

THE KIMBERLEY EXPOSED

Ian Oswald-Jacobs, a respected aerial photographer, is dedicated to capturing Australia on film. Equipped with his Cessna 210 aircraft, Fuji G617 Panorama and Hasselblad cameras, he simultaneously flies and photographs. His postcards and posters are a familiar sight in post offices throughout Australia.

When in flight, Ian decides where the aircraft should be, relative to the subject, to achieve the best angle for the shot. He then selects the camera and, on arrival at the destination, opens the window (which hinges upwards and is kept open by the propeller wash) and points the camera. To reduce vibration, the camera is kept inside the aircraft out of the slipstream. Simultaneously, fine adjustments to the flight path are made using the rudder and ailerons. "It takes only a few seconds to take the photograph and the aircraft provides a very stable platform at speeds of 160 to 190 km per hour," said Ian. To achieve consistently sharp results, Ian uses a shutter speed of between 1/500 and 1/2000 of a second. "The cameras I use are all hand held and



stored on a platform on the co-pilot's seat. Additional lenses are within easy reach from behind my seat," he said. "I prefer to use Fuji Reala and HG negative 200 film without filters."

Ian's recent Kimberley expedition involved 70 hours of flying, often as low as 150 feet (with Civil Aviation Authority approval), using the Omega and Global Positioning Satellite navigation systems to log the locations of his subjects.

"These new technologies allow more time to locate photo opportunities instead of tediously having to read maps at low levels when visual navigation becomes more difficult," said Ian.

Weather conditions always have a predetermining factor on aerial photography. A partly cloudy sky will throw black shadows on the ground and will often obscure key features. The weather in the Kimberley during May and June is perfect for aerial photography because of almost guaranteed blue skies. Ian prefers morning and afternoon photography, as colours are often warmer, and in a 360° orbit of the subject, the colours can change dramatically.

The Kimberley is a huge area, similar in size to the State of Victoria, and finding some of the most photogenic spots

Before taking an aerial photograph, Ian overflies the area a number of times to choose the best position and angle for the shot.

is not so easy. Local knowledge, provided by the Department of Conservation and Land Management's (CALM) Kununurra office, was invaluable in helping Ian locate some of the best places in the Bungle Bungle Range of Purnululu National Park and in Geikie Gorge, Mount Hart and many other areas. The result of this joint venture was the production of panoramic posters and postcards, which are now available from CALM offices in Broome (PO Box 65, WA 6725), Kununurra (PO Box 942, WA 6743), Geikie Gorge and Purnululu National Parks, as well as directly from Ian at 79 Chastons Road, Apsley, Victoria 3319.

The 350 mm x 540 mm posters of Geikie Gorge and the Bungle Bungle Range retail at \$5.00 (plus \$3.00 postage and handling).



A selection of postcards available from CALM offices in the Kimberley.

LANDSCOPE

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The galah is just one of the many bird species that visit our urban and suburban gardens. 'Birds in the Garden' shows us how we can attract more.



In spring, the Wongan Hills are ablaze with wildflowers, but this 'island' sanctuary is also a home to a wide variety of animals. See page 21.



Yanchep National Park is having a facelift. Our story on page 28 examines the history and rebirth of one of Perth's closest and most visited national parks.



Banksia gardneri var. brevidentata is one of a number of plants named in honour of Charles Gardner. See 'Gardner's World' on page 41.



The Pinnacles is one of several destinations for licensed tours operating in WA's national parks. See 'Travel Companions'.

FEATURES

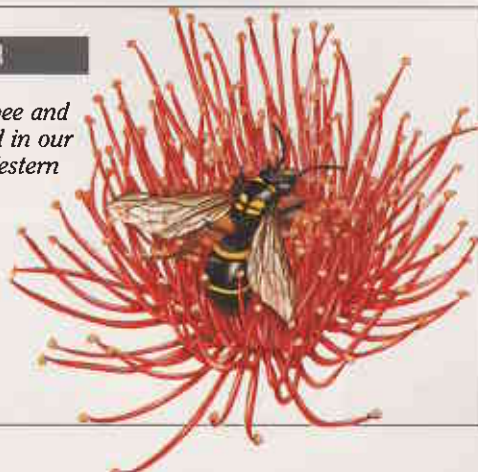
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COVER

Hyleoides zonalis is a solitary bee and one of the native bees described in our story about the 'real' bees of Western Australia on page 17. The illustration is by Philippa Nikulinsky.



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