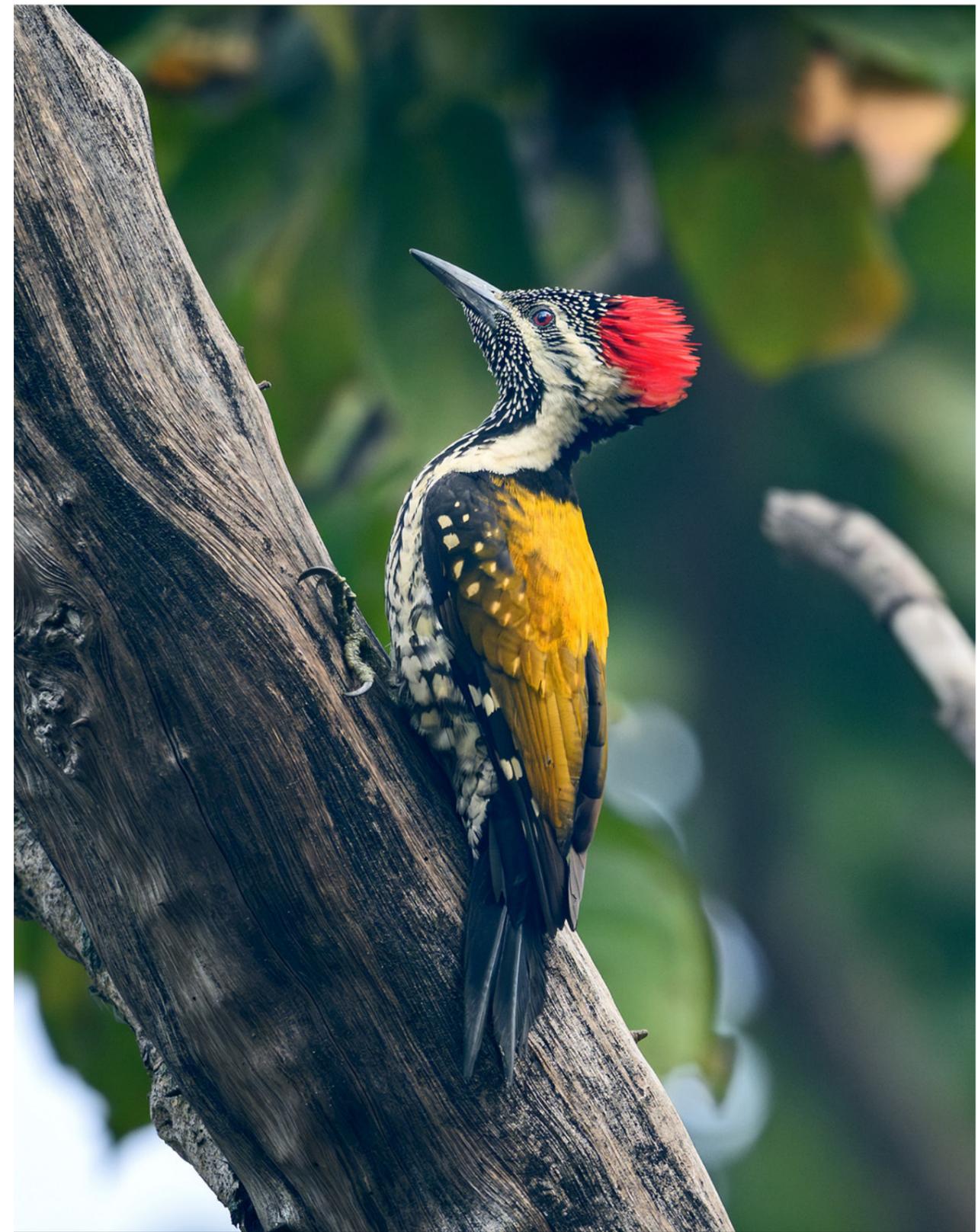
Dhanushadham Protected Forest in Dhanusha district stands as a growing symbol of community-led conservation in Nepal's lowland ecosystem. Spread across 360 hectares, the forest is emerging as a refuge for diverse plant and animal life. Surveys within the forest have recorded an impressive ecological richness, including 40 species of trees, 31 species of shrubs, and 40 species of herbs, reflecting the area's remarkable botanical diversity. Walking through the forest reveals layers of vegetation that support a delicate and interconnected ecosystem shaped by seasonal cycles and ongoing restoration efforts.



Wetland inside Dhanushadham Protected Forest after restoration



Sindoor (*Bixa Orellana*) fruits in Dhanushadham Protected Forest



The forest also serves as an important habitat for wildlife. Direct observations have confirmed the presence of 10 mammal species, alongside 14 species of reptiles and three species of amphibians that thrive within the wetlands and forest floor. The area is equally significant for avian diversity, with more than 325 species of resident and migratory birds recorded in and around the forest. Seasonal bird movements transform the forest and its wetlands into vibrant habitats, highlighting its role as an important ecological corridor for both local and migratory species. The presence of reptiles, amphibians, and diverse birdlife, often considered key indicators of environmental health, reflects the forest's growing ecological stability.

Black-rumped Flameback (*Dinopium Bengalense*) inside Dhanushadham Protected Forest



Flocks of Lesser Whistling Ducks (Dendrocygna Javanica) in wetland inside Dhanushadham Protected Forest

Beyond biodiversity, Dhanushadham Protected Forest represents a living example of restoration and collaborative conservation. Ongoing initiatives focus on regenerating native vegetation, restoring lakes and wetland habitats, and improving conservation infrastructure. Plantation programs are being implemented in partnership with several national and international organizations, strengthening long-term ecological sustainability. As conservation efforts continue, the forest stands as a reminder that restoring degraded landscapes not only protects wildlife but also safeguards natural resources for surrounding communities and future generations.



Om Prakash Yadav is a wildlife photographer, and Nikon School instructor dedicated to wildlife conservation. Om uses his camera as a tool for research, activism, and storytelling to promote sustainable coexistence between people and wildlife.

FRAMECRAFT

TOOLS, TECHNIQUES, AND WAYS OF SEEING

Framecraft is where technique meets intention. This section explores the tools, decisions, and creative thinking behind compelling photographs. From light and composition to field practices and post-processing. Whether you're refining your craft or discovering new ways of seeing, Framecraft is designed to help you photograph with purpose. This month we will talk about color grading.

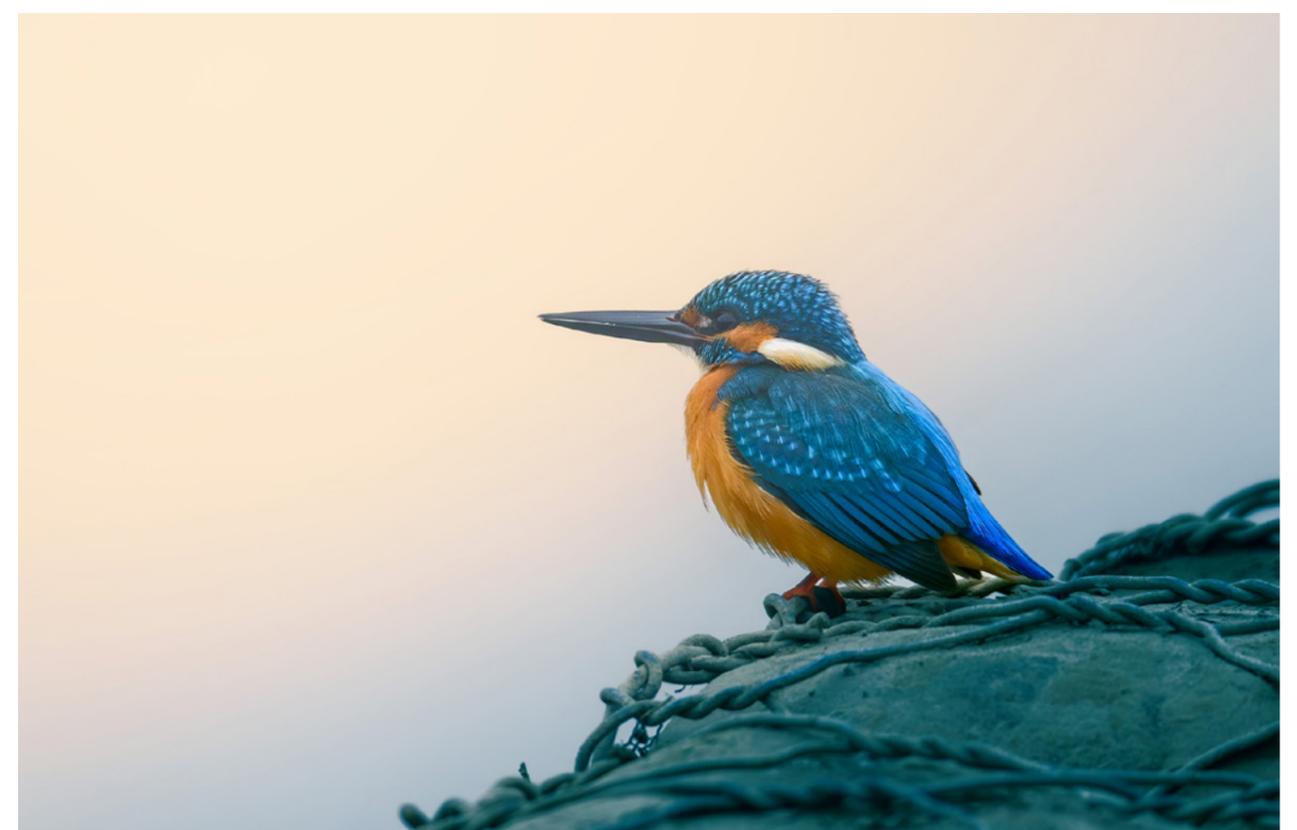


A Common Merganser (Mergus Merganser) in Rapti river on a misty morning. Photo: Anshuman Yadav

The Art of Post-Processing and Color Grading

- Anshuman Yadav

Post-processing is often overlooked by photographers as they focus primarily on capturing the perfect moment in-camera. However, when used thoughtfully, post-processing can elevate a good photograph into something truly remarkable. While it cannot rescue a poorly captured image, it allows photographers to refine details, enhance visual storytelling, and present the scene as it was experienced. Post-processing should be viewed as an extension of the creative process rather than a corrective tool.



Common Kingfisher (Alcedo Atthis) perched on a retaining wall on riverside



Alexandrine Parakeet (Psittacula Eupatria) feeding

One of the most important principles of post-processing is preserving your original image. It is easy to get carried away while experimenting with adjustments, and irreversible edits can limit creative flexibility later. Always maintain your original files by using non-destructive editing techniques. Using the “Save As” option creates duplicate files, but working with dedicated editing software that stores adjustments separately from the original image offers greater security and control. This approach allows photographers to revisit and refine their edits at any stage without losing image quality.



Royal Bengal Tiger (*Panthera Tigris Tigris*) cooling off in a watering hole in Bardia National Park



Common Mainas (*Acridotheres tristis*) hitching a free ride on the back of a Swamp Deer (*Rucervus Duvaucelii*)



Little Egret (*Egretta Garzetta*) in Rapti river on a misty morning

Beyond technical correction, post-processing and color grading play a crucial role in shaping mood and guiding the viewer’s attention. Subtle adjustments in exposure, contrast, and color tones can influence how an image feels and where the viewer’s eye naturally travels. Color grading, in particular, helps establish atmosphere and emotional depth, whether it is enhancing warm sunset tones or emphasizing cooler hues to create a dramatic landscape. With experience, photographers develop a personal editing style that becomes part of their visual identity.

The key to effective post-processing is restraint. Over-editing can easily make photographs appear artificial and distracting. A well-processed image should feel natural and immersive, enhancing the story rather than overpowering it. The most impactful edits are often the ones that viewers do not immediately notice, but instead feel through the overall mood and visual harmony of the photograph.

QUICK TIPS

Protect Your Originals

Always use non-destructive editing or duplicate your files before making adjustments.

Start with Basic Corrections

Adjust exposure, white balance, and contrast before moving into advanced edits.

Less is Usually More

If viewers notice the editing before the story, the adjustments may be too strong.

Take Editing Breaks

Revisit your edits after some time. Fresh eyes often catch over-processing.



Anshuman Yadav is a multimedia designer currently working with OLE Nepal. He specializes in video production, 2D animation, and digital storytelling, creating educational and visual media content. Alongside his professional work, he has a strong interest in wildlife photography and enjoys documenting birds and other wildlife during field visits and travels across Nepal.



FEATURES

Royal Bengal Tiger (Panthera Tigris Tigris). Photo: Deepak Rajbanshi

SNOW LEOPARD SCOUT'S DIARY

From the Field | Himalayan Conservation Journal

In the remote highlands of Manang, a small team quietly watches over one of the world's most elusive predators, the Snow Leopard.

Through the stewardship program of BIOCOS Nepal, snow leopard scouts spend their days traversing remote landscapes, tracking signs in snow and stone, documenting wildlife, and working alongside local communities to protect the fragile ecosystems.

Snow Leopard Scout's Diary brings readers into their world. Every issue shares moments from the past three months in the field: observations, encounters, challenges, and photographs captured by the scouts themselves, offering a rare glimpse into life on the frontlines of Himalayan conservation.

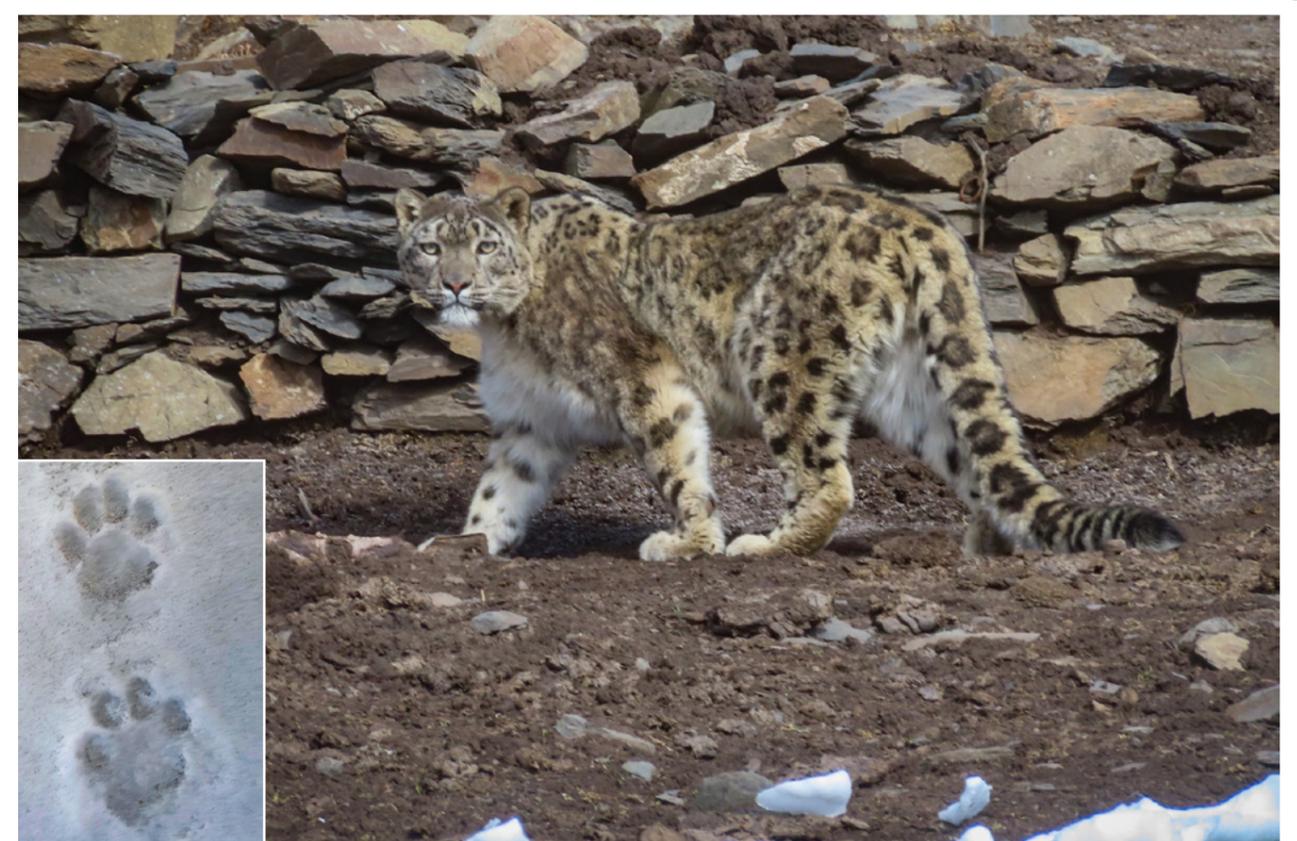


Manang Valley, location of snow leopard stewardship program. Photo: Paras Bikram Singh

Under the BIOCOS Nepal Snow Leopard Stewardship Program in collaboration with Great Plains Zoo, local residents Prakash Gotame and Amrit Gurung have been recruited as Snow Leopard Scouts, transforming their passion for wildlife photography into community-led conservation. Through the program, they receive training in GPS use, camera trapping, and wildlife monitoring. This enables them to document sightings, track the status of the elusive snow leopard, and help reduce human-wildlife conflict in their own landscapes under the supervision of Chief Ranger Buddhi Gurung.

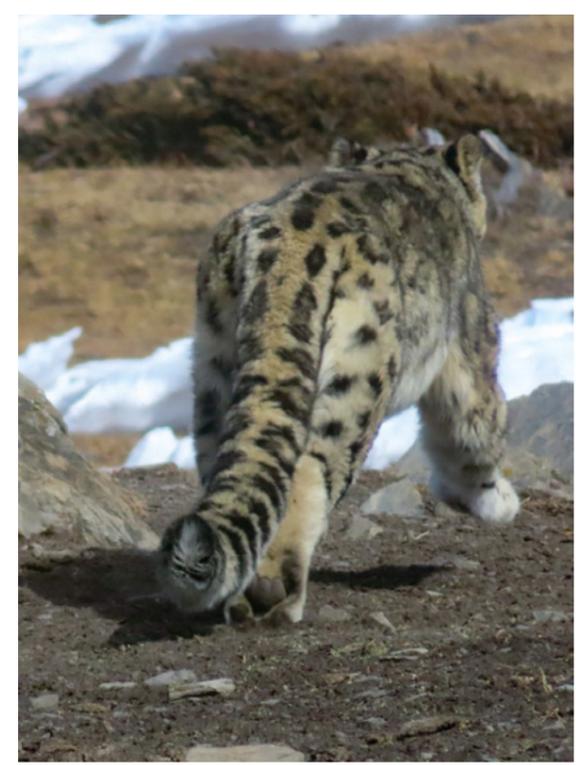
During one such routine monitoring visit, Prakash set out early in the morning, around 4:00 a.m., to search for tracks and signs near a livestock shelter, locally known as a goth. He waited quietly for several hours, scanning the surrounding slopes. Later in the afternoon, he noticed a herd of around forty blue sheep grazing nearby, which gave him hope that a predator might appear. Remaining patient, he continued observing the area until a snow leopard suddenly emerged near the stone wall of the shelter.

When the animal noticed him, it raised its ears and paused, as if deciding which direction to move. For a few calm minutes, it stood, shifted slightly, and then sat while looking toward him, giving Prakash a rare opportunity to capture several photographs. Soon after, the majestic cat calmly walked toward a high cliff nearly 4,000 meters above the area and disappeared into the surrounding rocks.



Snow Leopard (*Panthera Uncia*). Inset picture - snow leopard footprints in snow. Photo: Prakash Gotame

Watching quietly from a distance without disturbing the animal, Prakash ended his observation and returned home later that evening. The encounter became a remarkable record and an important contribution to the stewardship program's ongoing efforts to monitor and protect snow leopards in the region.



Field Team

Chief Ranger: Buddhi Gurung (*Center*)

Snow Leopard Scout: Prakash Gotame (*R*)

Snow Leopard Scout: Amrit Gurung (*L*)

Program: BIOCOS Nepal Snow Leopard Stewardship Program

Location: Manang

MASTERS OF LENS

Masters of Lens celebrates the visionaries who have shaped Nepal’s photographic landscape through their creativity, dedication, and storytelling. In each issue, we feature a distinguished photographer, exploring their journey, artistic philosophy, and the stories behind their most compelling work.

Rajesh Dhungana: Nepal’s First Wildlife Photographer

A lifelong observer of nature whose images helped tell the story of Nepal’s wildlife.



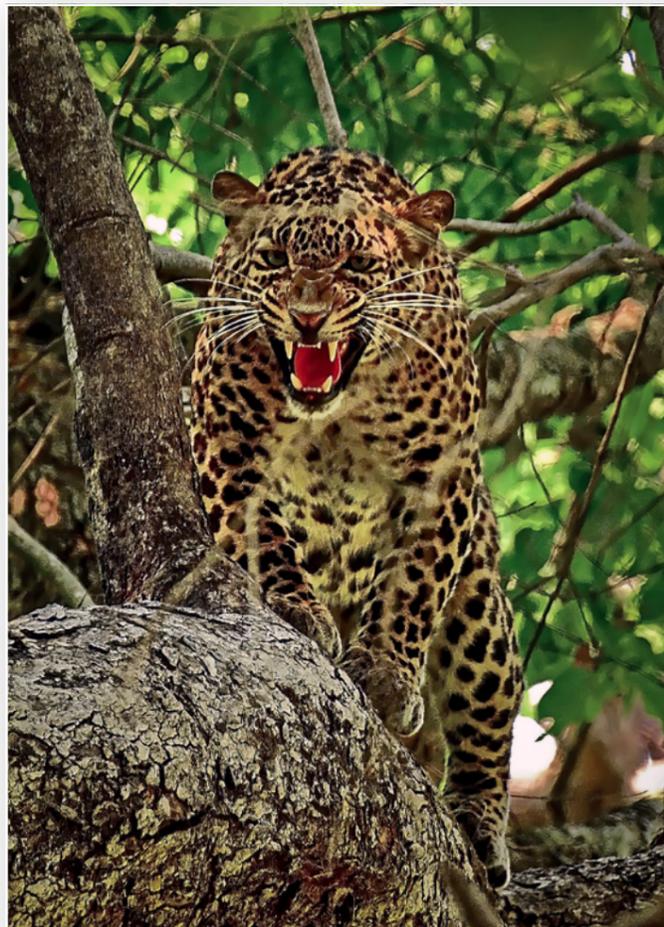
Widely regarded as Nepal’s first wildlife photographer, Rajesh Dhungana began his journey through an unexpected path. In 1970, while working at a language and culture research center teaching Nepali language and culture to foreign visitors, he travelled to Chitwan with a group interested in experiencing Tharu culture. During that visit, while riding on a bullock cart at dusk, he photographed a leopard in extremely low light using a Nikon FM2 camera with a Nikon Series E 70–210mm f/4 lens. With only ISO 200 film available, he used a torch to focus manually and fired a flash to capture the image — a photograph that would soon change the course of his life.

That single photograph of a leopard in Chitwan changed the course of my life and opened my eyes to the beauty of Nepal’s wildlife.

In 1981, Dhungana joined Gorkhapatra as a Compset officer. When the editor learned about his leopard photograph, it was published in both Gorkhapatra and The Rising Nepal, marking the beginning of his professional photography career. Over the years he rose to become Chief Photo Editor before retiring, documenting Nepal’s landscapes and wildlife through his lens. His contributions to photography have since been recognized with several national and international awards.

His fascination with nature began much earlier in his hometown of Kapilvastu, where sightings of the elegant Sarus crane were common. One of his earliest wildlife photographs was of a lone female Sarus crane in his family’s backyard, taken with a Yashica MF-2 camera after his father told him the bird had just lost its mate.

Today, Dhungana continues to support conservation as a senior advisor at the Jagdishpur Reservoir wetland and remains associated with several international conservation organizations.



*Common Leopard (Panthera Pardus) in Bardia National Park Forest
Photo: Rajesh Dhungana*



Sarus Cranes (Grus Antigone) in Farmlands of Kapilvastu. Photo: Rajesh Dhungana

FRAMES OF THE MONTH - JANUARY 2026

Frames of the Month showcases three standout photographs selected from our monthly submissions. Chosen for their vision, craft, and storytelling, these images reflect the diverse ways photographers see, interpret, and frame the world. Here are the top photographs from our photowalk in January 2026.



A monk dressed in saffron robe in the alleys of Patan passing by a wall painted with Newari alphabet, the 'Ranjana Lipi'.

Photo: Rahul Roy



Lighting butter lamps and incense at a shrine in Patan.

Photo: Gautam Dhimal



Early morning vegetable markets are common in the alleys of Patan.

Photo: Anshuman Yadav

FRAMES OF THE MONTH - FEBRUARY 2026

Frames of the Month showcases three standout photographs selected from our monthly submissions. Chosen for their vision, craft, and storytelling, these images reflect the diverse ways photographers see, interpret, and frame the world. Here are the top photographs from our photowalk in February 2026.

1



A potential customer interacting with a street vendor selling potted plants and herbal remedies on a bicycle, in the streets of Ason-Indrachok.

Photo: Rahul Roy

2



Untold prayers, resting in a single flower at Jana-Baha.

Photo: Shushina Maharjan

3



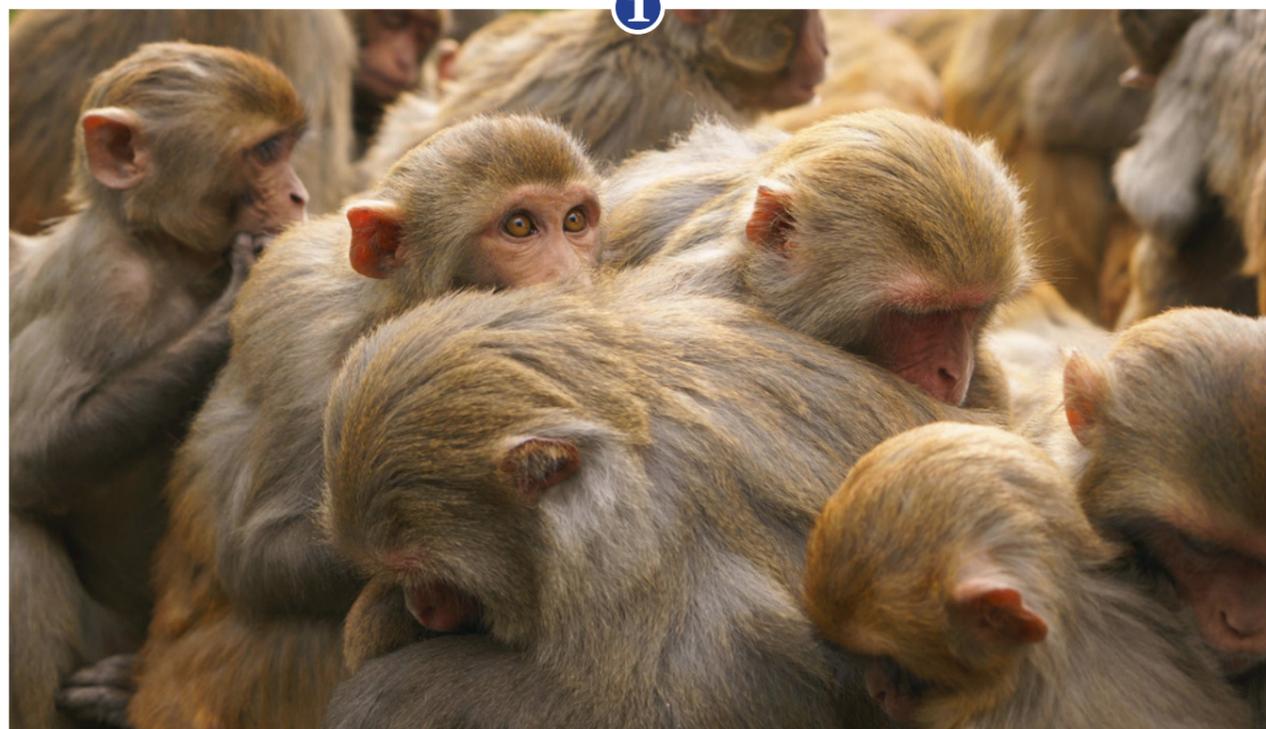
Shrine of Annapurna goddess in Ason, Kathmandu.

Photo: Sharad Shrestha

FRAMES OF THE MONTH - MARCH 2026

Frames of the Month showcases three standout photographs selected from our monthly submissions. Chosen for their vision, craft, and storytelling, these images reflect the diverse ways photographers see, interpret, and frame the world. Here are the top photographs from our photowalk in March 2026.

1



A family of monkeys huddled together.

Photo: Sunny Shrestha

2



Young photographer shooting a monkey at Swayambhu.

Photo: Sharad Shrestha

3



Setting up of a souvenir shop in the morning.

Photo: Shushina Maharjan

WHY THE NIKON ZR FELT RIGHT FOR FILMING PIMBAHA POND

- Gautam Dhimal

Some places reveal themselves slowly.

Pimbaha Pond in Patan is one of those places where the day unfolds in layers. Before sunrise, a few residents arrive quietly with small oil lamps. The water is still, the air cool, and the first light barely touches the temples that frame the pond.

As the morning settles in, the neighborhood gradually wakes up. Shop shutters open, tea begins to brew, and people pass by the water on their way to start the day. Boats drift across the pond, brief conversations happen on the stone steps, and the space becomes part of the everyday rhythm of the city.

By late afternoon the light begins to soften again. Toward sunset, the cafes around the pond fill with quiet conversations and the relaxed energy of people unwinding at the end of the day. It is in these transitions between darkness and light, work and pause that places like Pimbaha reveal their character.

When we began filming this story, my intention was simple. I wanted to observe the life around the pond without interrupting it. Documentary work, at least the way I prefer to approach it, depends on being able to move freely and respond to moments as they happen.

For this project we worked with the Nikon ZR, paired with the Nikon Z 24–70mm f/2.8 S lens. It quickly became one of those setups that fades into the background once the filming begins. Which, for me, is always a good sign.

Most of the footage was captured handheld. We carried a gimbal for a few sequences, but the camera's stabilization handled the majority of the shooting comfortably. Moving along the narrow paths around the pond, filming boats drifting slowly across the water, or following people sitting and talking along the steps, everything felt balanced and natural in hand.



Gautam Dhimal is a Kathmandu based filmmaker, producer, and visual storyteller working across documentary, commercial, and editorial productions. His work often explores culture, people, and place through a cinematic documentary approach. He has collaborated on projects with international broadcasters and brands including BBC One, Disney, FOX, and Red Bull.

The early morning light around Pimbaha can be subtle and unpredictable. With the camera's dual native ISO at 800 and 6400, the pre-dawn scenes held their detail and color surprisingly well. Even when the rising sun entered the frame directly, highlights behaved gracefully and the shadows retained their texture. It allowed us to continue filming without constantly adjusting for changing light.

Autofocus quietly did its job throughout the day. As the light shifted from cool morning tones to the warmer glow of sunset reflections on the water, the camera remained dependable, which matters when you are following unscripted moments.

One small detail I appreciated during the shoot was the built in microphone with directional options. For a project like this, where conversations and ambient sounds form part of the atmosphere, having that level of control simplified the process and allowed us to work with a lighter setup.

The rear monitor was also bright and clear enough for most situations, and I rarely felt the need to add an external monitor except during a few controlled setups.

We recorded in R3D Log and later graded the footage in DaVinci Resolve during post production. The files responded well in grading, giving us enough flexibility to shape the gentle tones of morning light, the reflections across the water, and the warmth of the evening lamps.

By the time we wrapped the shoot, what stayed with me was not a specific feature of the camera, but the fact that it allowed the work to flow naturally. When equipment becomes intuitive enough that you stop thinking about it, you are free to focus on the story unfolding in front of you.

And in documentary filmmaking, that is often the difference between simply recording a place and truly observing it.

The Nikon ZR proved itself to be a dependable companion for that kind of work. Quiet, capable, and ready to respond when the moment appears.

This project was filmed using equipment provided by Nikon Nepal through PhotoWalk Nepal, who made it possible for us to explore the camera in a real world production setting.

Equipment Used for This Project

- **Lens:** Nikon Z 24–70mm f/2.8 S
- **Recording Format:** R3D Log
- **Dual Native ISO:** 800 and 6400, useful for low light documentary environments
- **Stabilization:** Effective in-body stabilization for handheld shooting
- **Autofocus:** Consistent and reliable during changing light conditions
- **Audio:** Built in microphone with multiple directional recording modes
- **Monitoring:** Large, bright display monitor suitable for most shooting situations
- **Setup:** Minimal rigging required, allowing a light and mobile production approach

Ideal for documentary, travel, and cinematic storytelling with small crews.

Click or Scan to watch video on YouTube



Z CINEMA
Nikon | RED

WILDLIFE WITHOUT LIMITS: XIAOMI 17 ULTRA IN THE JUNGLES OF CHITWAN

- Om Prakash Yadav

A full day of wildlife photography shows just how capable a smartphone camera can be.

I took the Xiaomi 17 Ultra on a full-day jungle safari in Chitwan National Park, not expecting it to keep up with the unpredictability of wildlife. From a Great One-horned rhinoceros standing against the bright white sands of the Reu river to Sloth Bears moving through dark undergrowth, the camera handled every lighting condition with surprising confidence. Whether in harsh midday sun or low, shadowed forest, the results were consistently impressive.

What stood out most was the dynamic range. Shooting Indian Bison and Spotted Deer against strong backlight, the phone retained remarkable detail in both highlights and shadows, something I wouldn't normally expect from a smartphone. The zoom felt smooth and usable, with or without the Photography Kit attached, and the camera's subject detection worked reliably for larger birds and animals, allowing me to focus more on composition than on adjusting focus points.

Wildlife doesn't wait, and neither did this camera.

I shot videos at 4K at 60fps and stills at 12 megapixels, and throughout the day, the experience felt closer to using a dedicated camera than a phone. The Photography Kit Pro made a noticeable difference, the grip is well-designed, with a subtle thumb rest that makes one-handed shooting comfortable and stable.

There was a growing sense of confidence as the day progressed. The camera responded quickly and reliably, making it easy to trust it in moments that demanded both speed and precision.

By the end of the day, it didn't feel like I had been shooting on a smartphone at all, but on a compact, capable camera that I could carry anywhere.



xiaomi 17 Ultra | 200mm f/2.96 1/184s ISO50 | 2026.03.16 09:30



xiaomi 17 Ultra | 400mm f/2.96 1/100s ISO50 | 2026.03.16 15:24



xiaomi 17 Ultra | 752mm f/2.96 1/100s ISO50 | 2026.03.16 08:10

Camera System

Multi-lens setup with advanced image processing
Optimized for both photography and video

Photo Resolution

12 MP still images (used in this shoot)
High detail with strong dynamic range

Video

4K recording at 60 fps (used in this shoot)
Smooth motion and reliable stabilization

Zoom

Smooth zoom performance
Effective for distant wildlife subjects

Autofocus & Subject Detection

Intelligent detection of large birds and animals
Fast and reliable autofocus performance

Low-Light Performance

Strong detail retention in shadows
Clean results even in dense forest conditions

Dynamic Range

Excellent highlight and shadow balance
Performs well in high-contrast scenes

Photography Kit Pro

Ergonomic grip with rear thumb rest
Improved stability and one-handed operation
Camera-like handling experience



Om Prakash Yadav is a wildlife photographer, and Nikon School instructor dedicated to wildlife conservation. Om uses his camera as a tool for research, activism, and storytelling to promote sustainable coexistence between people and wildlife.



Ultra

xiaomi 17 Ultra

CO-ENGINEERED WITH LEICA



Mt Machhapuchhre (Fishtail) at sunset. Photo: Om Prakash Yadav



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