Inspiring Australian photographers

PHOTO REVIEW

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Annual Edition 2026



In Place

MATTHEW NEWTON

Back to the visualising future

MEREDITH SCHOFIELD

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^ As of August 22, 2025, among 24–70mm f/2.8 interchangeable lenses for full-frame/FX-format mirrorless cameras.
Statements based on Nikon research.

Nikon

Artefacts or ephemera

The melancholy task of sifting through a recently deceased parent's effects is familiar to many of us. Often as not, the accumulations of a lifetime include items that had themselves come from earlier generations. The most voluminous category of these momentos and keepsakes must surely be photographs.

Some years ago, while cleaning out an attic not long after my father died, my brother and nephew discovered a Keystone 8mm movie projector and several rolls of film. Curious, they set up the 70+ year-old machine, plugged it in and switched it on. To their astonishment the lamp came on as it whirred into life.

Calling on ancient memories of operating school projectors in the 1960s, my brother threaded up one of the spools, and focused the image on a blank wall. For the next few minutes as film clattered through the gate for the first time in decades, they watched what appeared to be footage from a trip across the USA in the early 1950s. As a cinematic experience it was not remarkable, but right at the end there were brief sequences from a family Christmas, including a 10-second clip from which the picture on this page comes. That's my mother with her two-month-old first born. It's 1952 and the bub is none other than your editor.

Home movies featuring baby's first Christmas would not have been all that remarkable for American middle class families 70 years ago.



But they wouldn't have been common either. Compare that to today, when it would be quite unusual for any first world family not to have multiple family members and friends recording the occasion in 4K high resolution video on their smartphones.

Maybe it's the photographer in me, but when I saw that footage (via an iPhone recording emailed to me), I thought about how the film running through the projector was the same film that had been in that camera on that day decades ago.

Film, it struck me, is an artefact, while digital media files have no substance independent of the technology they're stored in. They are ephemera.

No one will come across an iPhone in an attic 70 years from now, turn it on, and see what it recorded. Film, particularly the Kodachrome used in that movie, will last far, far longer. And, even without a projector, you can just hold it up to the light and see the image.

In the year since our last edition, stories about energy-hungry data centres and the AI models they'll host, have become a daily staple in news and popular culture. At the same time as this increasingly bubble-esque technocratic scramble reaches a frenetic crescendo, quietly and largely unnoticed, humans' deep longing for authenticity is pushing back. And photographers are an important part of the story.

Two of photography's most famous brands – Kodak and Ilford – are expanding production of film and paper. And, along with the familiar names and familiar processes, there is a small but diverse group of alternate photographic process practitioners exploring such exotic realms as tintypes, dry plates, daguerreotypes, salt prints, ambrotypes and more.

Someone who has first hand experience with analogue photography's renaissance is Meredith Schofield. As you'll learn in Steve Packer's interview (see page18), the attraction of analogue photographic practices for the current generation of young image makers is a complex topic but one, in the end, very much anchored to the materiality of its components.



Keystone 8mm film projector

Matthew Newton whom I interviewed for this issue began his career sending stacks of Fuji Velvia slides to prospective publishers. His tools are mainly digital now, but as you'll see, his ethos has an analogue shooter's appreciation for the importance of patience and persistence.

Thank you for buying your own completely analogue copy of *Photo Review*. May your photographic endeavours be rewarding whether they are purely digital, purely analogue or something in between.



Don Norris
Editor

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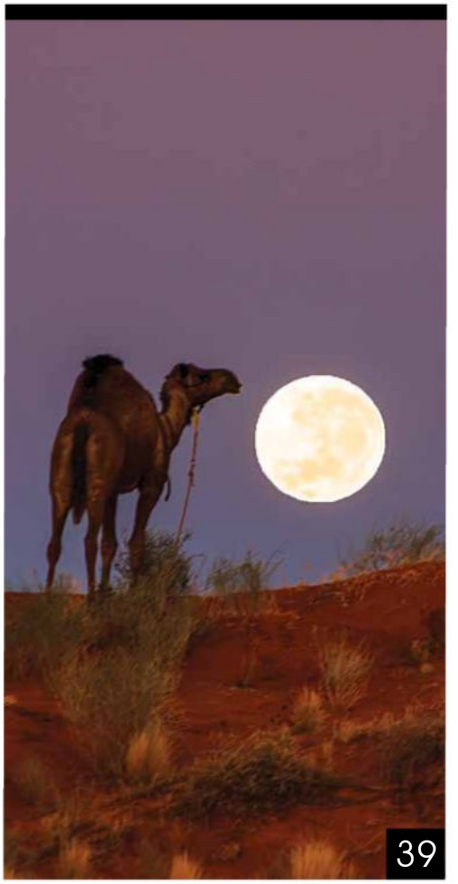
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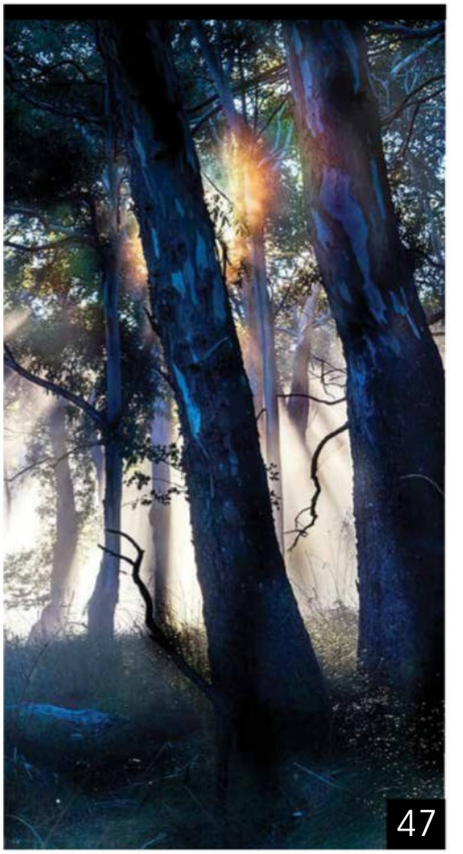
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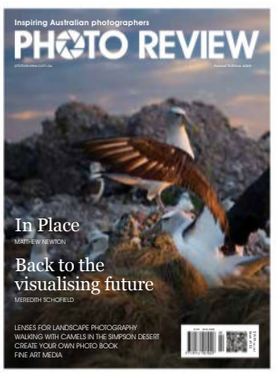


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Albatross Island, Tasmania
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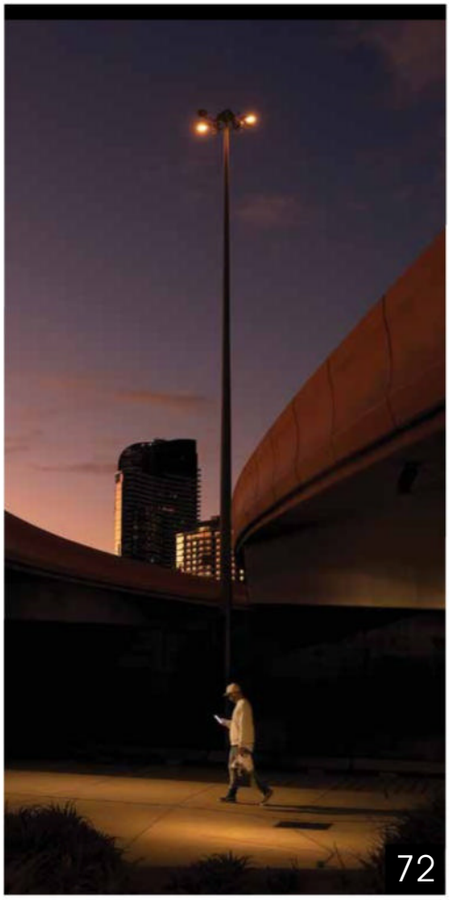
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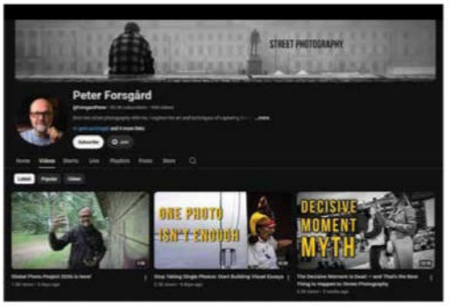
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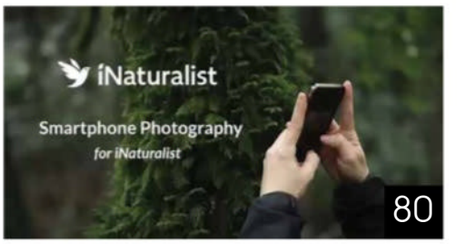


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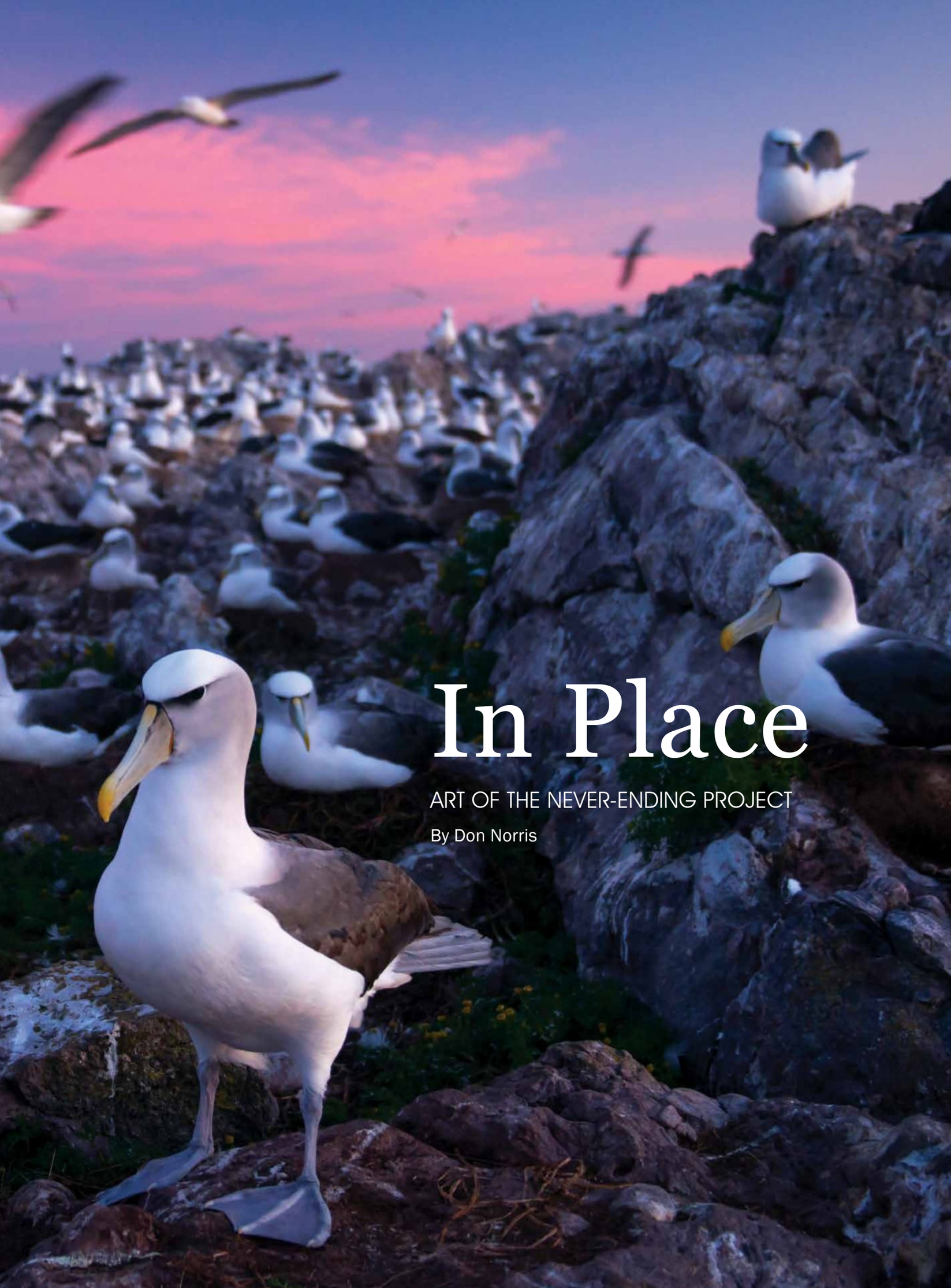
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Albatross Island is located off the north-western tip of Tasmania. It is home to 5,200 pairs of Shy Albatross, which are endemic to Tasmania. The Tasmanian government has maintained a long term monitoring program on the island for over thirty years.



In Place

ART OF THE NEVER-ENDING PROJECT

By Don Norris



Mutton Birding, Dog Island, Bass Strait, Tasmania.

"My name is Nathan Maynard. I come from a proud community, a proud family, a proud birding family who have harvested mutton birds on the Bass Strait Islands every year since the beginning of time. This is my son Clay."



‘Tasmania is one of the world's hotspots for whale strandings. There'll be 600 whales on the beach, and it's... it's really intense. I couldn't make this stuff up’, said Matthew Newton. ‘It's like something out of a dream. On the one hand I'm there to record it for the *New York Times*, or *The Australian*, or whatever. But, this is actually my area. I couldn't have made this stuff up. How do I make an image that speaks to the epicness of that in a way that's not sensational?’

For the Hobart-based photographer and cinematographer, connection to the landscape of his native Tasmania began early. ‘I guess it's always been a part of me’, he said. ‘When I was a kid, I wanted to be a park ranger. I don't know why. But nature and the outdoors have always been there.’

‘While I was at uni, I was also kayaking and on the national kayaking team. So I was really focused on just training and travelling to events, quite a lot overseas and around Australia. It took me seven or eight years to do an undergraduate degree in photography because I spent about two months of the year or more overseas, competing in World Cup races. I was pretty much training full time and going to university at the same time.’

‘Once I finished university and finished racing, I started doing a lot more adventure pursuits, going on trips in Tassie and kayaking down wild rivers. As soon as you start engaging with that sort of thing, particularly in Tasmania, you start to really connect with a place.’

‘In kayaking you go to some intense places, particularly whitewater [rapids], with a small group of people, so it's quite an intense experience you all share. But once you start going on multi-day trips, whether that's walking or kayaking or sea kayaking, spending multiple days in the outdoors... it gives you more time to decompress and just get in touch with where you are, as opposed to a day trip, which is great, but it's just a slightly different thing.’

For many photographers the problem is looking outside yourself for the best approach.

When he finally finished his photography degree, Matthew was determined to make a career for himself in the field. ‘I thought the best place to learn would be as a press photographer, just to get a lot of variety. It was the local Hobart newspaper, *The Mercury*, and I remember going in there and showing the photo editor my portfolio, and he said, “that's fantastic, but we haven't had an intern since Jesus was a kid.” Good luck with that.’

Below: One of the great Tasmanian stories is the story of the forests. The battle to stop native forest logging. This image shows a young activist locked onto logging machinery in an attempt to stop logging in the central highlands of Tasmania.

Opposite page: Bradley Coco Homewood is a climate activist. In 2024 he served two months in custody after driving a truck with other activists onto the West Gate Bridge in peak-hour traffic and then climbing onto the parked vehicle, setting off flares and unfurling a protest banners. This image shows him shortly before climbing into a tree sit in threatened forests in the central highlands of Lutruwita / Tasmania.

"These magnificent forests deserve to be protected in their own right, but in the era of climate and ecological breakdown it's the simplest thing we can do, and the first thing we must."





So, he did the logical thing. He started shooting what he knew. ‘I did a bunch of trips around Tasmania and took a lot of photos. This was back in the days of slide film, so I was shooting [Fuji] Velvia, doing adventure sports’, he said.

‘I pitched a couple of magazines, and one sat on the images, but another saw that there were a lot of different types of pictures. It wasn't just that I'd done one little trip and was sending my photos in. So they called me up and ended up publishing quite a lot of photos for quite a few years.’

‘It was mostly kayaking, rafting and whitewater kayaking and bushwalking and sea kayaking. It was kind of at the beginning of adventure tourism, ecotourism in Tasmania, relatively early on.’

‘It's sort of evolved more to working with NGOs, environmental NGOs, because all organisations now need to tell their stories. It's a competitive landscape if you're trying to get funding... so there's a lot more work for NGOs. And then there's long-term projects and documentaries: I'm filming documentaries and photographing long-term projects, and often those projects find homes in newspapers and magazines along the way.’

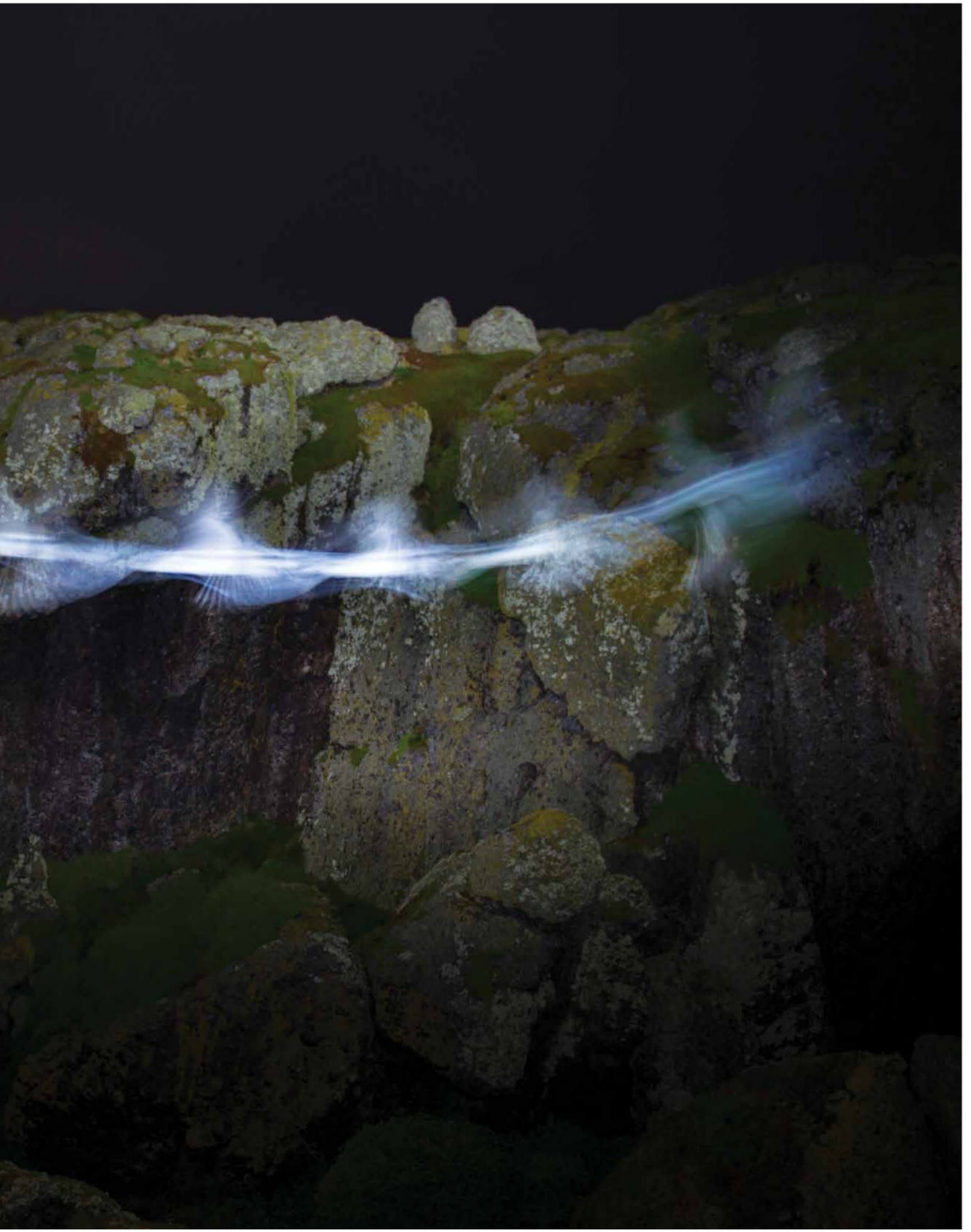
While he's kept busy with his photography and his documentary cinematography work, Matthew has what he calls his never-ending project. ‘It's never-ending in sort of a good way’, he said. ‘It's my investigation of Tasmania, and the way this place makes me feel.’

‘I have this collection of really kooky photos that are kind of vignettes from dreams.

Those little victories along the way keep these large areas more intact.’



Albatross Island, Tasmania.





Forest activist Indigo heads into the takayna/Tarkine forests on the west coast of lutruwita/Tasmania, dressed as an endangered Wedge-tailed eagle. Over 75 days though the bitter winter of 2021 activists halted development of roading to access the site of a proposed 140-hectare mining heavy metals tailings waste dam. The tailings dam is yet to be built.

It's never-ending in sort of a good way.

They're kind of weird. I can't quite say what I'm looking for, but I can see an image that fits with that, and when I see one, I'm like, "okay, everyone, just get out of the way, I have to get this image." This is the no-excuses part of the day.'

'I'm quite influenced by magical realism writers, particularly Tasmanian ones', Matthew said, adding: 'The cool thing about magical realism is they can make stuff up, but it's kind of based on [reality]. So when you've got that in your head, and you see things that fit that, you start to recognise things that you wouldn't have because you weren't tuned into what you're actually looking for. I try to make images that people can recognise, but they're not sure why.'

'Most of the images are shot in really soft light, and the [albatross] are white, so in the very last bit of light, they shine. A lot of people think they're lit, but they're not, because the animals just reflect more light than the environment. So you get this inherently dreamy thing: big glowing birds.'

The never-ending project, Matthew said, is long-form work. 'It's about going to a place enough times that you know it, as opposed to being a day trader and turning up, or a parachute-journalist situation.' For many photographers, he said, the problem is looking outside yourself for the best approach. 'Everyone wants the answer, and I think the answer is, there is no answer. The answer is, you've just got to go and explore. You've got to experience a lot of stuff...'

The albatross images came from a documentary photography project that entailed multiple trips over a period of several years to Albatross Island, a tiny, remote and difficult-to-reach island reserve off the wind-swept coast of Tasmania's northwestern tip. 'Everything takes time, and that's what people who aren't photographers don't realise', said Matthew. 'You can't predict what's going to happen, or when. You can predict what, you just don't know when. So you just have to wait.'

'The tricky bit is zoning out, but still paying attention', he said. 'There's so many brilliant photos that exist because the person that took them just stayed that little bit longer.'

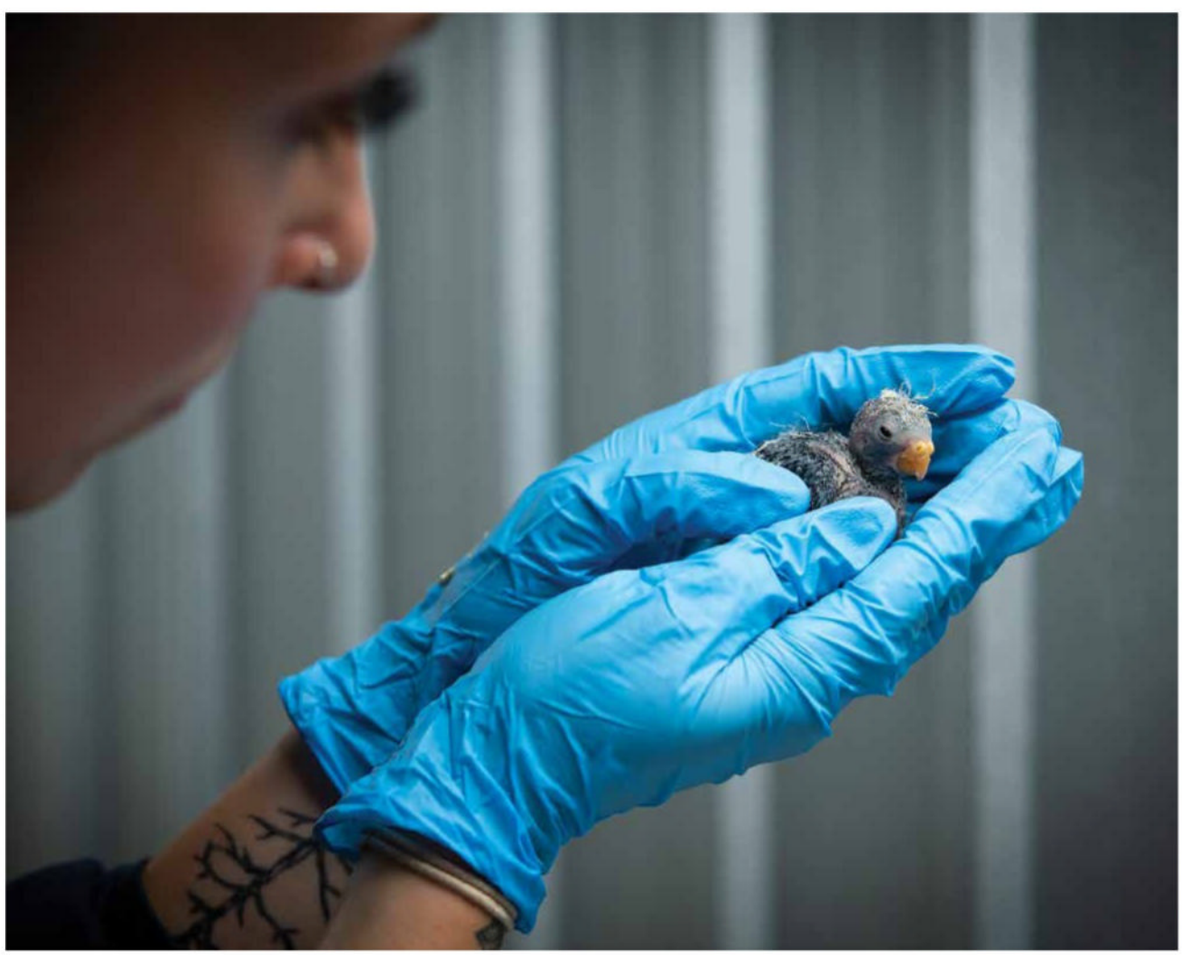
Staying a little bit longer and being a witness with a camera have also been Matthew's contribution to the decades-long struggle to protect Tasmania's beleaguered forests. 'It's very difficult to know when things are going to change', he said. 'We know the majority of people want native forest logging in Australia to stop. We don't need it anymore. There's plenty of science behind that, and plenty of surveys of the public.'

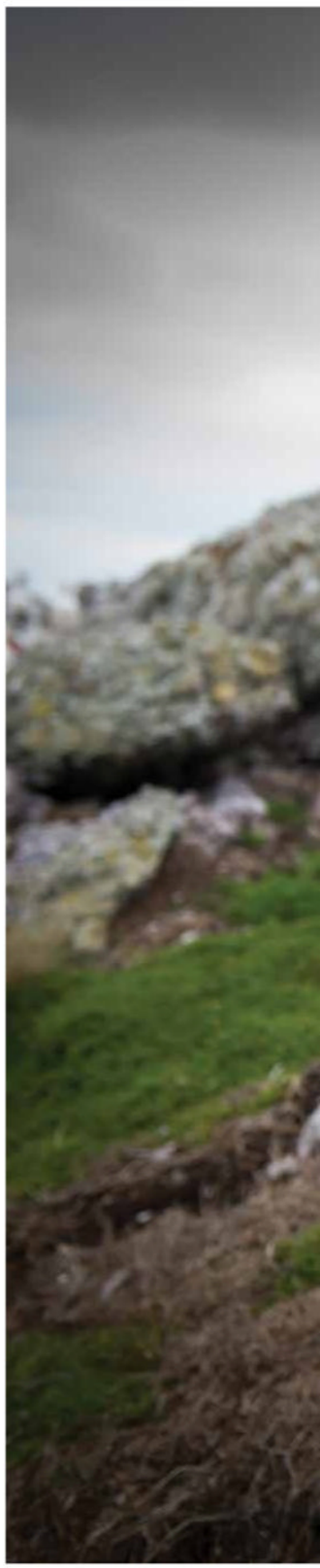
'Those little victories along the way keep these large areas more intact. They haven't been whittled away quite so much. So when the result comes, it'll be a better result than it otherwise would have been', he said.

'I remember going to an exhibition with frontline activists, the people that literally chained themselves to the bulldozers. They're often seen as a bunch of scumbags, quite radical. And this young woman got up and gave this speech.

Below: The Orange Bellied Parrot, the world's most endangered parrot, is a brilliant little bird staring into the abyss of extinction. Five years ago there were only 17 known birds in the wild. Tasmania has an Orange Bellied Recovery Team of scientists and volunteers working together, often in extreme conditions to breed, release, monitor and provide the best possible conditions to give the Orange Bellied Parrot every change of surviving as a species into the future.

Opposite page: Albatross Island is located off the north-western tip of Tasmania. It is home to 5,200 pairs of Shy Albatross, who are endemic to Tasmania. The program is currently overseen by marine biologist Dr Rachael Alderman, who has been visiting the island throughout the year for over a decade. After a day of banding and fitting miniature satellite tracking devices, her hands and forearms are bitten and bleeding. These are wounds of love; they mark an engaged scientist's deep affection for an extraordinary bird.









Whale Stranding, West Coast Tasmania. More than 80% of Australian whale and dolphin strandings take place in Tasmania. In September 2020 at Macquarie Heads on the remote west coast, approximately 470 long-finned pilot whales were stranded.

She said: “We've stopped logging in this forest for 380 days over the last four years, and that piece of forest is now declared a World Heritage Area. So there's 380 days of not logging more trees... we fought for that.” And it's like, well, good on you. It's hard to argue against that.’

‘My work is to amplify what they're doing... amplify the cause, but also make them feel good about what they're doing, so they're more inclined to keep doing it, because I don't want to do it.’

‘My skill is turning up and being there to take photos and document it, so the other side can't say it didn't happen or make them look like crazy radicals.’

In the end, said Matthew, ‘If you find something you think is really interesting, just go and explore it, and see where that leads you, where the home for it might be, where the audience is. Don't start with “what's the audience?” Start with what you find interesting, and take it from there.’

See more of Matthew’s work on:

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Back to the visualising future

PHOTOGRAPHER, AUTHOR AND ARTS EDUCATOR MEREDITH SCHOFIELD HAS BECOME A PASSIONATE CHAMPION OF THE CREATIVE LESSONS INHERENT IN OLD-SCHOOL, PRE-DIGITAL PHOTOGRAPHY.

Steve Packer

Before we get to talking about your own story, let's clear up a big question in photography at this time: Is analogue photography (shooting film and doing hands-on developing and printing in a darkroom) making a serious comeback?

Yes, there's a big resurgence, and the niche is expected to grow. That's indicated by the fact that Ilford and Eastman Kodak have built new factories on their sites in Cheshire, England, and Rochester, New York, respectively. They will more than double their film output, with the capacity to go a lot further.

Why the resurgence?

I think it has a lot to do with younger creatives and long-time analogue practitioners realising that there's a need out there for more authentic and one-of-a-kind forms of visual storytelling. People are craving something more tangible and committed out of their photography, and with the analogue process, it slows you down and a lot more thought goes into creating an image.

Working in education, where I teach analogue photography, I see that a lot of younger creatives have become so deeply reliant on digital technology – on just pressing a button and looking at the screen on the back of the camera, without really considering the visual effect their settings are having on the final look of the image – that they've missed out on learning how to visualise. A lot of what I do in teaching is to get them to realise that the machine they are holding is actually dumb, and it's not what photography is. I tell them, 'YOU are what photography is.' It's all about really seeing light and visualising an image before you even pick up the camera.

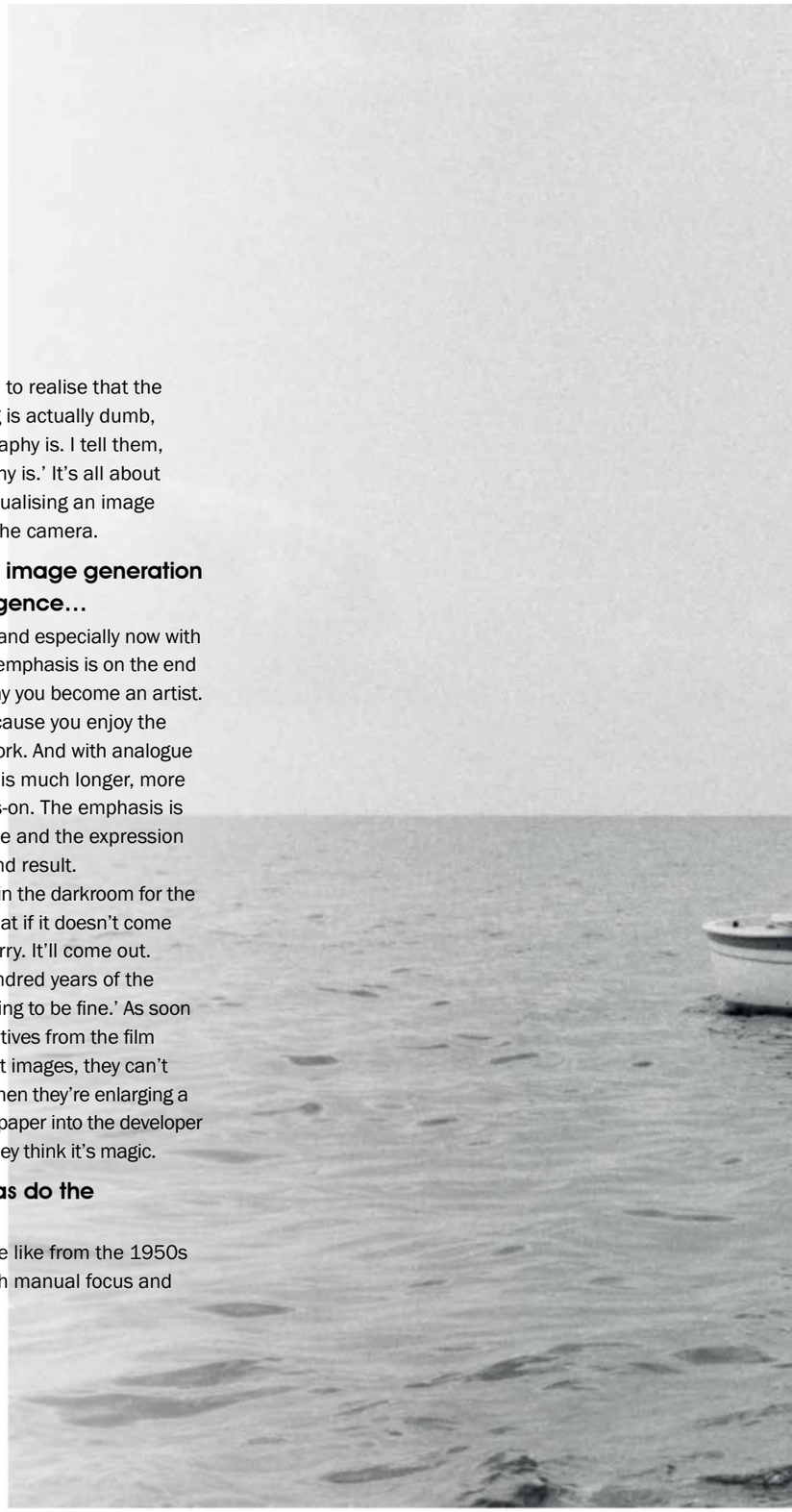
And now there's also image generation using artificial intelligence…

With digital photography, and especially now with AI image generation, the emphasis is on the end product. But that's not why you become an artist. You become an artist because you enjoy the process of creating the work. And with analogue photography the process is much longer, more dynamic and more hands-on. The emphasis is on the creative experience and the expression of oneself, and not the end result.

When my students are in the darkroom for the first time, they're like, 'What if it doesn't come out?' And I say, 'Don't worry. It'll come out. We have more than a hundred years of the process behind us. It's going to be fine.' As soon as they unravel their negatives from the film spools and see they've got images, they can't believe it. Even more so when they're enlarging a print. When they slide the paper into the developer and the image appears, they think it's magic.

What kind of cameras do the students use?

Pentaxes, Canons and the like from the 1950s to the 1970s. Models with manual focus and very basic light meters.





Fisherman, Postiano, Italy.



(For her own analogue shooting, Schofield has Pentax Spotmatic SP1000 and Canon EOS 50E 35mm SLRs, a Mamiya 645 Pro medium format SLR and a Polaroid SX-70. The films she favours are Ilford FP4+, Ilford HP5, Kodak Ektar 100 and Kodak Portra 400. She also has two Canon 5D digital SLRs for when situations demand them.)

How did you yourself get into photography?

I grew up in Canberra and did photography at Alfred Deakin High School, which was said to have the biggest darkroom in the Southern Hemisphere. I used my grandfather's Voigtlander rangefinder to shoot, but I never thought I'd make a career out of it. I actually started my working life in the music industry, as an audio and lighting engineer.

Around 2007, when I was 21 and had been working in live production for six years as the only female roadie in Canberra with a rigging licence, I moved to Sydney and eventually realised that photography was to be my lifelong passion. I studied at TAFE NSW in Ultimo for three years, envisaging myself as an editorial photojournalist, researching and meeting people to create bodies of work that told stories.

We were the last cohort to go through the course when it was 100 per cent analogue, using large format 4x5 land cameras. That course was a baptism of fire. You'd be given only two frames of colour film and have one day in the studio to fulfill a commercial brief. You'd have to understand lighting ratios and use complex algebra to calculate focal length and light dispersal. If you stuffed up both sheets of film, you failed. It really did teach you how to see and record light. Not to rely on a camera, but to visualise what you wanted and rely on your eye and technical knowledge to get it.

A lot of what I do in teaching is to get to them to realise that the machine they are holding is actually dumb, and it's not what photography is. I tell them, 'YOU are what photography is.

Obviously, your most recent exhibition, at Sidecar Roasters in Branxton, NSW, a few months ago, deliberately echoed that principle of creative discipline.

Yes. It was called '36 Frames' and was an installation of a single roll of 35mm Ilford FP4+ film. There was no editing. If there was a dud on the roll, it was exhibited. I wanted to show how the frame limitation can produce more considered and impactful results. The exhibition also showcased the art of darkroom printing.

After completing TAFE, how did you get a start in the industry?

I worked for a photographer, digitising film archives, but realised quickly that I didn't like working for other people and made the decision to go freelance. I started getting work with local councils, and the Sculpture By the Sea festival in Bondi really put my name out there as they credit their photographers in all the media they produce. People started finding me, and my bread-and-butter work for a decade was for local and federal government, and not-for-profit organisations such as Médecins Sans Frontières (Doctors Without Borders) in Australia, International Women's Day, White Ribbon Day (raising awareness of male violence against women), the Sydney Mardi Gras, and Indigenous and reconciliation organisations.

What do you think you brought to that kind of work with your personal photographic style?

One thing is my personality. I'm very approachable and good at matching my energy to other people's. You have to be able to put people at ease and connect with them. For example, when I did disability campaigns for the federal government, I was invited into people's homes and had to gain their trust and give them agency to tell their stories. And that's before the camera came out. That was the last thing on my mind.

I want to do my clients and subjects a service by being accurate in the kind of story I'm telling. Even with event work, clients can think that the sort of thing they want is all the important people standing in a group, looking at the camera.

Opposite page: Sydney, Australia.

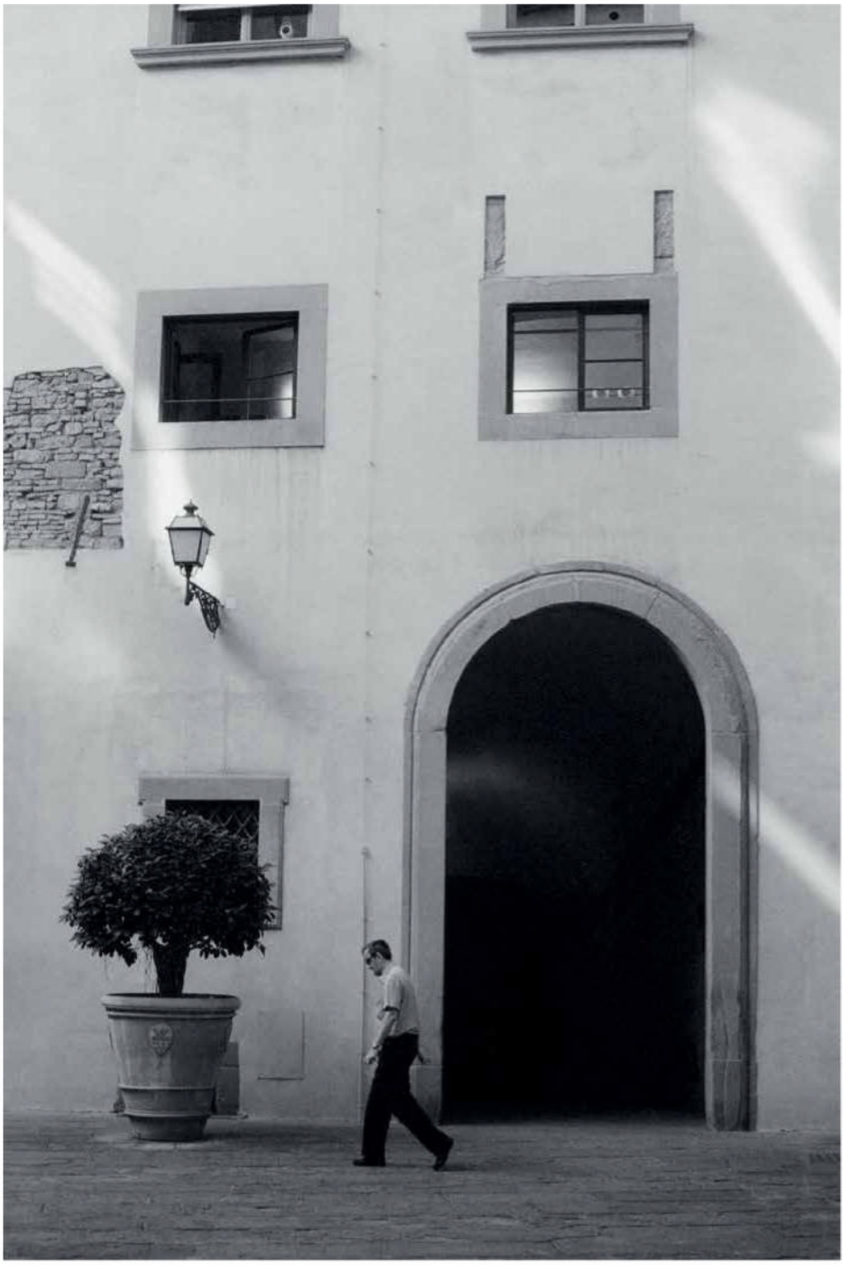
I'm very approachable and good at matching my energy to other people's. You have to be able to put people at ease and connect with them.



Above: The Pinnacles, Western Australia.

Opposite page: The Kimberley, Western Australia.

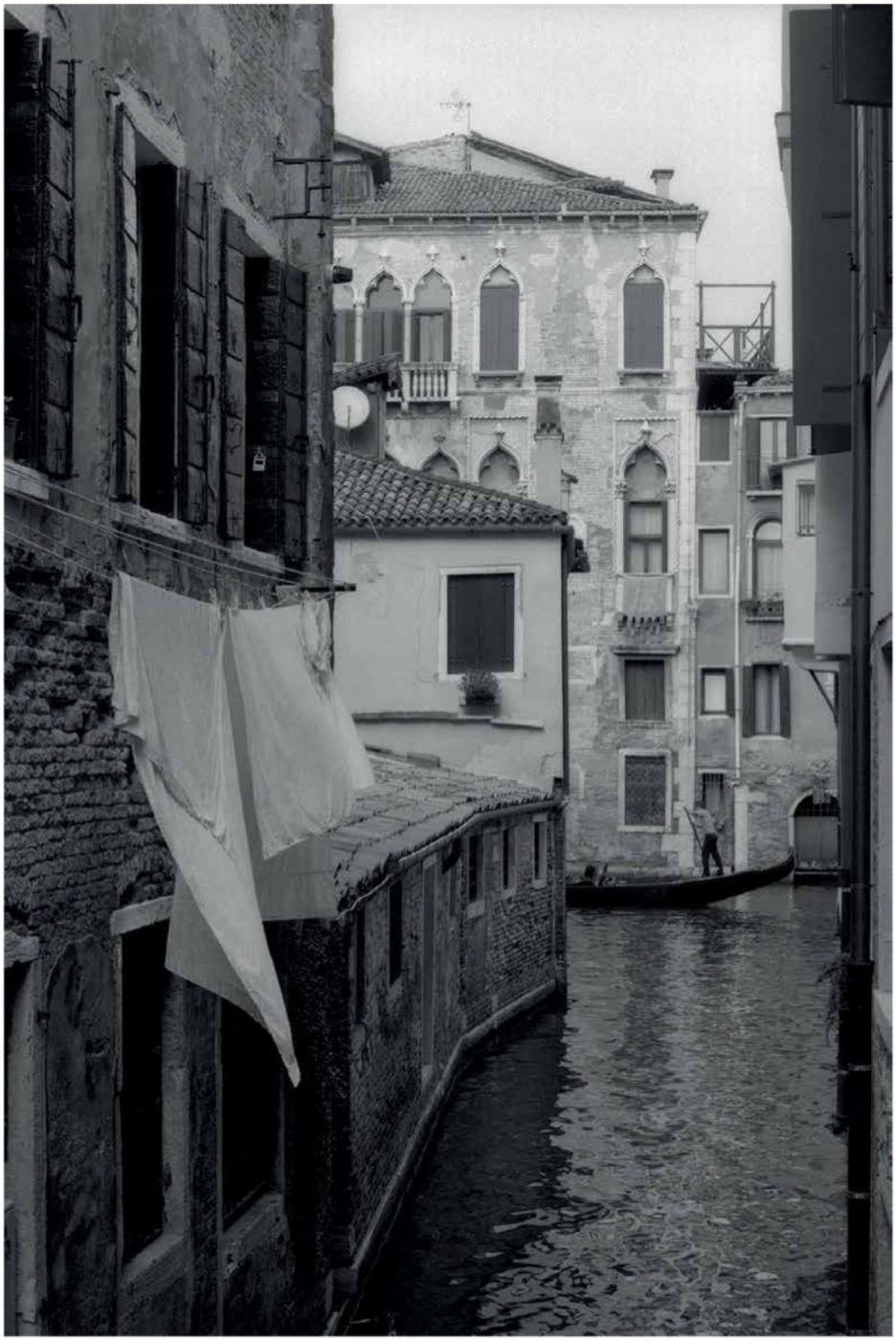


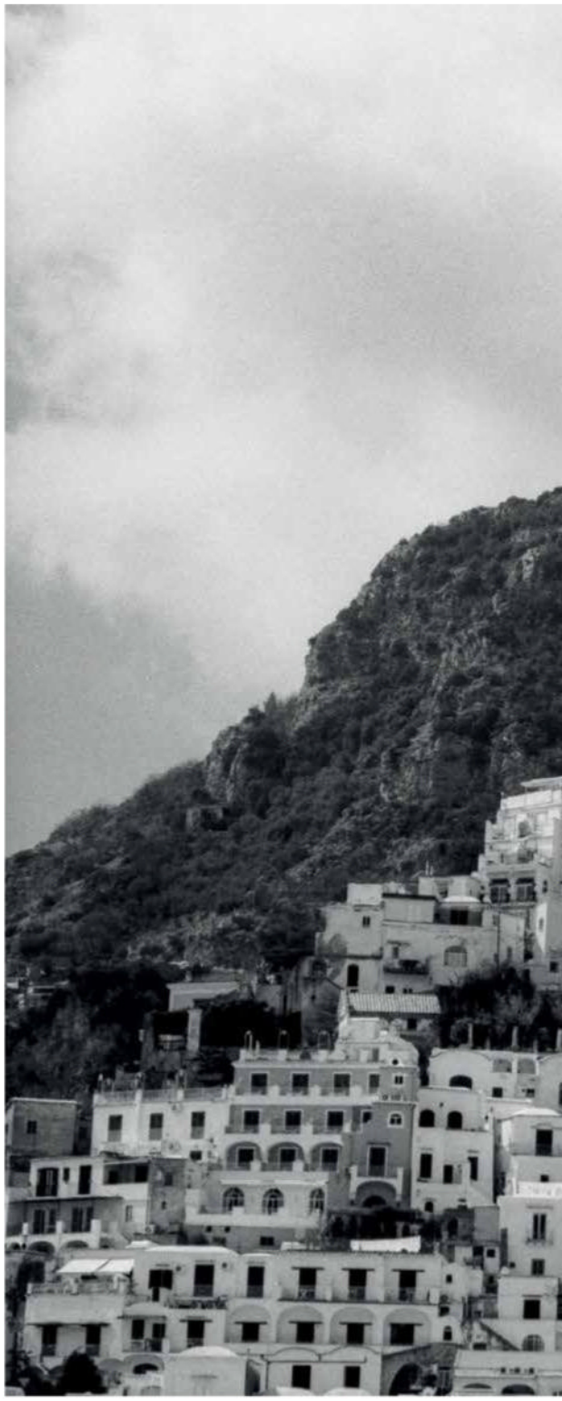


You become an artist because you enjoy the process of creating the work. And with analogue photography the process is much longer, more dynamic and more hands-on.



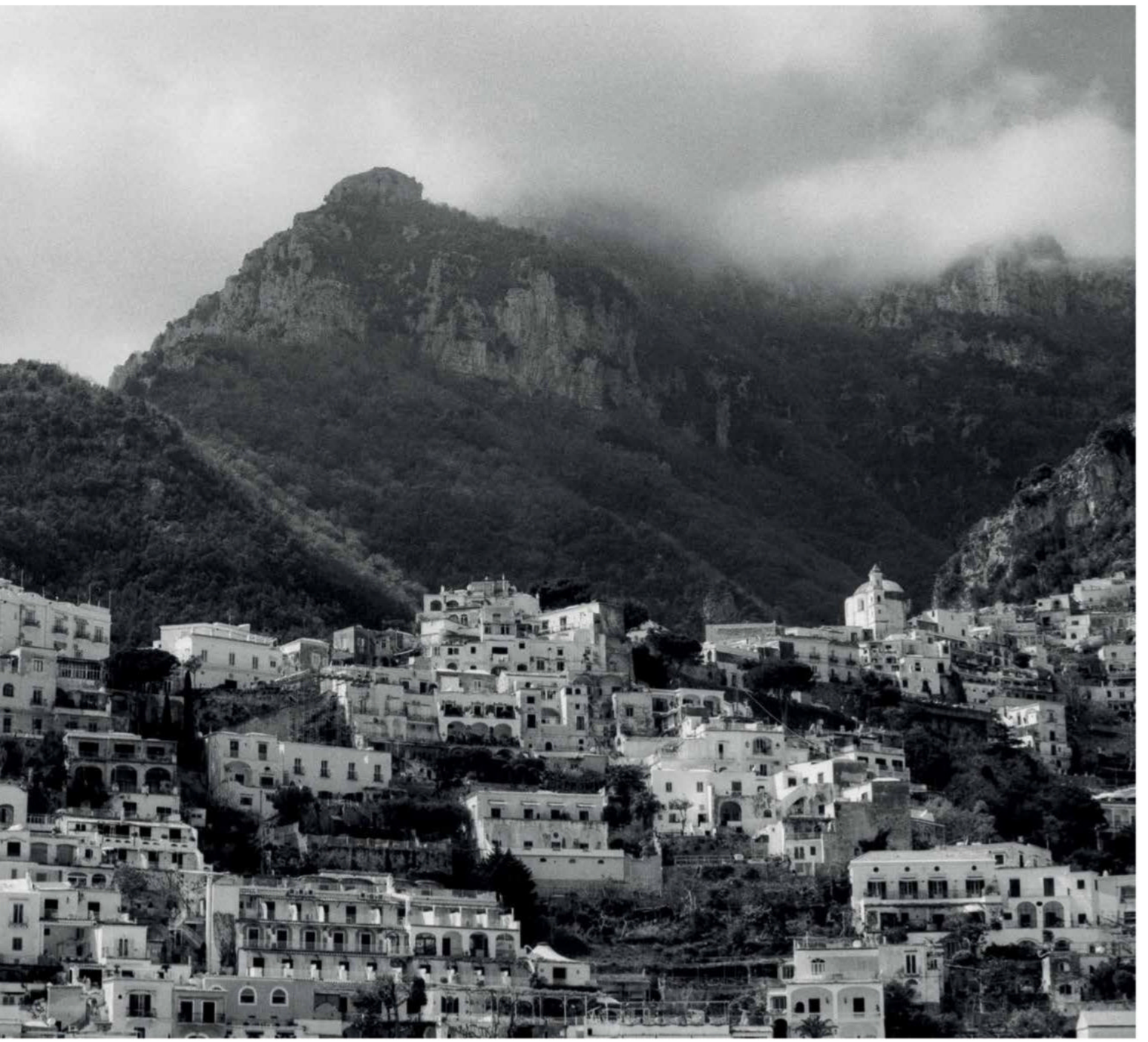
Man Hanging Out – David Černý's statue of Sigmund Freud. Prague, Czechia.
Opposite page: Florence, Italy.





Venice, Italy.

Opposite page: Postiano, Italy.



But when you show them something much more narrative, that represents what was really going on, they love it. I got a reputation for a more reportage style, and it snowballed from there.

What do you think has sustained your career?

It's definitely been my ability to adapt to a changing industry. Unfortunately when COVID struck, it put an end to the kind of work I was doing, and it never really bounced back. That's when I decided to get my teaching certification and to start writing.

In 2019 I had gone on a trip around Australia with my husband and our dog, in our old Volkswagen Kombi called Etta. I had all these photos and amazing stories, and I wrote a couple of chapters for a potential illustrated travel diary. Then, with COVID and all that time on my hands, I sent them off to an independent publisher, Affirm Press. I didn't expect much, but it led to my first book, 'Around Australia at 80ks', which became a national bestseller.

What's next for you?

I've kept shooting some commissions, I work with The Sydney Morning Herald on occasion and I shoot creatively for myself a lot more. But my main focus now is arts education and writing. I work with TAFE NSW, teaching photography, and I'm writing another travel book.



Reconciliation Place, Canberra, Australia. As part of the series 'Noon'.

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Close calls with tropical treasures

It can be said that OM SYSTEM Ambassador Brendan James owes his career in photography to the charms of a baby tarantula. Brendan had no special interest in photography, and certainly not in the macro realm of spiders, insects, bugs and the like, until a friend gave him the tarantula as a pet to counter his severe arachnophobia.

'I fell in love with it and started photographing it for a tarantula care group on Facebook', he says. 'I wanted to get closer and closer, and my mobile phone just wasn't good enough.'

It wasn't long before he discovered the renowned arthropod portraiture of American Thomas Shahan, which opened up an entirely new world to him.

'I've always become hyper-fixated on new hobbies and don't do things by half measures,' says Brendan, 'so I spent a couple years studying cameras, optics, magnification and lighting, and bought about 20 books about insects. Then in 2017 I travelled to Malaysia purely for its insect biodiversity, and that's when I knew I wanted to do this forever.'







> Learning insect behaviour, approaching carefully, controlling your breathing, controlling lighting, and accepting that many attempts will fail, are all part of the process.

From his home base in Cairns, he describes tropical Far North Queensland as an insect paradise. ‘I’m surrounded by pristine rainforest and a large variety of biodiversity, and photography is my primary form of meditation.’

He has found that in the commercial market for close-ups of insects and the like, opportunities exist in editorial publications, selling prints, stock licensing, brand partnerships, and running workshops and photography tours. He has dipped his toe in all those things, but the Cygnustech, a macro flash diffuser he developed when he couldn’t find an existing product that was compact and hardy enough for his kind of work, has become his primary source of income. ‘I make them myself and sell them all over the world.’

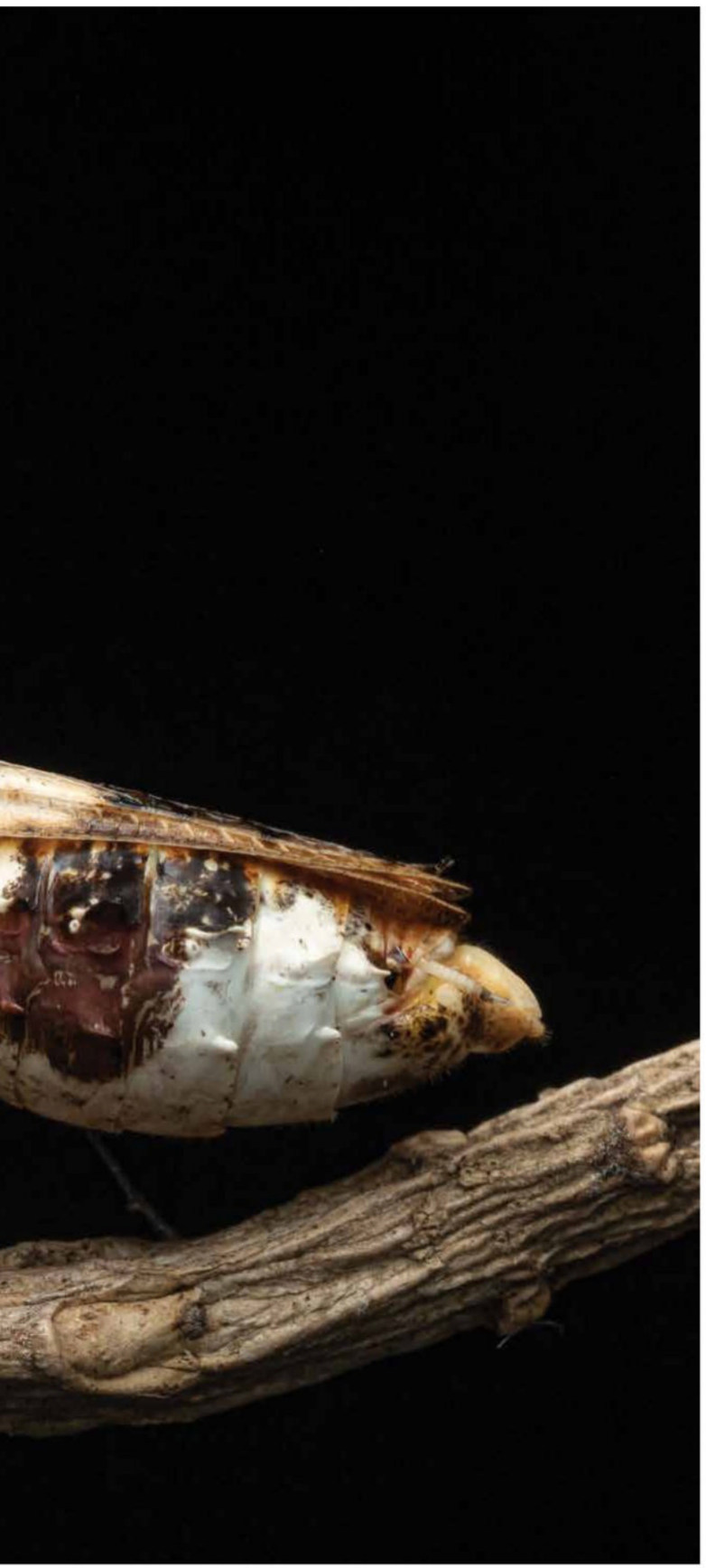
Also in his primary backpack kit are an OM SYSTEM OM-1 Mark II camera body, M.Zuiko 60mm F2.8 and 90mm F3.5 macro lenses, and the M.Zuiko 12-45mm F4 zoom, which has become a favourite due to its small form factor and wide field of view while retaining good magnification ratios.

Most of his work is in a 1:1 magnification ratio (where the real-life size of the subject and the size of the image projected onto the camera's sensor are the same) or less. ‘The magnification depends on what story I’m trying to tell’, says Brendan. ‘As most arthropods in Australia are on the larger side, I often move away from using macro lenses to wide-angle landscape lenses. It’s very hard to capture a hand-sized huntsman spider or 12-centimetre katydid with a macro lens. I always carry a Raynox DCR-250 snap-on macro converter, but hardly ever use it. The crop aspect of OM SYSTEM cameras, paired with the 60mm or 90mm lens, is more than enough.’

He says the first lesson in his kind of photography is patience. ‘I once spent eight hours searching the forest for a species of tiny Jotus jumping spider. I eventually admitted defeat and walked all the way back to the car park, to find the exact species sitting on my car, just staring at me.’

Technical skills matter, he says, but understanding your subject is equally important. ‘Learning insect behaviour, approaching carefully, controlling your breathing, controlling lighting, and accepting that many attempts fail, are all part of the process. I never use a tripod because mobility and speed are critical.





> It's fascinating to see a spider wrapping up its dinner under the moonlight, or two stick insects mating and looking like twisted branches.

'I also want to add that you must respect nature and your surroundings. Leave everything as you found it, with as little human presence as possible. Don't cut off branches, ruin spider webs or take subjects away from their eggs and pose them on macro clamps.'

Asked how he balances the technical, scientific and creative aspects of his macrophotography, Brendan says: 'I try to balance moody lighting and crisp focus with some storytelling. Sometimes that means highlighting intricate anatomy, sometimes it's about capturing a moment of behaviour that reveals the subject's daily life that goes unnoticed by us. Most people don't care what a spider is up to – but I do! I particularly like prey and courtship scenes, which are rare to come across. It's fascinating to see a spider wrapping up its dinner under the moonlight, or two stick insects mating and looking like twisted branches. Predation, courtship, parental care... my bucket list will never end.

'There are countless species I'd still love to document in Australia and around the world, and I look forward to the challenge.'

Walking with camels in the Simpson Desert

A WALK OF DISCOVERY IN CENTRAL AUSTRALIA, WITH A PACK OF CAMELS TO CARRY ALL THE HEAVY LOADS.

Margaret Brown

Why do it?

If you've never visited the red heart of Australia or trekked with camels before, this is a genuinely unique bushwalking experience that will provide a wealth of photographic opportunities. The only company organising such trips is Great Desert Walks, which was founded in 2007 by Andrew Harper OAM, who has been visiting Central Australia, accompanied by one or more pack camels, for more than 30 years.

All the trips run by Australian Desert Expeditions are walking journeys through remote, untouched areas that few ordinary tourists ever visit. The trips are split into two different strands: Outback Camel Company and Australian Desert Expeditions.

The Outback Camel Company simply conducts desert treks and expeditions designed to suit first-time participants, while Australian Desert Expeditions conducts scientific and ecological surveys in the desert using pack camels as the main method of transport. These treks may involve helping professional scientists to collect data and some have helped in the discovery of a number of significant palaeontological and archaeological sites, provided insights into the relative abundance and habitat association of species and catalogued the ecology across a range of desert landscapes.

Active participation is encouraged with both treks. This could involve assisting the cameleers with tasks such as shepherding the camels as they graze in the evenings, saddling and loading equipment under supervision, or lending a hand with other camp duties. The camels set the pace for each day's activities – and that pace is normally quite slow.

No prior camel trekking experience is required to join a trek; you just need to be prepared to spend time in the bush, sleep in a swag and embrace the demands of "roughing it" (which includes no hot showers for the duration of the trek). You must also be fit enough to maintain an average walking pace of 3 to 5 kilometres per hour for up to 7 hours each day.

At the most you will be expected to walk for eight to 10 kilometres in a day, with regular stops for morning tea, lunch and afternoon tea – and also when there's something interesting to look at. Camps are chosen for the availability of camel feed and can vary widely in nature.

There are no cars, which means no engine noises and pollution to degrade your experiences; no shortcuts are required because there's no rush. You have plenty of time to get to know the other people in the group and the camels in the string you walk with, each of which has a distinctive personality.

You can walk alongside the camel string or spread out along the dunes. This is a different kind of walking experience from normal bushwalks or any other kind of trekking.

The cameleers who are in charge of the camels are experienced and seasoned stockmen and women who are specialists in handling and working with camels. They have a wealth of experience they happily share with participants, giving you a chance to learn about the desert and its flora and fauna, along with our First Nations people who call Munga-Thirri home.



Two strings of camels, loaded and ready to start the day. Good rains in late summer meant there was plenty of water, which also meant green vegetation and plenty of bird life.

Opposite page: A hobbled camel is silhouetted on the crest of a dune, where it will spend the night.





Each night's camping spot is carefully chosen to provide feed and water for the camels and space for setting up the campfire and allowing participants to spread their swags out widely enough to ensure some privacy.

Opposite page: Participants are encouraged to assist with tasks like securing each camel's load.









Conditions

All treks have been designed for reasonably fit people in good general health who are prepared to embrace the unique challenges of the desert. Each participant will be required to complete a Health Clearance which will require a doctor's signature. Detailed booking conditions can be found at www.tinyurl.com/occ-conditions.

All camping equipment – swags, stools and tents – is provided (and carried by the camels). Each trek is equipped with First Aid and emergency communications equipment. Participants are required to bring their own sleeping bag and eating utensils plus a limited set of clothing. Travel insurance is at the discretion of each participant, although assistance with this is available.

When to go

Desert environments can be deadly in hot weather so these trips are only possible during the cooler parts of the year. The season normally starts in May and ends in early September, with eight treks planned for 2026. Average daily temperatures hover around 23°C, though night-time temperatures can drop to zero or below.

Getting there and getting around

Treks vary in length between three and 34 days, with the majority being around eight days. Most depart from Birdsville, although some begin and end in Alice Springs and participants are required to arrange travel to and from the starting point and any accommodation they require before and after the trek. Assistance is available to help you organise this.

What gear to take

Lightweight and compact equipment is a 'must' when you're involved in these treks since you'll be doing a lot of walking over unknown country. While your smartphone camera should be able to capture most of the shots you want to take as well as recording all the video footage you might need, if you want to make big prints of your shots – and want full control over exposure parameters, a 'proper' camera is essential.



Above: Parallel strings of camels are loaded carefully at the start of each day's walk.

Opposite page: Walking with camels in the Simpson Desert in winter is slow travel at its most simplistic. The camels carry the heavy loads, leaving you to enjoy the landscape at a leisurely pace.



We suggest an all-in-one zoom lens that covers a focal length range of 24-200mm in 35mm format as the best option for almost all situations. Stabilised equipment is advisable as you will almost certainly want to capture the colourful sunsets and sunrises in the desert and also take shots of evening activities around the campfire.

Weather resistance is another desirable attribute because you'll be outdoors for most of each day and it's difficult to predict how much wind you'll encounter (which will raise dust) or whether it will rain. Leave your flash and tripod behind because you won't need them in most situations. However, if you're into astrophotography, on a clear night the desert sky is ablaze with stars and with a compact tripod you'll be able to take advantage of the isolation to get some great night shots.

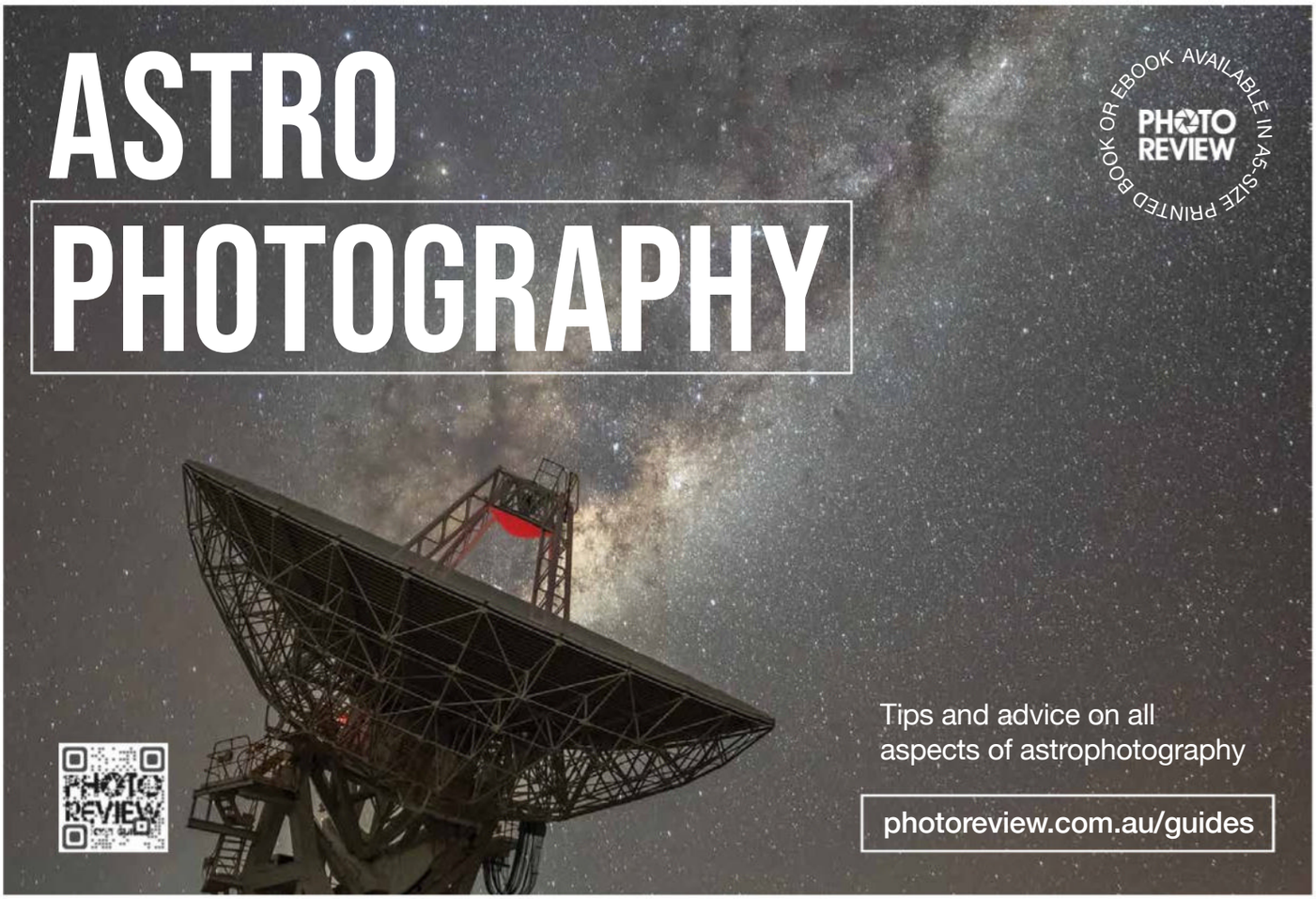
What to photograph

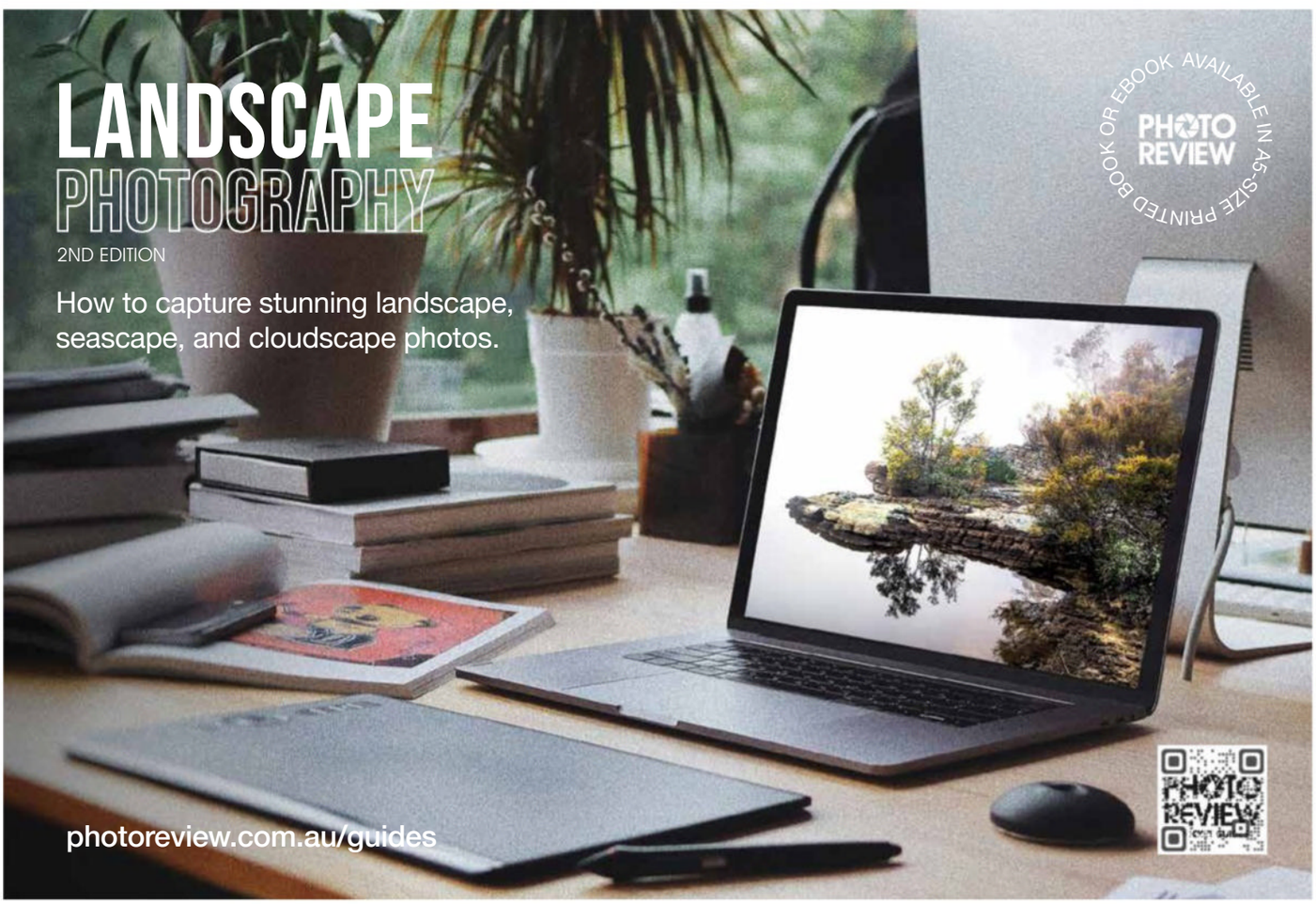
Watch out for photo opportunities on your way to and from your main destinations, although the trek itself will provide most of the subjects you'll want to record. If you're planning to create a book of your trip (see our article on page 45), try to capture sequences documenting various aspects of your experiences. For instance, this could include loading the camels at the start of a day and unloading them in the evening.

Close-up portraits of camels are always fun to take, particularly when you can record different individual characteristics. We also recommend taking shots looking down on the strings from the dunes – and a complementary shot looking up as the lead camel in a string crests a dune.

Shots taken during meal preparation and when everyone is relaxing around the campfire are also worth having. And don't miss opportunities for close-ups of the plants, animals and rock formations you come across on the trip. The expert cameleers can be great for pointing these out to you – and most also let you take their photos while they're working.




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Lenses for landscape photography

BY TRADITION, WIDE-ANGLE PRIME LENSES ARE NORMALLY RECOMMENDED FOR LANDSCAPE PHOTOGRAPHY – WE HELP YOU TO DECIDE WHEN IT CAN BE WISE TO USE OTHER OPTIONS.

Margaret Brown

When selecting lenses for a landscape shoot you need to consider three factors:

1. The conditions you'll be working in, including what type of weather, expected light levels, the direction and angle of the sun (or main illuminant) and how far you have to walk to get to the optimal spot.

2. Whether to select a prime lens or a zoom. Prime lenses confine you to a single perspective (and angle-of-view); any zooming you do must be by shifting your position. They can be great for astrophotography and extreme low-light work, but you can't zoom with your feet when you're standing at the edge of a cliff or on the shore of a lake or river. Zooms are more versatile and easier to use when you need options for framing shots. But they are often larger and slower than a prime lens.



Cradle Mountain seen from the track leading to Hanson's Peak at around 11 a.m. on a sunny day in mid-May, taken with an E-M1 camera and 12-100mm f/4 lens. Autumn weather in Tasmania can change unpredictably; the day before this shot was taken was wet and stormy. A hike of approximately three kilometres was required to reach this spot so lightweight, weather-resistant gear was advisable.

As a general rule, the faster the lens you choose, the larger and heavier it will be and the more you'll pay for it.





This pair of images illustrates the effects of lens focal length on perspective. The top image was taken with the modest wide-angle view of a 24mm lens, while the lower one was taken with a 200mm focal length that compresses the perceived perspective.

3. The effect you want to create. Wide-angle lenses are great for emphasising the vastness of a landscape and creating an immersive experience. But what if that's not your objective? Mid-range zooms are great for presenting a natural perspective and creating an impression of balance in the scene. Telephoto lenses will compress perspective and make it easier to single out parts of the scene for subjects. They also let you shoot discreetly from a distance.

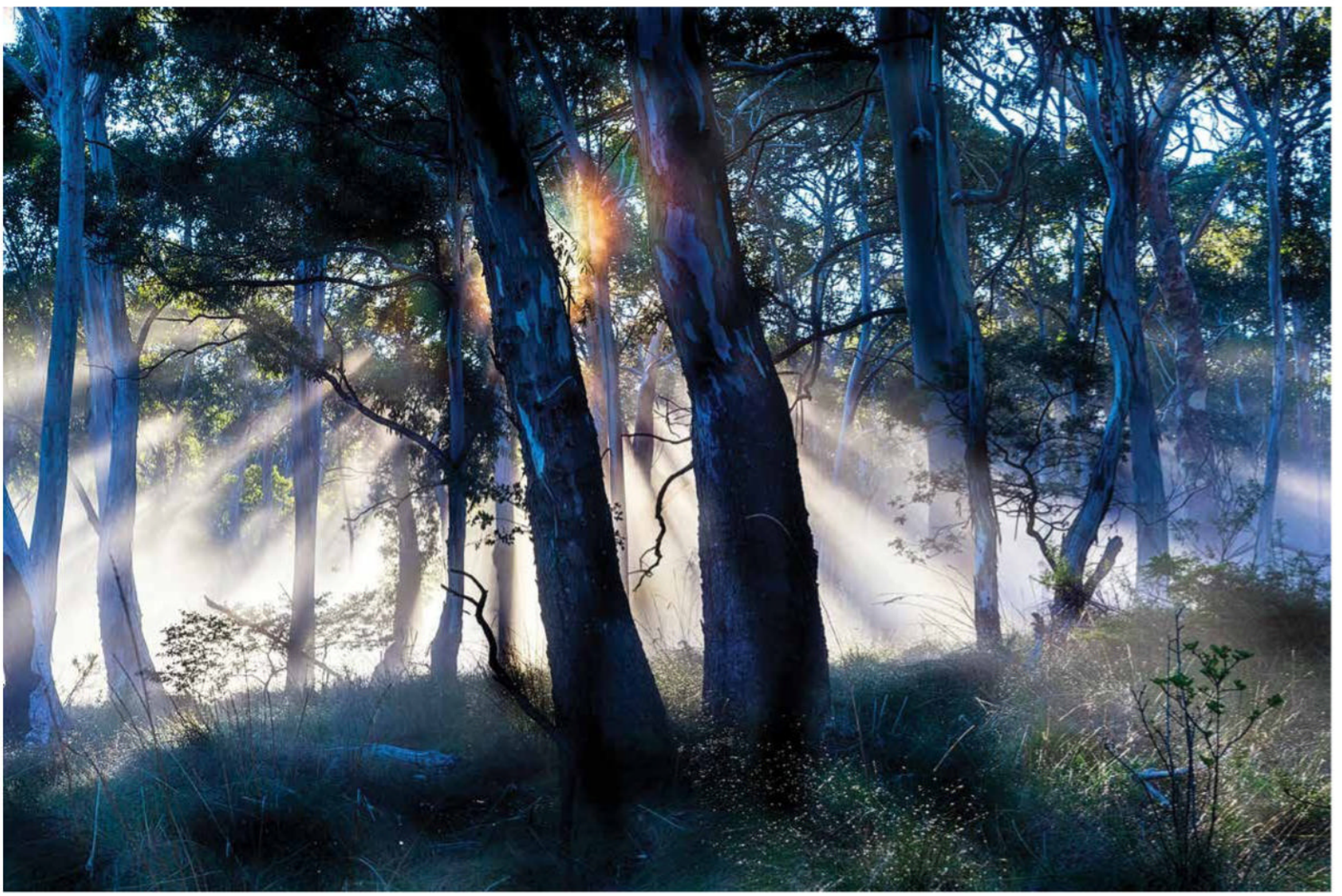
Where possible you should match the lens to the subject you're photographing, based on the parameters in the table on the opposite page.

Most cameras apply automatic in-built corrections for common lens aberrations, such as vignetting (corner darkening) and rectilinear distortion. Many will also correct chromatic aberration (which causes coloured fringing along high-contrast edges in photos).

Lens flare can be more difficult to correct, although modern lenses usually have anti-reflection coatings on one or more of the internal elements. These coatings provide some degree of glare suppression but you can minimise residual ghosting and flare by fitting a lens hood and taking care when composing shots to keep the sun (and other bright light sources) well outside of the image frame.

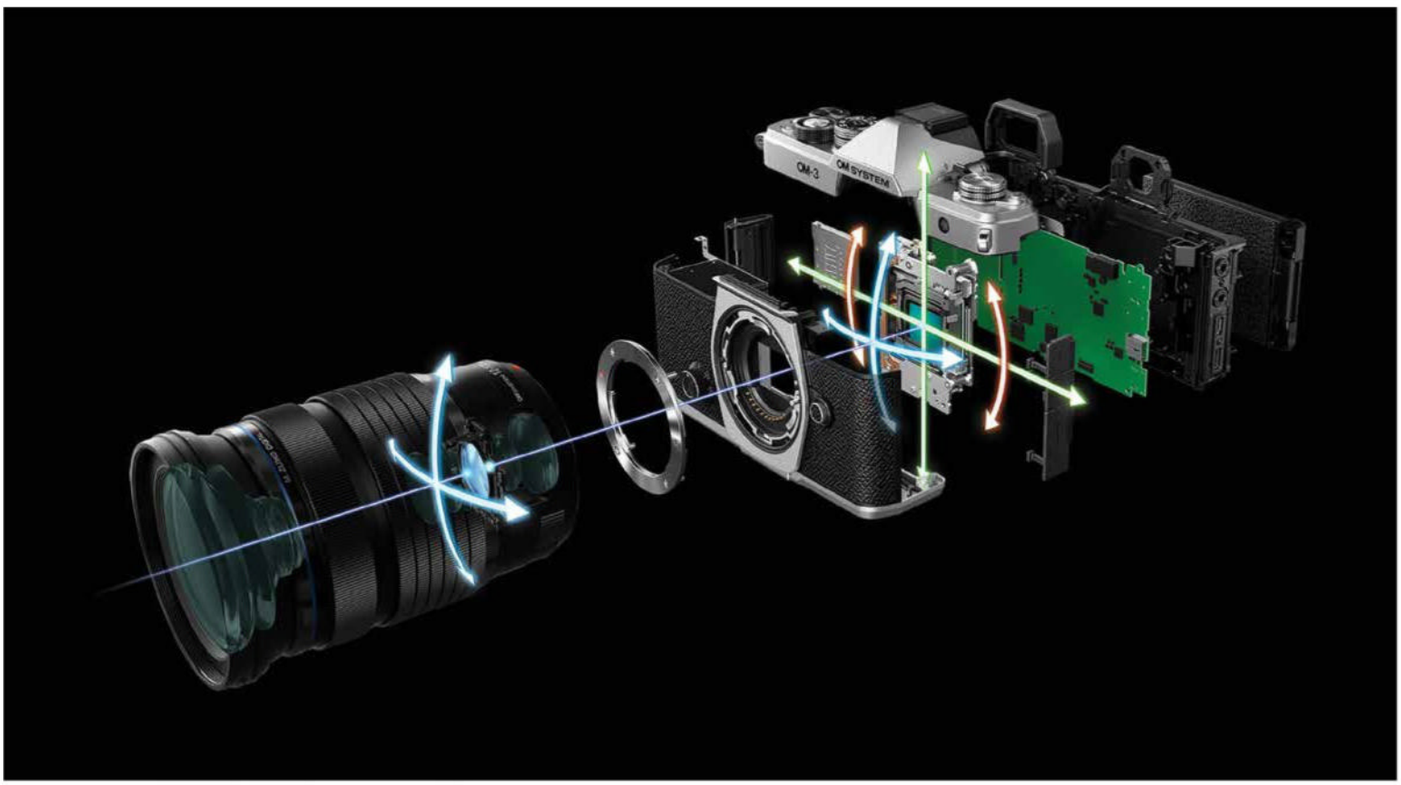
Features to look for

Since landscape photography usually involves working out-of-doors, **weather resistance** should be important in your lens choices. There are degrees of weather-resistant protection, which are rated accordingly by the internationally-recognised IP (for Ingress Protection) Code (IEC standard 60529), which rates the degree of protection provided by mechanical casings and electrical enclosures against the intrusion of dust and moisture.

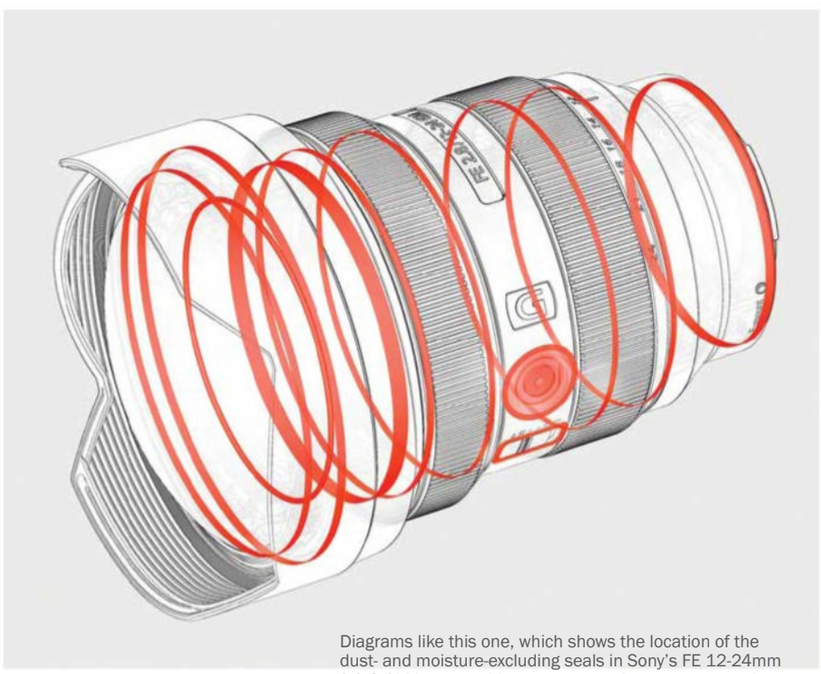


Strong backlighting as shown here can produce lens flare. Anti-reflection coatings in the lens used for this shot provided some glare suppression, aided by using the trees to block the direct light from the sun. Nonetheless, even these measures were unable to prevent coloured flare artefacts.

LENS TYPE	TYPICAL FOCAL LENGTH IN 35MM FORMAT	BEST USED WHEN...
Ultra-wide angle	12mm to 20mm	You want to encompass the greatest possible area in a single shot and can tolerate some rectilinear distortion.
Wide angle	24mm to 40mm	You want wide-angle coverage without noticeable distortion.
Normal	45mm to 60mm	You want to reproduce the same perspective as seen by the human eye. Good for shooting panoramas.
Medium telephoto	70mm to 105mm	You want to photograph subjects that are further than you can reach by moving closer (e.g. subjects on the other side of a stream or road).
Long telephoto	120mm to 300mm	You are photographing distant scenes or if you want to compress perspective in a scene or isolate a particular element. Watch out for reduced contrast due to haze.
Extreme telephoto	Over 300mm	You want more extreme perspective compression or if you want to include easily-spooked wildlife in shots.



When manufacturers design camera and lens stabilisation systems to work together users benefit from the highest levels of both systems. (Source: OM System.)



Diagrams like this one, which shows the location of the dust- and moisture-excluding seals in Sony's FE 12-24mm f/2.8 GM lens, provide reassurance that you can use the lens in light rain and slight dustiness. (Source: Sony.)

Photographers who prefer certain angles of view and fast apertures may gravitate towards prime lenses

IP ratings use a two-digit code where the first digit relates to dust protection and the second to moisture resistance. OM System and Leica have equipment with the highest ratings, but only for certain cameras and lenses, with both cameras and lenses boasting IP53 and IP54 ratings. IP5* rates them as having limited dust ingress with no harmful residues, while IP53 and IP54 ratings confirm waterproof protection against sprays of water tilted up to 60 degrees vertically and water sprayed from all directions, respectively.

It's important to pair a weather-sealed camera body with a lens that has a similar weather-resistance rating to ensure the entire system remains protected. Seals should be checked regularly and kept clean to preserve their effectiveness.

Image stabilisation is well worth having in cameras because it works with all lenses but in-lens stabilisation is equally important when both IS technologies can work together. This normally happens when both camera and lens come from the same manufacturer – although some third-party lens specialists also offer full compatibility with popular lens mounts.

Other factors to consider are your budget and how much weight you're able to carry. As a general rule, the faster the lens you choose, the larger and heavier it will be and the more you'll pay for it. You can usually compromise lens speed when shooting landscapes because you're working in normal outdoor lighting – although the optimal time slots for landscape work are during the 'golden' hours on either side of sunrise and sunset. Maximum apertures between f/4 and f/6.3 should be fast enough.

Factor in the crop factor of your camera's sensor. Full-frame cameras have a 1x crop factor, while APS-C cameras may crop by 1.6x (Canon) or 1.5x and M4/3 cameras have a 2x crop.

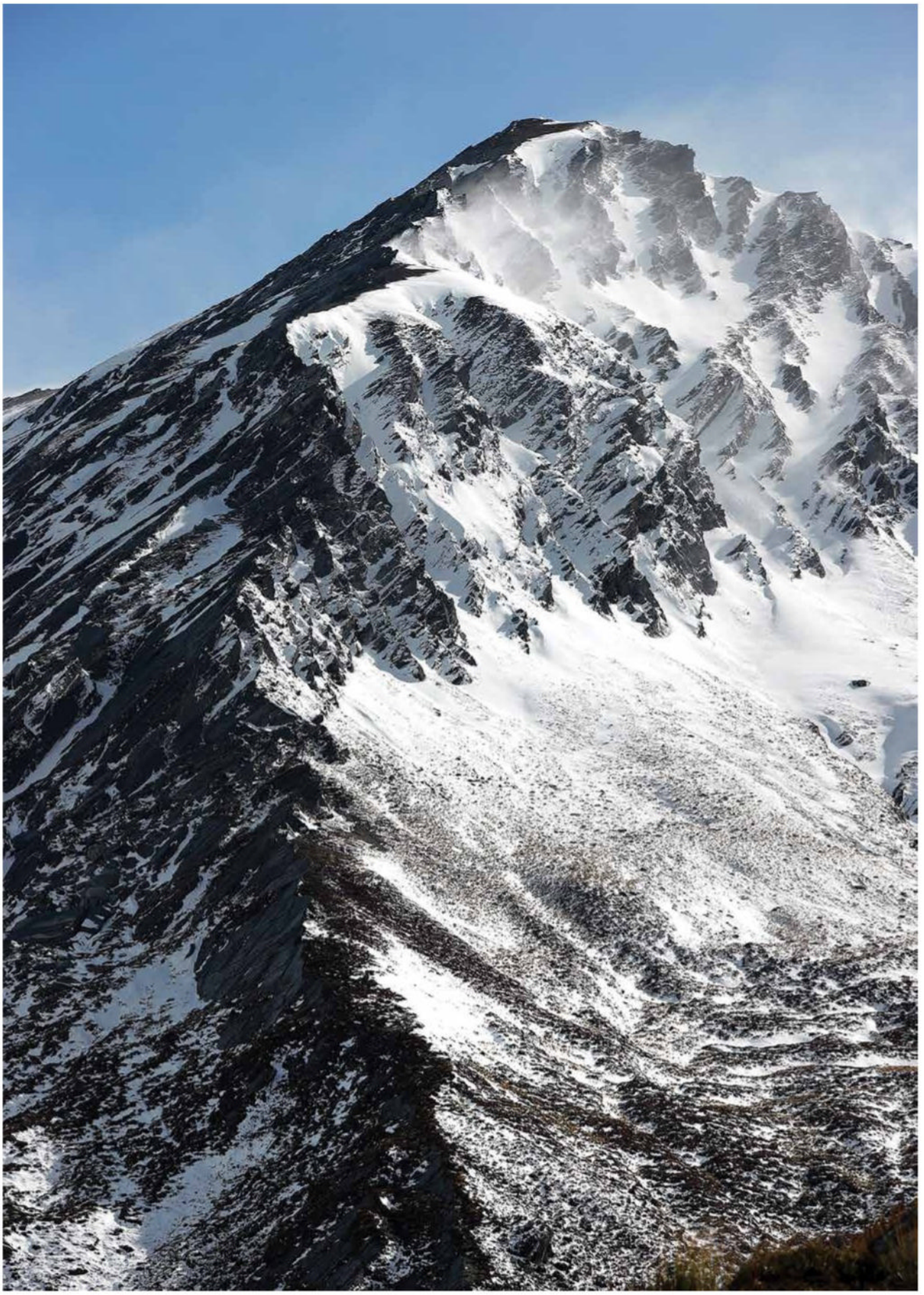
Lenses to consider

Photographers who prefer certain angles of view and fast apertures may gravitate towards prime lenses, which have normally been offered in 14mm, 18mm, 20mm, 24mm, 28mm, 35mm, 50mm, 85mm, 105mm and 135mm focal lengths. Take your pick with regard to the table towards the beginning of this article.

If you were to choose only one lens to take on a landscape shoot, the best options would be a 24-70mm or 24-105mm lens because these ranges cover most of the situations you're likely to encounter. Both ranges are popular and some manufacturers offer several versions with different maximum aperture ranges to suit different situations, from night shooting to travelling.



Sensor size makes little difference to whether you can make large prints from a particular image. This image, taken from a raw file captured with a M4/3 camera, prints well on paper at A2 size and has also been printed on canvas measuring just over a metre wide. There was no noticeable loss of quality at the appropriate viewing distance for any of the enlargements.



Slight perspective compression produced by a 100mm lens on a full-frame camera helped to highlight the drama of this snow-clad mountain peak in New Zealand. (This shot was taken from a helicopter and required a fast shutter speed of 1/640 second at f/7.1 with ISO 100.)



The Tamron_35-100mm f/2.8 Di III VXD, shown here with a Sony mount, is compact and lightweight (565 grams) for its lens speed. Also available in the Nikon Z mount, it is moisture-resistant and comes with a petal-shaped lens hood. (Source: Tamron.)



With an all-up weight of 770 grams, including battery and SD card, the Nikon Z5 camera plus the Nikkor Z 24-50mm f/4-6.3 lens is a compact, lightweight kit for landscape shooters who want full-frame image quality. (Source: Nikon.)

If you're looking for a wide-angle or standard range zoom, here are some recommendations to consider:

Canon:
For full-frame cameras: RF 14-35mm f/4L IS USM, RF 15-35mm f/2.8L IS USM, RF 20-50mm f/4 L IS USM PZ.
For APS-C cameras: RF-S 10-18mm f/4.5-6.3 IS STM

Fujifilm:
Fujinon XF 10-24mm f/4 R OIS WR
Fujinon XF 16-50mm f/2.8-4.8 R LM WR
Fujinon XF 16-80mm f/4 R OIS WR

Nikon:
For full-frame cameras: Nikkor Z 14-30mm f/4 S, Nikkor Z 17-28mm f/2.8 and Nikkor Z 24-50mm f/4–6.3
For APS-C cameras: Nikkor Z DX 12-28mm f/3.5-5.6 PZ VR

OM System:
M.Zuiko Digital ED 9-18mm f/4.0-5.6 II, M.Zuiko Digital ED 12-40mm f/2.8 PRO II, M.Zuiko Digital ED 12-45mm f/4.0 PRO and M.Zuiko Digital ED 14-42mm f/3.5-5.6 EZ

Panasonic:
For full-frame cameras: Lumix S 16-35mm f/4, Lumix S 18-40mm f/4.5-6.3, Lumix S 20-60mm f/3.5-5.6, Lumix S 24-60mm f/2.8, Lumix S 24-105mm f/4 MACRO, Lumix S 14-28mm f/4-5.6 MACRO,
For M4/3 cameras: Leica DG Vario-Elmarit 12-35mm f/2.8 ASPH. POWER O.I.S., Leica DG Vario 8-18mm f/2.8-4.0, Leica DG Vario-Summilux 10-25mm f/1.7, Leica DG 12-60mm f/2.8-4.0 ASPH. POWER O.I.S., Lumix G 12-60mm f/3.5-5.6 ASPH. POWER O.I.S., Lumix G Vario 7-14mm f/4.0 ASPH., Lumix G 12-32mm f/3.5-5.6 ASPH. MEGA O.I.S.

Pentax:
For full-frame cameras: HD D FA 15-30mm f/2.8 ED SDM WR, D FA 24-70mm f/2.8 ED WR
For APS-C cameras: HD DA* 11-18mm f/2.8 ED DC, HD DA 16-50mm f/2.8 ED PLM AW, HD DA 16-85mm f/3.5-5.6 ED DC WR, DA 18-50mm f/4-5.6 DC WR RE, DA 18-55mm f/3.5-5.6 WR, DA 20-40mm f/2.8-4 Limited, HD DA 10-17mm f/3.5-4.5 ED Fisheye

Sony:
For full-frame cameras: FE 12-24mm f/2.8 GM, FE 12-24mm f/4 G, FE 16-25mm f/2.8 G, FE 16-35mm f/2.8 GM II, FE PZ 16-35mm f/4 G, Vario-Tessar T* E 16-70mm f/4 ZA OSS, FE 20-70mm f/4 G, FE 24-50mm f/2.8 G, FE 24-70mm f/2.8 GM II, FE 24-105mm f/4 G OSS, FE 28-60mm f/4-5.6, FE 28-70mm f/3.5-5.6 OSS II, FE 28-70mm f/2 GM
For APS-C cameras: E 10-18mm f/4 OSS, E PZ 10-20mm f/4 G, E PZ 16-50mm F3.5-5.6 OSS II, E 16-55mm f/2.8 G.

Third-party lens manufacturers like Sigma, Tamron and Tokina offer plenty of options for buyers to choose from, often at very competitive prices for the features they provide. Most of these companies have the same lens designs with different mounts, usually covering popular brands like Canon, Fujifilm, Nikon and Sony as well as the M4/3 and L-mount fittings supported by OM System and Panasonic cameras.

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To give you a glimpse of that passion and talent, take a look at the incredible winners and runners-up from our 2025 Camera House Photography Competition.

With 325 entries in 2025, the competition truly reflects the creativity and passion within our Camera House community. We hope these inspiring images encourage you to get out there and capture your own unique moments.

You create.
We've got your gear



Cutest Resue by **Michelle Kennedy** | Camera House Erina, NSW

You can't go past a baby wombat for cuteness, but this image goes a step further.

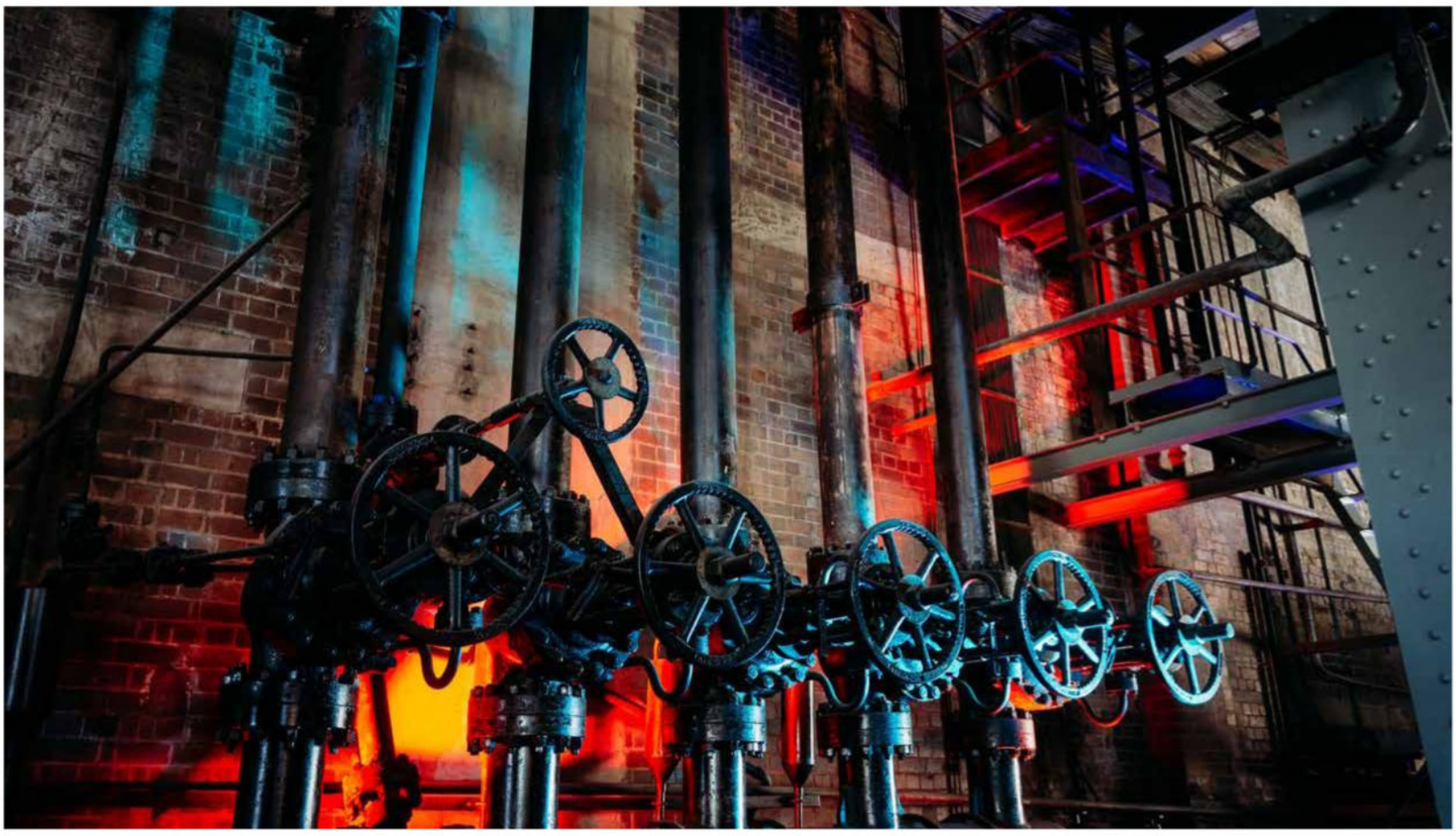
Through careful aperture selection and beautifully controlled differential focus, Michelle draws the viewer's eye directly to her subject. Capturing a wild animal behaving naturally, without disturbing or frightening it, requires patience, respect, and impeccable timing.

That's what makes wildlife photography so special. This image is a wonderful example of wildlife photography at its very best.

2nd Prize | Category **Animals** | **CH Photography Competition 2025**

Equipment | Camera **Sony A7RV** | Lens **Sony 70-200 F2.8 GMII**
Specs | ƒ/ 3.2 | 1/1000 sec | ISO 2500 | FL 170mm

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Architecture within Engineering by **Kylie Williams** | CH Bunbury, WA

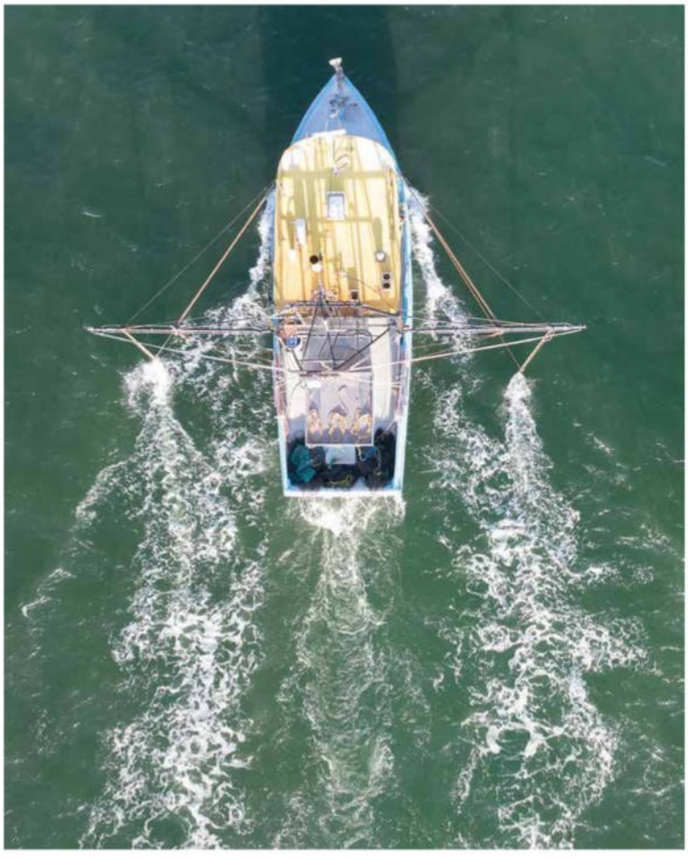
This striking architectural photograph celebrates the beauty of industrial design through its masterful use of light, colour and composition.

Architectural photography is often associated with contemporary buildings, yet this image demonstrates how compelling architecture can also be found within historic industrial spaces.

The network of pipes, valves and steel structures creates a powerful visual rhythm, while dramatic blue and red illumination highlights texture, scale and craftsmanship. It is an exceptional example of perspective and atmosphere combined to create a captivating and memorable image.

1st Prize | Category **Architecture** | **CH Photography Competition '25**

Equipment | Camera **Nikon Z6 II** | Lens **Nikkor 28mm F2.8**
Specs | *f*/ 2.8 | 1/8 sec | ISO 320 | FL 28.0mm



Symmetry at Sea by **Joel Frankham** | Camera House Lismore, NSW

This interesting view through aerial photograph demonstrates how strong composition can transform an everyday working vessel into a captivating image.

Joel makes excellent use of vertical framing, with the fishing boat perfectly positioned to emphasise the graceful patterns of its wake.

The frothing trails create a compelling sense of movement, drawing the eye through the frame and reinforcing the boat's journey across the water.

It is refreshing to see a fishing vessel as the subject of an aerial image, proving that thoughtful perspective and timing can elevate even familiar scenes into something extraordinary.

3rd Prize | Category **Aerial** | **Camera House Photography Competition 2025**

Equipment | Camera **DJI Maveric 3Pro** | Lens **24mm F2.8-11** (make: Hasselblad) Specs | *f*/ 2.8 | 1/400 sec | ISO 250 | FL 12.3mm

Brought to you by CameraHouse



Rainbow Child by **Kat Martin** | Camera House Erina, NSW

This much-admired shortlisted work by Kat is a striking portrait that explores the delicate boundary between reality and imagination.

A cloud-like form obscures the subject's eyes, transforming a familiar face into an enigmatic landscape of thought and possibility. Strands of vibrant coloured beads fall from the cloud like rain, introducing rhythm, contrast and a playful sense of wonder.

The restrained palette, soft light and centred composition create a refined, minimalist aesthetic. Both contemporary and timeless, the image balances simplicity with conceptual depth.

Nominee | Category **Portrait** | **CH Photography Competition 2025**

Equipment | Camera **Canon EOS 5D Mark III** | Lens **Canon EF50mm ƒ/1.8 STM** Specs | ƒ/ 3.5 | 1/125 sec | ISO 320 | FL 50.0mm


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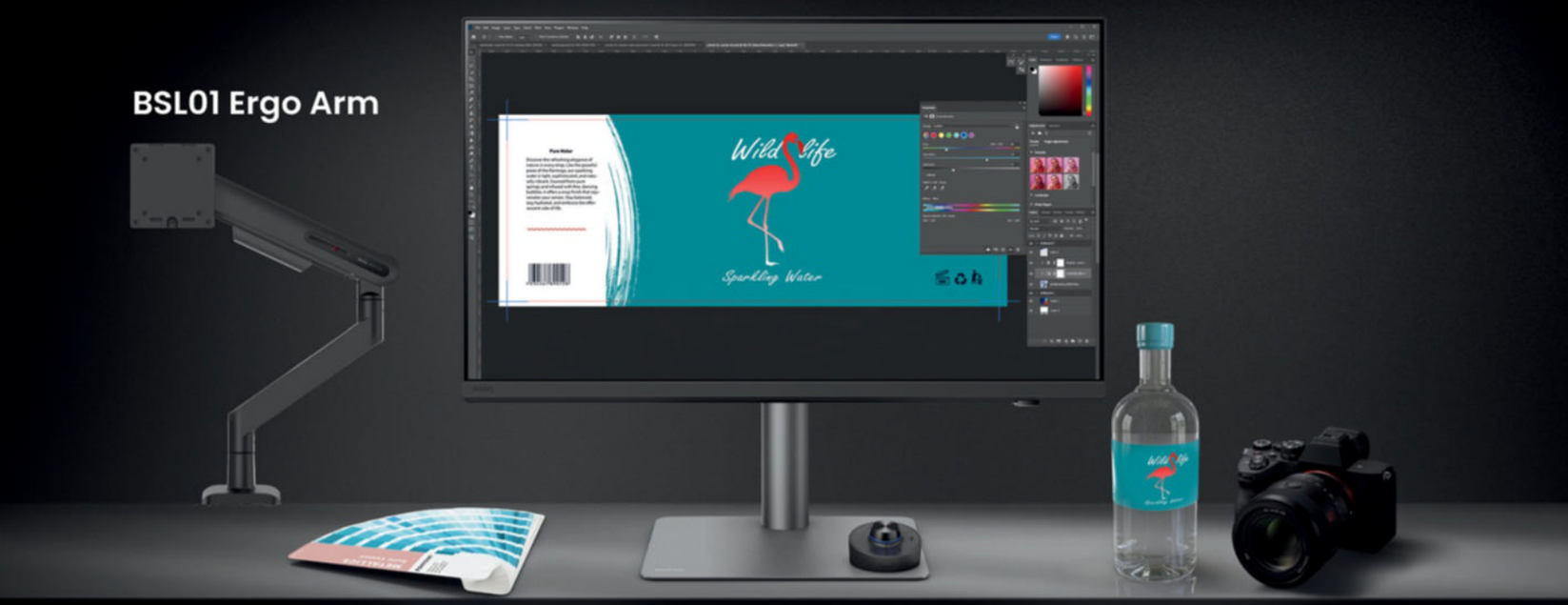
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Fine Art media

WHY YOU MIGHT PRINT ON FINE ART MEDIA AND HOW TO GO ABOUT CHOOSING AND USING IT.

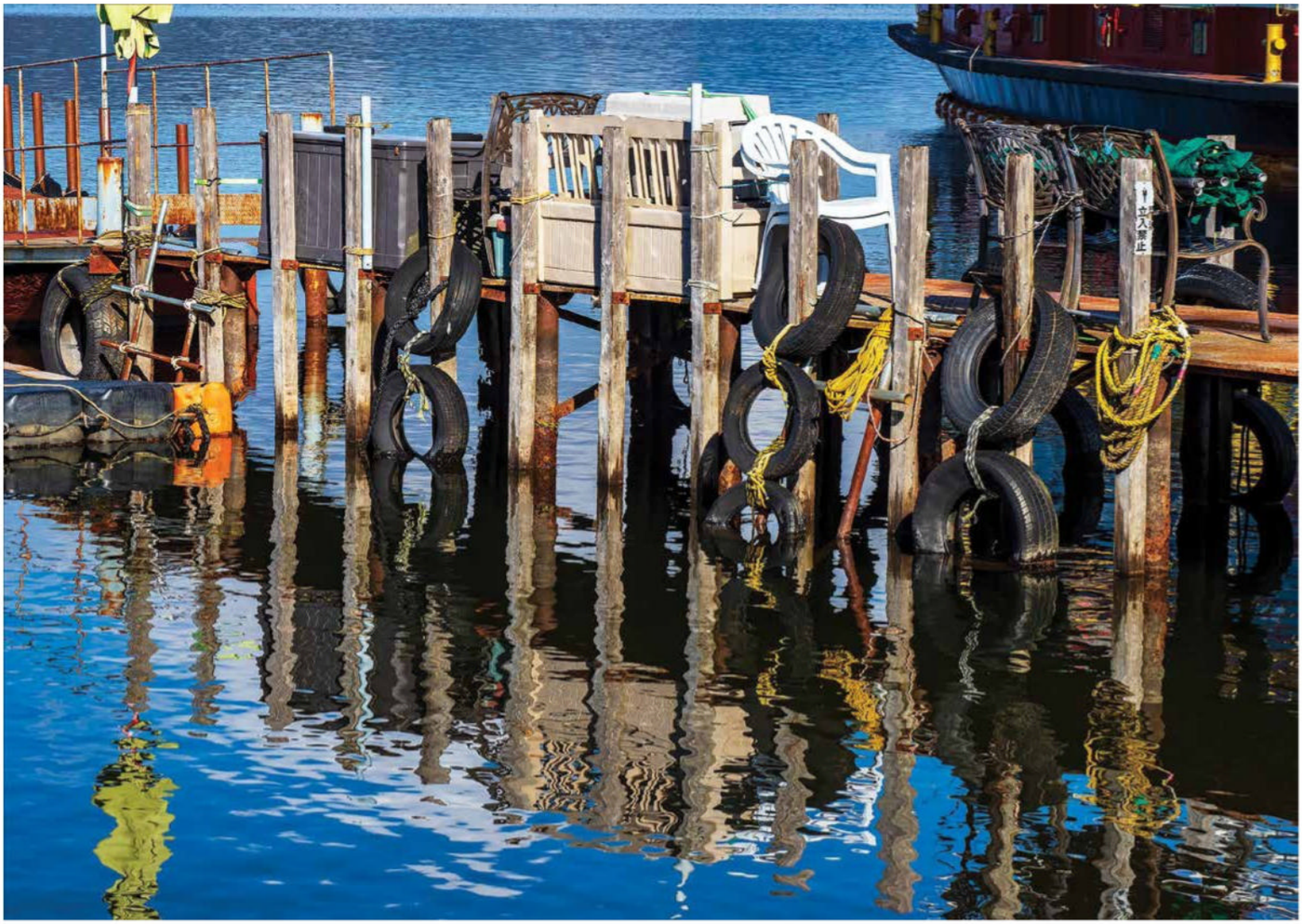
Margaret Brown

'Fine Art' printing media constitutes a subset of inkjet media that uses high-quality, archival-grade substrates developed for permanence with special coatings to accept inkjet inks. Typically acid-free, lignin-free and pH-neutral, they have surfaces that range smooth and paper-like to textured surfaces that replicate the look of oil or watercolour paintings.

Fine Art papers are commonly made from cotton linters or rag (100% cotton), although some are produced from high-grade wood pulp (alpha-cellulose), bamboo, hemp, sugar care waste, agave or mulberry fibres. Fabrics like canvas and linen and coated metallic panels are also available from some specialist re-sellers.



Hanhemuehle is one of the leading manufacturers offering alternative fibre-based fine art papers, with bamboo, hemp, agave and sugar cane papers in its Natural Line range of products.



Shots like this, which rely on bright colours, strong contrasts and detail resolution, will look best when printed on glossy media, although they can also work well on lustre and matte papers – provided they are on a bright white base. OBAs can bring out the best in these images.

Optical Brighteners

Also known as 'optical brightening agents' (OBAs) are colourless chemicals added to inkjet coatings to make papers appear whiter and brighter than they actually are. They do this by absorbing ultraviolet (UV) radiation from the ambient lighting and re-emitting it through fluorescence, mainly in the blue band of the visible spectrum. They work best in lighting with a high UV content, such as sunlight, fluorescent lights and halogen lamps.

Because the fluorescence degrades over time, OBAs are inherently unstable and the paper will revert to a yellowish colour. How long this process takes depends on how much exposure the paper has to UV light and the ambient temperatures the prints are displayed in.

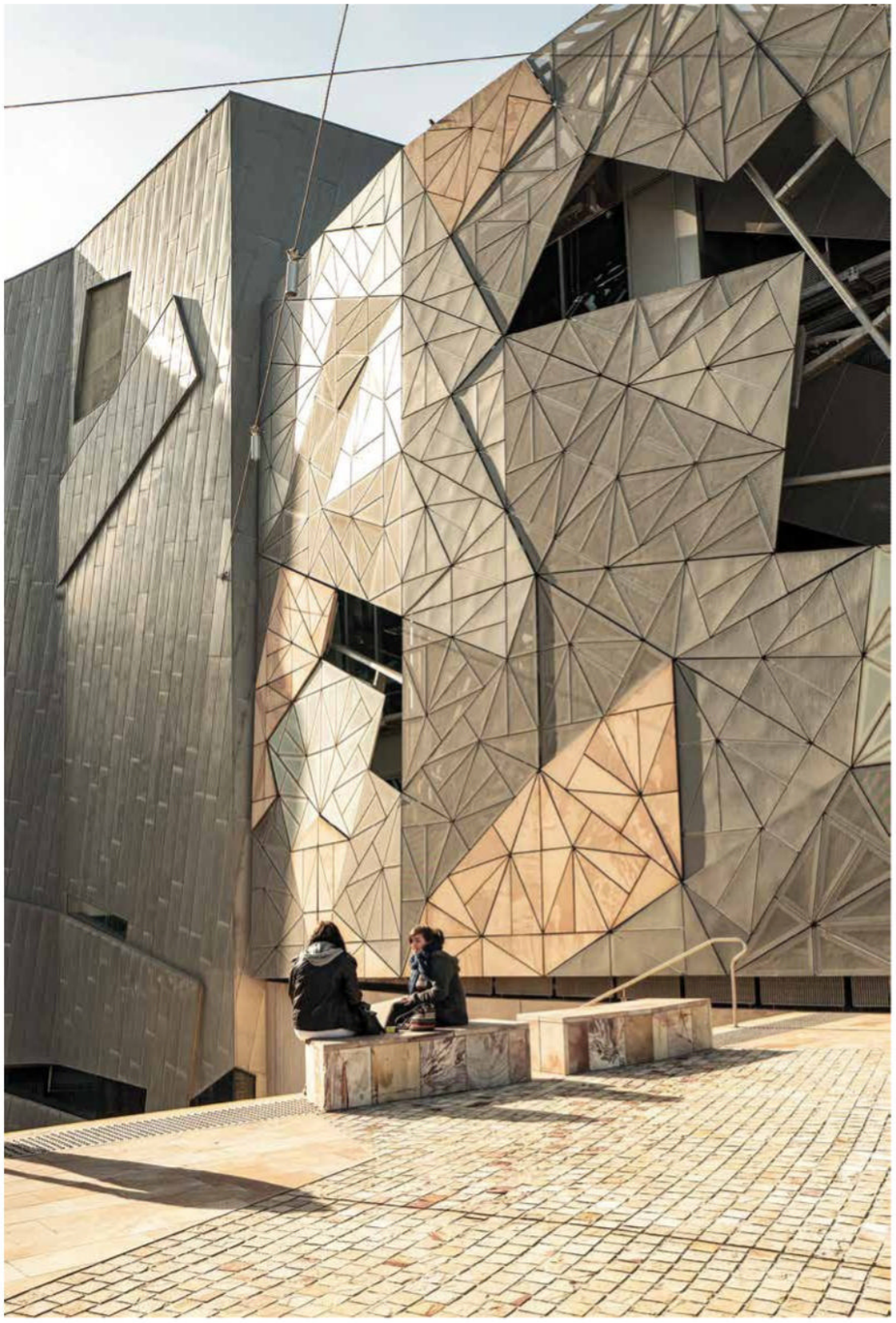
Prints that are illuminated by direct or indirect daylight (which has a high UV component) will be affected sooner than prints displayed under household LED lighting, which emits very little UV light. This can also mean your prints will appear less dynamic under LED room lights than they do under natural daylight or fluorescent lighting.

As a photographer you have three choices:

1. Choosing 'bright white' media with high OBA levels will give you impactful prints from colour-rich, punchy originals that can retain their impact for several years with careful display positioning. For long-term archiving, the best you can do to preserve them is keeping them in dark storage in acid- and lignin-free albums or boxes.

2. Images with subtle tones and muted colours gain few benefits from being printed on media with high OBA content. In fact, they usually look better on OBA-free media, such as most papers made from 100% cotton rag. Prints on such media claim maximum archival longevity (100+ years).

3. Papers with 'low' or 'very low' OBA levels, which include 'baryta' papers that replicate the look and feel of traditional low-gloss silver halide paper, are less reliant on the fluorescing effect of brightening agents for their 'look'.



Because it relies on subtle tones and structures, rather than strong colours and contrasts, this image will print equally well on glossy, semi-gloss, pearl and matte media. However, it's not suitable for printing on heavily-textured papers because the texture would overwhelm the details in the structures.

Why choose Fine Art media?

Several reasons come to mind but the first is for the 'quality' look and feel such media give to a printed image and the second is for their archival permanence. However, with respect to the first it's important to understand how this 'look' will translate to the image you plan to print.

Inkjet media come in many surface finishes, from ultra-glossy to smooth matte and various textures and different thicknesses, with most fine art media ranging from about 250 gsm (grams per square metre) to around 400 gsm. While heavier media usually impart a higher-quality and sturdier feel, surface characteristics also contribute to how attractive and impactful the image looks to viewers.

Images containing a lot of detail can lose their impact when printed on heavily textured paper, while those that are impactful because of their bright, vibrant colours will only reveal their true vibrancy when printed on smooth papers containing optical brighteners that preserve high colour saturation and strong contrasts. Use the following guide when matching suitable papers to different images in your collection.

Glossy and ultra-glossy media are best used for images that rely on bright, vibrant colours and strong contrasts. However, they are prone to finger-marking and can suffer from specular reflections produced by angled lights.

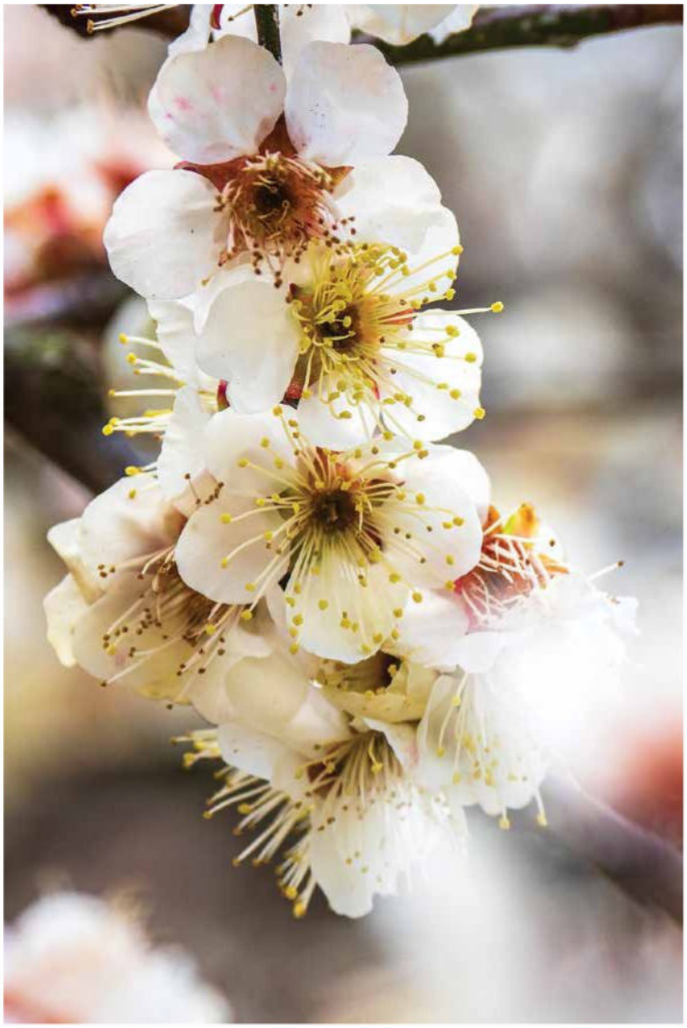
Semi-gloss and baryta papers are ideal for images with deep blacks, strong colours and moderately high contrast. They are also good for printing B&W and sepia toned images.

Pearl, Lustre or Satin papers are much less prone to finger-marking and specular reflections and have a subtle sheen that is popular for professional photography.

Matte papers have smooth surfaces that are largely immune to finger-marking and don't produce specular reflections. They are ideal for both black-and-white and colour printing and are the media of choice for home-printed photo books.

Textured papers generally work best for big enlargements because the texture can overwhelm the image if it's printed on smaller media. Available textures range from subtle, fine-grained moulding to bold, irregular surfaces that draw viewers' eyes to them.

Subtle textures can highlight fine details and work well for most images that print well on normal matte papers. Bold textures are best for images that rely on mood rather than detail reproduction. It usually comes down to personal taste more than anything else and, fortunately, there are plenty of options to choose from.





Images like this one, which relies on its details and bright colours, will look best when printed on smooth, matte media with a white base. An OBA-free cotton rag paper would make a good choice for images you want to archive.

Left: An image like this could print well on textured paper as long as the 'soft' mood was maintained.

Canvas and other fabrics are usually sold in rolls, so you would normally require a printer that can handle roll paper. Flagship Canon and Epson A2 printers can be fitted with holders for 17-inch rolls but wider rolls require larger, stand-alone printers. Many consumers outsource canvas printing to commercial printing establishments, although if you have a printer that can handle canvas media it's easy to print on canvas at home.

Sample packs

Sample packs are the best way to get an overview of what's available from the fine art inkjet paper brands. Each pack comes with one or two A4 sized sheets of each paper within that range.

Paper manufacturers who produce sample packs include Canson (traditional and mould-made), Epson (Signature Worthy Sample Pack), Giclee Media Supplies, Hahnemühle (4 packs covering glossy, smooth and textured matte and Eco-friendly) and Ilford (glossy and matte packs). Prices range from $16 to $44. Specialist re-seller, Image Science also offers a pre-printed A6 sample pack of images printed on popular papers for $15.

Handling tips

Fine art media are usually thicker than regular inkjet papers and may have special requirements for printing on them. Check your printer's manual for detailed instructions on how to load your printer with each kind of paper.

All printers have a standard, top-mounted feed tray capable of holding multiple sheets, which is located towards the back of the top panel of the machine. This is normally used for papers up to 250-300 gsm (0.25-0.3 mm).

Thicker media normally requires a specialty paper path, which may be via slot in the front or rear of the printer. This pathway is designed to take into account the diverse characteristics of materials like heavy cardstock as well as textured photo paper and sheets of various thicknesses.

Many printers offer user-adjustable settings for changing the platen gap (moving the print head up or down to accommodate the thickness of the paper) and some include mechanisms for preventing paper jams and maintaining proper alignment during the printing or feeding process. Canon desktop printers have a Prevent Paper Abrasion to minimise head strikes with thick paper.

Papers that could crack when bent should be kept flat as they pass through the printer which, in most cases, requires you to use the dedicated feed path that passes the paper straight through the printer, usually via a slot on the front or rear of the printer. If you're not sure about your printer, locate the manual and look up the paper feed options. With smaller printers, be sure to check the thickness limits (which may be listed as gsm or mm figures).



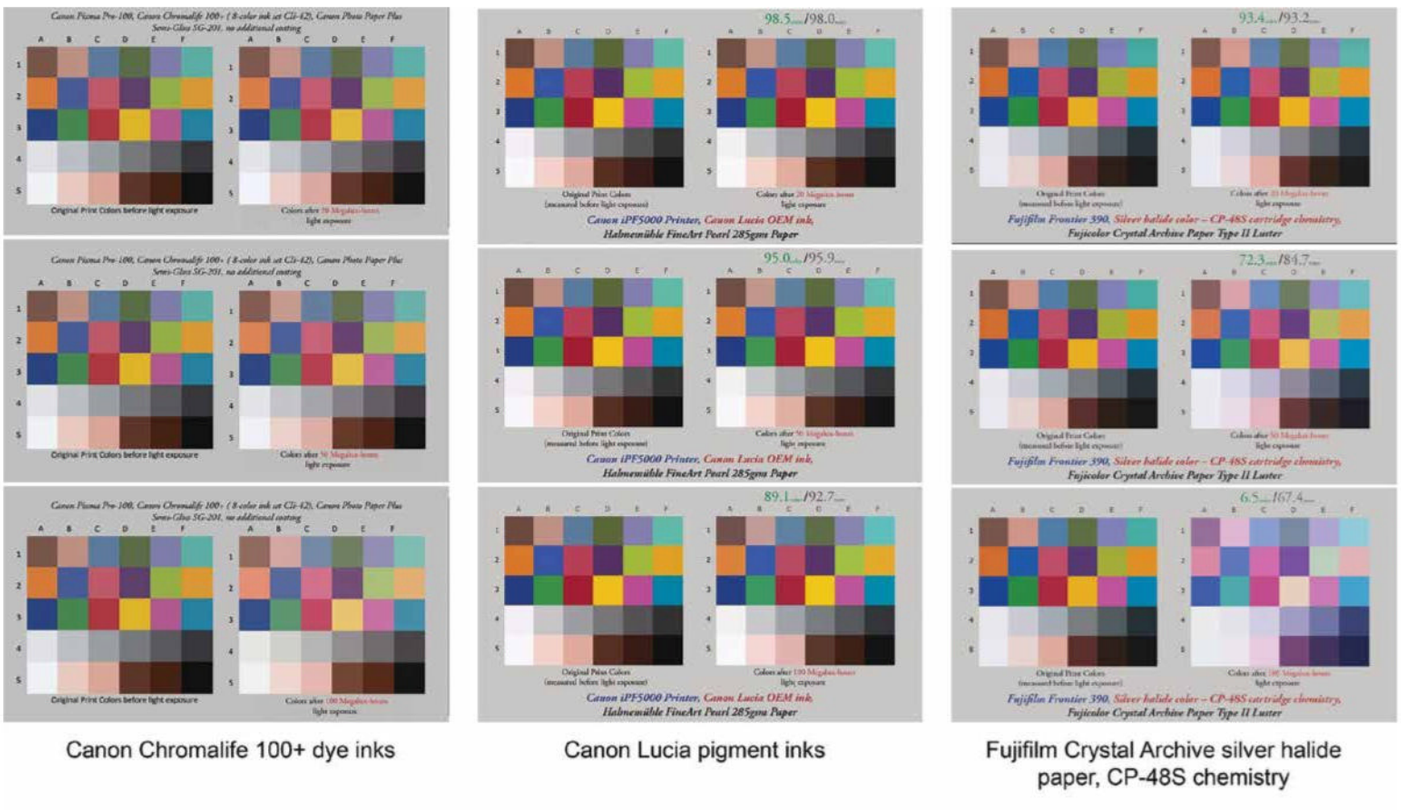


These illustrations show how to load media into the rear feed slot, which is designed for heavier papers

Loading media in the rear feed slot on a typical desktop printer.



Some of the papers offered by Canson in their fine art media ranges. Note that both companies give buyers a choice between cut sheets and roll paper, although the Ilford illustration only shows the cut sheet boxes.



Purchasers of the latest Canon and Epson photo printers can be confident of obtaining durable prints from both companies' flagship printers and ink sets. (Source: Aardenburg Imaging & Archives.)



A2 desktop printers like the Epson SureColor P906 shown here, come with the standard, top-mounted feed tray, which can be used for most types of paper. (Source: Epson.)

Identifying problems

Run a soft hair brush lightly over the printing surface on fine art papers to remove any residual dust from when the paper was packaged. A large make-up brush for applying and/or blending powder is ideal for this job.

If your printer refuses to load a sheet of paper, it's usually because the feeding mechanism hasn't obtained a 'grip' on the leading edge of the sheet. In such cases, place both hands on the corners of the paper and simply push down gently as the printer's feed cycle begins. Make sure the pressure is evenly distributed so the paper isn't skewed.

Head strikes – which cause smudges, black marks or scuffing on the print – can be caused when the media curls as it is being taken up, the paper gets skewed or the platen gap is too narrow. High humidity will also cause some papers (particularly matte with a natural fibre base) to expand and warp.

To prevent this happening, store the paper in its original packaging or in a climate-stable environment. Reverse-curl the paper before loading to correct curling and make sure the printer settings have been adjusted for the appropriate media thickness.

For severe or repeating strikes, turn off the printer, check for obstructions and clean the print head. The Maintenance tab in your printer driver should provide instructions for carrying out these processes.

Printers with replaceable maintenance cartridges should be checked regularly for the status of the tank which should be changed when the tank is full. The printer should notify you when this happens.

You should also keep your printer exceptionally clean – inside and out. Use a slightly damp, lint-free cloth on the outer surfaces or a cotton bud for small areas. If you are nervous about doing this yourself, take it to a printer repair shop.

Finally, using low-quality or incompatible media is a leading cause of printhead damage. Research by Aardenburg Imaging & Archives has shown the top-quality inks from Canon and Epson produced a similar overall 'fading signature' and excellent overall durability on most inkjet media, both regular and 'fine art'.

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Margaret Brown

Producing your own photobooks can be a lot of fun and it's satisfying to see the results of your creative labours. While some people outsource this task to specialist providers (either online or in a store), it's actually easy for anyone with some knowledge of photo printing to do the job at home – and you'll end up with a genuine original, rather than the template-driven books produced through outsourcing.

Your printer

While you don't need sophisticated equipment to produce a photobook, you'll need at least an A4-sized printer. Although some four-colour office printers can do the job, you'll get the best results from a printer with at least a six colour ink set.

If you're buying a new printer, choosing between dye and pigment inks depends on the types of paper you want to print on and your preferences. Dye inks generally provide the richest colours on glossy papers and blend into the paper's surface. Pigment inks can be almost as colour-rich but are generally more durable, although prints can be vulnerable to abrasion during handling.

Fortunately, the latest dye inks work well on matte papers, while recent pigment inks can be used with lustre and semi-gloss papers. Choosing between them is largely a matter of taste and paper handling qualities.

Papers

Many people prefer printing on matte surfaces for books, because pages are easier to turn and matte papers are immune from specular reflections which can affect how images look in strong lighting. Glossy papers tend to stick to the fingers and, even though lustre, semi-gloss and 'pearlescent' papers are less sticky, they can be tricky to handle in humid conditions.

Double-sided papers allow you to print on opposite pages, so you can create double-page spreads for printing panoramic images. Ilford's double-sided matte paper should be fairly easy to find at your local camera store. Other (usually



Creating your own photo book from scratch is rewarding and you'll have a unique record of the event(s) it covers.

more expensive) brands that offer double-sided inkjet papers include Canson and Hahnemühle which can be purchased through specialist photographic stores as well as online.

Be aware that with paper pricing you generally get what you pay for. Cheaper papers are seldom as durable as branded specialist papers that cater specifically for the book-printing market.

Make sure the paper you choose is thick enough to prevent the image showing through the paper but not so thick it makes the pages difficult to handle. Heavier (thicker) papers give a more upmarket feel but you'll need a robust, high-quality binding method. For printing at home, we recommend a minimum 'weight' of 170 gsm and a maximum of 250 gsm.

Initially, it's easiest to start with standard page sizes, particularly A4 and A3, since most double-sided paper comes in these sizes. A4 books can be laid out in either landscape or portrait orientation but A3 works best in landscape format and is best kept for portfolio-style books. We've found half A3+ sheets, which provide pages measuring approximately 30 x 21cm (slightly longer than A4 size), make very attractive bound books.

Software

You'll need desktop publishing software to layout your book for printing and to ensure consistent formatting throughout. There are plenty of options available – although many of them are skewed towards web publishing, rather than printed books. Check out some of the options listed below:

Microsoft Publisher is an easy-to-use layout program, which was included in the Office suite until 2021 but must now be purchased separately. Unfortunately, it's scheduled for retirement in October 2026, and existing subscribers lose access from October 2026; perpetual licence owners can continue using it but without Microsoft support.

Affinity, which is now a subsidiary of Canva, includes a capable 'Publisher' workspace for desktop publishing. The basic program is free of charge but you'll need a subscription to access the advanced tools. See www.tinyurl.com/affinity-sw.

Scribus is an open-source, freeware page layout program with support for multiple file types and languages as well as international colour standards. Its PDF export for printing is famously reliable. See www.scribus.net/about.

Laying out

Sort out which pictures you want to include and the order in which you will present them. For a portfolio with a single picture on the right-hand page, between 30 and 60 images should produce a nice-looking book. Where you'll be using both sides of the paper and often arranging two or more pictures on a page, start with between 60 and 100 pictures.

The cover page carries the book's title and can include one or more pictures.

Depending on the size and thickness of the pages, we feel 100 pages (50 sheets) is the maximum to aim for when printing on both sides of each sheet. Fewer than 30 sheets can make the book feel flimsy, while more than 70 sheets can be difficult to bind.

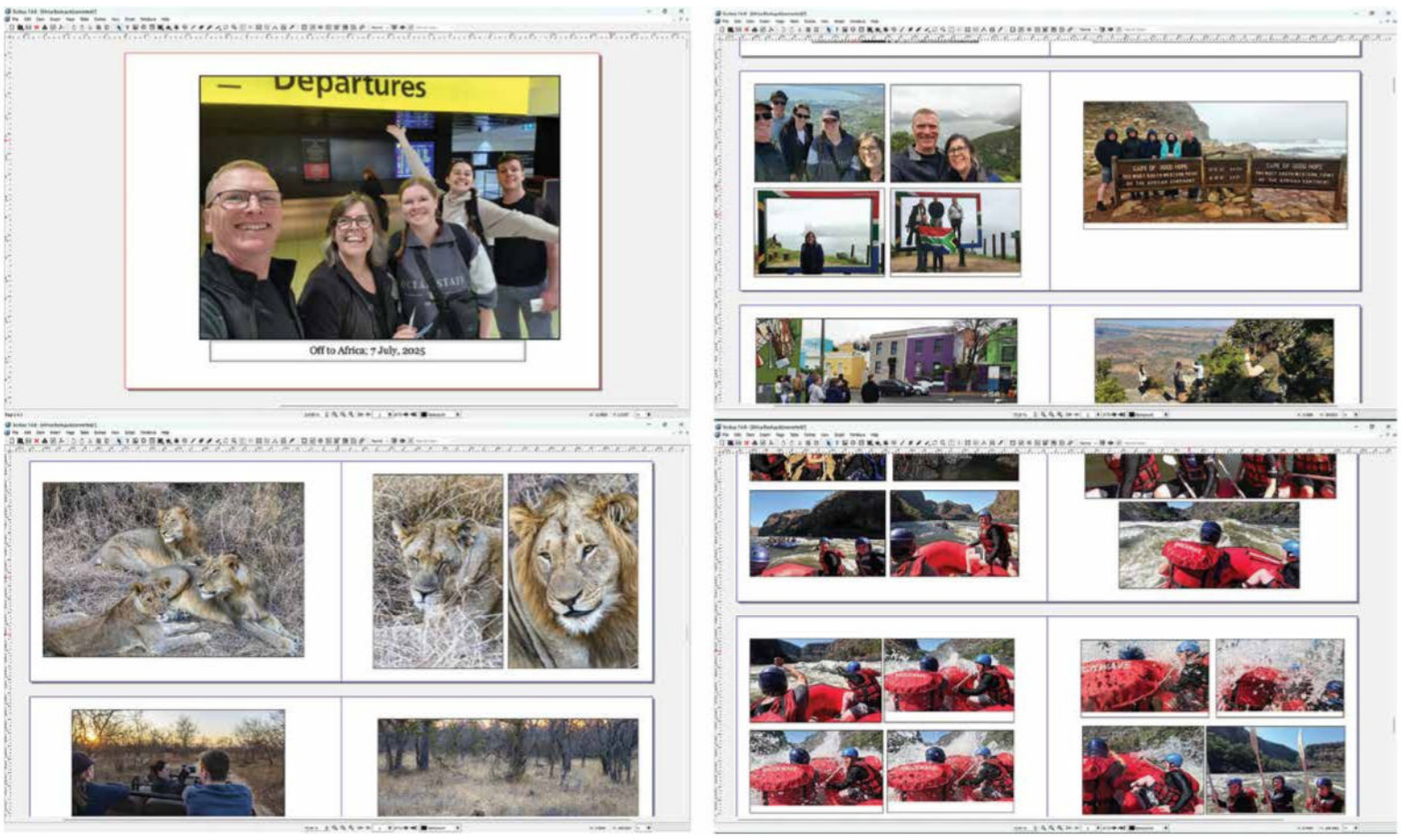


Regular desktop multi-function printers can be used for book printing and we'd recommend choosing a six-ink model with refillable tanks that uses long-lasting inks, like the Epson ET-8500 shown here. (Source: Epson.)

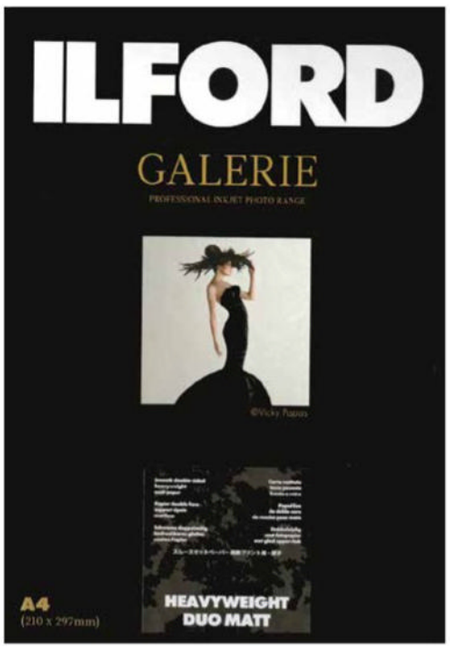
The cover page carries the book's title and can include one or more pictures.



Semi-pro and enthusiast A3+printers like the Canon PIXMA PRO-200 use long-lasting dye inks – in this case, eight colours in 12.6 ml 'tanks' – which deliver excellent results on all kinds of papers. (Source: Canon.)



Like many freeware apps, Scribus can appear quirky initially but it provides all the tools you need to create your own photo books. The illustration shows some sample pages from a recently-created photo book.



Ilford's Galerie Heavyweight Duo Matt paper is widely available through camera stores and an ideal thickness for book printing.

Costing your project

Although calculating paper costs is straightforward, it's difficult to calculate the true cost of the ink you use. Going by past tests, we estimate it takes roughly eight millilitres of ink, on average, to cover one square metre of paper.

High-key images use less ink than images where dark tones predominate. The printer's quality setting also contributes, with the 'Standard' setting using slightly less ink than the High setting. (Don't use high-speed printing with standard quality as it produces inferior prints.)

In a typical A4 book, the average size of a full-page illustration with margins of around 10 mm (including a 15 mm margin on the bound edge) is approximately 240 x 160 mm or 0.0384 square metres so the ink used per page is between 0.236 ml and 0.295 ml. Use this figure to calculate the approximate cost per page, based upon the cost of the ink cartridges, the quantity of ink they contain and the cost per millilitre of that ink.

Each standard cartridge for a typical entry-level printer contains between 3.5 and 10 millilitres of ink; high-yield or XL cartridges hold between 15 and 26 ml and generally save time and money in the long run. To find a cartridge's capacity, weigh it before you install it and again after it has registered as empty; the difference is the weight of the ink consumed (one millilitre weighs one gram).

Expect the cost per page with an entry-level printer to be between 80 cents and just over $1. A2 desktop printers are more efficient than A4 models because they use higher-capacity cartridges. For example, Canon's imagePROGRAF PRO-1100 A2 pigment printer uses 80ml cartridges which cost around $80 each. Epson's SureColor P906 accepts 50ml cartridges, which cost around $65.

Choosing a font style for titles and captions is largely a matter of taste; some people prefer traditional fonts like Arial, Times New Roman, Garamond, Lucida and Verdana; others look for something more distinctive like Comic Sans, Papyrus or one of the script fonts. Be consistent by sticking with one – or at most, two – fonts per project.

Depending on your binding plans, each page needs an allowance for binding the pages together (this will be on different sides of the layout when the front and rear of a sheet will be printed on). A margin of about 5 mm should be enough for 'perfect-bound' A4 size books or at least 15 mm if the pages are stitched together in blocks.

There are also some practical considerations when laying out your book with panoramic pictures spanning a double-page spread. It can be difficult to know how much allowance to make for the gutter to prevent parts of the image being duplicated – or cut off. You'll need accurate measurement of the binding allowance and will probably need to duplicate those parts of the image that fall into the central gutter for each page.

The first page in any layout sets the tone for the rest of the book so be careful in your choice of cover font and picture (if you use one). Some people prefer a simple title and author statement; others prefer a picture, title and date.

Printing

Print your pages using the relevant 'photo' settings in the printer driver, making sure you match the paper setting to the type of paper you are printing on. If you're printing on both sides of the paper, we recommend printing all the odd-numbered pages first and then going back to print the even-numbered pages in the same order. That way the ink has time to dry out completely before the paper is passed through the printer again.

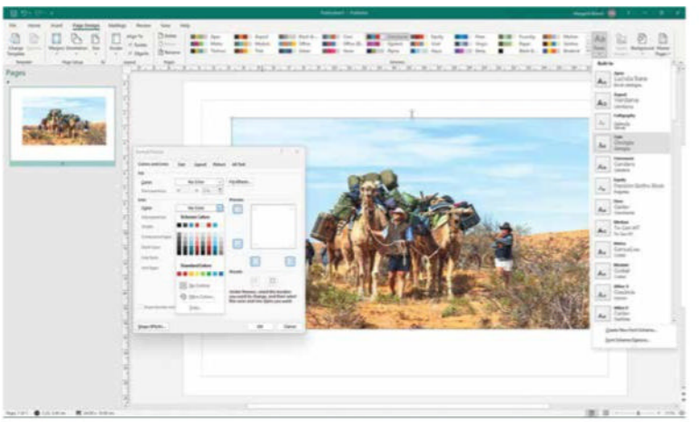
Although printer manufacturers warn you not to put anything on top of the printer, when printing the reverse sides of sheets, we like to keep the next couple of pages on the top panel as we print to ensure we load them correctly. It's too easy to make mistakes when you can't see which way the paper should be loaded.

Binding

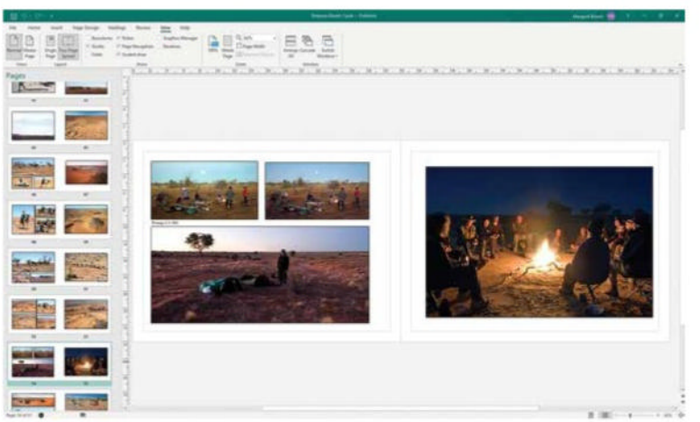
Folders containing plastic pockets are available in stationery stores and many newsagents and make a cheap and easy way to produce a basic book. Most office suppliers stock a range of book binding equipment and also offer binding services that include comb, wire and thermal binding. All three methods allow the pages to lay flat when the book is opened.

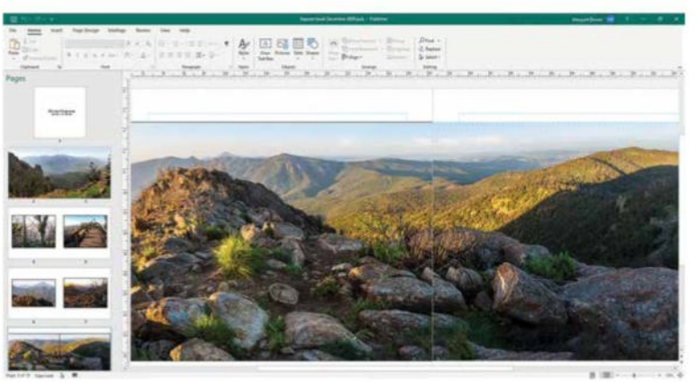
For the best presentation and durability, we recommend taking your printed pages to a professional bookbinder. Unfortunately, these have become very hard to find since universities have moved from requiring printed theses to digital ones, removing a major source of income for these specialists.

DIY bookbinding courses are conducted in major cities by specialists and cover topics ranging from basic tools and materials through to trimming and sewing and assembling the sheets in covers. A web search can help you locate accessible options.



Publishing software should contain options for selecting page sizes and orientations, colour schemes and font formats as well as making it easy to insert and remove pages at any time in the layout process.





It's important to be able to view double-page spreads, whether they contain several images plus captions or if they are full-page bleeds with no borders.


BIRD
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Tips and best locations for
eye-catching bird photos.
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PHOTOGRAPHY
PHOTO REVIEW
Margaret Brown
BOOK OR EBOOK AVAILABLE IN A5-SIZE PRINTED
PHOTO REVIEW
Capture the speed, skill and drama
photoreview.com.au/guides

Image review



Beach

By Daren Fawkes

OM System OM-1 II; M.Zuiko ED 12-100mm f/4 IS Pro

Beachgoers – a man on his phone, a lady walking, bathers relaxing and a girl on the sand.

Don's response

There is something delightfully languid about Darren Fawkes' late afternoon beach scene. It is one of those pictures that starts out quietly, but then lures the viewer into the serendipitous choreography of the scene. It wouldn't surprise me at all if this was that one image from a long series where everything clicked into place. The palm tree from central casting, the central, red-shirted phone user with his thongs in hand, the passing beach walker, the chatting couple, the screentime scroller and the preoccupied lass looking at something on the wet sand... marvellous.



Glen Brittle
By David Scott

Canon EOS 5DS; EF 17-35mm lens @26mm; f/16; ISO 50

A spring visit to Isle of Skye, Scotland a few years ago. A landscape photographer's dream, Skye is Scotland's largest island off the west coast highlands and has a plethora of world class photo locations. Typical Scottish early Spring, still snow on the Cuillin mountains, and with the clear blue tinge to the water meandering down through the Fairy Pools. The imposing mountains in the background and the solid lump of granite as the focal point, and of course the moody angry sky giving the atmosphere required for this image. If I was ever to move back to Scotland, it would be to Skye. It just has the best views anywhere in the British Isles.

Don's response

What first caught your eye when you looked at this picture by David Scott? Was it that distant figure's red jacket? Now hold your finger out to hide the red dot and look at the rest of the landscape. Does it feel different? More uniform? Innocuous though it may seem, that single, red dot has pulled your eye right into the landscape. It's sort of the photographic equivalent of a catalyst and once you see how it works, you'll realise how common it is in good landscape images. Without that visual gracenote, I think this photograph would be quieter and less engaging.

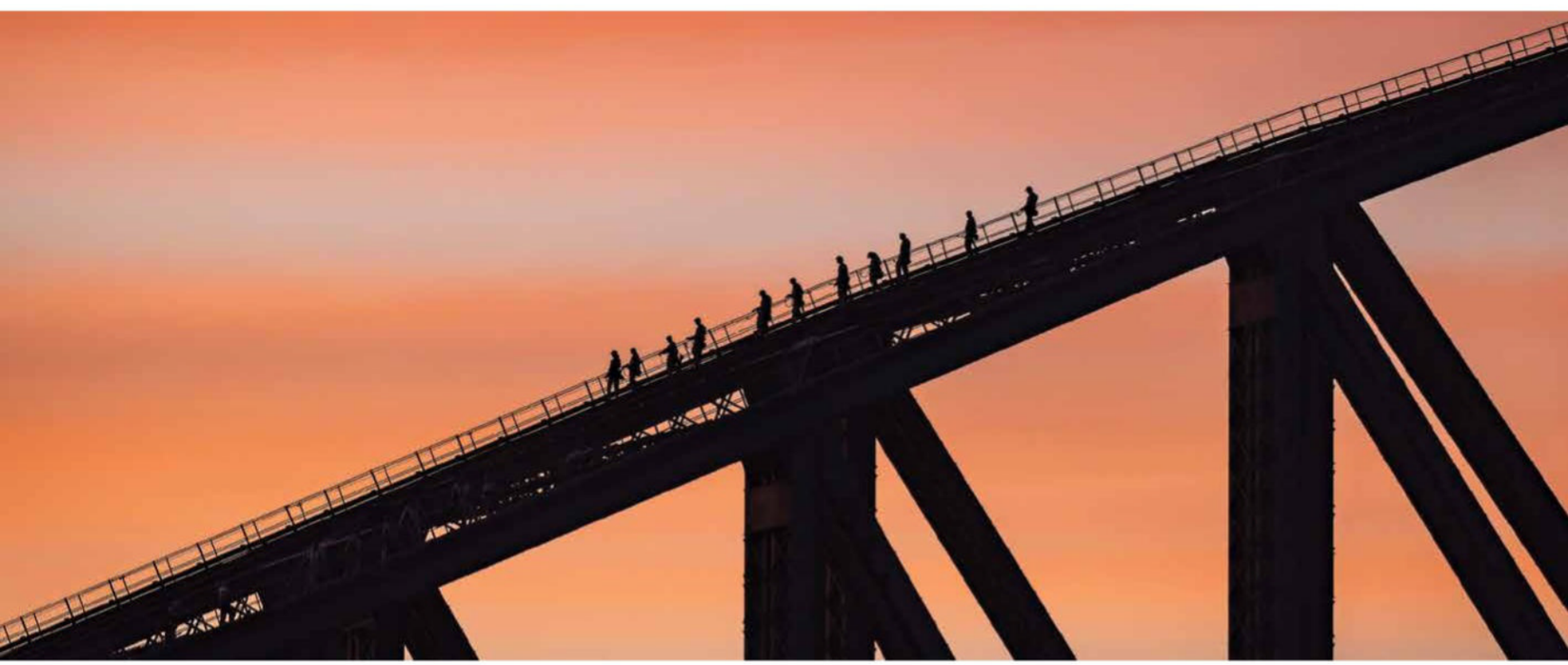
Bridge Walkers
By Gavin Kellett

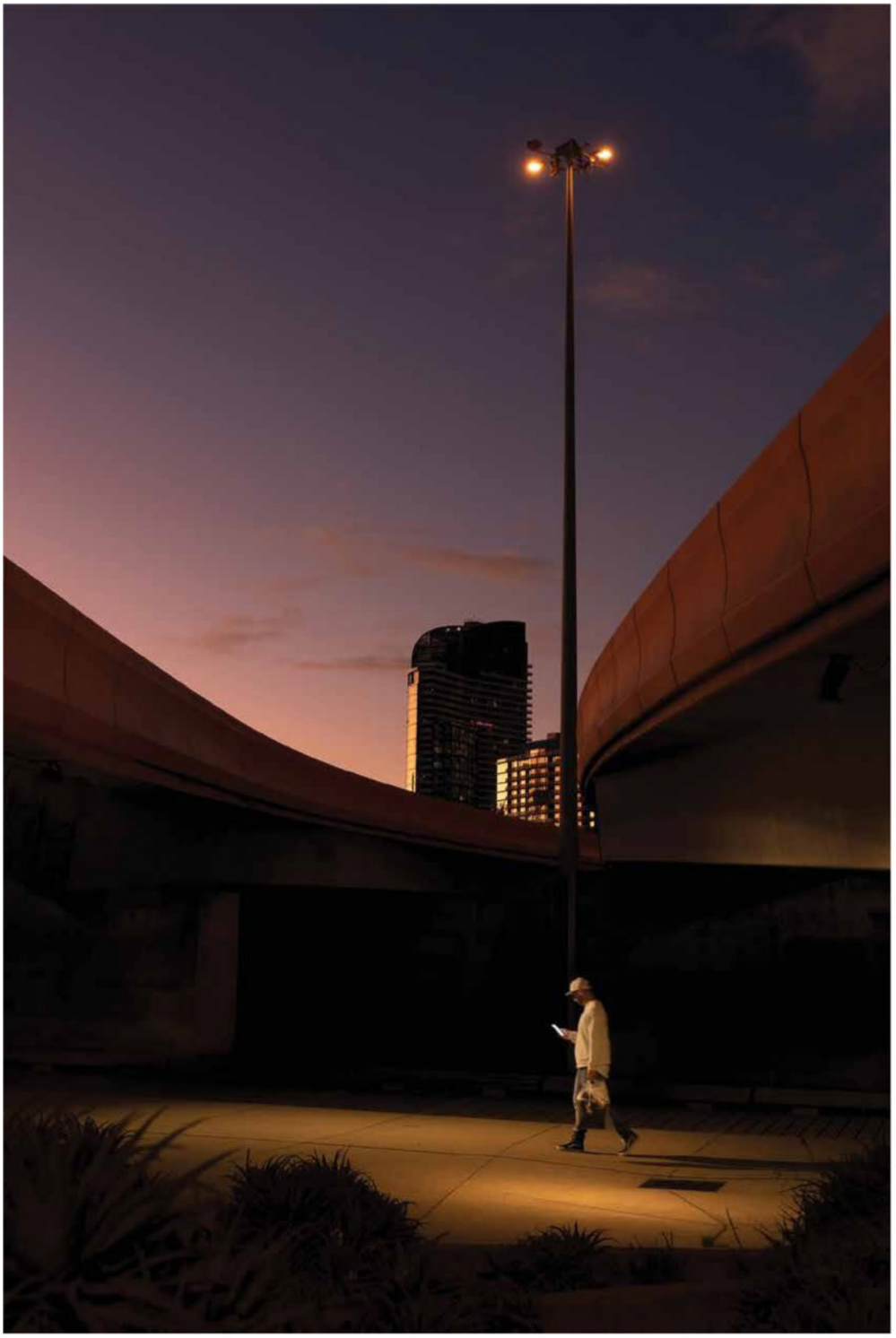
Canon R5; RF100-400 lens at 100mm; 1/250s; f/13.0; ISO 200, handheld

After completing a long walk from Manly Spit to The Rocks in Sydney we sat down to enjoy a celebration pint near the Opera House. To top off a brilliant day the sunset over the Harbour Bridge put on a show for us, and the last batch of bridge walkers were on their way down. It's probably part of how they are fastened to the cable, but I like the clear separation between each of the walkers. Nice and simple.

Don's response

Anyone who lugs their 100-400mm on a long walk is serious about their photography. And carrying around that big chunk of glass all day paid off for photographer Gavin Kellett. As it turns out it was the perfect tool for capturing a nice composition - with a celebratory pint just waiting for attention. Well spotted, well executed and here's cheers.





Southbank pedestrian

By Ian Semmens

Second winner Image Review 17

Sony a7R III; FE 16-35mm f2.8 GM lens; 1/50s; f/4; ISO 800

I found a position along the Yarra River where two overhead roadways converged, it was in evening twilight and it looked good and then a pedestrian came along to complete the picture. I only got two frames shot as I was in single shot drive mode but luckily one of them was the ideal alignment of the pedestrian with the Light pole.

Don's response

This delightful decisive moment from the lens of Ian Semmens, could be titled "Homage to Jeffrey Smart 2025". Everything is in perfect balance, from the almost balletic position of the subject's left foot, to the intersection of the graceful curves above, the central figure and the street light. The splash of light on the footpath, the velvety mauve tinged sky and the glowing phone in the walker's hand... it's quite magical.



Play and Pray

By Larry Armstrong

Canon R7; 70-200 f/4 lens @ 70mm; 1/2500s

This was taken in Bhaktapur, Nepal during the Dashain festival. It was late in the day and there were two girls playing around a large bell in the middle of the town square. I noticed the statue in the background seemed to match the outline of the temple next to the bell. I felt as a silhouette the composition was interesting.

Don's response

The silhouette is not very common in our digital age, but as photographer Larry Armstorng demonstrates, it can be used to arresting effect. A strong silhouette invariably plays with the relationship between subject and negative space, and when I first saw this, I was instantly reminded of the work of the great book illustrator, Arthur Rackham. There is a wonderful balance between the girl and the praying figure with its extraordinary hat. The negative space around the latter is a delight in the way it half-echoes his profile and the space around the girl seems to be opening up around her, inviting a step forward into it.



Wattlebird and bee

By Les Ryan

Third winner Image Review 17

Nikon Z6 III; Nikkor Z 100-400 f/4.5-5.6 VR S at 360mm; ISO 1600; 1/5000s; f/6.3; EV+2

The Norfolk Island hibiscus next to our driveway is currently flowering and attracting a wide range of honeyeaters and insects. The noisiest are the wattlebirds, one of which preferred to perch at the very top of the tree to dominate and direct traffic.

I took this photo from a balcony mid-morning, against a very bright cloudy sky. With such intense backlighting, it was necessary to overexpose the wattlebird by 2 stops and use a fast enough shutter speed to eliminate any movement caused by the breeze.

To my surprise, only when I opened the image in my computer did I see the incoming bee in all its fine detail. I am always happy to embrace a bit of luck when photographing nature.

I cropped the initial image and added just a little extra exposure to brighten the shadows and midtones.

Don's response

Photographer Les Ryan would have been well within his rights to have entitled this picture 'Serendipity'. The composition is impeccable and the exposure management challenges have been handled with aplomb, but that little bee zipping purposefully in from the left is what transforms this into something truly special.

Haddon Hall

By Paige Bonnici

Sony a7C II; 35mm; f/1.8; 1/40s; f/8

Haddon Hall, Derbyshire England. I was lucky enough to explore the beautiful cottages, and most encaptivating scenery across England two years ago. I still look at the photos and am truly wowed by what I was able to capture.



Don's response

From the decorations and the look of that sky, it was a grey and chilly winter's day. Probably not ideal for scenic landscapes, but this picture makes the most of the conditions. The soft, diffuse light of an overcast afternoon keeps the dynamic range to about 4-6 stops between shadow and highlight values. As a consequence, photographer Paige Bonnici holds her shadow values of the interior surfaces while at the same time not losing the distinctive subtle grey tones in the sky. These lighting conditions are ideal for capturing colours that are vivid, but not overstated - as for instance in the delicate but robust reds in the decorations. An image to be proud of.



Graceful Egret

By Paul Tilley

Nikon Z8; Nikkor Z 180-600mm f/5.6-6.3 VR lens

This image was captured at Kakadu National Park on the morning Yellow River cruise. The variety of wildlife was amazing but I noticed this particular Great Egret, gracefully flying around the waterways. The lovely morning light helps to bring some warmth to the bird's white feathers, as well as the background foliage.

Don's response

Given the time of day and the extreme focal length of his lens, Paul Tilley had only the shallowest depth of field to work with. And yet he nailed it perfectly. Notice how both the near and far-side wings are soft. The plane of optimal focus was only a centimetre or two deep, but Paul has the all-important eye and beak zone at maximum sharpness. The result is a portrait that conveys the full intensity of a master flyer on the hunt.

Lilypad Hopping

By Paul Tilley

Fourth winner Image Review 17

Nikon Z8 camera; Nikkor Z 180-600mm f/5.6-6.3 VR lens

This photo of the Pied Heron was taken at Marlgu Billabong, just south of Wyndham, in Western Australia. I noticed the bird gently hopping from lilypad to lilypad, looking for food and was amazed at how well the lilypads held the weight of the Heron. I like this particular image because of the lily flower, as it provides an extra point of interest, in the bird's direction of travel.

Don's response

At once fascinating and amusing, Paul Tilley's lilypad-hopping Pied Heron is caught mid-stride in its morning routine. Evoking a flourished cape, its wings seem to be reaching out toward the fortuitously positioned lily. The plane of focus is exactly right, and every detail is crisply rendered, allowing viewers to discern every exquisite detail of its plumage. An exceptional and vivid image that invites repeated examination.



Blue Banded Bee

By Ros Osborne

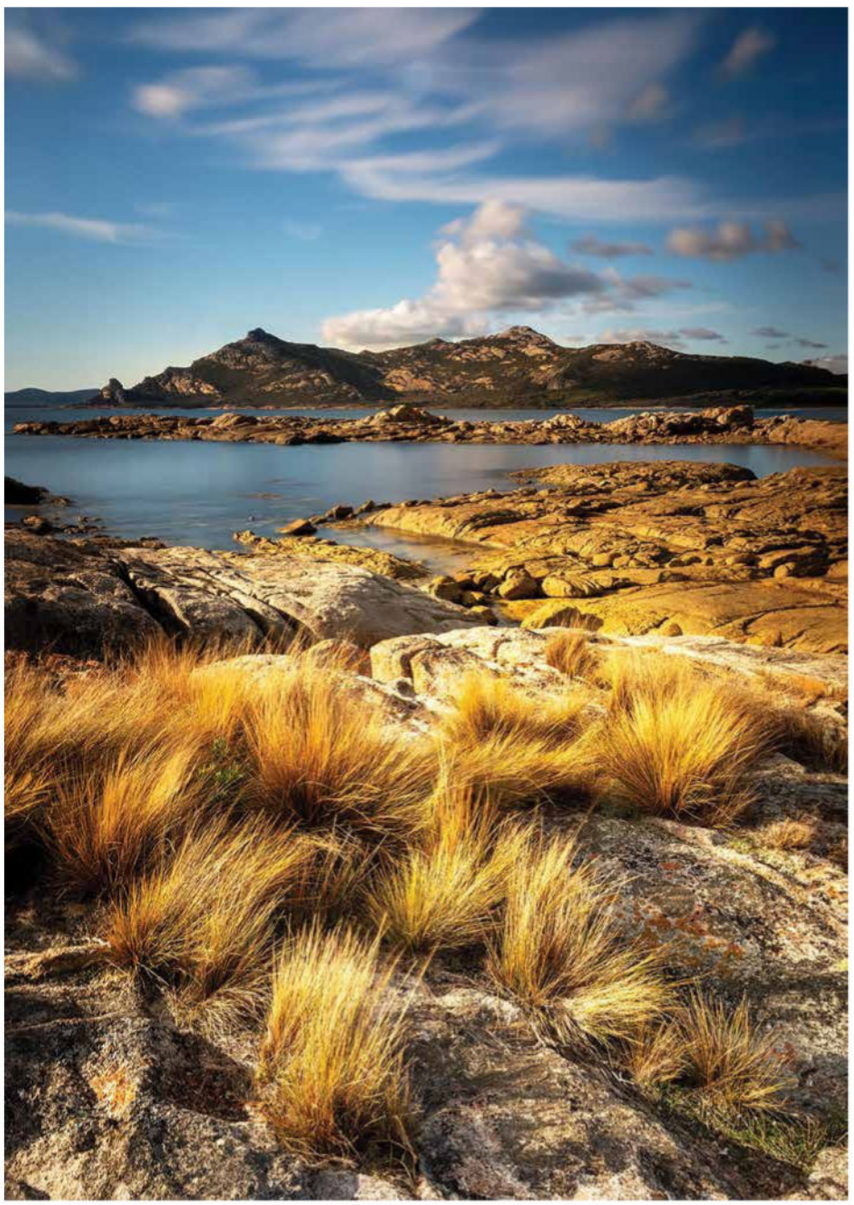
Olympus OM-D E-M1 Mark II; 60mm Macro lens; 1/400s; f/8; ISO 200

Native blue banded bees (Amegilla cingulata) are interesting creatures. Unlike European honey bees, they do not have a queen, do not produce honey and do not live in hives. The females sleep in their own individual nests which they have burrowed into the ground or into soft mortar while the males sleep outside in groups using their mandibles to hang onto twigs or stems. Blue banded bees rarely visit our garden so when one did appear, I grabbed my camera hoping to capture an action shot of it in flight. I was so pleased this one hung around long enough for me to do so!

Don's response

If BIF (Birds In Flight) is the supreme test of a lenswoman or lensman's tracking, focus and timing skills, I don't know how you'd describe the challenge of capturing Bees In Flight. I cannot begin to imagine how one could grab their camera with a macro lens fitted and have any chance whatsoever of getting a picture like this one. Given that your lens to subject distance is measured in centimetres, that your depth of field is maybe a millimetre or two, and your constantly moving subject can zip more or less instantaneously in any direction, I don't see how Ros Osborne could possibly have done this. But she has. And the result is dazzling.





Flinders Island
By Ross Kimber

First winner Image Review 17

Nikon Z8; Nikkor Z 24-120mm f/4.5 lens; 10-stop ND filter; 47s; f/16, ISO100

Image made on Flinders Island in May 2024 while participating in a photography workshop led by Dean Cooper.

Don's response

Photographer Ross Kimber's image of a sparkling day on Flinders Island really puts the depth in his depth-of-field. The trick here is stopping right down to f/16 and nailing the hyperfocal point to maintain apparent sharpness from those delicate little flowers bottom right out to infinity. My guess is that Ross set his focus manually, then fitted the 10-stop ND filter to achieve the long exposure he needed to obtain that smooth look to the sea. The spiky bunch grasses in the foreground really amplify the tactility of the rocky setting and draw the viewer into the scene.

WIN



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Smartphone tips

https://bit.ly/pr103ne1

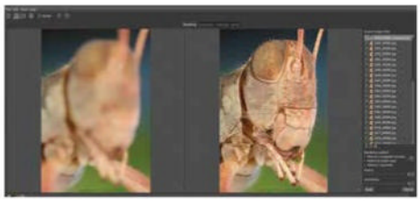
The good folk behind the wonderful iNaturalist website (https://bit.ly/pr103ne1a), have produced a handy video guide to help their contributors get the most out of your smartphone's photo, audio and video features. iNaturalist is the place to go when you want to find out more about a plant, fungi, insect or animal you've encountered while out and about – or in your own backyard for that matter. Users capture an image, sound or video of something interesting and upload their observation to iNaturalist for identification information.



Picture-taking weather?

https://bit.ly/pr103ne2 (Android)
https://bit.ly/pr103ne2a (Apple)

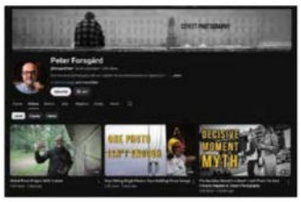
Atmos for Weather & Photo has been designed specifically for outdoor photographers. Available on both Android and Apple for a monthly subscription (after a brief free trial period), it presents the user with a photography ratings table for your geographic location. The app takes into account your current location's cloud cover, wind, sun angle, visibility and so on to assign a "shootability" score to each photographic genre. Definitely worth the free trial.



Stack 'em up

https://bit.ly/pr103ne3

Helicon Focus is a well-regarded focus-stacking processor that offers a flexible and sophisticated set of tools for macro photographers. Designed to work with Raw files, its current iteration can handle stacking tasks involving hundreds of high resolution images. And when your file is complete, it offers a set of retouching tools specifically relevant to image stack tuning. If after the 30-day full-functionality trial period you decide to invest in your own copy, a one-year license is $US30 (lifetime is $US115).



Street smarts

https://bit.ly/pr103ne4

Street photographer Peter Forsgå'rd's YouTube channel is plainly an ambitious project. When I visited there were 946 (!) videos covering not only street photography, but black and white photography and his meditations on picture taking more generally. My introduction to Forsgå'rd' was his photography-centric take on composer Brian Eno's "Oblique Strategies" project. Eno and multimedia artist Peter Schmidt created a deck of cards, each of which has a challenge that is intended to trigger the creative process by stimulating tangential thinking. Well worth checking out when you get the chance.



The alternatives

https://bit.ly/pr103ne5

As one who began taking pictures several decades before digital photography arrived, I have an abiding affection for analogue photographic processes in all their many forms. Film photography is of course still with us, indeed it is enjoying something of a resurgence, but film itself was preceded by glass and metal plates. And, as you'll see when you visit the alternative photography site, there are an astounding number of the old techniques still thriving to this day.



Among the Mangroves

https://bit.ly/pr103ne6

Mangroves are found throughout the tropics. Indeed, the Mangrove Action Project says that they play their vital role in the ecosystems of 118 different countries. Although they occupy less than 0.5% of global coastal zones, they account for nearly 14% of the carbon burial. The Mangrove Photography Awards which have been running for 11 years aim to celebrate the essential role of these humble trees in everything from carbon sequestration to bio-diversity and human well-being.

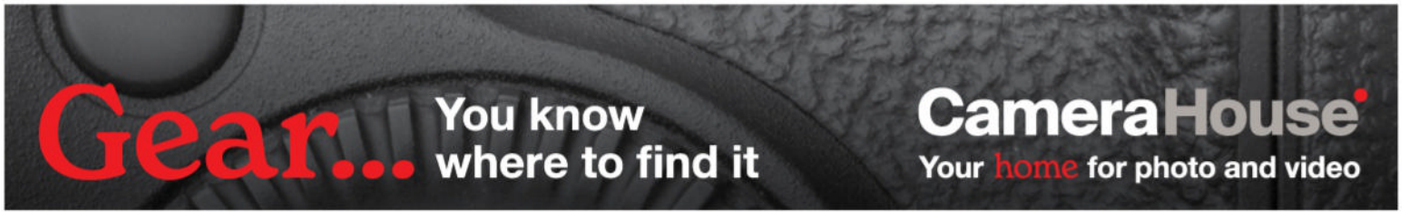


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