

Underwater Photography

a web magazine
Oct/Nov 2003



Subal Fuji S2

Bali

Agfa Scala

Jonah D100

Palau macro

Beginners tale

Amos Nachoum

Etiquette

Wide angle basics

What links these sites?



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Underwater Photography

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e mail uwp@uwpmag.com

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What to do before we die

There was a programme on BBC television recently about the top 50 things people wanted to do before they died. A research team had interviewed 20,000 ordinary men and women in the street and asked them what was the one thing they most wanted to do.

My partner Debbie and I watched with interest as the manic cameraman and even more hysteric female presenter went from location to location in reverse order starting with Polar bear watching. I mention the manic presentation merely because I am getting to a certain age where I can remember when cameras were used on tripods without any zoom lenses and I preferred it that way. Watching most modern natural history documentaries today is like playing "Guess what gizzmo the producer's just bought" and, personally, I'm not in favour.

Anyway, enough already. So we continued to watch with our seatbelts on as we went on a roller coaster, paraglided and bungee-jumped to name just three. A roller coaster ride is bad enough without allowing a manic cameraman to film it for you but I digress again. Sorry.

Our couch potato interest increased significantly when 'Travel into space' was only number 28 on the list. We thought that would be much

Editorial

higher up so we began to speculate as to the number one activity.

Anyway, to cut a long story short, of the five favourite things, four were marine life related. In fifth place was "Diving with sharks" (so Peter Benchley can feel a little less guilty), fourth was "Go whale watching" (but not in Norway or Japan), third was "Fly Concorde to New York" (before it is scrapped like so many great things), second was "Scuba dive on the Gt Barrier Reef" (which says a lot about their advertising budget) and top of the list was "Swim with dolphins".

That made us think how very lucky we and most other divers around the world are.

We do, on a regular basis, what a lot of people just dream about.

Horizontal or vertical?

Well. Is UwP about to break new ground? It certainly seems so and it highlights another couple of revolutions brought on by the web.

It all started with one e mail suggesting UwP should consider going horizontal. I gave the idea plenty of thought (as I do with all your suggestions) and could honestly think of no logical

reason why we should not. My only reservation was that the horizontal format would not have as much impact as the vertical rather like the portrait v landscape formats in conventional photography.

I put the idea on the back burner and then I got one more e mail from another reader so I laid out an article from UwP14 in horizontal and I was surprised how well it looked - it was much easier to view on my 15" laptop.

Being the proud owner of an Apple 22" Cinema display I have always been able to display 2 pages side by side in the vertical format but the majority of screens are much smaller.

The second revoution was our ability to put the change to a vote on the web site. This would have been virtually impossible conventionally but we got an instant feedback showing 70% in favour.

So yes, unless there's a last minute swing in opinion, it looks like we're going horizontal.

Never let it be said UwP is afraid of change. We embraced the technology and produced a virtual magazine for thousands of readers to enjoy throughout the world and now we're going to publish in a format which conventional publishers would consider suicidal.

But UwP is different. It's special. And so, dear reader, are you.

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Think Digital

With digital cameras underwater photography just got easier and a whole lot more fun. No more wondering if you got the shot, view it instantly on the camera's LCD, don't like it, delete it and take another. At the end of your dive you only have images you want to print, publish or email. No film to purchase or process.

Beginner, amateur, or pro, simply get an Ikelite housing for your favorite digital land camera. Choose from Canon, Kodak, Nikon, Olympus or Sony, Ikelite makes housings for several camera models from each of these manufacturers.

Ikelite supports their underwater digital housings with a full line of accessories. Choose from tray and handle mounts, digital Substrobes, DS Sensors for full TTL automation, or an EV Controller that gives 10 power settings in 1/2 stop increments and a choice of arm systems.

New digital cameras are being introduced at a rapid pace. For the latest information on new digital housing models visit our web site.

www.ikelite.com

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Substrobe



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Digital Still Housings for:

Canon G1, G2, G3

Kodak DC-220, DC-260, DC-265, DC-290

Nikon Coolpix 800, 880, 885, 950, 990, 995, 4300, 4500, 5000, 5700

Olympus C-700, C-720, C-730, C-4040, C-4000, C-3040, C3030, C3020, C3000, C2040, C-5050

Sony DSC-S70, DSC-S75, DSC-S85, DSC-F707, DSC-F717 and many Mavica models



Compact Digital Housings for:

Canon S100, S110 Digital Elph, Digital Ixus, Ixus V

Nikon Coolpix 2000, 2100, 3100

Olympus C-50, D-230, D-360, D-340L, D-320L, D-220L, D-340R, D-380, C-120



D-SLR Housings for:

Canon D30, D60, 10D

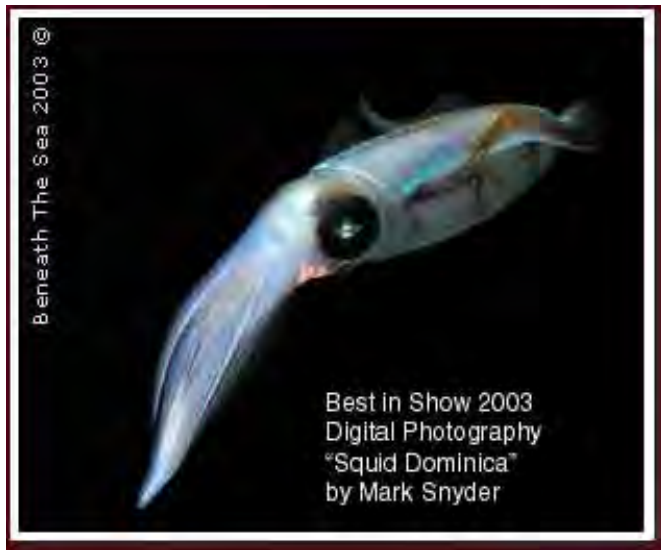
Fuji S1 Pro, S2 Pro

Nikon D100

Tray & Dual
Handles

News, Travel & events

Beneath the Sea 2004



Beneath the Sea 2004 proudly announces its 28th Annual photo/video competition, and declares that this photo/video competition is now Worldwide.

Underwater photographers will compete for the David Doubilet award for excellence in underwater photography — first prize being a trip on a Mike Ball liveaboard.

Underwater Videographers will compete for the Stan Waterman award for excellence in underwater video — first prize being a trip on a Nekton liveaboard.

Underwater Digital Photographers will compete for the Jim Church award for excellence in underwater digital photography — first prize being a trip on the Kona Aggressor liveaboard.

The contest deadline is December 31st 2003. For contest rules and entry blank visit www.BeneaththeSea.org/ There you can see the images of previous winners, get a set of rule and regulations, and download an application form.

The winners of the Beneath the Sea 2004 Worldwide Photo/Video Competition will be announced at the Film Festival the weekend of Beneath the Sea's Dive and Travel Exposition, March 26th, 27th, and 28th 2004, at the Meadowlands Exposition Center in Secaucus, New Jersey. In addition to the liveaboard prizes that the First Place winners of each category will receive, there will be additional prizes for all second and third place winners.

There is a contest hotline: (718) 409-0240
<http://www.BeneaththeSea.org/>

Digital photo workshop with Rod Klein

2004 Schedule Now Available

The purpose of this course is to give students a complete overview of digital still and/or digital video cameras, housings, lighting, exposure, storage, computer editing, and still image manipulation. At the end of this course students will be able to use a digital still and/or video camera underwater; transfer images to a computer; print an image (digital stills) or edit a one minute video (digital video). The students will have a complete working knowledge of digital still and video cameras. They will complete a short 1-2 minute video or a 3-5 print portfolio of underwater images at the end of the course. You may read Klein's digital column in the Spring 2003 issue of Fathoms magazine where he was recently appointed Digital Editor. Rod brings a limited number (4) of demo housings and cameras that are available for rent.

Rod's digital course is \$150 p.p. per week. If you rent a housing/camera unit from Rod, the course and camera unit combination is \$250 p.p. per week. Cameras are on a first come, first serve basis.

2003 Digital Weeks with Rod Klein:

Cayman Aggressor IV: Nov. 8-15 and Nov. 15-22, 2003

2004 Digital Weeks with Rod Klein:

Belize Aggressor III: Apr. 3-10 and Apr. 10-17, 2004

Turks & Caicos Aggressor II: May 15-22 and May 22-29, 2004

Cayman Aggressor IV: Aug. 21-28 and Aug. 28-Sep. 4, 2004

Kona Aggressor II: Sep. 18-25 and Sep. 25-Oct. 5, 2004

*Dates are subject to change.

For more details visit www.aggressor.com

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Bonaire, Venezuela
Little Cayman, Cozumel, Belize
Honduras, South Africa & Mozambique
Thailand, Sipadan, Mabul
Layang Layang
Derawan & Sangalaki
Bali, Komodo, Wakatobi,
Manado, Kungkungan Bay
Palau, Yap, Truk
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New products

Sea & Sea DX-3100 amphibious digital camera

Sea & Sea USA is set to unveil the AquaPix, the world's first amphibious digital camera. With all the advantages in digital technology available today, the AquaPix is the next step in this evolution.

This impressive model was built specifically for underwater digital photography and this fall, the AquaPix will help bring digital underwater photography to even more divers and aquatic enthusiasts.

The unique design of the AquaPix unit is just the beginning. Additional impressive features, available for the first time with this latest Sea & Sea model, are a built-in color filter and close up lens (patent pending). The DX-3100 also features a built-in flash and light diffuser that enables users to obtain the best exposure possible automatically. This feature works in tandem with the auto-programmed white balance that instantly adjusts exposures based on a diver's depth for near perfect images with every shot.

The DX-3100 can easily accommodate the 20mm wide-angle lens. A popular Sea & Sea feature also allows divers to actually change lenses underwater during a dive. The AquaPix model offers this same feature.

The Sea & Sea DX-3100 also can use Sea & Sea's most popular strobes, the YS25Auto, YS90DX and YS90Auto. This helps deliver even more lighting control and diversity for underwater photographers seeking special exposures and lighting conditions.

The AquaPix is a 3.1 megapixel camera that contains 16 MB of onboard memory out of the box. Additional memory can also be added using



SmartMedia technology, making the DX3100 one of the most versatile digital cameras available to the dive industry. The AquaPix can also capture up to 3 minutes of video, which can be saved in the AVI Mode. Software that comes with the AquaPix allows users to store, manipulate and edit images.

With an automatic shutter speed range of 1/40 to 1/1000 of a second, the DX-3100 automatically adjusts to whatever light conditions exist. This extensive range of shutter speeds helps get the shot right virtually every time. Photographers can then preview the image right away on the 1.6 inch preview screen conveniently located on the back of the unit.

The Sea & Sea AquaPix unit will debut at the DEMA Trade Show in October and has a suggested retail price of just \$619.

For further details visit www.seaandsea.com

Light & Motion Stingray III



Light & Motion announces the all new ultra compact Stingray III housing for the latest Sony MiniDV cameras TRV19, TRV22, and TRV33. Nearly half the size of the original Stingray the new super compact Stingray III offers all of the same features of the full size model.

Along with the new smaller size is a new lower price of \$1199. For more detail visit www.uwimaging.com

Ikelite aluminium back for Nikon D-100 and Fuji S2

A new back machined from aluminum, combined with their SLR-MD front, provides a capable and superior housing for the Nikon D100 digital SLR camera that operates safely to 60m (200 feet) depth.

All ports from their SLR systems can be utilized, allowing use of most macro, wide angle, and zoom lenses. This system allows you to see that the port is sealed.

The aluminum back features the amazing teflon impregnated hard coat anodize utilized on their ball socket arm systems for a finish that does not fail.

The housing "O" ring seal is a masterpiece in fail-safe simplicity compared to designs that require stuffing the "O" ring into a groove.

The housing is sized and weighted for near-



neutral buoyancy and superb handling underwater. Camera installation is quick and simple. The dependable controls are conveniently placed at your fingertips, and kept water tight with Ikelite pioneered Quad-Ring seal glands proven to be the most reliable method for sealing controls.

For further details visit www.ikelite.com



Fantasea CP-3 Housing

The Fantasea CP-3 SCUBA housing for Nikon Coolpix 3100 (3 MegaPix) and Coolpix 2100 (2MegaPix) cameras should be available in October 2003

Depth rated to 40 meters/130 ft, it is purpose designed with 3 basic command controls for use in Automatic mode

There is a mount for strobe arms and accessory wide angle and macro options are available.

For further details visit www.fantasea.com

Ultralight digital

Ultralight has made a new tray and handle for the polycarbonate housings made by Olympus, Canon, Minolta, Sony, Sea and Sea and others. This new tray is designed with a ridge across the back to keep the housing from moving on the tray. The handle has a threaded hole in the top of it. One can attach a ball to it to put an arm off of it or Ultralight has a new spotting light adapter that utilizes 3 pieces of loc line tubing attached to the top of the housing. This light attachment will work with any "AA" battery flashlight. If a photographer wants to use both a spotting light and an arm on the handle we make a plate that allows for both. Customers with a current handle can use that instead of the new one if they like.

For further information visit www.ulcs.com.



Subal Housing For Fuji S2 Pro

Subal's housing for the Fuji S2 Pro Digital SLR maintains the qualities of engineering and performance synonymous with Arnold Stepanek's illustrious designs for Nikon and Canon cameras.

Aluminium is used for the hull. Alloy is chosen for it's hardwearing characteristics that enable this housing to stand up to hard, intensive use. Using aluminium also ensures that the weight of the housing is kept to an absolute minimum - only 2.5 kg without the camera.

Quick-lock latches secure the hull. The camera mounts easily onto a slide in tray. Installing the camera takes only seconds. The housing hugs the camera. The snug fit keeps the external dimensions of the housing compact to reduce drag when turning to follow the action or working against a current.

Arnold has supported the functionality of the S2 Pro by providing 28 controls on the housing body. These include the classic large paddle type shutter release which reduces vibration at low shutter speeds, on/ off light, dual exposure compensators for available light and strobe control, main command dial, sub command dial, auto focus lock or



auto exposure lock (user's choice), metering pattern selector, menu/OK , auto focus area select/menu buttons, back button, function and play,

together with four controls for accessing menu based functions such as format, white balance and dynamic autofocus,



Arnold has taken the opportunity to widen the mount to allow the use of wider-bodied lenses in the future. He's achieved this while maintaining compatibility with the standard bayonet by using an insert. It's another example of Arnold's commitment to maintaining continuity in his housing ranges to make parts as interchangeable between existing film housings and his latest digital models as possible.

A viewfinder optic is fitted as standard and provides corner to corner viewing. There are large ports for viewing the top and back panel displays. The playback monitor is seen through another large window, This is hooded to make it easier to see in harsh light and to help protect it from damage.

Two Nikonos-type TTL sockets are provided. The Fuji supports TTL with some underwater strobes including Subtronic and Inon.

Two T mounts accept strobe arms such as Ultralight.

A focusing light can be mounted on top of the housing for use at night or in low light situations.

Hand grips are easily removed for travelling. The housing base is fitted with anti-skid pads. An optical leak detector is included. The LED is top-mounted so you can see it easily during diptank testing.

Visit www.subal.com

bracketing, flash mode, exposure mode, custom function and ISO, manual, single servo autofocus and continuous focus selection, manual focus/zoom and lens gear declutching switch.

The Fuji can remain in the housing for card changes. Arnold has thoughtfully provided a lens removal control to allow lenses to be switched between dives through the port. This is an

especially welcome feature as most users will be able to make several photographic dives on a single card and will want to change lenses for shooting different subjects without having to disassemble the entire system.

The lens port is the standard Subal bayonet introduced over a decade ago. If you own a 35mm Subal system your bayonet ports can be used with the S2 housing.

Jonah ND-100 Review

By Craig Jones and James Wiseman

Photos by James Wiseman unless noted

Introduction

We were fortunate to receive the “test housing” from Jim Bullitt at Oceanbrite (www.oceanbrite.com) the California distributor for Jonah housings.

Size and Construction

Simply put – this is a small housing. It fits the D100 perfectly, as shown in the photos. I was really surprised at the small size and light weight of the Jonah ND100. It measures 178x160x116 mm, weighs approx. 1700g (w/out port) and is depth rated to 90m.

The housing construction seems very good – with tight tolerances. Like the Aquatica S2, the Jonah uses one main o ring in a groove. The front of the housing also has stabbing guides to help the user line up the front and back before closing. The two locking lid snaps have a recessed area that allows the user to get a thumb underneath to open them—making the combination very streamlined.

Functions

The only major difference between this and other D100



The controls are very well laid out. The focus lock and shutter are right at your fingertips and the front command dial can be turned with your thumb and middle finger.



housings I have used is that the rear command dial control is on the top of the housing. This is nice in that it means you can reach it with your face pressed up against the viewfinder optic.

I especially like the focus lock lever on this housing. The photographer can program the D100 to focus using the focus lock button and then immediately take a photo using the shutter release. This can even be done with one hand. Alternatively, the focus lock can be used with a lens in autofocus that is having a hard time achieving focus lock. Simply

lock focus on a high contrast subject, then move the housing in and out like you would when shooting manual focus. This will be especially useful for macro and super-macro. The only function control that I found missing is a lens release button or lever on the front of the housing; however, I expect to see this on the newer revisions of the unit.

Available Ports and Lens Combinations

I was sent a flat port, an extension ring for the 105mm, a



The fit is very good, leaving just enough space for the moisture alarm.



Here is a photo by Craig Jones showing the comparison to the Nexus D100 housing with 4" dome

I received the 4" dome, the 8" dome, and the 60mm flat port w/ extension ring for the review



4" and an 8" dome with built-in shade.

The port system is bayonet mount and the port bodies are made out of metal and some kind of high density polymer like HDPE. The flat port for the 60mm Micro is extremely small and has a neoprene sleeve on it which makes it easy to grasp and turn.

None of the ports we received for testing came equipped with manual focus knobs or focus or zoom gears. I anticipate that Jonah will be releasing some zoom gears soon, followed by a flat port with focus gear suitable for use with the 60mm and 105mm Micro lenses. I would like to see a zoom gear for the 12-24DX lens first though.

Workability

This housing is light and easy to handle on the boat and in the water. I can't comment on the underwater handling and balance when using the various ports. The placement of the controls is good and allows the photographer to switch focus points quickly, change ISO, and change shooting quality between RAW and JPEG'— all the functions that I find important. Breaking open the housing for servicing is also a breeze. Because the camera mounts to the front of the unit, it is easy to change memory cards. With the quick shoe design, it is also easy to pop the camera out for topsides use, or to change the battery. The viewfinder optic on the ND100 makes full use of the smallish viewfinder on the D100.

Conclusion

Jonah has certainly made quite an impact on the scene with their new housings for the Nikon D100 and the Canon 10D.

They are available at a very reasonable pricepoint making these housings attractive to photographers making the jump to a digital SLR camera. At this time, the available ports accommodate most if not all of the popular lenses used with the D100. I would not hesitate to recommend this housing to friends. Here is a quick bullet list of pros and cons:

Advantages:

- Small and light
- Decent viewfinder
- Excellent window to view mode dial setting
- Reasonably priced
- Ergonomic design
- Good variety of available ports

This is the first digital housing produced by Jonah and they have done an excellent job.

However I have noted here a few small areas that needs improvement and I hope they will be incorporated into future revisions of the housing.

Needs Improvement:

The housing could use a lens release button (I hope to see this in future revisions)

The hot shoe mount has a bit too much elasticity allowing the camera to move within the housing

The handles are fairly small and would benefit



One excellent feature of the Jonah housing is the clear panel which allows you to see the mode dial setting. Photo by Craig Jones.

from some optional extension pieces for people with larger hands.

The current hole spacing on the handles does not match popular USA and Canadian mounting hardware.

James Wiseman
www.wetpixel.com

A banner for wetpixel.com. The top half has a dark blue background with a silhouette of a diver on the left. The text 'wetpixel.com' is in large, white, sans-serif font, with 'News, Reviews, and Forums for Digital Divers' in a smaller font below it. The bottom half features a photograph of a diver underwater, holding a camera. To the left of the diver, there is a list of sections: 'Reviews:', 'Features:', and 'Community:', each followed by a brief description. The URL 'http://www.wetpixel.com' is at the bottom right.

wetpixel.com
News, Reviews, and Forums for Digital Divers

Reviews:
Check out our most recent housing reviews for the Nikon D100, Canon D60, and Fuji S2 Pro digital SLR's.

Features:
Read articles about digital workflow, natural-light shooting, and more.

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Making pictures versus taking them

by Amos Nachoum

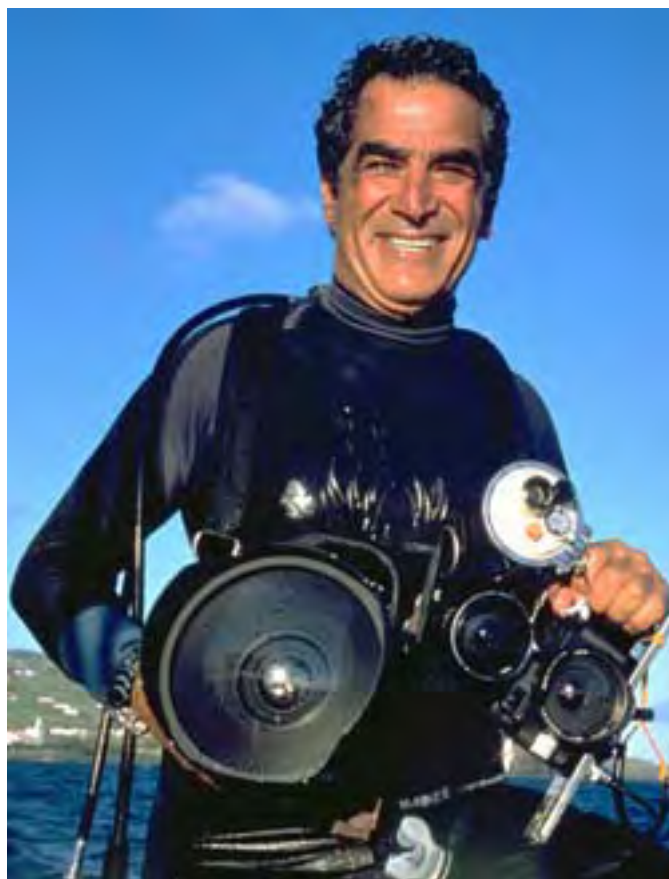
Several years after I had started taking pictures and after accumulating over 500,000 slides, I paused. It dawned on me that I had been doing too much of the same thing all these years and it was getting boring, just *taking* pictures. My frustration was reflected by the thousands of disharmoniously colored yellow (Kodak) and green (Fuji) film boxes that surrounded me, but it was also this frustration, disarray and chaos that eventually made me to think differently.

At the same time I was spending days, sometimes weeks, editing images after returning from a trip and it became so overwhelming that some projects were only edited a year later. It was from these drawn out delays and retroactive editing sessions that my most powerful lessons and transformations arose – Dare to ...imagine and see what is not in the picture. Dare to ... listen to my intuition and allow the ideal image that is in my mind's eye to form. Dare to... think and create a single image that can tell the whole story. And a final underlying and paramount lesson – To always do my best and push the envelope under any circumstances, as long as it is safe.

With this in mind, I recalled times that I returned home empty-handed, humbled by the forces (Mother Nature and people) I work with. Surprisingly, however, I was also becoming more content. The same forces were also challenging me to discover new angles and photo opportunities and as a result I was starting to create new images.

In hindsight I realize that my shoots were lacking in imagination and I was not excited to review my work any longer. It was no longer enough just to get one more technically good picture underwater, a colorful frame, or one more image of a rare species. I found myself using too many words (more than seven is too much) to describe each image and I held onto pictures because I was emotionally attached (the wrong reason) to the surrounding events. My images did not move me and I was not yet proud of them.

Circumstances intervened to help me realize



and accept that I am the only one responsible for the images I produce. It is not the camera and not the film. It is not the exotic location, the ocean depth, the perfect weather, the dive master, the wildlife or my buddy. It is always up to me and my willingness to embark upon the adventure internally. It was this realization that led me to the concept of and practice in the discipline of *making pictures* rather than just taking them.

I chose to create this piece as a photo essay, not only for the reason that writing in English is not my strongest suit, but predominantly because I wanted to illustrate to editors that I could create images that speak out louder than words. I chose to complete the assignment with only 12 images.

The hardest image to create at the time was the transition image, the one that leads the viewer (97% of the population, including the photo editors, are non divers) from the above-water to the underwater environment. For this reason I elected to do a Half Over Half Under image....

**Enjoy six of Amos's
worldclass images. There'll
be another four in UwP16.**

Saba – Half over & Half under

Nikon F-3. 16mm lens. Fuji 100. Two Sea&Sea YS 200 strobes. 1/60, f-11

To create this intriguing transition from air to water, I chose to feature a person in the center of the Half Over Half Under image.

In order to tie up the image and make it unique to Saba I had to find and include a landmark, “Diamond Rock”, to capture the island. Only once I had all these elements together was I ready to deal with the technical photographic challenges and for that set up I was considering the use of a super wide-angle lens - the 16mm (176 degrees coverage).

Using this lens behind a dome viewing through two different elements, half over the water and half underwater, introduces several limitations. The most critical one is the minimum two stops different exposure between the topside verses the U/W . For all other lenses I could use screw-in split filters (in my case it is a Neutral Density filter for the over-the-water part, which reduces the amount of light reaching the film. The lower half of the filter is a plus two a dioptr for U/W section to match the focusing between the two elements of air and water); however, no filter system exists for the super wide angle fisheye lens and there is no way to mount any kind of filter in front of the 16mm (Nikon) lens.

To overcome this I purchased a sheet of Neutral Density gelatin filter that lacks any optical attributes.



I cut out a three-inch square piece and placed it (with clear tape to the lens hood) over the upper half of the lens, the half that would focus on above-water portion of the diver. My intention was to stop down the light from above by two stops, creating even exposure between the U/W and above water. I then mounted the dome over the lens, so that only half of it was covered with sheet filter and I would not need an optical diapoter for the other half. One of the advantages of using the fisheye lens is the

superb depth of field created while using high f-stop, between f - 11 to 22. This eliminates the need to use optical correction and provides focus from inches in front of the dome to infinity.

The experiment worked and I am pleased to share with you that this story was accepted and published several times, and the image used for several magazine covers and poster promotions of Saba. This is the power of the created image versus that taken merely because the opportunity arose.

Spirit of Miami Double exposure

Top side - Nikon F3 & 18mm lens. 30" exposure f-22.
Underwater - Nikonos III & 15mm lens. 1/60, f-8. Fuji 100 ASA

A short time after Rodale's Scuba Diving magazine featured the Saba split image on its cover, Steve O'Neal called me from Florida. "I'm planning to sink a Boeing 727 plane off the coast of Key Biscayne as part of the Greater Miami Artificial Reef Program", he said.

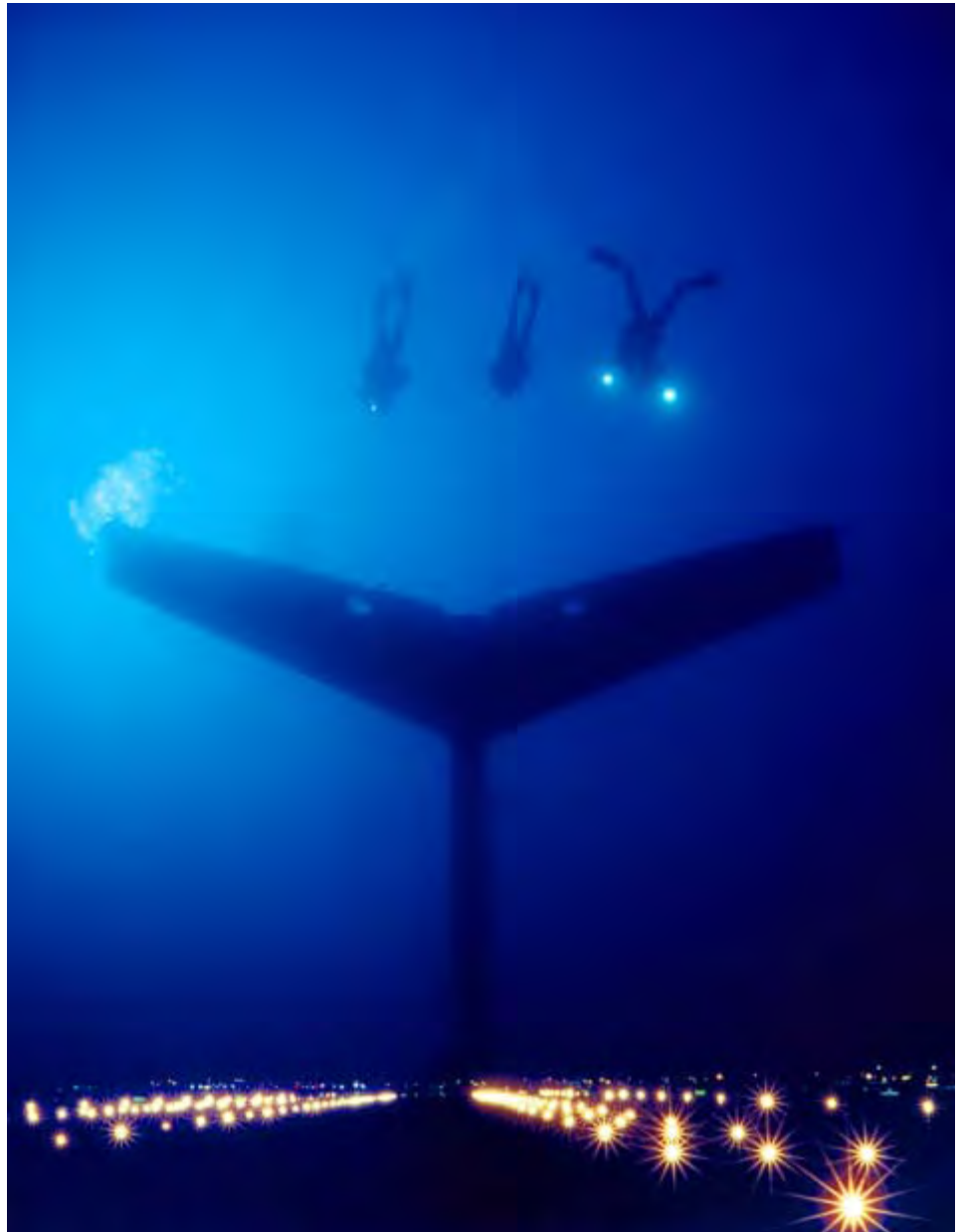
The questions I kept hearing in my head were, "How can I illustrate the point that this is a plane underwater, not just another wreck?" and "How can I dramatize the concept to attract the viewer?"

I decided to take a picture of the runway at night and then double expose the film with the plane underwater, between the runway lights.

But, I had never done double exposures before and I did not know how to do it.

The execution was complicated and involved many people, special permits and favors. I remained persuasive, determined and believed enough in myself and, more importantly, in the results, that the people around me were motivated to help me. The result was just out of this world as you can see. This was my first pure journalistic work that was published in Sport Diver magazine and in the National Geographic.

I loaded the first roll in my Nikon F3, exposed the first frame and opened the back. Holding the camera shutter speed



on B, the shutter opened and remained open as long as I held it on B. With a pen I followed the frame exposed by the open shutter. I did the same for the next four frames.

I kept the film in the camera and took the night shot first. Each image was duplicated as closely as possible into an underwater slate. This way I knew when I had a horizontal image versus a vertical image. I registered the runway lights positioning throughout each frame and shot the rest of the roll with a few different lenses.

On the next morning, I loaded the same roll of film that

was shot at the airport into the Nikonos III with a 15mm lens. I loaded and unloaded the film a few times until I was able to see the marks I made originally through the opening of the F3. I shot the whole roll underwater exposing it as normal. Equipped with the slate, I positioned the plane underwater between the runway lights to the best of my ability and was then able to direct the divers into the frame that I had seen with my mind's eye. In the end I got about half a dozen good images for publication!

Great White Shark breaching.

Nikon F5. 80- 200mm lens. 1/500, f-2.8. Fuji Provia 100ASA

Images and video footage of this phenomenon shot off Seal Island, in False Bay, South Africa have been the cause of much amazement and, like many of my colleagues and fellow adventurers, I wanted a share of the event through my camera.

Researching the available images on breaching, I found some extraordinary sequences that left me pretty intimidated. I wondered if I could do as well, let alone capture something different. In order to make an educated decision, I decided to go on a fact-finding trip and chartered a boat for two days to the Ring of Death, as the area is known, together with another photographer.

We had limited success and I learned how difficult it is to get good images of a breach. Two days spent concentrating for three-hour stretches, heavy camera gripped to my face on an unsteady boat, inhaling lung-fulls of engine fumes and sea spray taught me that this is a low yield (I saw only one breach), risky event that involves extreme discomfort, often pain, to photograph. The experience both frustrated and challenged me at the same time.

It was the frustration, however, that also revealed a solid opportunity to me. Because breaching was so infrequent and physically challenging to photograph, it had only been undertaken horizontally to date. No one had been willing to take the risk of shooting vertically, a more awkward position with a 50% higher chance of missing the breach due to the narrower frame.

The vertical shot would provide the most artistic frame of the breaching behavior, as it would compliment the direction of the movement. Extraordinary behavior would have to be matched by extraordinary imagination and effort, no matter what the circumstances.

I returned last year for four days, but by the second became so discouraged by the limited number of breaches and physical discomfort, that I gave up and returned to horizontal shooting to ensure that I at least left with something. The vision in mind's eye would not leave me, however, and I became recharged early in the third day after witnessing three breaches and with the knowledge that I had a few good images in the can.

With determined focus on my vision in my mind's eye, I placed myself in the familiar position



and glued my eyes behind the viewfinder. The skipper began towing the bait, a rubber silhouette of a seal, and I focused on the blue water about 20 feet behind the boat. An hour into the session I began hallucinating, drifting in and out of sleep despite the surrounding noise and motion, and the agony in my fingers.

When the shark breached, I was so primed that I was not aware of the event until after it was over. I reacted totally on instinct, squeezing that camera trigger at the first movement, perhaps even before the shark breached the surface. The reaction was so rapid that I caught several images in the first split second of the ascending breach, the most crucial for showcasing the extent of the shark's power and athletic ability. The total breach is arguably some of most expensive time in wildlife photography lasting no longer than three seconds. During that short burst I managed to expose over 18 frames, as fast as the camera could allow.

The hours on end behind the camera rehearsing this moment had paid off. I knew right then and there that I had it! – a vertical image of the shark frozen before the peak of the breach. For this apex predator, any other format would not have been as powerful, dramatic or rare.



There are two events in the wild that I view as the most dramatic and around which my life's mission and vision are focused ... Capturing wildlife, and in particular Big Animals, on film during their peak behavior i.e. predation, migration, nursing and mating, and during peaceful interactions with humans. The latter aimed at "Dispelling the Myth" about the dangers of marine animals.

It was on a cold November day in Norway. National Geographic had sent a video team to capture my annual encounters diving with Orcas and to capture on film the Orcas "Carouselling" feeding phenomena.

Orca & dead calf – Norway

Nikon RS, 18mm lens. 1/60, f5,6. Fuji 400ASA

We were on our first week

into the shoot and still had not achieved what we came for. We had seen the Orcas and the feeding, but had been too slow to capture the desired images. In early November it is already winter here and we had only six hours of daylight to work with and the rest of the time to dream, sleep and prepare for the next day.

And dreaming I did. Again and again in the dark of night I rehearsed sliding from the zodiac, wearing a dry suit, 28 pounds of weight, pony tank attached to my back.

Orcas are unpredictable and fast and the only way to catch up with them is to anticipate their action and movement and be there before they are. More easily said than done.

I had no idea why I was rehearsing so carefully in my mind, but I had learned to pay attention to my intuition. I found myself recounting the action of

sliding in and descending at once while turning to my right. I had a gut notion to expect an action to come from my right side. For five days I practiced these motions in my mind an endless number of times.

On day eleven of our shoot, late in the afternoon with the sun brightly shining, we spotted a pod of eight Orcas while riding the zodiac. I slid into the water and descended. I did what I had rehearsed in my mind so many times without thinking, just doing what I trusted, and the pod came over my right shoulder, directly into my frame!

I raised my camera up to my mask, looking through the viewfinder and shooting at the same time. I shot off several frames and only then did I dare to look over the viewfinder. I got the chance to see it - four Orcas that came from my right shoulder to the left side, only 10 feet away and one of them



carried something in its mouth, but I was unclear what it was.

By the time I registered the action with my eyes it was too late, as the Orcas had already passed my straight-on view and there was no sense in chasing them. I realized what we were witnessing. It was a dead calf that one of the Orcas, likely a female, was carrying, the others escorting her in her process of agony before she would let go of the stillborn young one.

The shot was used as the centerpiece of the National Geographic Explorer program. As the narrator on the program said, "...it is an image never photographed before..."

Orca feeding, tail slapping Norway

Nikon RS. 18mm 1/30 , f-4 .
Fuji – 400ASA

Numerous misconceptions

still exist and run deep about marine wildlife and notably about Orcas as a danger to humans in the water. I traveled to Norway in '92 for the first time to photograph Orcas underwater. At that stage I knew nothing about the "Carouselling" behavioral phenomenon of the Orcas in this region.

We were not alone. A Spanish researcher, equipped with a remote camera, was there as well, on assignment from the BBC to capture the "Carouselling" event. When he saw me ready with camera in hand and clearly planning to go underwater, he yelled his concern to my skipper in Norwegian. Later I learned he advised that I was risking my life and would be injured by the Orcas.

As soon as I heard the exchange, I left the dinghy and went underwater. After all, I did not understand Norwegian. For

40 incredible minutes I was surrounded by at least twelve Orcas and witnessed first hand the amazing, loud and well-orchestrated feeding behavior called Carouselling.

This was the first Carouselling action ever photographed in the water, although the behavior had been seen and reported previously by local researchers. The total behavioral process and order was not yet understood at the time. In particular, researchers questioned what caused the loud sounds underwater, described as "door slamming". There was no indication as to how they came about. The pictures I captured below and my view from underwater showed that Orcas slap the school of fish with their powerful tail, causing a shock wave underwater (heard as loud slam) that knocks out between 30 to 50 fish at a time that are then fed on one by one!

The adventure of making pictures is a long, frustrating, rewarding, lonely and testing journey. Many times in order to reach the photo opportunity I have found myself on the edge of discomfort and having to go further than commonsense might dictate. Look adversity in the eye, find a way around it and laugh. It has demanded not only being balanced, passionate and patient, but also the need to recognize that in the process of making these images I depend on very important people - my guests, skippers, dive guides, pilots and local experts. To each I am very thankful for joining me on this adventure of a life time making pictures that endure.

Making pictures is a coordinated process. It takes knowing my camera, the film, my subject, my own limitations and, most importantly, it requires

treating with respect the environment, the wildlife and the people I depend on to bring me to the action.

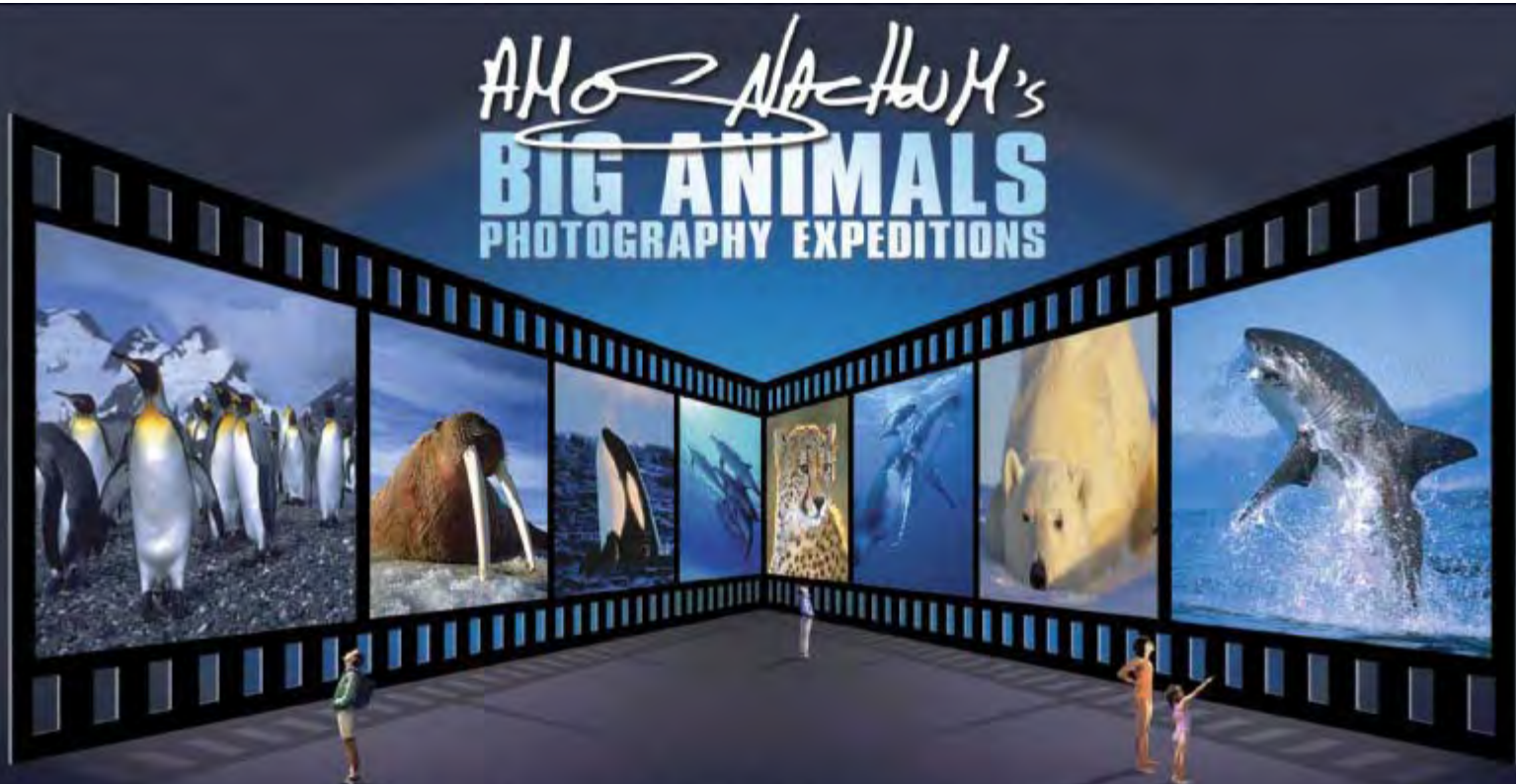
Only when I learned to live the adventure and to accept its responsibilities, did I start creating the results I have shared with you. As you begin your own adventure process you will discover that for all of us there are different challenges. Each one successfully met will be evident in the new images you create.

Go out there, join the adventure and create your own pictures. Shoot from your heart, live your dream, embrace the challenges that are in the emotional, economic and physical adventures – it will make my day to see your inspiring new images.

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Bali -A photographers guide

by Demelza Postlethwaite



Far from being a rather stale tropical idyll, Bali boasts every conceivable form of marine life in its surrounding waters. For the the underwater photographer it offers walls, drifts, wrecks, reefs and muck dives. The subject diversity in these waters equals those found in other less accessible locations and where else can you peel off your wetsuit, flop onto a sun lounger and get a post dive massage for the same price as a beer at home.

Undoubtedly, during the past year, Bali has fallen victim to an image problem. However, take one look at a glossy coffee table book of underwater photos and nine times out of ten it will include several shots taken in Bali. Little wonder then that top underwater photographers have continued to make their annual

pilgrimage here.

The best way to experience Bali's variety is via a land based round island safari visiting all the top locations.

Pandangbai

This is a one and a half hour drive from the tourist centre of Kuta/Denpasar. A very close site Blue Lagoon is relatively shallow, sloping down to 22m, making it a perfect site to check out your gear after a long journey. The large sandy incline is not beautiful in itself but there are lots of interesting creatures here. A coral outcrop at 17m shelters glass fish kept company by blue ribbon eels, various colours of leaf scorpion fish, frogfish and the occasional Rhinopius. It's a great spot for a

Nikon F90, Subal housing, 20mm lens, 2 xSea & Sea YS120, Manual Full, 1/60th @ F11. Fuji Provia F100.

60 mm macro lens or some close up wide angle. Nudibranchs trawl round on the sand and wobbegong sharks sometimes lurk under coral at the eastern end of this tiny bay. Everyone, from novice diver to hardened professional photographer, seems to enjoy it and it's worth repeating.

The small rocky island of Gili Biaha is crescent shaped and in places the wall resembles a huge pile of six foot square blocks of volcanic basalt poured into the water. The topography underwater is quite unique as these rugged blocks have attracted a tapestry of vivid soft

corals. Between the boulders live octopus, leaf scorpion fish, sea snakes, several frog fish and mantis shrimp. Purple Nembrotha nudibranchs are common at this site despite the hefty surge felt as deep as 25m. There is a large shallow cave at about 12m which is home to a couple of sharks during the day. This dive is also well suited to a 60 mm lens while a wide angle set up will allow you to shoot the sharks and capture the topography.

Gili Mimpang is located at the base of three tiny rock islands. The dive begins in a sandy area; home to cuttlefish, sea pens and some very cross Titan triggerfish when we visited. As you reach the base of the rock the current will probably pick up and you will drift the rest of your dive among a dense shoal of anthias, sweetlips, groupers - the list is endless and the reef is stunning. As the current gets quicker you start flying between coral boulders and virtually bumping into white tip reef sharks.

This is primarily a wide angle dive although the speed of the current will dictate if you have much time to use it and as with so many of Bali's sites you'd be mad not to have a macro capability here too.

Nusa Penida

The largest of three islands off the south east coast of Bali accessible from Padangbai by boat. SD and Ped are both wall dives which are prone to some degree of current. As with just about any wall dive in Bali you can expect a wide variety of reef fish although the coral is disappointing. The main reason for diving here is probably not for the reef itself but rather for the chance encounter with pelagics. With tuna, barracuda, black and white tip sharks to look out for as you drift along you will want a wide angle lens especially if diving during the August to October period when these sites experience Mola mola, or 'sunfish' sightings.

Located between Nusa Penida and the neighbouring island of Ceningan in what is effectively a channel, Toyapakeh is stunning. Both hard and soft corals attract heaps of fish and there are large patches of vivid green soft coral.

Groupers hang under dramatic table corals and everything has a healthy and bountiful look making it perfect for wide angle. During many dives here the reason for this flourishing scenery becomes evident as the current has a habit of picking up dramatically. On these occasions there's little point in trying to shoot anything. Not one for



Nikon F90, Subal housing, 60mm lens, Inon Ringflash, TTL 1/80th @ F11. Fuji Velvia.

the less than well experienced.

Manta point is one spot on Nusa Penida which experiences current infrequently. However, it is replaced by some hefty swell and best dived early in the day. There is no coral here - it is a sheer limestone wall with a sandy bottom which can reduce visibility to 10-15 metres. In season (April-May) you stand a good chance of the opportunity to shoot mantas feeding and even out of season there are reports of up to 50 on a single dive. If you are unlucky then there is absolutely nothing to see here apart from nudibranchs which are of no consolation when you're holding a fish eye or 20 mm lens set up. Still, 50 mantas is too tempting a thought not to want to give it a shot.

Amed and Jemeluk

Amed is a great place to stay, eat and dive from. Just in front of Cafe Garam the black sand yields countless seahorses, weedy file fish and the cutest pink frog fish I've ever seen. However it is not a site to do following rain and there's only sea



Nikon F90, Subal housing, 105mm lens, Sea & Sea YS120, TTL 1/60th @ F32. Fuji Velvia.

pens, with commensal porcelain crabs, between the luckier finds. The 60 mm lens and ring flash were perfect for reducing the scatter from all that fine sand.

A small local boat or 'jukung' is just big enough for a couple of sets of gear and will take you across the bay to Jemeluk. There are two sites here, one a wall well suited to close up wide angle and the other an artificial reef made up of a collection of concrete blocks. The blocks are pretty dull but there are a couple of sea fans hosting the pink pygmy seahorse. These are best photographed with a 105 mm lens with a +4 dioptre.

Tulamben

The fish photographers' paradise an hour north east of Padangbai and all the accommodation here is well used to photographers and their needs. The locals will not bat an eyelid at a housed F5 with two monster Subtronic strobes because they have seen it all before. Lying on a steep slope just a few feet from the shore The Liberty is one of the best wreck dives in the world not least because of the



Nikon F90, Subal housing, 105mm lens, Inon Ringflash, TTL 1/100th @ F16. Fuji Velvia.

easy access.

Although the Liberty was wrecked in 1942 she was not in the water until 1963 when a volcanic eruption toppled her from her position on the beach here. In less than 40 years she has become 100 metres of densely encrusted coral joy, supporting such a wide variety of marine life as to fill volumes of ID books. Plan to dive it several times with wide angle early in the day and macro later. The stern of the vessel lies in a few metres of water while the bow, complete with bow gun, lies in about 30 metres. It is not uncommon to find the newly named Denise's pygmy seahorse here so make a dive with super macro but watch your deco.

The hull of the wreck is somewhat broken up allowing for some great structural shots. Everything from frog fish to whale sharks can be encountered on a dive here. The prolific fish life is easy to shoot, being well used to divers and cameras, and the twisting silver column of a thousand resident jacks makes it worth diving here again and again for some classic sunburst and



Nikon F90, Subal housing, 60mm lens, Inon Ringflash, TTL 1/80th @ F32. Fuji Velvia.

circling fish shots. This is deservedly Bali's most popular dive site so to avoid the crowds, and all the associated bubbles, dive it as early as possible. This way you can work in relative solitude while later in the day you'll find yourself sharing it with everyone from discover scuba divers to the world's top underwater photographers.

Unfortunately the Coral Wall at the west of the bay was heavily silted early this year following a flood. There are already signs of recovery and soon the wall, pitted with interesting nooks and crannies, will be worth visiting again. A site famous for the variety of fish which can be found and have been photographed here together with some particularly large sea fans.

In the centre of the bay and probably just a few steps from your hotel room this shallow House Reef and Black Sand River also fell victim to the silt.

Black tip shark cruise the slope while muck diving fans will find a variety of bizarre nudibranchs and other macro subjects particularly in the feathery crinoids. Night dives will reveal plenty of subject matter including snake eels and weird shrimps. Forget your wide angle lens on these sites and stick to extreme macro with a 105 mm lens. Proving that anything is possible in Tulamben, one afternoon we sat down to watch the sun set with a beer and watched a mother and baby whale pass just beyond the house reef while dolphins are frequent visitors in the morning and late afternoon.

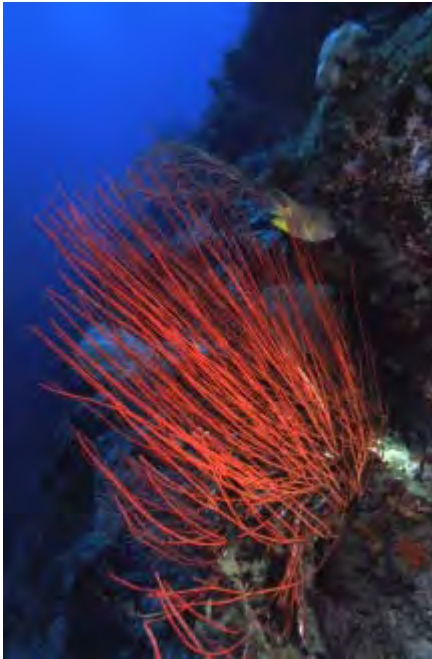
Menjangan and Secret Bay

The north west tip of Bali. A three hour drive on from Tulamben and worth the journey. Pos 2 is a classic Indonesian wall dive with the added splendour of copious large sea fans in shades

of yellow, orange, red and pink. It's best to travel with the reef on your left which shouldn't be a problem as there is very little if any current here giving you plenty of time to frame those wide angle diver and sea fan shots you'd been after so a willing buddy to act as model would help. Once again there is also plenty of macro life here too. A close look into the crinoids, perched on the tips of the gorgonians, will reveal squat lobsters and crinoid cling fish while little sparkling gobies dart over sponges. All the fish groups are well represented here particularly butterfly fish which aggregate slightly off the wall alongside unicorn fish and are often joined by young inquisitive bat fish. It's a dilemma whether to make your second dive with macro or simply do wide angle all over again!

The attractive little Anker Wreck in about 35 metres which will keep twisted metal junkies sated. It works well as a morning dive when the sun is in the correct position and you can shoot up with the reef and divers above. The shallower wall is equally superb where there are plenty of barrel sponges and some excellent coral. This site also experiences great viz so once again it is the ideal site for wide angle photography but, that said, it is worth doing again with a 60 mm or 105 mm macro lens as there is plenty of macro here.

Not actually a single dive site but more of a whole shallow area, Secret Bay is best dived at high tide. During two days here I had the pleasure of photographing sea horses, flying gurnards, sea moths, frog fish, ornate ghost pipe fish and countless bizarre nudibranchs. The diving is shallow and



therefore it is not unusual to spend two or more hours submerged in search of your critter quarry. Film is the limiting factor. One photographer spent the entire day underwater with his assistant

Nikon F90, Subal housing, 20mm lens, Sea & Sea YS120 and YS90, TTL 1/60th @ F8. Fuji Provia F100.

closely guarding the lair of a mimic octopus. Needless to say you will primarily want to work with a 60 mm lens but you can always buoy your special subject, change lens and drop back in.

Serious photographers should plan at least two weeks for their round Bali safari. Pack plenty of Velvia but do not overlook the wide angle shots on offer here. It's easy to go macro mad! If you thought Bali was plagued by package holiday makers and blemished with neon signs then you haven't been diving at the right sites. Throughout the island the

strongly felt religious beliefs of the Balinese have produced a landscape dotted with temples, and the scented air together with floral offerings create an indivisible sense of celebration and inner peace. The perfect atmosphere for taking some great photos.

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Macro in Palau's Muck

by Ethan Daniels

Manure, dirt, sewage, mess. Those are synonyms that most computers will spit out for the word “muck.” Certainly, muck can be thought of in a slightly different and more pleasing light, especially if you are a diver or snorkeler. What is “muck” to a diver? It could well be defined as an area with a shallow, sandy or muddy bottom, high nutrient level, low visibility, little current and generally lacking in aesthetics. The divers’ definition would also include the fact that some of the most peculiar and fascinating marine animals, both vertebrates and invertebrates use mucky habitats as their home.

Palau is best known for its vertical walls adorned with gorgonians, soft corals, and reef fishes. Sharks, rays, and currents are the main attractions rather than the inner lagoon muck habitats that attract a variety of marine life little known to most people. The thrill of hunting seahorses in brown algae, discovering a stonefish’s eyes poking above the sand, or finding a banded sea snake slithering across the mud is the enticement.

One of the remarkable things about spending time in the muck is that the fishes you find are often in juvenile stages, so their colorations may differ dramatically from what books depict. A general muck dive might include juvenile spadefish, which mimic fallen leaves drifting close by a wildly dancing juvenile harlequin sweetlips; small cuttlefish jetting over the flattened profile of the



Crab carapaces litter muck dives. This one ended up on a giant clam mantle.

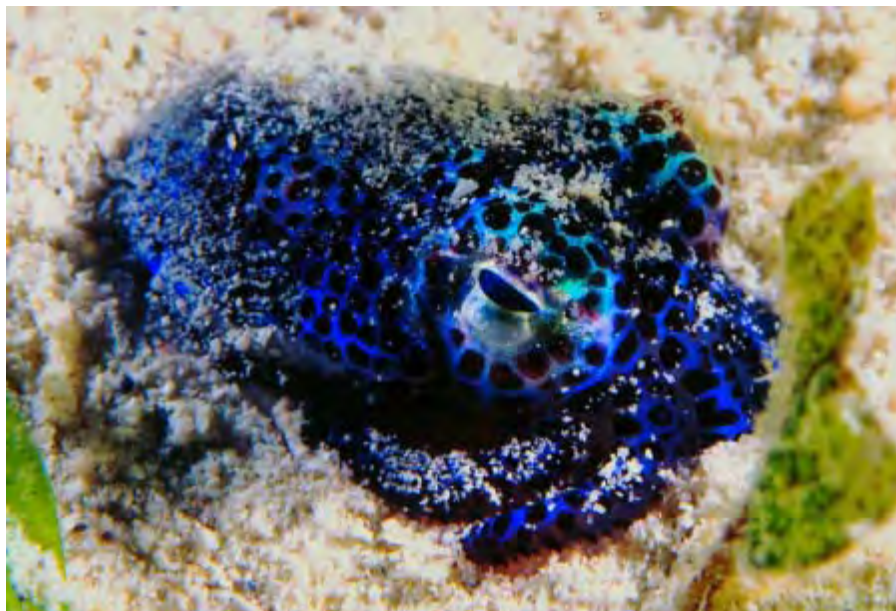
A juvenile cuttlefish (Sepia sp.) imitates a dead leaf while stalking prey in the shallows.



rapacious crocodilefish; a tiny frogfish sitting out in the middle of the muck patiently fishing with its esca. All the while, an array of shrimp, crabs, gobies, and blennies scurry hither and thither wary of the many camouflaged predators in their

midst. It’s difficult to be disappointed on a muck dive considering many of the organisms that can be observed are not seen out on the heavily visited dive sites.

One of the most consistent muck dives in Palau lies right



A Bobtail squid (Euprymna sp.) buries itself in the muck.



Muck denizen: Spiny devilfish (Inimicus Didactylus).



A nudibranch (Chromodoris elizabethina) crawls over a stonefish's eye! Now, that you don't see every day.

under the dock at Sam's Tours. The sand bottom never exceeds 30 feet, the visibility rarely reaches 25 feet and there are no currents. What to expect? Well, whether you're looking for the elusive mandarin fish, octopus, spiny devilfish, banded pipefish, nudibranchs, or cuttlefish, this is a dive that won't disappoint. There are even a dozen giant clams, *Cassiopea* jellyfish, and various hard corals lying here and there along the gentle slope. Night or day, the dive provides plenty of delightful thrills and unusual animals continue to be discovered no matter how many times one makes the plunge.

The main point is that there is more to diving than sharks, rays, and pretty corals. Becoming familiar with the bizarre organisms that survive in the lesser-known, yet abundant marine habitats, like mangroves, seagrass beds and muck, only accentuates the enjoyment of being underwater. Muck could possibly be said to be the underwater photographer's best friend as most of the creatures found in such environments are either slow moving or masters of camouflage. Witnessing the wide array of evolutionary techniques that animals' employ to survive in such habitats will astound both experienced and novice divers alike.

I am a biologist and photographer who has been working in Palau for the past eight years in all sorts of capacities. My interest in marine life originally came about by being exposed to flora and fauna found in the waters of Cape Cod, MA. Eventually, this interest in the ocean's inhabitants led me to graduate school at the University of Guam Marine Laboratory

where I focused on the behavioral ecology of anemonefishes. I now live and work out of San Francisco, regularly making trips back to the Indo-Pacific to photograph the astounding biological diversity there.

I shoot macro with a Nikon N90 and a 105mm lens, housed in an Aquatica 90 with two Sea & Sea sub 30 strobes on TLC arms. Wide angle is done with a Nikonos V and 15 and 20mm lenses, and a single Sea & Sea YS-120 strobe. I use Fuji Velvia film almost exclusively as my film of choice.

When shooting macro, I use the N90 on manual, using a 1/60th of a second shutter speed, and varies between f/32, 22, 16, and 11, depending on the distance of the lens to the



subject. Using these settings and varying the angle of the dual strobes makes shooting small creatures relatively uncomplicated and painless. The less technical matters you need to think about the easier it is to

concentrate on the setup, which is more critical to the end product.

Ethan Daniels

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Mind your camera manners

Diving etiquette for photographers (and non-photographers!)

by Beth and Shaun Tierney

Sometimes a small thing can make a huge impression. We were perusing a foreign language dive magazine when we came across a photo that left us breathless. Not because it was beautiful, or technically perfect, but because of what it showed. Two smiling divers, standing on a jetty. One was proudly holding a giant clam and a camera sat at their feet.

We couldn't believe what we were seeing. What were they going to do with the poor creature - a living animal in it's death throes? Surely like us, they had been taught not to touch anything in case it was dangerous, poisonous or fragile. We've all heard the "don't do this, don't do that" dive briefings, but we have never been on one that said "bring up whatever you fancy, wreck the reef a little while you're on the go".

What made it all worse was that they were obviously photographers of enough standing (well, enough money to buy a housing) to have known better.

No doubt every photographer has been on a boat when someone has moaned about having to put up with them and, after incidents like that one, you can understand why. Our stuff's in their way, we hog all the space, we want special treatment. Yes, it's all true. We have a lot invested in that camera kit and we feel it deserves respect. And unfortunately, some underwater photographers care less than they should about the



Good buoyancy control keeps you exactly where you should be.



Resting fins and hands on the reef may cause damage, unless you know precisely what you are resting on.

marine environment, which causes further dissension with their new buddies.

They're so focussed on the task in hand that they simply forget the old rules of courteous and careful diving.

Getting the picture shouldn't mean damaging the environment:

Carrying a camera and flashes completely changes the way we dive. With your eye glued to the viewfinder, awareness of your surroundings



Put one finger down to balance over a poisonous sea snake....but picking up could be asking for trouble.



and the ability to judge distance goes up the spout. Consequently, many a photographer has been sighted with his grubby mitts on the coral and plenty of cross words get aired back on the boat. However, what everyone needs to appreciate is that there are times when you can touch stuff down there without doing either it, or yourself any harm.

Generally, the average photographer tends to be far more knowledgeable than the average diver having learnt to define what is what in his quest for subject matter. Because so much of the underwater

world is either dangerous, poisonous or fragile (or all of the above) there is much to be said for looking closely at the reef and working out what isn't.

Right beside what looks like a bunch of coral may be some rather pretty looking algae. If you are forced to put a finger down for balance, look for the algae where the effect of your touch is minimal, but remember to really look.

We once stared long and hard at a patch of reddish algae with a nudibranch on it, before recognising that beside the nudi was another well camouflaged critter. Our movements had awakened the fiery temper of a deadly blue-ringed octopus. Sandy patches or dead coral rocks are good contenders for a place to rest and look for a photo opportunity except when these things can turn out to stingrays or stone fish in disguise!

Hassle the marine life and they might hassle you back ...

Sadly though, there are those like the couple at the start of this tale, that still haven't learnt respect. And they are an embarrassment to the cause - the reason that non-camera carriers grow to dislike the rest of us. There are far too many tales of photographers or divemasters moving critters from their homes to achieve the perfect shot. Lifting a seahorse from its holdfast to capture it against a clear background may look nice on film but may also mean that it never finds it's way home again, losing its mate and its young in the process.

Even 'playing' with a tiny clown fish can backfire. He'll leap out and bite your finger without caring about the consequences - usually because he's a she and being fiercely protective of her brood. It's perfectly normal to wave your hand over the syphons of a giant clam and watch it open and close, but pull it up from the bottom? Good grief.

... as might your fellow divers.

Of course some photographers get so wound up in what they are doing they simply forget that they don't own the ocean. Hogging the lone frogfish on a dive and not letting other divers even get a glimpse of the chap sitting on his sponge is just plain mean. We once spent a dive trip with a whole group - two outnumbered Brits amongst a gregarious group with more cameras between them than actual divers.



A deadly blue ringed octopus will only show it's true colours - and location - if disturbed

After getting pretty frustrated at their finders keepers attitude, and a couple of sharp words on both sides, we instigated the six frame rule.

If you find it, you get to shoot off six frames, then pass the subject over to whoever is else nearby. Once everyone nearby has had a look or taken a shot, you can go back. After all, critters rarely disappear, they are loyal to their homes and will hang around for the full photo shoot. This system improves the dive as a whole - as people become more willing to share their finds, everyone has more fun.

Don't forget why you are there in the first place

Safety, as ever, should be paramount in any diver's mind, and it IS too easy to get completely caught up in finishing a film. Diving that little bit too deep to chase a shark, zig-zagging up and down to see subjects or simply staying long enough to start sucking rust is crazy. Good buoyancy is more



Camera tables keep kit where it should be but are off limits to wet stuff

important than any other dive skill we have ever learnt. Being able to hover effortlessly over a black coral tree so that you can focus on the long nosed hawkfish inside it, is an amazingly useful knack and worth perfecting. Consider your actions with the camera and don't get so caught up that you endanger the very environment you came to admire.

And the other side of the lens:

Getting criticised as photographers seems to be coming more common. Boat operators love to give you a hard time if you leave kit around, yet always expect some free images to promote their cruises. Other passengers love to moan about the kit, the fact that we get a separate dip tank or even an extra shelf to charge up batteries. Is that why they feel the need to put their wet gloves on top of the electrical chargers?

And dip their toothpaste-impregnated masks

in the tank with our very expensive cameras?

Well guys, feel free to blow yourself up, although truthfully, we would rather you didn't use our chargers to do it with... and as to dip tanks, the reason why you are asked not to rinse your mask in with the cameras is because it's possible that toothpaste or mask clear might damage the camera's o-rings or your watch may scratch a dome port. And yes, we invested a lot of money in that kit so surely having one bucket for us and one for you isn't that much of a problem?

A different point of view

We photo nuts love what we do - being able to capture just a little of the emotion of the dive

is a wonderful feeling, and yes, we need to continually remind ourselves to take more care and be more considerate of the environment and our buddies. And you non-photo guys, well you just love to look at what we do. It's why you're reading this, why you get a monthly subscription to your favourite printed magazine and definitely why you drop hints on which latest coffee table book you want for Christmas. Compromise is important in all things and especially in this. Be nice to the guy who took the manta ray photo and you may just find he'll email you a copy.

Few photographers and divers go down with the intention of ruining each other's fun and while at times it may seem that we all have have

completely different objectives, in reality we are there for the same reason - to view, admire and enjoy the environment we are visiting.

Beth and Shaun Tierney
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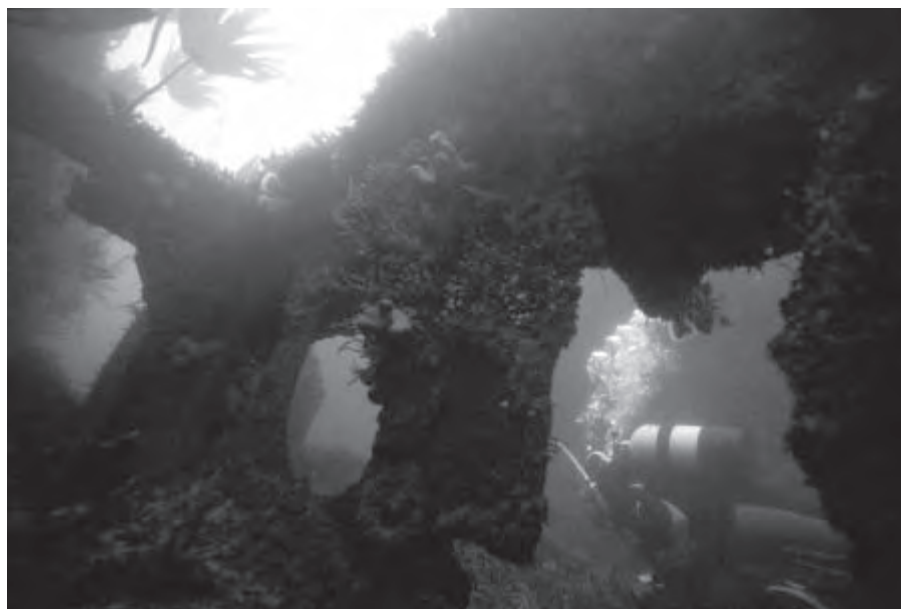
A great film for available light monochrome.

by John Collins



Most of us recall the steep climb of learning how to get decent photographs underwater. In my case, the rig was a Nikonos V with a 35mm lens only. Hopelessly inadequate for my home waters of the Irish Sea. Within a couple of rolls of 'studies of divers in pea soup', I was soon back to Ocean Optics, looking for a flash ! Only then could picture taking begin in earnest. As diving photographers, we are much more reliant on flash than our land based counterparts and I think it is fair to say, we are pretty expert in its use. Take a moment to consider how accurately you can estimate distance underwater and manually add just enough flash to give that Cousteau 'kiss' of fill lighting. However, as most of my diving is in home waters, using balanced light techniques, I have found it difficult to overcome the green colour cast that plagues wide angle photography in

Ocean Fury, Kerry, Ireland. Scala slides project very well, the warm colour of tungsten projector lamp giving the impression of a toned black and white print; grain is excellent at both 200 and 400 speeds. Nikon F90X, 100mm-300mm lens, Agfa Scala rated at 200.



Wreck of the Alondra, west Cork, Ireland. Possibly the best black and white subjects, wrecks in less than ideal visibility photograph well on Agfa Scala. Using available light only and metering on a shadow detail, the strong shapes of the wreckage make strong graphics, without the distraction of the green water background. Nikon F100/ Subal N10, 18mm lens, Agfa Scala rated at ISO 800.



(Left) Metridia, Cape Clear island, Cork. Close focus wide angle, using available light. Spotmetering is on stalk shadow, Nikon F100/Subal N10, 18mm lens, Scala rated at ISO800. (Below) Black Sand, Canary islands. The volcanic scenery of the Canary Islands of Lanzarote, Tenerife and El Hierro photographs well in mono. Nikon F100/Subal N10, 18mm lens, Agfa Scala rated at ISO 400.

temperate waters. So, I decided to put my colour transparency film aside and give black and white a go.

This requires a different approach and re-think on the type of images that would work well. The main reason for this is that by working with black and white film, specifically Agfa Scala 200X, you are attempting to create images that have good contrast and graphic simplicity that exemplifies fine black and white photography. After much experimentation with different black and white materials over a season (much like Morris Gregory, see UwP6, page 36), I have found Scala to be the easiest to use and nicest monochrome material of all. Firstly, it is a black and white slide film - unique in itself - but also, it can be rated at any speed from 100 to 1600 ISO, by pull/push processing. I know that most underwater photographers don't like to get their fingers wet in a darkroom and this is where Scala really scores. You buy it process paid and simply use the good old slide film mailer. You mark the film cassette with the



speed chosen, as well as the envelope and that's it ! - slides are back in a few days.

My routine for using this film now is to manually set the ISO on the camera to 200 and once I drop on site, I take a meter reading and decide what speed to rate the film on the bottom. It is digital SLR convenience with film. I have found the film to be excellent up to ISO 800 and now mostly use it at this speed for home waters diving, without flash. In use, the film behaves more like a black and white negative film than colour slide. While we are always at pains not to overexpose the highlights of our colour slides by exposing for a mid-tone, black and white film is a little different. Typically, colour transparency film has an total exposure latitude of about five stops whereas a black and white film is about eight. This sounds like it should be very forgiving of exposure error but in fact requires careful metering of shadow detail. Overexposing the highlights will turn the water background white rather than grey but blocked up shadows can take significantly from the image. So, the trick is to spotmeter on an important shadow detail and not mid-tone as you do with colour slide. All of this is using available light only of course, flash is not necessary. After years of swimming about with one or two large flashguns, not needing to carry any flash and associated arms and cords underwater is positively liberating. A Subal N10 housing with a Nikon F100 feels pocket sized!

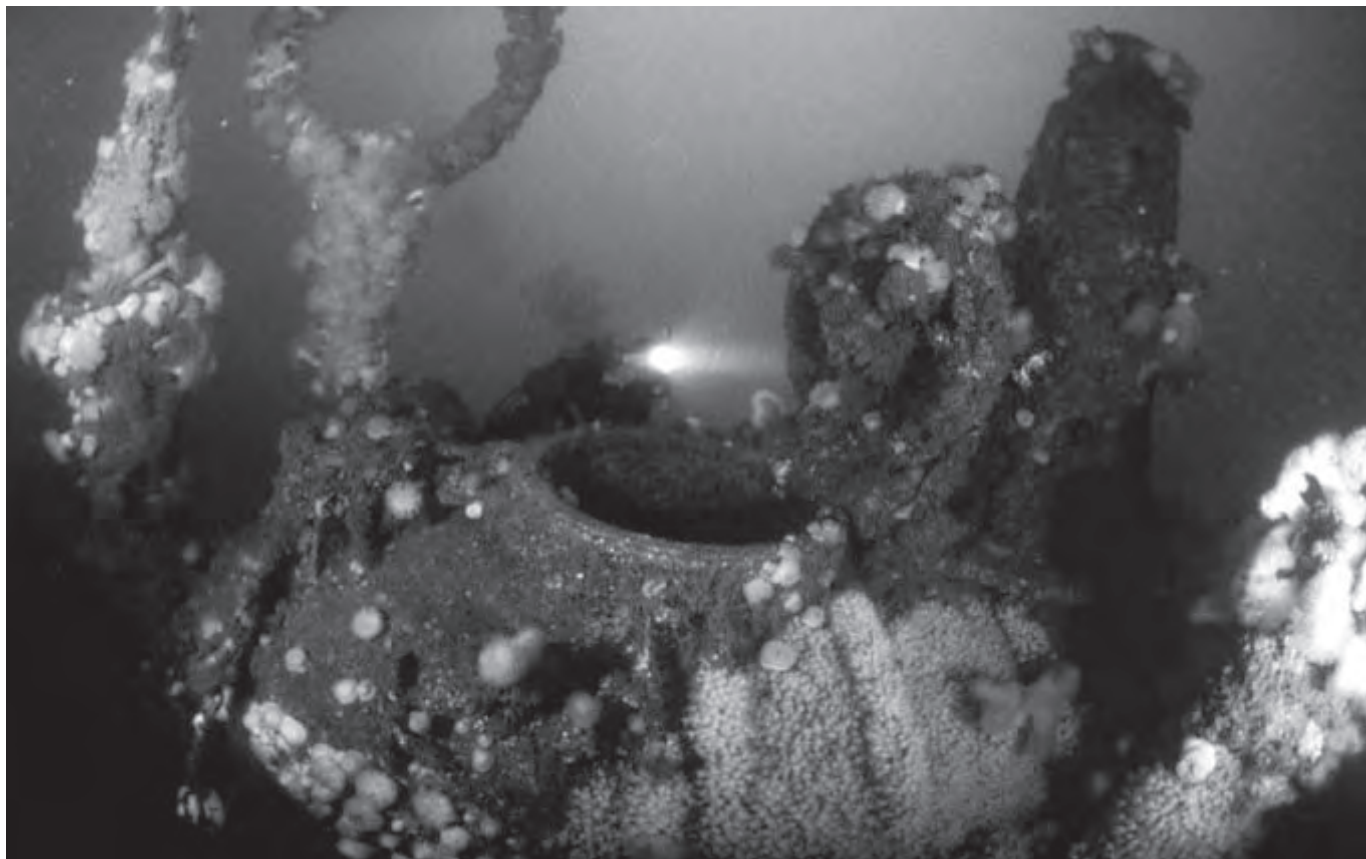
Scala works really well on wrecks; in less than ideal visibility and the strong green colour of home waters' diving, it renders the subject really well.



Grouper, El Hierro, Canary Islands. Larger fish that tend to have less colour can look better in mono. Nikon F100/Subal N10, 24mm lens, Agfa Scala rated at ISO 400.



Marbled Sting Ray, Cocos Island. The volcanic landscape of Cocos is often missed in the pursuit of sharks. Nikon F100/Subal N10, 24mm lens, Agfa Scala rated at ISO 400.



Conning Tower, U-260, west Cork, Ireland. Originally shot on Provia 1600, the original slides duplicated well on to Agfa Scala, rated at ISO 100. The black and white slides seem to have a more historical 'feel'. Originally shot with Nikon F90X/Subal N9b, 16mm lens, Provia 1600, this deep dark wreck at almost 50m, required an exposure of 1/8 second/f5.6.

In reading up on wrecks, old photographs of the ships in all their glory are, of course, black and white. Duplicating these onto Scala is great for a slide presentation. At ISO 100, Scala is an excellent copy film - the lower speed reduces contrast. It will dupe colour slides very well also. Along with your wreck shots it makes a powerful narrative of a shipwreck story as the black and white images add to the historical 'feel'. When Scala slides are projected the warm light from the tungsten bulb of the projector gives the look of a toned black and white print, enhancing the effect.

But, I hear you ask, if I don't necessarily want to project the images, why not shoot colour slides as normal and convert to black and white in Photoshop

and make black and white digitally? This is, of course, a valid approach and will work well - to a point. The colour slides will not have the range of tones of the black and white film, so you will be working with a limited tonal range which may limit the quality of prints you can produce. For me, one aspect of shooting black and white film rather than slide is the commitment to that medium and so 'thinking' black and white on the dive. I find it a more enjoyable creative process - but to each their own on this one. It is also fair to say that black and white, underwater, is a wide angle pursuit. It is the feeling of being down there that we are trying to capture, rather than say, natural history documentation. While some larger animals can

make great subjects, relatively few macro subjects lend themselves to black and white.

Generally, the Scala slides also scan well in the digital darkroom. I have found they are best scanned as 16 bit greyscale but you might find scanning in RGB and converting to monochrome using the Channel Mixer works better, depending on your set up. This gives the flexibility of altering tone and contrast, much like using black and white filters at the shooting stage. So, give the flash a rest - get the black and white artistic juices flowing and give it a try. Just don't forget those little red flash blanking plugs!

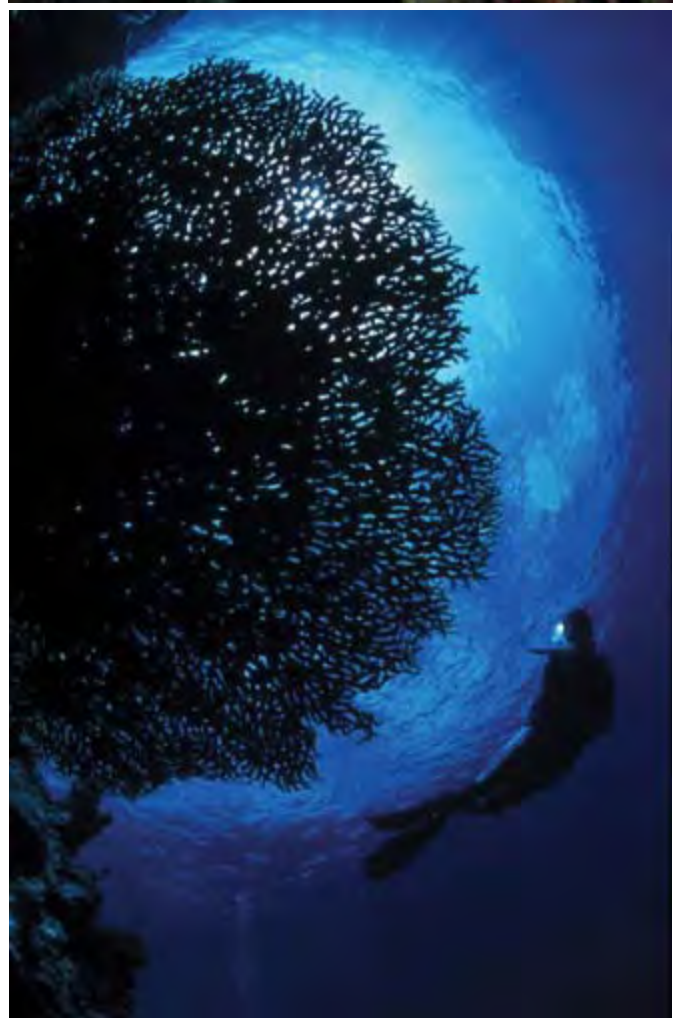
John Collins
www.johncollinskinsale.com

Some results from Celebrate the Sea

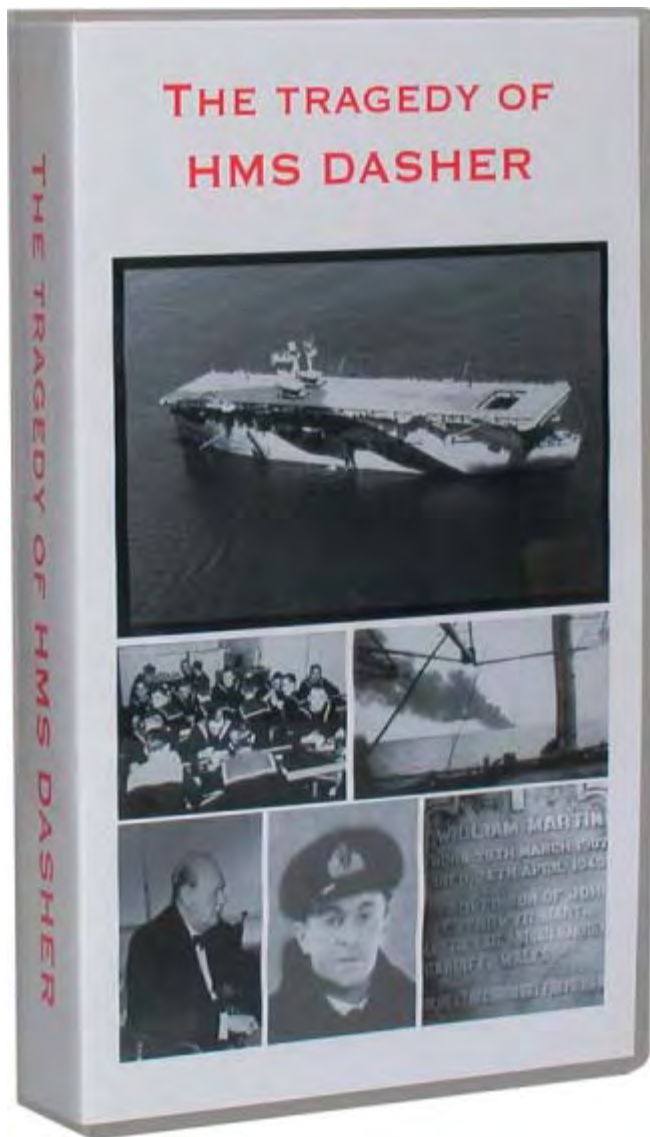
Celebrate the Sea in Kuala Lumpur was a stunning success. Visitors from all over the world flew into KL for 3 days of films and seminars. The photo and video competitions plus the pre-event shoot-out kept the judges busy and final results took many hours of deliberation. Special thanks to our judging jury. Contestants came from more than 20 countries and the quality was very high.

For the full details visit <http://www.celebratethesea.oneocean.com/indexctsfest.htm>





HMS Dasher video



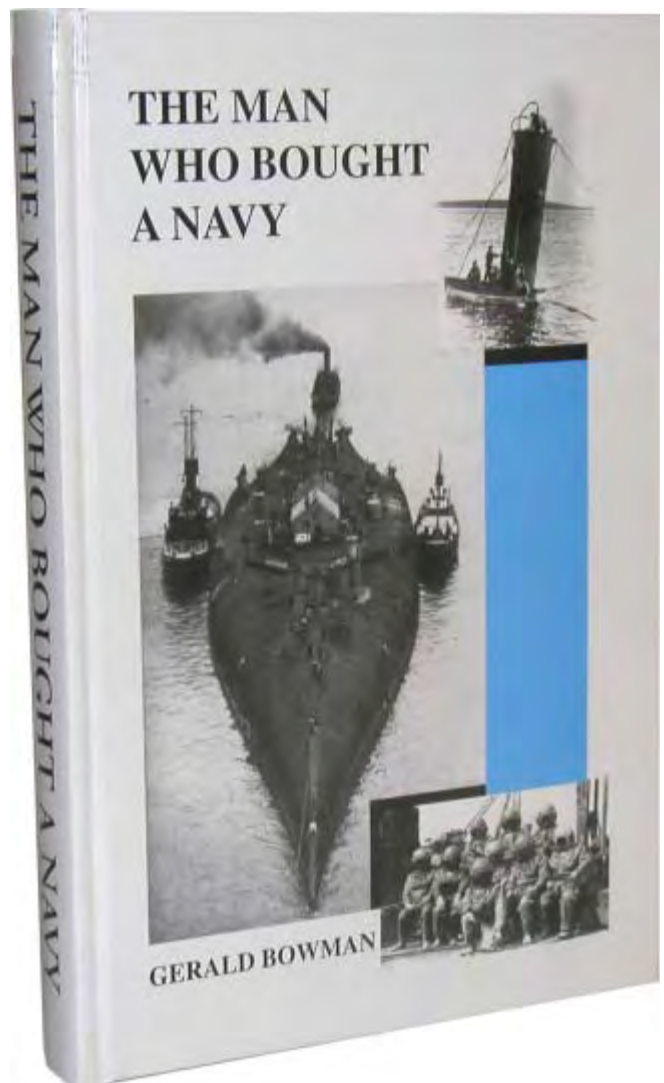
On March 27th 1943 HMS Dasher, a hastily converted aircraft carrier, mysteriously exploded and sank in the Clyde within eight minutes. Of the 528 men on board, only 149 survived. 379 lives were lost.

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Back to Basics

Wide angle photography

by Peter Rowlands

Advantages

Using a wide angle lens enables you to get large subjects in the frame without having to move further back. For smaller subjects you can move closer so that the camera to subject distance is kept to a minimum. By comparison to land photography our visibility is much reduced and this makes using a wide angle lens much more important.

Another major benefit is an effective increased depth of field

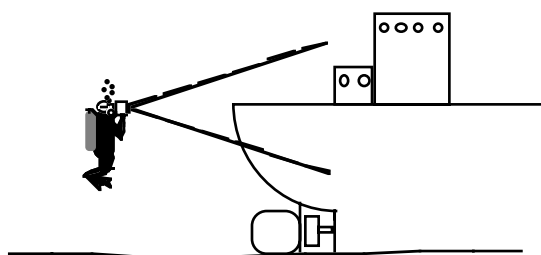
(the amount of subject which is in focus). This makes focusing much less critical and this is especially beneficial with the non reflex Nikonos V and MotorMarine II style cameras. For example, a Nikonos 15mm lens focused at 1 metre will be in focus from 0.5m to infinity at F8. This almost eliminates the need to focus with a non reflex camera.

A steep change in perspective makes foreground

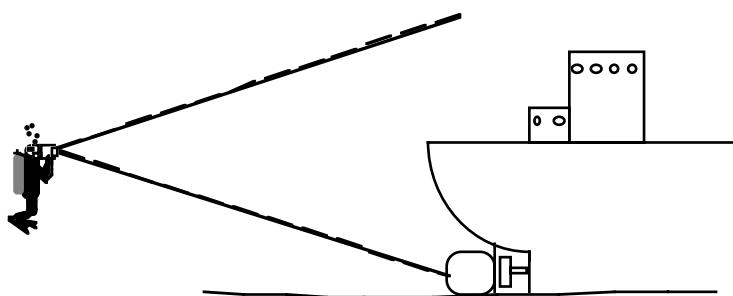
subjects look much larger than they really are in relation to the background resulting in a more dramatic picture which is often used to great effect.

Disadvantages

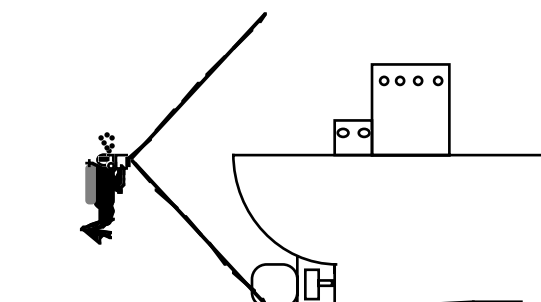
The picture area covered may include a tonal range too wide for the film to record i.e. surface down to seabed coverage but this can sometimes be counteracted by using flash to a



The diver in this frame using a standard angle lens won't be able to get all of the wreck in the frame



If you want the whole wreck you'll have to move further back but this increases the water between camera and subject and will result in a loss of contrast and clarity



The solution is to use a wide angle lens which will enable you to stay where you are and lose no contrast or clarity.

certain extent.

Geometric distortion with rectilinear wide angles will reproduce the same object as different sizes depending where they are in the frame.

Wide angle lenses cost more than normal ones and, when they are designed for underwater use only, they cost even more.

Prime wide angle lenses for non reflex cameras

Nikon produce three prime Nikonos lenses for underwater use- 15mm, 20mm and 28mm with angles of coverage of 94°, 78° and 59° respectively underwater. The equivalent focal length for the same angle of coverage on land would be 20, 28 and 35mm respectively.

No one seems able to give an adequate explanation why Nikon give their focal lengths as seemingly wider than they are but the angle of coverage is the most important factor in evaluating lens performance.

Sea and Sea produce two prime Nikonos lenses for underwater use - 15mm and

20mm with angles of 96° and 80° respectively.

Supplementary lenses for non reflex cameras

Supplementary lenses fit onto the front of the prime lens and increase its angle of coverage. The Sea and Sea SWL 16 increases the angle of coverage of the 35mm lens from 43° to 91°.

Whilst these lenses do not perform as well as prime lenses, especially at wider apertures, they offer an economic solution which, when used at apertures of F8 and smaller, will give perfectly good results.

They are designed to work with water between them and the prime lens and care should be taken to make sure no air bubbles are on either of the lens surfaces.

Wide angle lenses for reflex cameras

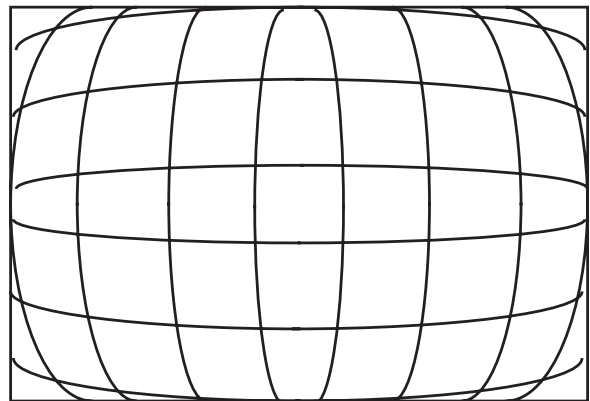
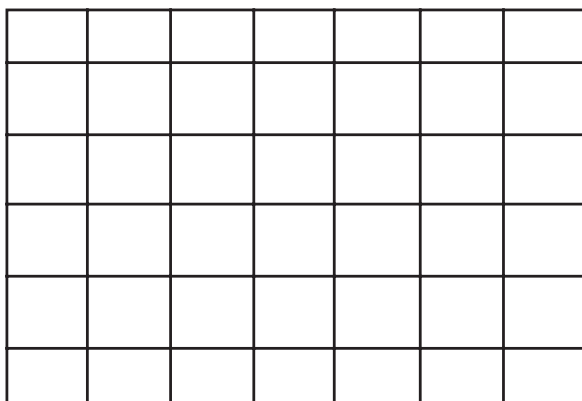
Land cameras in housings have a much wider choice of wide angle lenses i.e 28mm,

24mm, 20mm, 18mm and 16mm. Some manufacturers description of focal length varies but the angles of coverage will be approximately 60°, 80°, 90°, 110° and 180° respectively. With the exception of the 16mm, all wide angle lenses are rectilinear (they record straight lines as they are) but suffer from image size differences towards the edge of the frame.

16mm lenses are known as "full frame fisheye" and make no attempt to correct geometric distortions and so straight lines are bent towards the edge of the frame but the subject does not vary in size throughout the frame. Underwater, where there are very few straight lines, this type of lens works very well and helps to reduce camera to subject distances considerably.

Wide angle lenses must be corrected for underwater use and this is normally done by placing them behind a dome port.

A rectilinear wide angle lens will reproduce swimming pool tiles as straight lines whereas a full frame fisheye gives a distorted image.



A rectilinear wide angle lens will reproduce swimming pool tiles as straight lines whereas a full frame fisheye will give distorted geometry but a wider angle of coverage.

Forced perspective

One of the best techniques with a wide angle lens is to place part of the subject closer to the lens than the main subject or background. For example have a head of coral (or kelp) in the foreground and arrange your diver model further away but looking at the foreground. The end result will draw the viewers eye from the diver to the foreground and give it much more impact.

The increased depth of field should render both foreground and background as sharp images.

Close focus wide angle

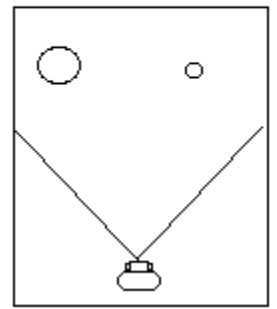
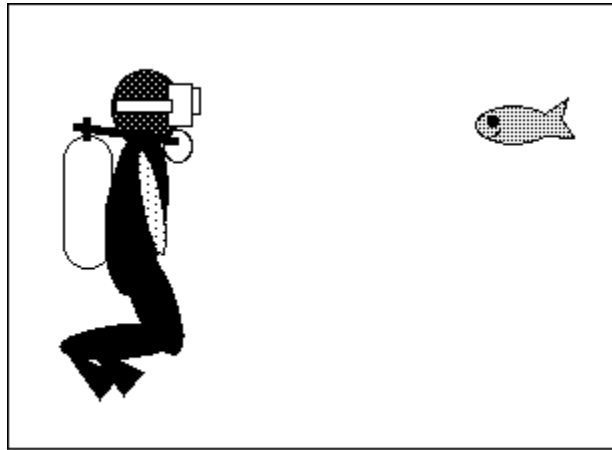
Most wide angles will focus closer than standard lenses and, together with the increased depth of field, will allow you to take shots of subjects just a few centimetres from the lens and still have the background in frame.

Although it will focus close, a wide angle lens is still covering the same wide angle and small subjects, even though they are very close to the lens, will appear very small in the final results. If you do want to shoot this close, choose subjects which are larger so they fill the frame more.

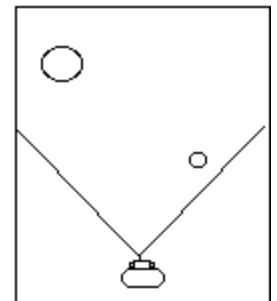
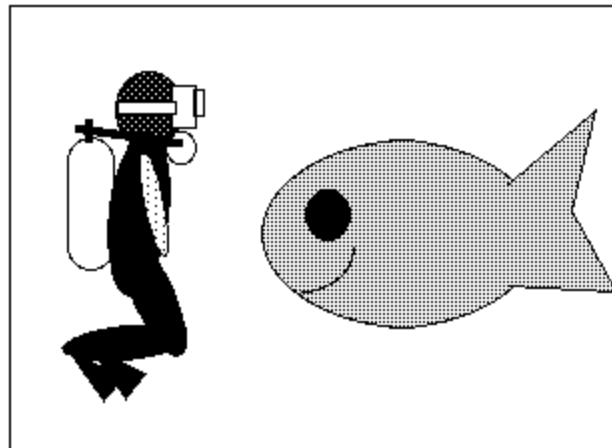
Parallax

Framing becomes difficult with non reflex cameras and parallax must be taken into account by tilting the camera up to compensate for the different viewing position.

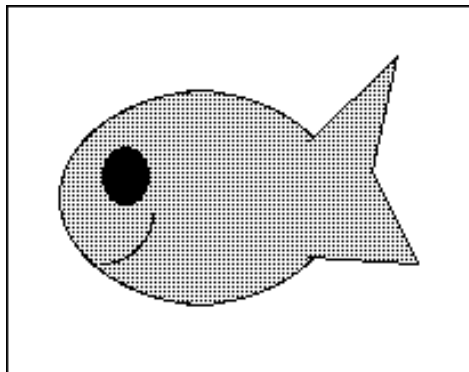
With non reflex cameras you and the lens are looking from slightly different positions



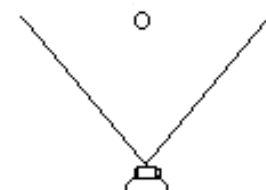
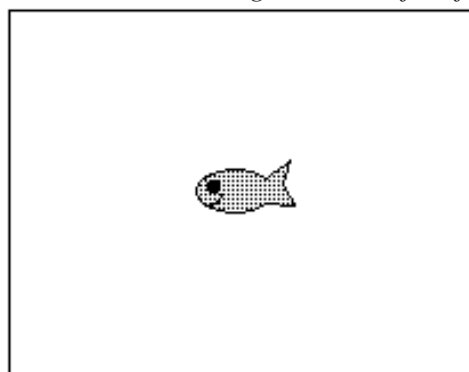
With the diver and fish the same distance from the camera, they are correctly sized in relation to each other.



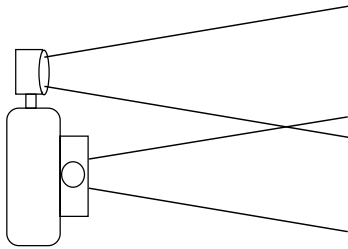
If the same fish is closer to the lens than the diver it will appear to be much bigger than it really is.



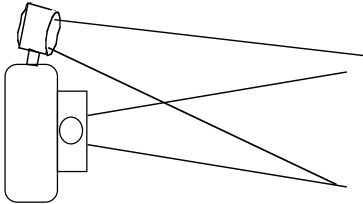
With a standard angle lens the fish fills the frame



Using a wide angle lens from the same position will result in the fish being very small in the frame.



The viewfinder is looking at a different area to the lens and will result in misframing. This effect increases the closer the camera to subject distance.



The solution is to have a viewfinder which tilts and so show the correct framing.

and, at camera to subject distances closer than 2 metres, this can be a problem.

Some viewfinders incorporate parallax correcting devices which, when set to the camera to subject distance, give the same framing as the lens is seeing. Others have extra frame marks in the viewfinder to indicate framing for closer distances.

In the next issue we'll look at why underwater photography is different to its land counterpart.

Peter Rowlands
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Golden Dolphin have recently released the first DVD edition of Golden Dolphin.

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DVD-ROM
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About GOLDEN DOLPHIN

GOLDEN DOLPHIN is unique in that it has been before. It's a biennially CD publication on diving, underwater photography and the ocean world. This DVD contains the entire content of the first two years of publication in a single DVD. The quality of video and still image presentation are unmatched by any other publication or medium.

This DVD is the computer version and not for playback on TV via a video DVD player. It features an interactive menu, index, search and links and is available for Windows and Macintosh (DVD).

DVD content includes: high quality professional and amateur photographs of the world's oceans. It includes the most extensive, latest, it takes you to the most beautiful and diverse places on the planet.

With over 150 feature stories, this DVD contains an unparalleled collection of high quality and beautiful images providing hours of entertainment.

It's not just the high quality images, it's the way they are presented. The DVD is a masterpiece of design and layout. It's a masterpiece of design and layout. It's a masterpiece of design and layout.

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Adventure Bound!

Visions in the Sea 2003

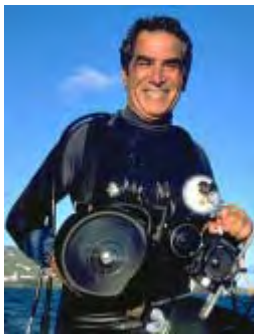
October 25th and 26th 2003

Kings College, Franklin Wilkins Building, 150 Stamford Street, London SE1 9NN

Visions in the Sea 2003 will take as its theme 'adventures in underwater photography'. Our seventh annual conference of underwater imaging will put before you some of the most innovative underwater photographers at work today.

If you are serious about underwater photography you simply can't afford to miss this highlight of the British underwater photography calendar. The dates for your diary are October 25 and 26, 2003 and we are meeting in a new venue a few minutes from Waterloo mainline and underground station in south London.

Adventures with Big Animals with Amos Nachoum



We are proud to present one of the world's greatest underwater photographers. Amos

Nachoum will both open and close Visions in the Sea 2003. If it's big, tough to find and even tougher to photograph, Amos either has the shot or is working on it.

He will take you through a breathtaking portfolio that spans the seven seas, from both ice caps to the tropics. His subjects are the stuff of dreams - Great Whales, Polar bears, Orcas and Great Whites from outside the cage.

For most delegates, the subjects that Amos captures on film so eloquently are ones that they can only hope to pursue once in a lifetime. Amos will draw on his years of experience of repeated encounters with big animals to provide invaluable advice on how to make the

utmost of your own opportunity when it comes.

Through his specialist travel company, Amos has also made available his adventures to others. His imaginative projects range from seeking out Blue Whales to flying the world's smallest deepwater subs.

For more than 20 years, this former special forces operative has pioneered extreme natural history photography. At Visions in the Sea, Amos will enthral you with two of the most thrilling presentations ever seen in this country.

Adventures in a Small World with Martin Edge



It's called supermacro, and it's often been a dark science to many. How can you achieve ultra high

magnification underwater? How do you shoot a creature only 5 or 6mm long and fill the frame with

it for maximum impact?

Martin Edge will take you into the world of extreme close ups. Martin is renowned for demystifying the technospeak of underwater photography. The Sport Diver magazine columnist and multiple competition winner is author of the best selling "how to" guide, The Underwater Photographer. Martin's presentation will provide an insight into his forthcoming book dealing with supermacro and other advanced techniques.

Adventures in Digital Imaging with Alex Mustard



Alex Mustard will review his experiences of working

underwater with the Nikon D100 digital SLR camera. Alex, who has twice spoken previously at Visions, is a multiple award winner at the prestigious Antibes Festival and founder of the Young Underwater Photographers' Group. His knowledge of underwater camera systems is particularly well

rounded. He shoots on 35mm and medium format and, with his scientific background as a marine biologist, Alex's presentation will be an entirely objective discussion of the pros and cons of underwater digital imaging.

Adventures In Life with Pete Atkinson



Pete Atkinson doesn't sit in an office in a tower block dreaming of the great escape. He has actually done that

and is living the dream. A prolific underwater photographer, he uses his yacht as a base from which to dive some of the world's most remote islands, atolls and reef systems, most of which are still beyond the reach of even the most dedicated enthusiast.

He makes a full time living from his underwater photography and feature articles. His work appears around the globe. Additionally, he has received many awards for his images in competition. He has not only been a regular medallist in Diver Magazine's competitions but has also twice walked off with the title of Best British Underwater Photographer. Pete has also taken awards at the prestigious Antibes Festival, including Best Cover shot and also at the world renowned British Gas Natural History Competition organised by the BBC.

Adventures in Depth with Leigh Bishop



Most underwater photographers would never contemplate trying to work at 120 metres in British

waters to shoot shipwrecks. However, that is what Leigh Bishop does, and he does it extremely well. Leigh is one of the elite. A true pioneer, bringing back images from a realm most of us would never dare to visit.

Leigh is an active member of Starship Enterprise, the British technical diving team that concentrates on deepwater wreck exploration. With them, Leigh has dived and photographed the classic treasure wreck *Egypt* in the Bay of Biscay, the legendary *Britannic* and more recently the liner *Transylvania*, which rests in 125 metres in the North Atlantic Ocean.

Evocative images are Leigh's trademark. At Visions in the Sea, he will show you how to take wreck pictures that have real impact as well as depth!

Adventures on Safari with Espen Redkal



Espen Redkal is based in Norway. But this twenty-something

underwater photographer spends little time at his home in Bergen. Instead, he goes abroad for long periods to seek images to meet the demand for his work from stock agencies. He's an unusually versatile photographer. His images run from split levels to supermacro portraits and photography in swimming pools.

Different as each discipline may be, Espen's work shares a common theme - the results are always creative.

Espen is a stills and videographer as well as a qualified marine biologist. Currently he is working on his masters thesis on the behaviour of Wrasse, using remotely controlled cameras. He is also a closed circuit rebreather diver, the advantages of which he will touch on at Visions.

Espen will take us on a tour of his favourite destinations. Along the way he will share his knowledge on choosing the best locations for you and identifying prime subjects.

And as if our main presentations didn't already offer outstanding value, we've been fortunate to bring together a host of other speakers for our mini-talks.

Going Pro with Simon Brown



Simon Brown will talk about the trials and tribulations of trying to turn professional and make

money from his underwater pictures. It's something many of

us consider, but only a rare few are successful. Simon will give a reality check as well as describe his triumphs.

Shooting in UK waters and other low viz destinations?

We have two of the best exponents of British underwater photography attending Visions to advise you on how to get classy images that sell.



Paul Naylor will discuss the shooting techniques he used to produce his revised version of

Marine Life of the South West. He will explain how he gets close enough to fish to produce his superb images in appalling visibility yet with backscatter free results.

Charles Hood will talk about his



first book 100 Best Dives in Cornwall. He will show his images and provide hard-won advice on techniques for shooting wide angle

pictures in the difficult conditions inherent in British waters.

Learning from the Land to Shoot in the Sea with Arthur Hunking.

It's a truism that most underwater photographers only got into photography to capture what they saw underwater. Few shoot seriously on land. This fixation with working only underwater holds many of us back technically and creatively. Arthur Hunking started out that way, but has emphatically bucked the trend. He's recently completed his first year with the Open College of Art learning about land photography. Arthur will explain how taking this correspondence course has totally changed his way of shooting below the waves and how his images, taken in more than thirty five countries, have evolved and improved as a result.

Underwater Photography - A New Book by Paul Kay

A new book on getting better underwater pictures is always welcome. Now leading professional natural history photographer Paul Kay brings his expertise to the Visions conference. Paul will launch his



latest book "Underwater Photography" at Visions 2003. The 180 page hardback contains over 200 images, mostly shot with the Subal system. At Visions Paul will talk about one of the most difficult concepts of

photography - composition. As a successful professional Paul will teach us about how to see a striking image and make the best of it to elevate it above the merely adequate. He'll also touch on what sells a photograph and how and why the image you took may look very different on the printed page. An essential presentation that will help you get better pictures from your next roll.

Suck it and See - Rebreathers with John Collins

We all know about space age rebreathers for deep diving and explosive ordinance disposal. But what benefits do they offer the typical underwater photographer? John Collins is here to put the case for rebreather diving. With rebreathers for rent increasingly available at resorts and on liveaboards, is it time for a rethink? Join John for a stimulating discussion of rebreather pros and cons.

Slide Clinics

The Visions slide clinics are one of the most important aspects of learning to take better underwater images. Our speakers will be taking their places at the slide clinics to review your work with you on a one-to-one basis. It is an invaluable opportunity to learn from the best.

Remember, please, only one sheet of slides or 36 prints per delegate. This will ensure everyone gets personal attention.

For further details visit www.oceanoptics.co.uk

Visions in the Sea announces An Evening With Tony White



We inaugurated our “Evening With....” presentations at Visions 2001. Our first speaker was Constantinos Petrinis who launched his long anticipated photo essay of the Straits of Lembeh, “Realm of the Pygmy Seahorse”. Addressing an awed

audience in his inimitable style, Con presented the very best of his underwater images.

For 2003 we are very pleased that Tony White has accepted our invitation to make The Evening With... presentation. Tony is an internationally acclaimed underwater photographer. He began shooting professionally while serving in the Royal Navy - a role that encompassed assignments as diverse as defect photography on Nuclear subs to riding pillion in a Jump jet for air to air pictures.

Tony’s success as a professional underwater photographer has come quickly. He did not pick up an underwater camera until 1994. In less than ten years he has taken his place among the Worlds finest. Tony contributes to 18 major nature and diving magazines globally, including two of the most prestigious - Nature’s Best and BBC Wildlife. His collection of awards includes a Gold Medal at Image 2001, Winner of the Patrick Wagner award for underwater photography at the Agfa African Wildlife Competition 2001, Gold Medal at Celebrate The Sea 2003, and Gold Medal at the 2003 Asian Dive Show.

Tony’s pursuit of underwater images that sell has taken him around the world. Inevitably not all locations and marine life are benign. In 2002 he was at work documenting the Sardine Run off South Africa when he was caught up in a bait ball and struck on the arm by a Copper Shark. The incident made the international news. The bite was an accident, as Tony has always pointed out, but it put a stop to that particular shoot.

2003 saw Tony White return to Kwazunatal for a rematch with one of Natures most impressive wildlife events. This time Tony was not just behind the lens - he was in front of it, too. National



Geographic commissioned a documentary to chart Tony’s return to the water. The film will explore his thoughts about the incident and look at his work as a professional marine life photographer. The film crew shadowed Tony for the five weeks he was on location. At Visions Tony will treat us to 10 minutes of highlights from the finished film.

Tony will also showcase the best of his underwater photography. We feel Tony’s presentation is one that will enthuse and enthrall you.

See you there!

An Evening With Tony White will take place at 6.30, after the main events of Saturday and will be followed by the Visions in the Sea Dinner.

For further details contact

www.oceanoptics.co.uk

To see some of Tony’s images visit
www.seaofdreams.co.uk

Underwater Photography

a web magazine

Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you!

The type of articles we're looking for fall into five main categories:

Uw photo techniques -

Balanced light, composition, wreck photography etc

Locations -

Photo friendly dive sites, countries or liveaboards

Subjects

Anything from whale sharks to nudibranchs in full detail

Equipment reviews -

Detailed appraisals of the latest equipment

Personalities

Interviews with leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.**

My e mail is peter@uwpmag.com

How to submit articles

To keep UwP simple and financially viable to produce we can only accept submissions by e mail and they need to be done in the following way:

1. The text for the article should be saved as a TEXT file and attached to the e mail

2. Images must be "attached" to the e mail and they need to be:

Resolution - 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

File type - Save your image as a JPG file and set the compression to "Medium" quality

This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

Peter Rowlands

For sale



Subal CP5 and Nikon Coolpix 5000

This outfit has seen light use and includes the flat port, 32mb memory card, multi voltage charger, battery and a spare battery.

The complete outfit is available for £1250.



Subal CP5 wide angle dome port and x.68 Nikon wide angle lens

Subal CP5 wide angle dome port and x.68 Nikon wide angle lens for the Nikon Coolpix 5000 camera. This lens converts the angle of coverage to 19-60mm zoom (35mm equivalent). £500



Nikonos 15mm lens & optical viewfinder

Unmarked optics with front & rear lenscaps. This lens has been professionally modified with smaller aperture and focus control knobs so that it can be placed on a flat surface without fear of damaging the controls. £1250



Nikonos V body

Nikonos V with 6 month warranty. A green one is also available. £400 each.

Sea & Sea 12mm full frame fisheye lens and optical viewfinder

Unmarked optics with a neoprene lens protector. £600

All of the above are my own equipment and you will have seen shots taken with these cameras and accessories in UwP over the years. The prices include VAT @ 17.5% and the price includes insured postage within the UK. Overseas customers please contact for a price.

The equipment can be viewed at Ocean Optics, 13 Northumberland Avenue, London WC2N 5AQ.

I can be contacted on 44 (0)20 8399 5709 or e mail peter@uwpmag.com

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popular CP-4 housing for the
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