

Underwater Photography



a web magazine

Aug/Sept
2002

Running with bulls
Palau experience
Offshore Bali
Baitball!
Magic manatees
PLACEBO help
Dark thoughts
Subal CP5 review
Manual flash
Visions in the Sea

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Underwater Photography

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e mail uwp@uwpmag.co.uk

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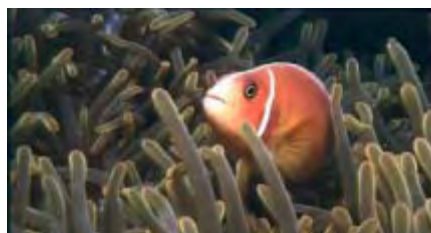
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News & new products

The Northern California Underwater Photographic Society's 38th Annual International Underwater-Photographic Competition, "SEA 2002"

The Northern California Underwater Photographic Society is announcing its 38th Annual International Underwater-Photographic Competition, "SEA 2002" and the "Bob Commer Award: Image of Excellence in Underwater Photography."

Entries are being accepted for SEA2002, an amateur contest, which includes five print, slide, and video categories

at three skill levels. Also being accepted are entries for the Bob Commer Award, which is open to anyone including professional photographers.

The deadline for entries is September 13, 2002. SEA 2002 is one of the oldest contests for underwater photographers. Last year's competition received entries not only within the 50 states of the U.S., but five countries internationally. This

year our goal is to expand throughout even more countries. Pass the word along to your friends, clubs, and dive partners.

Entry forms, rules, information and a sponsor list are available on our web site at <http://www.ncups.org>, or please contact: Mike Covolo, Director of SEA 2002 at uwphotodiver@netscape.net.

LOS ANGELES UNDERWATER PHOTOGRAPHIC SOCIETY ANNOUNCES 40th ANNUAL INTERNATIONAL COMPETITION

The 40th Annual International Underwater Photographic Competition, sponsored by the Los Angeles Underwater Photographic Society, is underway.

Entries are being accepted in 10 print, slide and video categories.

The rules for digital entries have been completely revised and expanded offering exciting new opportunities. The deadline for entry is September 28, 2002.

One of the oldest and largest contests of its kind, last year's competition received entries from contestants representing 15 countries and 25 states. This contest is only possible due to the generosity of our sponsors.

Invaluable support has been

provided by the Los Angeles Natural History Museum, Weldon Color Labs, Thermostatic Industries (TMO) and Art by Rogest. Best of show and first place awards have included liveaboard and land-based vacations from sponsors such as Milne Bay Charters, Aquasports, Nai'a Cruises Fiji, Big Blue Explorer, Bilikiki Cruises Ltd., Fantasea Divers, Mike Ball Diving, Undersea Hunter, Exotic Caye Beach Resort, Clavella Adventures, Optiquatics, Ed Robinson's Diving Adventures and Nautilus Explorer. Additional prizes are awarded to 4th place in each category and have included a valuable array of SCUBA and photo equipment donated from key sponsors including

Sea&Sea, TMO, Pelican Products, American Diving, Dacor, Dive 'N Surf, Darkroom, SubAquatic Camera Repair, Submersible Systems, Ultralight, Pelican, Zeagle Ikelite, Diving Unlimited Int., Backscatter, Ocean.com, Ron T. Karlsson, Discovery Video, Pauls Photo, Stan Waterman, Peace Dive Boat, Spectre Dive Boat and Visiting Catalina.com.

Entry forms, rules, information and a sponsor list are available from the Web site at <http://www.laups.org> or from the booth at the Los Angeles SCUBA Show 2002.

Additional information can be obtained by e-mail to info@LAUPS.org or by writing to LAUPS, P.O. Box 2401, Culver City, CA 90231.

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The VX-PC120 integrates the advanced technology of Sony's new million-plus pixel DCR-PC120 digital video camera with ease of use. The new infrared remote control grip features zoom, record start/stop, and photo capture thumb-controlled buttons that respond to the most sensitive direction. Power and autofocus controls are ergonomically located on the right side of the front case, easily accessed while holding the grip. The built-in x0.6 wide conversion lens lets you get up-close and personal with the sea's smallest creatures, and the high quality amphibious microphone lets you record every reef sound with verity and clarity. Constructed of ABS resin and impact-resistant polymers, the



VX-PC120 is lightweight and demands minimal maintenance. With high-resolution, broadcast-quality images and the infinite

possibilities of digital interfacing, your only limitation is your imagination.

www.seaandsea.com

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Light & Motion continues to move forward in Underwater Digital Photography with the introduction of Titan, Digital SLR Photo Housing. Titan is a professional housing that ushers in a new class of underwater digital photography. The Titan housing provides full camera control in a user friendly layout.

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and the wrong lens again.

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Scuba Safaris are pleased to announce a new dive programme to Tahiti including the new *Tahiti Aggressor*, humpback whale watching and land-based diving in Rangiroa, Tikehau, Manihi, Bora Bora, Raiatea, Taha'a and Moorea.

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Come and see our slide presentation on Tahiti at Dive 2002, 12/13 October NEC Concourse Suite 21 2.15pm on both days

Travel & events

Jim Breakell Tahiti talk at Dive Show, Oct 12/13 2002

In September Jim Breakell of Scuba Safaris is going on a fact finding trip to the Pacific.

First off he's going to Ryrutu for for a few days humpback whale watching, then a week on the inaugural trip of the Tahiti Aggressor and then on to Bora Bora (what a hard life he has!)

When he gets back he will be giving an illustrated talk about his trip at the Dive Show in Birmingham on October 12/13th 2002.

For more information contact Scuba Safaris, PO Box 8, Edenbridge, Kent TN8 7ZS. Tel 01342 851196.

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Divequest underwater photography trips

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Charles Hood

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6 days diving including both boat diving around Catalina itself and all day shark diving trips out into the Pacific Ocean.

Martin Edge

Travels with my camera: Kungkungan bay

Friday 27th September - Sunday 6th October 2002.

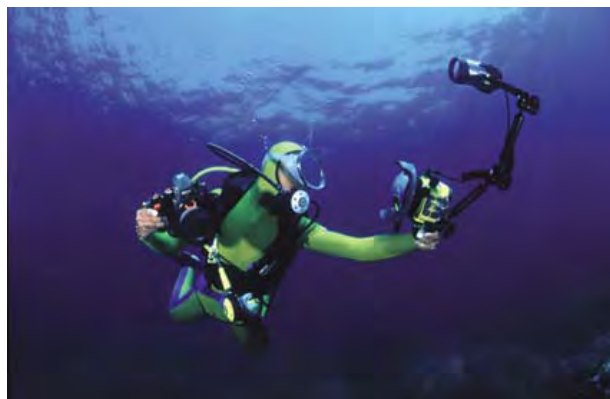


Join the Master Craftsman of underwater photography on a trip to the world famous home of weird and wonderful creatures: Kungkungan Bay

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Kurt Amsler is one of the elite few to make a good living out of underwater photography. From natural history photo-essays to imaginative advertising shoots, Amsler's images influence photographers all over the world.



This world class photographer and teacher is now set to share his successful techniques with clients of Ocean Optics. Kurt will host a one week workshop in Southern France this September. Places are strictly limited. For full details call Steve, Andrew or AJ.

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Digital photography is a breakthrough for underwater snapshooters.

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Read all about digital in Issue 1 of **Underwater Photography** magazine www.uwpmag.co.uk

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Running of the Bulls

with Pete Atkinson

Readers' discretion advised...

Brandon Paige likes fish. The bigger the better. This tall blonde South African ex-spearo has adult bull sharks for friends.

Beqa Lagoon in Fiji used to be famous for soft corals - the "soft coral capital of the world". Yeah, right. Aquatrek's 3D dive site will take your mind off soft corals; for good.

My brain was totally frizzled by a sea full of giant giant (no typo) trevally and seven species of sharks. Well we didn't get the tigers or hammerheads which sometimes turn up.

There's no secret to attracting all these sharks, you could do it in your swimming pool. You just need half a tonne of fish trash. No kidding! Two 240 litre wheelie bins, two dive-masters apiece and some huge tubs of whole bonito and marlin steaks the size of buckets, all chuck-outs from the Fiji Fish processing factory. No wonder there's nothing left in the sea except at Aquatrek 3D.

Brandon appears completely nonchalant about the whole thing, hand-feeding 3 1/2m bull sharks a metre from my camera. It's completely outrageous! Outside great whites, I can't imagine a more exciting shark feed, and of course there's no cage. You can lie behind a low coral wall if you like. And pray.

I had an assignment to photograph the feed, so we were feeding at 32m and doing 25 minutes decompression twice a day. You can train bulls to feed on the surface, but Brandon wanted to avoid this as it makes getting in the water in one piece somewhat tricky. And getting out - forget it.

Even so, arriving at the dive site 4 miles west of Pacific Harbour on Fiji's Coral Coast, a big drum of bonito heads is poured in the water to quieten the excited giant trevally. There's about 150 between 20 and 30kg at a guess. Imagine going for a dip amongst starving piranhas... That's what it looks and sounds like. The guys on their first open water dives change their underpants about now.

So the instructions are pretty clear; don't point at anything on the way down since a trevally is likely to chomp a digit off. You want to pee inside your wetsuit for the same reason if you're a bloke. You'll be hanging on tight to all orifices so it shouldn't be an issue.

Brandon started the feed two and a half years ago on a derelict coral rubble wall on serendipitously named



Brandon Paige hand-feeding a 3m bull shark. 18mm lens. f4, 1/125th Provia F. Nikon F4. 2 SB-24 housed flash guns.

Brandon Paige (on right) with some small offerings to the Gods. Nikon F90. Velvia.



Shark Reef. The trick was to get the local village involved, give them an income from every diver that visits, turn the area into a marine park and hope Wainiyabia village didn't host a Methodist Convention.

On a couple of dives, surrounded by 8 bulls between 2 and 3m long, three big nurse sharks, a lemon, silver tip, and greys, black tips and white tips, suddenly everything went quiet; the bulls withdrew from what Brandon calls "The Arena."

And along the cliff waltz a bunch of divers from Dive Connections at Pacific Harbour. I couldn't believe any operation could be so discourteous. Brandon set the thing up, habituated the animals, got Ron and Val Taylor and Howard and Michelle Hall there (at the same time as tiger sharks) even hired a Pommie stills photographer. And these guys simply gate-crash the party, spoiling the experience for everyone. Brandon has no problem with Dive Connections taking people there, but like any person with an IQ over 3, thinks that the polite thing to do would be to dive there when Aquatrek don't have people in the water. There are still plenty of sharks in an unbaited situation.

Something special is happening here and word has yet to get out. The only other place you can see bull sharks hand-fed is in Cuba, and if you're American you're probably out of luck because Bush needs the Florida vote.

The most lively time to be there is just after the female bull sharks have pupped in the southern Summer and return ravenous. Bulls are interesting sharks. Third in the unholy trinity of eating people after whites and tigers, many fatalities are probably attributable to bulls where there attacker is unknown and unseen. Turbid inshore water is a favourite habitat and they will even penetrate freshwater rivers. In Africa *Carcharhinus leucas* is known as the Zambezi shark. They also swim 60 miles up the San Juan



Bull shark, Carcharhinus leucas.

18mm lens. f4, 1/125th. Provia F. Nikon F4. 2 SB-24 flash guns.

Giant trevally, Caranx ignobilis. 24mm lens f5.6, 1/125th. Provia F. Subeye. Substrobe 200.



river to get into Lake Nicaragua. Historically, there were many attacks in the freshwater rivers of Fiji; the bulls became fond of the scraps from long pig feasts. Missionaries and such. Years ago, when Castaway Resort used to turf their rubbish outside the inner reef in the Mamanucas, bull sharks would come to feed. That was my first experience in the water with bulls, and it was a sobering occasion. The comparison between grey reef sharks and bulls was about

the same as a corgi compared with a wolf. Rabid at that!

It's amazing what the serenity of Brandon can do to the animals, even the divers; his quiet confidence more contagious than the plague. Even though this was my first extended encounter with bulls I felt completely safe (we weren't behind any coral wall and prayers propagate about 5cm underwater) even when a giant trevally barrelled into the side of Brandon's head at full tilt. Lucky he



Giant trevally, Caranx ignobilis.
Sea&Sea 15mm lens, Nikonos III, Velvia pushed
one stop. 1/60th f8. Housed SB-26 flash gun.

Bull shark, Carcharhinus leucas. 24mm lens,
f4 1/125th Provia F. Subeye. 2 Ikelite
Substrobe 200s



wasn't knocked out because I was just lining up a good shot.

From a photographic point of view, there wasn't a hell of a lot of light, though we had sunshine and 20m vis. I used Provia F or Velvia pushed a stop, my old home-made Nikon F4 housing so I could have the benefit of a motordrive and fast, precise manual focus. With the housed Nikon SB-24s on 1/4 or 1/8 power I could whizz off a sequence of shots (7 frames was the longest) as the bull shark opened its mouth to engulf a slab of fish, just missing Brandon's hand, protected with... a gardening glove! Ha!

Sometimes the second dive is over in Beqa Lagoon which is still beautiful diving in spite of the ravages of coral bleaching which have affected some of Fiji's coral. After my film was finished and I was just loitering on the surface, I had this biblical vision; Brandon, way way below, alone, with a slab of marlin, feeding in turn the fish along the reef. There must have been 5000 of them.

So before someone gets eaten, or Aquatrek's insurance gets out of hand, fly over to Fiji (which takes about the same time as downloading this magazine in Fiji) and see this amazing event for yourself. Sundays and Wednesdays are feeding days, and on Fridays Brandon takes the guests of Marlin Bay Resort on the island of Beqa there. Aquatrek is based at the salubrious Centra Hotel in Pacific Harbour which always has room, and there's even a backpackers, Pacific Safari Lodge across the road.

I really hope no one gets bitten, because as always there will be a big fuss, "biologists" will say it upsets the ecology, FVB will say it's bad for tourism. It's about the most exciting thing happening in all of Fiji and makes a meke - the traditional Fijian dance-fest - look like stamp collecting. If you really want to risk life and limb in Fiji just get in a taxi or a mini-bus or, even better, go for a midnight swim in Taveuni.

Pete Atkinson



The Palau experience

By **Bernardo Sambra**

Over the past twelve years, my wife and I have dive intensely in the Caribbean and the Pacific Coast of South America. This time however we decided to go to the other side of the world (we live in Peru); to the coral seas. Not being able to go on such trips frequently it was difficult to decide where exactly in the coral seas we wanted to go.

Over a period of several months we set out to find the precise spot. We were looking for unspoilt reefs, good weather, excellent visibility, few tourists and lots of marine life...a difficult task indeed.

Finally, we were left with three stunning alternatives: Sulawesi, Papua New Guinea and Palau. The latter however had an added incentive, during May (the time we had planned to travel); the Palau Underwater Photo Festival. We contacted the Palau Visitors Authority and the organizers, Tova Har-El and Navot Bornovski.

The opportunity couldn't be better, imagine an Underwater Photo Festival in paradise with breathtaking reefs, being able to dive with James Watt and Tim Rock and meet David Doubilet, Sammy Tanaka and Stewart Westmorland.

We were left with no doubts. This was a golden opportunity to literally immerse ourselves in the world of underwater photography, burn lots of rolls and talk photo jargon 24 hours a day! We decided to go for three weeks, leaving the last week to coincide with the Festival. This would allow us to



Jake FloatPlane. This plane is an AichiE13A or Jake type reconnaissance plane, one of the most intact plane wrecks in Micronesia. Nikonos V, 15mm fisheye lens, no strobes, Fuji Provia, Speed on Automatic@ 2.8.

Trumpetfish over red coral (Aulostomos chinensis) Nikon N90S, Nexus Master Housing, 60mm, YS120 + YS60 both at Full power, Fuji Velvia, f32@ 1/60.



acclimatize with the location and of course to take tons of photos.

However, three weeks is very little time to get to know Palau's underwater beauty and I completely agree with

Constantinos Petrinis when he says "...you need to spend many hours underwater to familiarize yourself with the particular habitat and the species present in order to be able to capture



Anemone Fish. (Amphiprion perideraion) at Turtle Cove. Nikon N90S, Nexus Master Housing, 60mm, YS120 TTL, Fuji Velvia, f32@ 1/60.

behavioural scenes on film". Any way, such is life, time is never enough when you are doing what you love.

The Republic of Palau lies east of The Philippines and north of Papua New Guinea, on the western extreme of the Caroline Archipelago. It is made of nearly 350 islands distributed in six clusters over 400 miles. Our location lies in the Palau cluster which's made up of 200 islands, 8 of which are inhabited. Few destinations offer such a mixture of unequalled marine diversity with world renowned dive sites. Palau is also the youngest nation in the Pacific showing an incredible ethnic mix.

For the good fortune of visitors, this translates itself to superb oriental cuisine ranging from Thai to Japanese. After a 40 hour journey we arrived at Koror, the capital of Palau. We were greeted by members of Sam's Tours, our excellent diving operator, whom we agreed to meet the following morning.



Two divers in the base of the main gallery at Blue Holes. Nikon N90S, Nexus Master Housing, 20mm, no strobe, Fuji Provia, f2.8@ 1/250.

During our first dive day, we met Kevin Davison an excellent underwater photographer who has been documenting Palau over the past few years. Meeting Kevin was undoubtedly a stroke of luck which allowed us to understand underwater photography from literally a completely different angle.

Every evening we would hand Kevin our rolls of film so that he would develop them and give us a constructive critique the following morning. After a fortnight we had accumulated more than 2,000 photos. We managed to compile a huge photomontage that reflected, from a personal point of view, Palau's underwater beauty. We dived in nearly 40 of the most spectacular sites: Blue Holes, the famous Blue Corner, Big Drop Off, Peleliu Express, Ulong Channel, German Channel and many more.

The variety of fishes and invertebrates we managed to shoot ranged from manta rays, white, black and silver tip sharks, bumpheads



The organizer Navot Bornovski and Sammy Tanaka giving his speech.

parrotfishes, napoleon wrasses, anemone fishes, cuttlefishes, fire gobbies and dozens of corals. The waters around Palau are really an enormous underwater photo studio with lots of willing models. This is due to the relatively short time the tourist industry has operated here and the care that dive operators take looking after the sea bed.

Personally I never thought that any one place could harbour such variety of marine life under and on the water. Each dive site contained an incredible array of marine flora and fauna. The most astonishing thing was the sheer density present. We did not find one or two sharks but several dozen in every dive. Hundreds of Black Bar Barracudas and schools of Bigeye Jacks furnished, like metallic curtains the underwater horizon. Enormous coral structures formed virtual living islands and infinity deep walls contained fantastic gardens under the sea.

The eleventh hour was finally upon us. We showed up very early at The Coral Reef Centre where Mr. Tommy Remengesau Jr., Palau's President blew the starting whistle to the Photo Festival.

By now, many of the judges (UW photography photo pros) like James Watt, Stewart Westmorland, Sammy Tanaka and Tim Rock had arrived. We had from that moment on, six days in which to dive, take pictures and go to seminars. Our Sam's Tours package includes six days "all you can dive". We went in all day, every day, our computers allowing. Using up three, four and sometimes five tanks a day. It was difficult picking our dive sites especially considering that each photographer could submit a maximum of four images, one for each category: wreck, wide angle, macro and creative.

The second day was perhaps the most intense



David Doubilet during his talk

Whitecap Shrimp (Periclemenes sp.) over a bubble anemone founded at the entrance of Chandelier Cave. Nikon N90S, Nexus Master Housing, 60mm, YS120 + YS60 both at Full power, Fuji Velvia, f22@1/60.



and interesting. Kevin invited James Watt and Tim Rock to dive with us. That morning's dive was at the Siales's Tunnel, the deepest dive we undertook, 140 feet. This place is photographically speaking incredibly challenging. Light inside the cave is practically inexistent, interesting shot angles are numerous and we could only stay down there a

Chandelier Cave illuminated with HMI Lights during my short 30 minutes opportunity. Nikon N90S, Nexus Master Housing, 20mm, no strobe, Fuji 400, f2.8@1/250.

maximum of seven minutes.

I used up this first time in the tunnel observing how Tim, James and Kevin analysed the site, moving their strobes and shooting without stop. We had to plan our dives and shots very carefully so that at the end of the six days of competition we could have at least one or two satisfying images for each category. One of the festival's high points was the opportunity each diver had diving alone in the famous Chandelier Cave lit by the hugely expensive HMI lights. These were used by David Doubilet to shoot the cave for a 2000 National Geographic articles...what a chance!

On the third day it was our turn to be in the marvellous cave. We used Fuji 400 film so that we could take full advantage of the conditions inside the cave. It was a good decision as this film allowed us to capture the dramatic atmosphere inside the cave. The sour point, as always, was that we only had 30 minutes dive time and 36 shots.

Each evening we had to rush back to the PPR (Palau Pacific Resort) to attend talks each on the judges would give that night. I was personally impressed by three of the talks. Stewart Westmorland gave an excellent exhibition on why we had to surmount our photographic pre conceptions so



that we can get optimum results when experimenting with speed, light and developing. He showed a series of photographic prints which resembled abstract paintings.

Sammy Tanaka showed what he described as the best of his work and, by jolly, it was, drawing ooohhhs and aaahssss from the crowd. All were wide angle shots and I have seldom seen such fine technique. Sammy is undoubtedly what I call a photo engineer. As he said, he use to spend 80% of his time analysing the scene and 20% taking the shot.

Last but definitely not least, David Doubilet brought, as expected a breathtaking array of images from Tasmania, Indonesia, Cuba and Australia which showed what you can achieve when intelligently harnessing such uncontrollable element as light.

The festival wining shot was by the German Jan Abadschieff, a spectacular 50/50 image of the Chandelier Cave titled "Chandelier Cave with a model".

Palau is a challenge for our capacity of abstraction. The diverse seascapes, living things

and underwater geography can be overwhelming. Undoubtedly staging a Photo Festival in a place like this sets off real fireworks.

Lets hope the authorities can keep the fragile equilibrium between this beautiful location and the ever growing and sometimes threatening tourist industry.

For further info.:
www.visit-palau.com/uwpalau.html
www.samstours.com
www.fishnfinns.com

Diving & Snorkeling Palau.
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Bali's Offshore Islands

by Jeff Mullins

Lying just east of Bali, bang in the middle of the Lombok Strait, are a group of three islands that have long been regarded as difficult for divers to access. Fierce and unpredictable ocean currents combined with long swells from the Indian Ocean south of Bali, made boat journeys to the islands, an adventurous if not risky affair.

The three islands, Nusa Lembongan, Nusa Ceningan and Nusa Penida lie 20kms east of Sanur on Bali. Their main attractions include stunning white sand beaches, world class surfing, pristine coral reefs and quiet village atmosphere. Many of the islands residents are seaweed farmers. The clear inshore waters of Nusa Penida and Lembongan provide ideal conditions for growing high quality seaweeds that are exported for use in the manufacture of food preservatives, and cosmetics. These same clear waters also host some of Indonesia's richest coral reefs, along with stunning marine life.

I recently visited the islands for the first time in well over ten years. Back then the only transport to the islands was on traditional jukung's, canoes with twin bamboo outrigger's. To make matters worse, overnight accommodation at the island's was at the very best, extremely basic and not intended for tourists. Well I didn't stay overnight and the resulting late afternoon boat trip back was in horrendous sea conditions. You don't need to guess why I hadn't



Lembongan Farms

Seaweed farms lie between Nusa Lembongan & Nusa Ceningan, villagers work the farms on low tide each day.

Lembongan Reef Scene

Basslets explode from a soft coral coated bommie in Toyapakeh Bay. Nikonos 15mm, Seatite II with Aqua Sea 100 slave, Provia, f8 @ 1/60th.



returned for so long!

For this trip we boarded Bali Hai Cruises 30 metre luxury high speed catamaran, Bali Hai II at Benoa Port on Bali. The hour or so trip to Nusa

Lembongan was in total armchair comfort, sipping coffee and watching an underwater video compiled at the islands. We also met the dive crew from Bali Hai Diving Adventures,



Hai Tide Hut. Hai Tide Huts on Nusa Lembongan are Robinson Crusoe style, in Air Conditioned comfort.



Gorgonia & Sunburst. Big bommies in Crystal Bay have Gorgonias growing on them in only 8 metres deep. Nikonos 15mm, Aqua Sea 140&100 slave, Provia, f11 @1/60th.

who organise dives at the islands to match each divers experience level.

Bali Hai Diving Adventures run an 8 metre alloy dive boat Serendipity to reach the dive sites spread around the islands. The dive boat meets Bali Hai II then travels directly to the first dive site and returns for lunch. Afternoon dives are timed to meet the return ferry or to your overnight accommodation on Lembongan.

Diving sites around the islands are quite varied, but a couple of attributes are common to all sites; Currents on most sites are moderate and sometimes strong, so drift dives are the normal procedure. Cool

water 'up-welling' from the Lombok Strait keeps water temperatures a few degrees cooler than on mainland Bali (22-28 degrees Celcius) Underwater visibility is also consistently better (from 15-40 metres). The up-welling, nutrient rich cold water from deep down in the Lombok Strait, also brings pelagic visitors to relatively shallow waters. Oceanic Sunfish (Mola Mola), Manta Rays, sharks and other pelagic fish are commonly sighted around the islands. But the reefs also boast terrific hard and soft corals, sponges and reef fish.

The main dive sites are located off Nusa Penida with a couple off Nusa Lembongan and



Clownfish

A clownfish inhabits an unusual green anemone in the shallows at the dive site S.D. Canon AE1P, Sigma 90mm macro, Tussey T300 extended flat port, Aqua Sea 140&100 slave, Velvia, f19 @1/60th

Diver in Cave

Toyapakeh Bay has small cavelets and ledges lined with soft corals & gorgonias. Nikonos 15mm, Seatite II with Aqua Sea 100 slave, Provia, f5.6 @ 1/60th.

Molamola

This huge Molamola approached whilst I was looking under a ledge, my son took this photo just before it swam off. Nikonos IVA and Sea& Sea 15mm, Natural Light, Provia, f4 on Auto. Photo by Michael Mullins.



Nusa Ceningan. Toyapakeh – is a bay on the north-west corner of Nusa Penida. It has large coral outcrops along the edge of a steep rock drop-off in around 8-15 metres deep. The outcrops are covered with many varieties of hard corals, plus orange and pink soft corals. Clouds of basslets and anthias surround the outcrops along with coral cod, butterfly fish, sea snakes and schools of sweetlips.

Cavelets and ledges on the outcrops harbour angelfish, hawkfish, moray eels and scorpionfish. Deeper down on a steep rocky slope, are larger pelagic visitors, including schools of jacks and regular sightings of sunfish (Molamola). Toyapakeh is one of the premier dive-sites around these islands and it is hard to describe the colour and sheer variety of marine life found here.

Pura Ped – Is a reef offshore from a village temple. This stunning site has almost 100% hard coral coverage with raised coral bommies in depths from 6-18 metres deep along a steady slope. From 18 metres the slope gets steeper and is almost vertical from 50 metres.

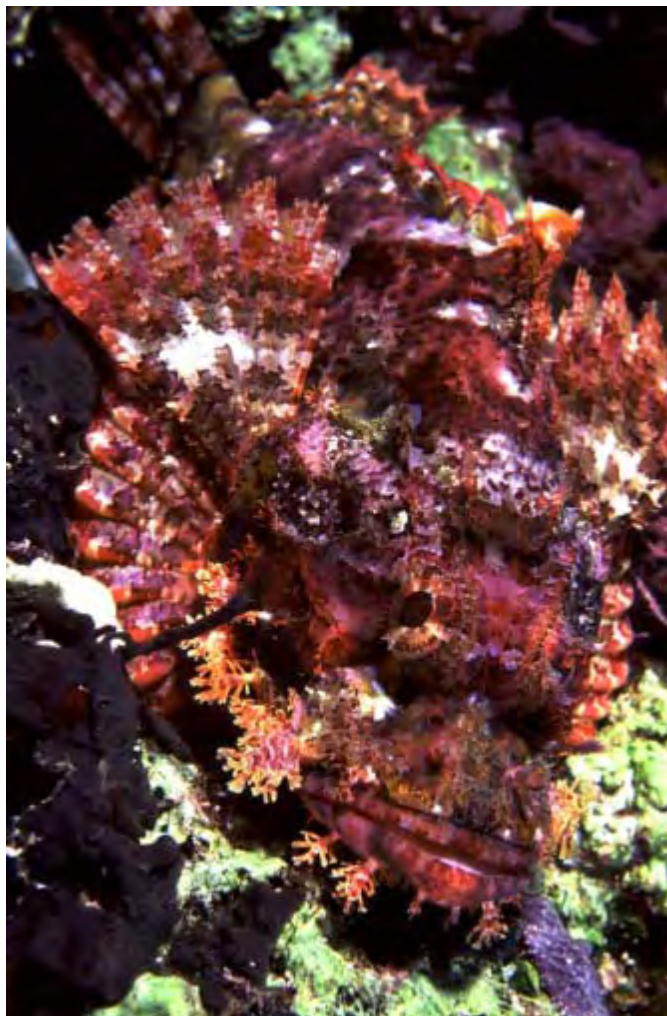


The reef is a kilometre-long stretch of coral bommies. Gorgonia fans sprout from some outcrops and sponges grow at odd angles due to the strong currents here. Schools of unicorn fish and surgeonfish swirl around in mid water, plus hoardes of fish surround the reef, white tip reef sharks are regularly seen cruising the reef or resting below ledges.

S.D. – (short for Sekola Desar, Indonesian for Elementary School). This reef is just offshore from a school, and

is a continuation of Pura Ped (above) but has more soft coral growth on the bommies, plus lots of big angelfish, basslets and colourful anthias surround every outcrop of coral.

The deeper parts of this reef are good places to look out for sunfish being cleaned near the reef, I saw a pair drifting together on the edge at 50 metres. Sharks often cruise past including a large hammerhead that is occasionally sighted. The currents are often not as strong



Scorpionfish

Bearded Scorpionfish lie around the reef at the reef offshore from Pura Ped. Canon AE1P, Canon 50mm macro, Tussey T300 flat port, Aqua Sea 140&100 slave, Velvia, f16 @ 1/60th.

as at Pura Ped.

Gamat Bay - is a small bay on the west coast of Nusa Penida in the channel facing Nusa Ceningan, with minimal currents. The shallows are particularly rich with big coral bommies and coral patch reefs over a sand bottom at between 4 and 10 metres deep. Crimson red gorgonia fans sprout here and there from the reef, while orange and yellow soft corals hang from ledges and coral outcrops. Around the bottom are lots of anemones complete with anemone fish and porcelain crabs.

Moray eels and camouflaged scorpionfish hide among the abundant sponges and corals. Many coral cod and large angelfish fin around the reefs, and turtles often feed in the bay. Deeper at around 15-20 metres are some big rock outcrops on a steeply sloping rock bottom. On one dive here a big estuary cod watched us cautiously from a small cave, inside were schools of soldier fish and sponges covered the ceiling, we also saw a large maori wrasse cruising among these outcrops.

In the north corner of the bay at 30 metres we drifted along a wide overhanging ledge where the bottom dropped almost vertically down into the

depths of the Ceningan Channel. This became a steady slope with small ledges in the shallows, here we found several mantis shrimp, scorpionfish, nudibranchs and other smaller oddities.

Blue Corner - is outside the surf break on the north coast of Nusa Lembongan. The terrain is mostly rocky bottom with a series of low ledges that progressively descend down to 30 metres, where a steeper rock wall continues down into the abyss. Blue Corner has very strong currents and often the visibility is blurred at some depths by the mixing of warm surface waters and upwelling cold waters.

The area is renown for big fish sightings; Nurse sharks, white tips, schooling tuna and trevally, plus a high incidence of sunfish sightings. Coral is mostly in shallower depths at the southern end of the reef, where some huge porites bommies and stronger hard corals flourish. Parrotfish, turtles, unicornfish and smaller tropical fish frequent this area.

Manta Point - is on the south coast of Nusa Penida, facing the Indian Ocean and its never-ending line of swells. The only attraction here are groups of manta rays that regularly congregate around an exposed rock outcrop. Corals are almost non-existent; mostly barren limestone reef drops off into deep water from the rock. But the manta rays are reason enough for divers to be attracted here, often groups of a dozen or more feed around the rock. Surface conditions aren't always suitable for diving, as large swells roll in here, but a good day with plenty of mantas is a hard one to beat.

Crystal Bay - is on Nusa Penida, at the southern end of Toyapakeh Strait. The bay cuts deeply back into the cliffs with a large exposed rock at the entrance, and a sandy beach at the head of the bay. The southern face of this rock has big coral bommies in only 8 metres of water along the edge of a sandy slope. This gradually becomes a



Leaf Scorpion

This leaf scorpionfish was found just below the dive boat in Toyapakeh Bay. Canon AE1P, Canon 50mm macro, Tussey T300 flat port, Aqua Sea 140&100 slave, Velvia, f16 @ 1/60th.

steep wall covered in staghorn corals, towards the western tip of the rock. Huge plate corals coloured in green or blue line the shallows, while yellow and orange soft corals hang from coral bommies along the edge of the wall.

Fish life is quite diverse from tiny gobies and anemone fish, through to Tuna and a resident school of batfish. Hordes of butterflyfish, flutemouth's, sweetlip and angelfish shelter around the bommies. Another site at the northern corner of the bay has a cave that can be entered underwater, leading into the cliff. Divers surface inside above water, where the cave is occupied by thousands of fruit bats. More coral outcrops are spread around the bottom outside of the cave entrance plus a drop-off where strong currents offer a good possibility of seeing sunfish, sharks and larger pelagics.

Back on Nusa Lembongan Bali Hai Cruises have recently built a small group of 'huts'. Hai Tide Huts are located right on the beach, just above the high tide mark, all with views to the sea. The air-conditioned double

rooms are elevated on timber poles, accessed via a ladder. Below each room is a shaded open-air resting area, plus upstairs is a small verandah complete with a table and two chairs.

These are a great place to spend a few days relaxing, diving and just taking in the peaceful beach scenery of Lembongan. Excellent snorkelling sites are just off the beach adjacent to the huts or in nearby bays. In the evening the sun sets over the cliffs at the end of the bay and all is quiet, except the lapping of waves on the beach. Excellent meals are available on the timber deck overhanging the beach, and include Indonesian and Western foods at very reasonable prices.

Other activities on the islands include tours of Lembongan Village, paddling a wave ski around the bay, snorkelling or glass bottom boat trips around the offshore reefs. These activities are all organised daily from the Bali Hai Beach Club, adjacent to Hai Tide Huts. Surfing the superb reef breaks, walks around the island to meet the very quiet villagers or to view seaweed farms can be

arranged by locals. Early morning or late afternoon walks on the long white beaches on Lembongan will leave lasting impressions.

For more information contact Michael at Bali Hai Diving Adventures by e-mail at diverse@indosat.net.id or visit the Bali Hai Cruises website at www.balihaicruises.com/

Jeff Mullins



Last Hour of the Last Day

By John Collins

There are a couple of mantra's we are prone to hearing often. 'Ah! You should have been here last week' is most commonly heard from a kind crew member on seeing you assemble your rig. They can't help it - a reflex reaction to that housing and strobe appearing on the camera table. You then hear about the Whale Shark/Manta/Striped Marlin encounter last week - no picture was captured of course. 'One guy had a Nikonos, but it was set up for macro'... What, then, to do to try and get ahead of the Gods of Underwater photography, whose sense of humour, as we know is boundless.

On a recent trip to Cocos, where anything really is possible, a dry bag on the chase boat saved the day more than once. First, a flash blanking plug for the housing and a sealable cap for the flashlead (keen crew members will put the flash in the rinse tank later!) . This along with spare film allowed a snorkel with a curious Mobula ray - spotted from the boat as it swam near the surface - after the dive, of course. Next in the bag, an F80 with 28-105mm zoom and an oversized polariser, which stayed pretty much in the bag until the Last Hour of the Last Day. This, of course the other great chestnut in underwater photography - the best opportunities will arise in the dying moments of the trip. And so it was, en route to Dirty Rock, with 60mm macro and small Sea & Sea flash to shoot the only macro of the trip, that the chase boat ('Panga') driver got excited

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Nikon F80 28-105mm zoom, Provia 400F. Divers observe the action on a baitball from the surface, the shark activity so intense it would be foolhardy to snorkel!

Nikon F100 in Subal N10 housing, 60mm lens, Provia F 400, available light. With perfect adaptation to the open ocean, the Silky shark specialises in taking injured fish.



about the horizon on an apparently featureless sea. A discussion with the divemaster ensued and we were given a choice. There was a lot of bird activity out to sea - we could go there and check it out OR go to Dirty Rock, which we had dived

a couple of times already. It was unanimous - 'Take her to sea Mr. Murdock...'

After a few minutes, the birds were clearly visible. Then the dolphins, and on close approach our hopes were realised - a bait ball. My first thought



Nikon F80 28-105mm zoom, Provia 400F. Seen from the boat, the swirling mass of bait fish can be seen frantically trying to avoid predators.

Nikon F100/Subal N10 24mm lens Fuji Provia 400F, available light. With patience, these smaller cousins of the Giant Manta Ray come within touching distance.



The first clue to bait fish being near the surface is large numbers of birds diving.



while kitting up was about my friend and fellow UWP contributor, Nigel Motyer who had his hand slightly chewed in just such circumstances a few years ago. A roll over the side, grab housing and down we go, into the blue.

The sheer number of sharks attracted by all the activity is staggering. And, having been in the company of white tips and

hammerheads during the week, we were not going to be worried by this lot now, were we ? Well, I have to admit feeling the nitrox a bit drier than normal. In fact, my mouth felt it had shrank a size since the last dive. It wasn't the sharks per se, but their sheer number and behaviour. The Silky sharks were most numerous, small enough, but cheeky. They approach quickly and generally

turn away at the last second but will occasionally brush or bump to see what happens. Then there are the black tips, bigger than I expected but at least not as cheeky.

Finally, a few silvertips to complete the cocktail. This is the largest shark I had been close to without the protection of a cage. These are all open ocean sharks, busy and looking for a slice of the action. We deliberately stayed about 20m off the baitball itself as the action there was a little too frantic as we were to observe from the boat later. Seeing the dolphins do all the work of systematically herding the bait ball was the most amazing sight. Unlike the sharks, their movement seems busy but focussed. They had created a nice little smorgasbord but a lot of guests were showing up. We watched while the tuna started to show in in numbers. Other predatory fish like the Dorada or dolphinfish were spotted too.



Nikon F100 in Subal N10 housing, 60mm lens, Provia F 400, available light. Tuna pick up signals of bait fish activity and are among the first to delve in for their share.

Nikon F100 in Subal N10 housing, 60mm lens, Provia F 400, available light. Schools of bottlenose dolphins are often responsible for creating a ball of sardines or anchovy type bait fish and herding it towards the surface.

Back on the boat, the surface activity was getting even more frantic. We manoevered directly on top of the bait ball and watched tuna clear the water as they shot in to feed. They really are formula 1 fish, incredibly fast.

The sharks seemed to get more frantic in trying to get their share, perhaps sensing that the tuna were going to do some serious feeding. There were sharks thrashing at the surface in groups and the water was white with action for minutes at a time.

The second group of divers in another panga were called on the radio to tell them about the baitball and arrived on site quickly. They had finished their dive and were all kitted out for snorkelling. We were shaking our heads thinking, not a good idea, when the first diver was over the side and in the water, metres from the centre of the baitball. I did not think it was possible to board a boat faster than you can roll over the side - but it is! This having sobered any thoughts of snorkelling the group were happy enough to dip



nothing more than a mask into the water.

An hour or so after we had first seen it, we estimated the baitball had halved. A huge number of the immediate residents had a good lunch and we had the good fortune to witness it. And the Last Hour of the Last Day lived up to its expectation. Reassuring to know that the usual rules still apply.

John Collins.

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Magical Manatees

by John Bobel

“We’re on reduced circumstances.” These pitiful words, lifted from Sense and Sensibility were our mantra last winter as we planned our vacation. We normally spend a few weeks in the Caribbean. Me swimming with the fishes and she reading on the beach. But in this year of the U.S. recession it was not to be. It was I that cooked up the scheme of a 2,000 mile round trip driving vacation to Florida, ostensibly so we could visit relatives and friends. I waxed poetic about those wonderful warm Floridian nights, reunions with long lost relatives and as an added bonus there would be no paring down the luggage the night before departure. “Just think, you can take all the shoes you want, darling”. Of course the rosy picture I painted had ulterior motives dripping from every word. I was finally going to swim with the manatees.

A search on the Internet revealed several commercial manatee tour companies. While they all sounded sufficient in finding manatees and providing transportation to them, I was leery about casting my lot in with a bunch of wide-eyed tourists. So I placed a phone call to my local dive shop who had run trips in the area and was told about an excellent hotel/marina/dive shop operation that could provide shelter, food, small motor launches, and even maps. This meant I could be captain of my own fate (and boat) and at a price that fit nicely with our reduced circumstances. This haven of independence, so



important for those of us whose raison d’être in the water is photography, is the Port Hotel and Marina in Crystal River, Florida.

The West Indian Manatee who has cousins in other equatorial coastal waters around the globe is normally a solitary critter and according to the World Conservation Union is “vulnerable to extinction” throughout its distribution. The geology of northern Florida provides hundreds of warm water springs that feed into the coastal waters and has given rise to a unique manatee behavior. While all manatees will spend some time in fresh or brackish waters, Florida visitors will swim miles up fresh water rivers to reach these warm springs to winter in relatively large colonies. This activity is the reason many of these gentle giants have scars on their backs as the area is also loaded with other mammals that drive boats for recreation. It is also the reason their persona appears on countless coffee mugs, road

Camera: N-90S in Aquatica Housing
Lens: Nikon 17-35 F/2.8 @ 28 mm
Settings Shutter Priority @ f/5.6, 200th sec
Film: ProviaF
Lighting: ambient light 8:27am EST plus Nikon SB 104 strobe set at 1/2 power
Atmospheric conditions: Killer, patchy clouds, 8 degrees C

signs, logos and advertisements. Floridians, to their credit, have done a reasonable job of trying to protect these delightful creatures, setting aside large areas as no and low-wake zones with stiff fines for violators and no-go areas that allow total protection from humans. Few of the animals that I encountered had scars from boat propellers but the jury is still out as to whether or not the West Indian Manatee protection efforts can overcome the general decline of the population witnessed by manatee observation teams all over the State. They are



*Camera: Nikonos V
 Lens: Nikonos 20 mm
 Settings Auto @ f/5.6
 Film: ProviaF
 Lighting: ambient light 10:04am
 EST plus Nikon SB 104 strobe
 set at 1/2 power
 Atmospheric conditions: Mostly
 cloudy, 12 degrees C*

you if you are calm” was missed during the service of jelly doughnuts and hot chocolate. It is surprising how much particulate two dozen humans can suspend in a water column by frantically thrashing about then by standing upright and shuffling fins along the bottom when you are too tired to swim after a hard morning of chasing mammals. In-water photography is dodgy in near zero visibility. Within an hour I left, a beaten man. I was prevented from my goal by two dozen tourists whose only crime that morning was a short memory.

I arrived back at the marina and complained to the dock hand about the stupid tourists. He told me of a side spring called The Three Sisters located down a very narrow canal near the site of the morning’s debacle that few tourists try. I had noticed this little stream but the three vertical pilings sunk in the mouth of the stream looked to prohibit any self-respecting 500kg beast from passing. Reluctantly, I decided to give the same area a try on the following day. But this time I would arise even earlier knowing full well that I may arrive too early for ambient light photography. The next morning I found the outboard’s starter cable covered with ice. Not a good sign. But I countered by wearing

vulnerable to very cold water and poison created by “red tides” organisms as well as those boat driving mammals.

Whether you rent a boat or sign on with a commercial tour company, you must first watch a 10 minute video that has many interesting things to say but has one operative concept. **DON’T CHASE THE MANATEES, THEY ARE BETTER SWIMMERS THAN YOU ARE.** Most of us learned long ago the same concept for other sea creatures. There is, however, an interesting twist to this advice: manatees are actually curious and when you make eye contact with one it may very well swim over to investigate.

My rosy image of our Florida vacation fell apart the first day in Crystal River as temperatures plummeted to near 0C at night. In fact the entire four days we spent there the air temperature struggled to get into the double digit’s. Sunrise the first morning was accompanied by temperatures in the 2-3C range and a delightfully stiff breeze. After braving conditions that would make Sir Edmund Hillary turn back, my heart sank as I found the first commercial barge beat me to the site. His load of tourists had a hell-bent-for-leather attitude focused like a laser on one concept: **GET THE MANATEES.** Somehow the message of “they will come to



Camera: N-90S in Aquatica Housing
Lens: Nikon 17-35 F/2.8 @ 24 mm
Settings Shutter Priority @ f/5.6, 200th sec
Film: ProviaF
Lighting 100% ambient light
9:14am EST
Atmospheric conditions: Killer, patchy clouds, 9 degrees C



Camera: N-90S in Aquatica Housing
Lens: Nikon 17-35 F/2.8 @ 24 mm
Settings Shutter Priority @ f/5.6, 200th sec
Film: ProviaF
Lighting: ambient light 10:15am EST plus Nikon SB 104 strobe set at 1/2 power
Atmospheric conditions: Killer, patchy clouds, 13 degrees C

my winter gloves and fashioning protective head gear out of a towel from the hotel. After my 15 minute boat ride found I was beaten again by the tourists (did they spend the night??). Undaunted, I slipped over the side and my vacation began to change. I discovered that 22 C water on skin recently subjected to wind chills near absolute zero feels like a hot tub. And these tourists actually watched the

video. Collectively, we had a spiritual event with these wild creatures.

After several rolls of film I remembered the advice about the side channel leading to the Three Sisters Spring. This meant swimming against a strong current as there were three springs, each pumping out plenty of water every minute. Loaded with camera gear, the only way to fight this current was crawling

along the side using my free hand for grabbing anything immobile. I asked my self how/ why these seemingly lethargic creatures would make it upstream. Certain I was told a cruel joke, I thought of the dock hand, laughing in his beer that evening as he would tell the story of this, yet another, stupid tourist that fell for the "swim up the Sisters Spring" story. After 20 meters the stream widened, the force of water abated, I feasted on a sight so rich in visual intensity I can almost taste it today.

Gone was the greenish water with 8 meter visibility and

*Camera: N-90S in Aquatica
Housing. Lens: Nikon 17-35 F/
2.8 @ 24 mm
Settings Shutter Priority @ f/2.8,
200th sec. Film: ProviaF
Lighting: ambient light 9:00EST
plus Nikon SB 104 strobe set at
1/2 power
Atmospheric conditions: Killer,
patchy clouds, 8 degrees
Fahrenheit*



dozens of mammals, human and otherwise. Here was a body of water recently filtered by the Florida limestone resulting in beautiful blue water with visibility closer to 30 meters. And there was just three of us mammals. One mother, one calf and me. Always the gentle creature, mom and calf swam over to me to investigate and after a few moments went about their way swimming from one end of this large area to the other. Each time passing by me and allowing five or more photographs. No need to chase them, they'd be back. This divine opportunity lasted for one roll of film in each of the housed camera and Nikonos. Back to the main channel and my yacht for a reload and it was not hard to find a solitary manatee or a mother and calf that would want to interact with a diver understanding the protocol of manatee interaction.

I used ProviaF on auto-exposure with my strobe set at 1/2 power. I hardly know how to use my camera in auto-exposure mode but it seemed to be the right choice as no depth was

greater than one meter. This is an ambient light situation with the flash just adding a pop of light to ease the shadows. My housed Nikon was fitted with a 17-35mm zoom lens, a lens I had never tried in-water before. This will be a standard rig for me in lieu of my fixed focal length 20mm. The only issue I have with the Aquatica is that you lose the focus control for the zoom feature. In theory you can lock focus by partially holding down the shutter release but I found this dicey since there is a clear loss of control through the housing shutter release mechanism. You just don't have the same tactile and acoustic response when you've got the camera body in a metal box in-water. Add to that the fact that it is hard to detect a slight change of focus in a lens that has inherently a great depth of field and I found it easy to take a photograph focused on the background and not realize it until the slides are on the light table. The close focusing of the 17-35mm was a blessing, as

these critters would swim right up to the dome port. I had several encounters where an animal would swim toward me, then actually past the camera to nuzzle my arm or chest. One even slipped his forelimb under my arm and pulled me around for a short ride.

The manatees of Crystal River, Florida offer an experience unique for the in-water photographer. Be advised there is no night life short of the bar at the hotel, almost no town short of U.S. Route 19 (that and 40 minutes will get you to Tampa), and certainly no local E-6 processing. But what you will find is an incredible experience with aquatic mammals that outweigh you by a factor of ten. Animals that if left to their own devices, will leave you thinking you are an interesting species worthy of some regard. What a fine feeling that is indeed.

John Bobel
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The PLACEBO Principle of Underwater Photography

By Des Paroz

One of the leading shore dives in Australia is known as Halifax Park, in Nelson Bay just north of Sydney. A spectacular dive renowned for nudibranchs and other small marine life, Halifax Park is a macro photographers dream.

During one memorable dive there, I was using my trusty Nikonos V, with a 1:1 extension tube set-up. Although I found plenty of nudis, all were larger specimens and more suited to a 1:2 ratio! Typical.

One nudi in particular - *Aphelodoris varia* - was found in large numbers. Although very common in south-eastern Australia, not many great photos have been taken of this generally plain, brown slug. Typically measuring 5-15cm, this nudi is clearly too big for the 1:1 extension. That day I got a great photo of *A. varia*!

What made this photo special was the fact that the subject and the equipment I had were not compatible for the normal nudi photo. Instead of ignoring the subject, I elected to change my composition to focus on an alternative angle that would work. Composing the nudi front on, with the nudi seemingly lunging towards the camera from the left side of the frame, not only gave a pleasing composition, but one that implies action - no mean feat for a nudibranch photo!

This dive reinforced an important lesson of underwater photography - the ability to get pleasing photographs depends



"Grey Nurse Shark" shot made at Magic Point off Sydney, Australia. Nikonos V, 20mm lens, dual strobes using Fuji Sensia 100



"Mandarin fish" at Tufi's "The Muck". Made using a housed Nikon F80 and a 60mm macro lens with dual strobes and Kodak Ektachrome 100 Extra Colour

little on the environment and your equipment, and far more on your approach to how you set-up your photos. Putting thought into this key step is vital in increasing

the ratio of photos you keep to those you throw away.

Underwater photography is a complex activity, with a lot of steps to remember in order to get



*"Ned the Nudi" - shot of
Aphelodoris varia made at
Halifax Park, Australia using a
Nikonos V, 1:1 macro and a
single strobe on Fuji Velvia*

the best shot possible. Experienced photographers make these steps instinctively, but for newer photographers this can be a confusing and task oriented activity. To remember these steps, I have developed and use a simple mnemonic - PLACEBO.

The PLACEBO Principle
Meaning control in an experimental situation, the word PLACEBO is not only easy to remember, but it also implies exactly what we're aiming to achieve. Each of the letters in the word PLACEBO represents a key step in the quest to get better photos. ·

P - Positioning: Choose the best position for the photograph. In underwater applications, we generally get low, get close and where possible shoot upwards. Take into consideration not only the subject, but also the background and negative space. ·

L - Lighting: Consider the lighting needed for a good result, including natural light and artificial (strobe) light, and the desired lighting effect. Ensure the strobes have recycled fully, are correctly aimed, and have the correct power settings. Consider

also the likely shadows ·

A - Aperture & Shutter:
Confirm the right settings of these important exposure variables ·

C - Compose and Focus:
Compose the shot (considering all elements covered in positioning), and ensure correct focus. ·

E - Expose the Film: This means make the photo! Remember to be steady as you press the shutter button - too much movement could blur the photo. ·

B - Bracket, Bracket and Bracket Again: Rarely will the first shot you make of a subject be the perfect one. Bracket for exposure (aperture and / or shutter), bracket for lighting effects and bracket for composition. You may find yourself using an entire roll of film on a single subject in some circumstances ·
O - Organise your thoughts for the next subject so that you have your plan in place.

Applying PLACEBO in Your Dives Newer underwater photographers may wonder how experienced photographers can apply all of the above steps (regardless of whether or not they use the term PLACEBO to

remember them) and still manage to capture the action.

While sometimes there is no choice to snap off the action as it occurs, generally underwater photographers will have thought before the dive about the particular objective for the dive, and will then search out appropriate subject matter and background situations.

Instinctively they will consider positioning and lighting, and more often than not, Aperture and Shutter settings will be pre-set to a likely combination - even if they aren't right it will be a quick change to get them so.

On most wide angle dives I do, I know that with my particular combination of lens, strobes and film, the correct settings for a subject at a camera-to-subject distance of 1m is an aperture of f/8. Accordingly, before I submerge my aperture is set, and the shutter speed is set to 1/90th. As I descend, I start to set the strobes up for approximate targeting for the 1m range.

One of my best shark shots was captured by having this combination setup. When the

*"Reef Scenic" shot made at
Stewarts Reef off Tufi, PNG.
Made using a Nikonos V, 20mm
lens and dual strobes on Kodak
Ektachrome 100 Extra Colour.*



*"Pink anemonefish" shot made at
South Ema Reef off Walindi,
PNG, using a Nikonos V, 1:2
macro and single strobe using
Fuji Velvia*

shark came swimming towards me, I could position myself low and wait, knowing that my settings were optimal. Bracketing is a natural activity for underwater photographers - it simply isn't always feasible to go back to get the shot if it was missed.

On one occasion diving off Walindi in PNG, I was fortunate to find a Pink anemone fish in a green coloured anemone. Seeing that it quite playful, I positioned myself on a good angle and snapped off many shots, changing positioning of the camera and lighting often.

I took 32 shots of that fish,

and although many are good, one in particular has received good feedback. It was the 28th shot.

After we've finished with that subject, its time to organise our thoughts - we think about the next subject we might look for, check our strobes and pre-set our aperture and shutter settings once again for the most likely combination.

The whole cycle starts over once again.

PLACEBO is an easy to remember and useful mnemonic, one that can be used by the novice photographer and the more experienced ones alike.

By carefully considering the

steps in PLACEBO, we are well on the way to making good photos, not just taking snapshots.

Des Paroz

Des Paroz is a scuba diver and instructor living in Sydney, Australia. Working full time in the IT industry, Des can be seen most weekends around the dive sites of Sydney, camera in hand, with his partner and favourite dive buddy, Belinda.

Drop by Des' website at www.bluebeyond.com.au.

Dark Thoughts

by Mark Webster

Whether you choose to take your photographs on temperate or tropical reefs there is a seemingly endless selection of marine fauna and flora to record. However, if you choose to dive only during daylight hours you are likely to see only half the story as many of the reef's most secretive and some might say most interesting creatures remain hidden until the sun goes down. Diving at night is an exciting experience if only because it feels slightly unnatural, but for the photographer it opens up a whole new range of subjects. Although the prospect of managing your camera equipment in the dark may seem a little daunting at first don't let this put you off as a judicious choice of equipment and techniques can make the task very simple.

Firstly you need to consider how you are going to find your subjects. Effective lighting is essential, although it is a mistake to work on the principle of "the more light the better" at night in order to light as large an area as possible. Many night creatures are extremely sensitive to light and using wide beam powerful torches is more likely to disturb them before you have had the chance to spot them. The best choice for photographers are the small powerful narrow beam torches which are available from several manufacturers which are both effective for searching small areas and to illuminate just the picture area. Some photographers even advocate putting a red filter over the torch



Red prawn - you will see the glint from the eyes of dozens of prawns as your torch passes over the reef. They will often remain frozen in the beam which will allow you to make several exposures. Feather stars are host to a variety of crustaceans and fish. Nikon F90X, 105mm, Subal, Inon quad flash, Velvia, f11 @ 125th.

Porcelain crab - some crustaceans are very sensitive to light and will disappear quickly if you play your torch on them for too long. Once you have spotted the subject pre-focus the camera on an adjacent feature before moving in quickly for the shot. Feather stars are host to a variety of crustaceans and fish. Nikon F90X, 105mm, Subal, YS120 & YS30, Velvia, f11 @ 60th.





Strawberry corals - most coral polyps remain hidden during the day. Strawberry corals make an ideal extension tube shot, but are very light sensitive. Nikonos III, 1:3 tube, Kodachrome 64, f22 @ 60th.



Sleeping puffer - barrel sponges are a perfect hiding place for several species of fish at night. Sharp nosed puffer fish in particular seem to prefer sponges at bedtime. Nikon F90X, 105mm, Subal, Inon quad flash, Velvia, f11 @ 125th.

(similar to the lighting on the bridge of a ship at night) which in theory will disturb the night vision of your subjects less.

Choosing how to mount your torches is also an important consideration as it is essential to keep your hands free for operating the camera. A popular method is to mount the torch directly over the lens either on the accessory shoe or on the port itself on an adjustable ball joint or bracket so that any subject directly in front of the camera will be lit. This method is particularly useful when using prods or framers and the flash position is largely fixed. Another

option, or perhaps in addition to the fixed torch, is to attach the torches to your flash guns. This method is well suited to housed camera systems, so that you know that when you see your subject is lit through the viewfinder your flash gun is also pointing in the right direction. This also makes hand held flash shots easier, which might be needed for subjects in deep crevices and will also allow you to direct the torch at the camera controls and displays. It is important to try various combinations to discover what is most comfortable for you, your equipment and preferred

techniques. Whichever method you finally choose remember to always carry at least one spare torch and perhaps a strobe flasher - torches flood and batteries run down and you may need these to signal to your surface cover at the end of the dive

Many night creature are quite small and given that your vision is limited to the breadth and depth of your torch beam you will find that aiming to take photographs in the close up and macro range will be most productive. It is not impossible to use a wide angle lens at night, as there are certainly larger



Parrot fish teeth - sleeping fish give you the opportunity to concentrate on feature which are all but impossible to photography during the day. Nikon F90X, 105mm, Subal, Inon quad flash, Velvia, f11 @ 125th.

predators around but you will rarely see them except perhaps fleetingly. Unless you have a specific wide angle subject to record you are likely to end your dive frustrated and wish that you had opted for close up equipment.

For Nikonos or Sea and Sea users the choice is between one of the available supplementary close up lenses or a set of extension tubes which will allow you to take extreme close ups or concentrate on macro life. Framers or prods are used to indicate the focused distance and picture area, but these can be a drawback in some circumstances when subjects (such as sleeping fish) are found in cracks and crevices. For these circumstances you can try removing the frame/prods and measure the distance with a separate single prod or by using converging focusing lights. To mount these either fabricate a bracket yourself for two small spotting torches (Mitylite or similar)



Sleeping blenny - soft corals are a good place to find the smaller reef species sleeping and can provide a contrasting background to the main subject. Nikon F90X, 105mm, Subal, YS120 & YS30, Velvia, f11 @ 60th.

or buy one of the commercially available rigs. Either way, the operating principle is the same - the torches are set to converge at the correct focused distance for your lens, and when the two beams meet as a single spot on your subject you know it is in focus and take the shot.

For housed SLR users the choice will be a macro lens in the 50mm to 105mm range or perhaps a zoom lens in the 24-100mm range which has a close up or macro setting. Auto focus cameras will work well provided there is enough light and it is directed at the main subject. Strong contrasts or deep shadows cast by the edges of rocks and crevices can upset the older systems and you may need to resort to auto focus lock or switch to manual focusing. Having your torch mounted on the flash gun, as described above, will help a great deal in these situations allowing you to light the subject more directly.



Sleeping chromis - species which are difficult to approach during the day are a cinch at night when they remain frozen in your torch beam. Nikon F90X, 105mm, Subal, Inon quad flash, Velvia, f11 @ 125th.

TTL flash works well at night as the subjects generally fill the frame and there is no natural light to upset the exposure - your torches will have no effect. Manual guns are well suited to macro or the close up kits for the Nikonos or Sea and Sea cameras when the flash position is fixed. Try running a test film to determine the optimum aperture and then simply bracket around this setting.

Some nocturnal fish and invertebrates are mesmerised by the torch light and will freeze when caught in the beam. This makes them particularly easy to approach, set up the camera, focus and take the shot. However, many night feeding corals, anemones and invertebrates are very sensitive to light and will retract quickly if a light is directed at them for too long. For these subjects it is best to try to spot them and then take the torch beam off the



Lion fish eating a banded shrimp - some fish are specialised nocturnal hunters. This lion fish surprised me when he launched himself at my subject, a banded shrimp, and promptly ate it! Nikon F90X, 105mm, Subal, YS120 & YS30, Velvia, f11 @ 60th.

subject whilst you prepare for the shot. It can help to pre-focus on an adjacent piece of rock or coral and then pan onto the subject for final composition and take the shot before it has time to react.

Sleeping fish are often encountered - wrasse for instance in temperate waters and parrot fish in the tropics - but are often well protected by the crevice they have chosen. Other species which hide from you during the day will pose happily at night - squat lobsters, decorator crabs, coral and porcelain crabs are all much more approachable. Your torch beam will reveal those tell tale specks of light reflected from the eyes of prawns, lobsters, crabs and even octopuses. Many will pose happily as long as the torch beam is on them, but will be quickly gone once it leaves them. When photographing a subject in a hole or crevice, pay

Twin spot dwarf lion fish - there are several species of lion fish that you will only see at night. They don't like the attention of a torch, so you have to work quickly once they are spotted. Nikon F90X, 105mm, Subal, Inon quad flash, Velvia, f11 @ 125th.



attention to the position of your flash, as although your torch may be illuminating the subject the beam of the flash can easily be obstructed by rock or coral and can cast a dense shadow over part or all of your image.

In addition to small macro creatures, try looking for abstract colours, patterns and bold contrasts which are often found in the polyps of night feeding corals, sea urchins, anemones and sleeping fish. You can then fill the frame with only the pattern which produce striking photographs. But remember it is not environmentally friendly to touch or damage the delicate polyps and coral structures or distress the fish when using prods or framers.

It is all too easy to shoot 36 frames quickly on a night dive, but try to leave a few frames for the end of your dive, especially in tropical waters, as the surface lighting from your boat will often attract squid and garfish looking for an easy meal. They will generally drift around the edge of the pool of light but will

often remain immobile when a torch is directed at their eyes.

Although safe diving practices advocate the buddy system many photographers make poor partners or they prefer to dive solo. At night your attention will be mostly focused on what is within the torch beam and it becomes even more difficult to maintain contact with a buddy. Even if you do dive as a pair it is wise to recognise that you may well part, intentionally or otherwise, and you should plan for separate ascents and return to the boat, shore or beach. A boat will normally be well lit for your return, but shot lines and dark beaches should also be equipped with a flasher or constant light source to aid navigation. It is also wise to agree with the beach or boat cover and your fellow divers a maximum duration of the dive so that there is adequate warning of anyone losing their way back or being caught by unexpected currents.

Night photography is simple and enjoyable as long as

you keep your equipment, techniques and objectives simple. It is often difficult to drag yourself away from a warm saloon and cold beer at the end of a long day of diving, but if you can tempt yourself once you will keep coming back for more.

Mark Webster

Mark Webster hosts underwater photography workshops aboard the MY Coral Queen and in Indonesia. He is also the author of 'The Art and Technique of Underwater Photography' published by Fountain Press.

See Mark's website for further details:
www.photec.co.uk

Subal CP5 housing for Nikon Coolpix 5000

A review by Peter Rowlands



The advent of the Nikon Coolpix 5000 digital stills camera marked a watershed change from conventional film to digital photography and now, with the arrival of the Subal CP5 housing that same watershed now applies to underwater photography.

The Nikon Coolpix 5000 camera

The reason why the appearance of the Coolpix 5000 is so important is that it provides a fully featured camera which can be operated totally in automatic mode with programme, shutter or aperture priorities or fully manual with control over shutter speed and aperture. This places it one step up from the “point and shoot” digital cameras such as the excellent Olympus range complimented by the PT range of underwater housings.

The 5000 is not in the same league as the Nikon D1 type digital SLR cameras but, at around £850 it is a fraction of the

cost of these SLR cameras which is around £4000!

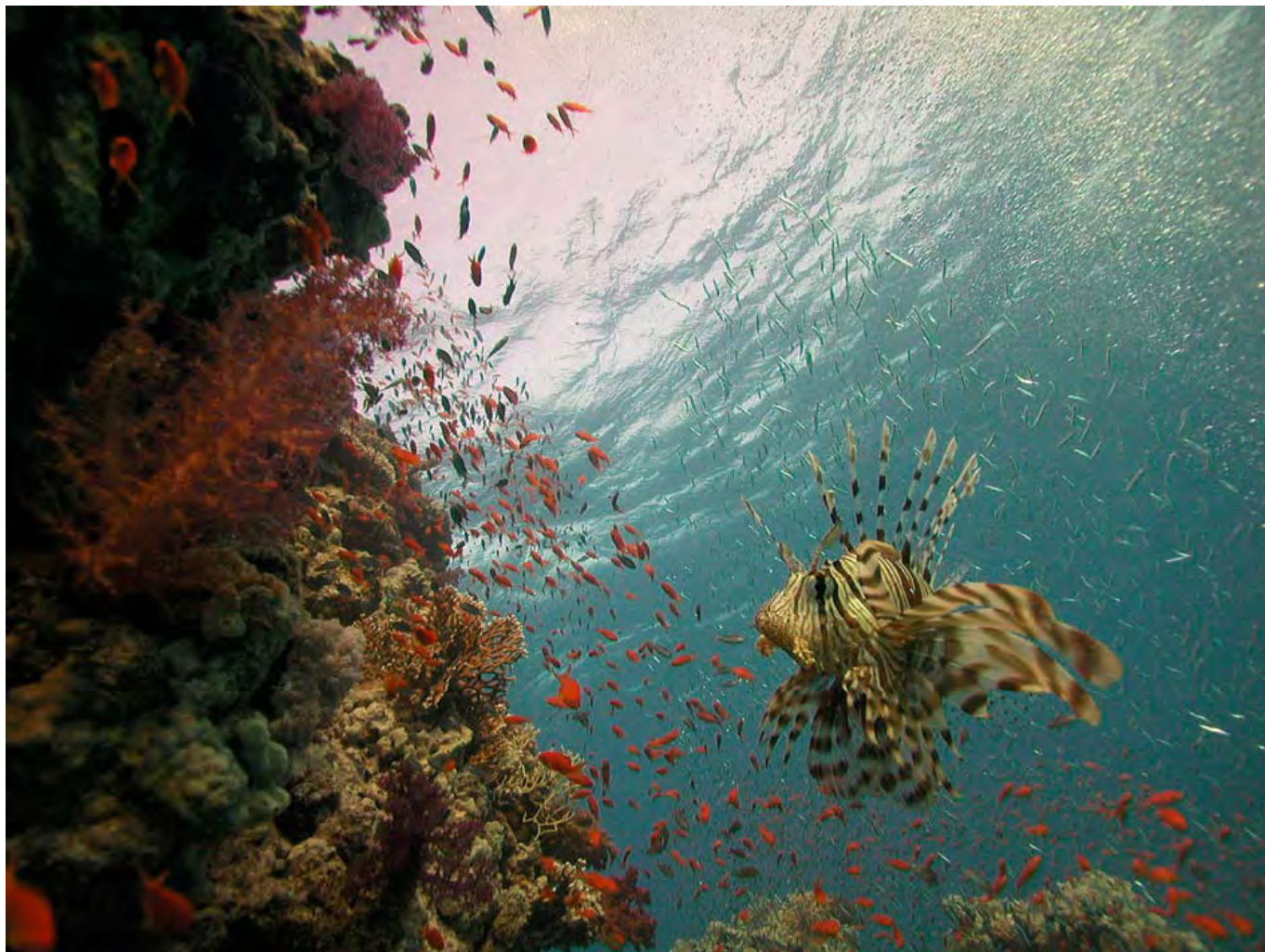
The final plus factor is the availability of two accessory lenses -the FC-E8 fisheye adaptor and the WC-E68 wide angle adaptor. The former provides either a circular fisheye picture when the camera is zoomed out or a full frame fisheye (like the 16mm Nikkor on a conventional SLR) when it is zoomed in. The latter increases the focal length by x.68 converting it to the 35mm SLR equivalent of a 19-60mm zoom with full macro capability. It's easy to see why such versatility is attractive especially when the lenses are only around the £200 mark.

The first impressions of the 5000 camera is that it is so small and light, weighing in at around 500gms yet is bristling with buttons and wheels which will force you to read the instruction manual to find out what they all do! Most of the controls are menu driven so you will have to sit down with a Coolpix 5000 for some time to

familiarise yourself with all of it's features.

From an underwater point of view a big attraction of the 5000 is the fold out LCD screen which can be placed at 45° for the ideal viewing position and Subal's CP5 housing takes full advantage of this allowing you to choose between the 45° angle or the fully folded back position where the screen is directly behind the camera. I'll discuss the CP5 housing later.

Another attractive feature of the 5000 is the ability to trigger external TTL flashguns such as their SB land range and also the Nikonos TTL flashguns which are used with Nikonos and housed Nikon land cameras. I struggled to get the TTL to work initially scrolling through menus to change settings but then it started to click and the camera gave excellent TTL performance once I had adjusted to it underexpose by one stop as the initial results were too bright. The camera detects the TTL flash when it is plugged into the



hotshoe once you have set the camera to “Seedlight Control” - “Auto” in the camera’s set up menu.

The camera can be set up with no fewer than four sets of user settings which makes it easier to switch from one mode to another without having to set the camera up again. As usual with all such complicated and capable cameras, I ended up using just one set of settings for automatic exposures on land and, funnily enough, underwater, I actually preferred to use the manual setting - adjusting the aperture and shutter speed to achieve the desired result. This may seem a little odd not using the cameras automatic functions but when you can see your results instantly it is easy to make any necessary changes and then take another shot.

The shot above was taken by available light using the manual white balance setting which can add red to compensate for waters strong blue cast.

The camera is a snug fit with the camera secured on a baseplate which slides into the front. The LCD screen can be used tilted at 45° as shown here and also folded back behind the camera but the 45° position is by far the most comfortable



A good example of this actually blew me away underwater when I was shooting balanced light shots. For the first time I could see instantly how the shutter speed controlled the

background exposure and the aperture controlled the foreground exposure from the flash. Anyone who has had difficulty in the past with this technique will see instantly what



Subals port was not available for either the FC-E8 fisheye adaptor and the WC-E68 wide angle adaptor but I made one for my Red Sea trip. This was taken with the FC-E8 fullframe fisheye. These two lenses should be considered as essential accessories if you are to get the best out of the system.

controls what and have you producing superb balanced light shots in no time at all. Groundbreaking stuff indeed.

Yet another capability of the camera is the ability to manually set the white balance. This is not possible with conventional cameras without adding filters but the 5000 can be “manually white balanced” underwater and it will add red colour to compensate for the excess blue cast. This has always been available to video users with great success but it can now be used with still cameras such as the 5000. I have yet to explore the full capabilities of the cameras white balancing but initial trials give good colour

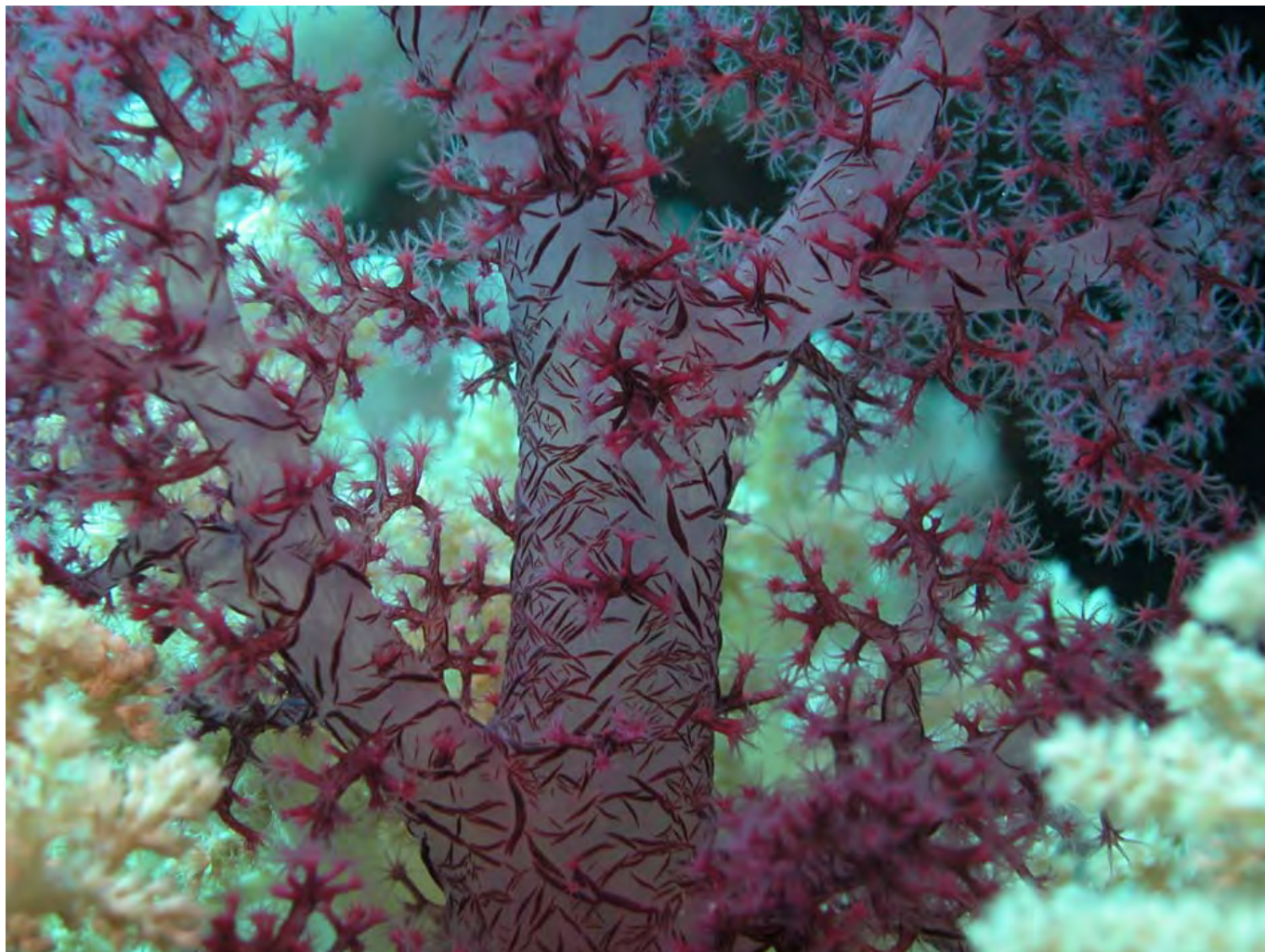
correction down to about 30 feet. The process is a bit fiddly having to go through menus and set the balance but it well worth mastering as this function alone will improve the quality of your underwater shots significantly.

The battery life of digital stills cameras has always been disappointing but the 5000 is better than most giving a good 90 minutes before needing to be recharged. This may not seem much but it’s plenty enough for a full dive but I would strongly advise the purchase of a second battery to be charging while you use the first one. That way if there is some exciting action happening you can quickly change batteries and get back in

the water.

The 5000 comes with a 32mb memory card which will hold about 25 good quality images but I would recommend buying a larger card such as 128 or 256mb which would hold well over 100 images. That may seem a bit excessive if you have been used to the conventional 36 shots on 35mm film but, in practice, it was not unusual for me to finish an hours dive having taken over 50 shots! Always remember you can sort out the good shots once you get back to the boat or on shore because, once you have gone digital, your “film” costs you absolutely nothing.

That last point leads me to the final difference between



Another available light using manual white balance and the standard lens. I doubt if you could get such colours with conventional film. Digital stills cameras are similar to video in their colour capabilities.

conventional and digital stills and that is that you really need to think of a digital stills as a system which includes a laptop computer to download and save your shots after every dive. If you don't have one you would need to consider purchasing extra memory cards which is a bit excessive. As a long time fan of laptops, I already have one (Apple Mac, of course!) and I consider it as a vital part of the system. Add the advantage of being able to watch DVDs and listen to my music catalogue stored on the hard disk and I have the ideal travelling companion.

The final, vital, piece of equipment in my digital stills outfit has to be the excellent

Pelican laptop computer case which is O ring sealed and waterproof. It keeps the laptop safe and dry and the advantage of such a case was drilled home to me as I tried to wade out to a transfer boat in the dark on an uneven seabed with my laptop in a conventional non-waterproof briefcase. One slip of the feet and the case would have been underwater and the trip would have been a total write-off. Those who were there at the time were amused to hear me lose my rag in a very British sort of a way but the thought of losing a laptop was more than I could contemplate so I consider the Pelican case as an absolute essential.

In terms of image quality,

the 5000 can be used a various resolutions but the ideal one for me was the "Fine" setting which produces images around 1.5mb and these can be used to print good quality photo quality images well in excess of A4 size but not quite A3 and that was more than enough for my purposes. The quality and smoothness of the prints is very pleasing - even just on economic photo quality inkjet paper. I imagine they will look stunning on the more expensive Glossy Photo paper.

The final difference between the 5000 and conventional stills cameras is the shutter delay. This is a necessary evil one has to put up with and is only solved by



The 5000 offers TTL flash metering which works well but, strangely enough, I found myself preferring the manual power settings of the Inon Z220 as I could see the results straightaway and make any adjustments before taking the next shot. What a luxury!

buying the Nikon D1 type SLR digital stills cameras for around £4000 (before you buy a housing!). The reason for the delay is to give the camera time to set the autofocus and exposure settings and it makes fish photography feel like you have become a spearfisherman all over again - trying to anticipate where it will be in about one seconds time. In practice it's actually quite fun having the delay and it seems to put a bit of "sport" back into underwater photography. No doubt, in time, the shutter delay will become instant as these cameras are developed but I am happy to accept the limitations for the

time being.

In conclusion, the only way to appreciate the digital stills "experience" is to try it. On a recent trip I loaned my point and shoot housed Olympus C1 to a fellow underwater photographer who was snorkelling and he produced some excellent results but what really knocked him out was the ability to see the results straight away on a computer screen. The result is that he has been bitten by the digital "revelation" so, be warned, if you want to stick to conventional photography don't, whatever you do, try digital. It will blow your mind.

The Subal CP5 housing for the Nikon Coolpix 5000

As I said at the beginning of this article, I believe the Subal CP5 is a significant contributor to this watershed in underwater photography. There are other housings available, which I have not tried, but from what I have seen from their specifications and pictures of them is that they all, to my knowledge, lack the ability to take advantage of the swivelling LCD screen and this is a major deficiency.

The Subal CP5 weighs just 2.2kg and is machined from a solid block of aluminium. Add the camera at 0.5kg and you



There are no fewer than 23 push button and dial controls which give you total control of the cameras functions. The strap handle on the left positions your hand to get easy access to most of these



The 45° viewing option is a pleasure to use, espceially for those low angle shots which have improved impact.

The screen is quite small but entirely adequate but I did decide to get some lenses in my mask as my close focus eyesight is not what it used to be!

have a system which can travel with you as hand luggage with weight to spare. That in itself is a major breakthrough.

There are no fewer than 23 push button and dial controls which give you total control of the cameras functions whichever position you have the LCD screen in. The positioning of the camera is extremely precise from a screw-in base tray which slots into two accurate guide posts in the front of the housing. The positioning and rigidity is very important as the camera control buttons and dials are small but the Subal CP5 makes controlling the camera extremely easy and I would go so far as to say that it is easier to operate the camera

underwater than it is on land - and that is something I have never said before.

Underwater the CP5 is neutrally buoyant with the standard lens and flat port and the right hand strap handle positions your hand perfectly for access to the main controls. It is easy to change to another function mode despite having to hold down a button and turn a wheel at the same time and the shutter release button is so sensitive you can feel the camera and get it to a halfway position which sets the focus and exposure before you finally take the picture. This significantly reduces the shutter delay and which is a major advantage.

Subals' wide angle ports for the fisheye and wide angle adaptors weren't available when I tested my housing in the Red Sea so I hastily made up an extension ring to fit their DP64b dome port and this produced some excellent results. I would go so far as to say that the WC-E68 wide angle adaptor produces even sharper results than the standard lens and the FC-E8 fisheye adaptor is similar although I have not had a chance to use Subals' specific ports. By the end of a week long test the WC-E68 became the lens of choice for almost all shots changing only to the FC-E8 for wreck shots and the standard lens for really close up shots.



This low level shot would have been very difficult had it not been for the 45° viewfinder screen. The additional light was from the Z220 flash on manual but don't ask me which power as it has no fewer than 11 (yes eleven) settings!

The most impressive feature of the CP5 is the 45° viewing on the LCD screen. This makes seabed level shots a breeze and the position of the housing in relation to your body is very natural and does not produce any wrist strain which would be the case with the behind the camera viewing. I can't imagine using the LCD screen in any other way than the 45° option. The only exception would be if you want to shoot a lot of verticals - in which case the behind the camera set up would be better.

The CP5 is fitted with a standard flash arm shoe but this could be replaced with an Ultralight base shoe which

would open it up to a much more versatile arm system. As far as I'm concerned the sooner housing manufacturers standardise on Ultralight arms the sooner they can all concentrate on housing design and accept that Ultralight is the best arm system on the market.

I used the CP5 with the Inon Z220 digital strobe and the YS30 but I found the manual controls available on the Z220 to be ideal as I liked to use the 5000/CP5 combo in manual exposure mode because it was so quick and easy to change exposure if the previous shot wasn't quite right. I know it seems weird in this day and age of electronic automation to

prefer using manual but I felt it gave me much more control over the eventual image. The automatic modes work extremely well for both available light and TTL flash so this system will suit almost anyone's requirements.

The build quality and design have Subal's traditional feel providing a housing which is both functional yet warm (a strange word to describe a housing but it's true) and the combination of the camera's capabilities and versatility with the housings ergonomic design make this duo a team to be reckoned with.

The basic camera costs around £850 and the CP5 housing is £1499 so you are

looking at a significant investment. It's certainly a big step up from an Olympus digital point and shoot but it does provide so much more. I can't help you decide whether it's worth jumping into this level of digital photography - all I can say is that I'm hooked and enjoying it very much.

The Subal CP5 housing is available from Ocean Optics but supplies are expected to outstrip demand for a while. The Nikon Coolpix 5000 is available from most good camera stores but I would recommend London Camera Exchange in London's Strand with whom Ocean Optics have a good relationship for advice and prices.

Rather like video cameras when they were developing rapidly, the camera prices will fall as newer models



come to the market but I believe the Coolpix 5000 and CP5 combination is one which will provide the quality of images which will keep me happy for a long time to come.

One thing's for sure. I don't

think underwater stills photography will ever be the same again. Enjoy and have a nice dive.

Peter Rowlands
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How well do you know your flashgun?

by Alexander Mustard

The year is 1984, and while the world worries whether "Big Brother is watching", I am splashing about filling my first rolls of film with the out of focus underwater scenery that was commonplace in those days. Meanwhile, events of far more consequence to the world of underwater photography are occurring: Nikon are introducing the Nikonos V. The Nikonos V was more than an evolution of the IVa it replaced; it was a technological revolution. Most notably the Nikonos V made Through-The-Lens (TTL) flash metering available to all us proles!

Eighteen years on and TTL works well. So well in fact, that we are that we are inclined to forget there is another way to use a flash. I am, perhaps, the worst culprit; indeed my current Subtronic strobes have never been set on anything other than TTL since they were new.

Imagine then my horror when I started using my Hasselblad underwater and discovered that, with a camera that lacks electronics, TTL metering was no longer an option! Although at first I thought I had been dispatched to Room 101, in retrospect being forced to switch my flashgun to the previously dreaded manual powers, not only freed several



Lionfish, the Alternatives, Red Sea. Hasselblad 500C/M with Zeiss 80mm and 0.5 Proxar close-up lens. Sea and Sea YS 120 flash on FULL power. 1/250th @ f11 on Fuji Velvia. Even though the lionfish was shot at the same distance as the pool shots, the best exposure was at f11, because of the lack of reflection of the flash light in the sea compared with the pool.

species of incrusting marine life, but also liberated me photographically.

With a bit of dedication, I was able to produce both correctly exposed pictures and control artificial light levels at will. Was I in danger of becoming a better photographer? This article is about making friends with your flash, or in more Orwellian language, becoming fluent in strobespeak.

The most important question to ask your flashgun is

how powerful it is. Although this is a straightforward question, as we ask about we will find that we are offered several answers. Choosing the right one is the difference between success and failure. But more about that in a minute.

Photographers typically quantify the power of a flashgun in terms of the requirements for a correct exposure. The resulting value is the Guide Number, or if you want to impress your friends the GN. Two factors control the

amount of light seen by a camera, when a flashgun illuminates a subject. The first is the distance between the flashgun and the subject and the second is the aperture set on the lens. (The duration of a flash is insignificantly short (about 1/10000th sec) for the exposure time to have any effect on flash exposure, once it is below the flash synchronisation speed.) The GN is simply the product of the distance and the lens aperture.

I think that it is easiest way to understand guide numbers with an example: my flash gives a correct exposure at 10 feet with my lens at f8, so the GN is 80 (8x10). Now the attentive among you will have noticed that there are two problems with that statement. First, the amount of light needed for a correct exposure will also depend on the speed (light sensitivity) of the film stock. And so, a GN should always be quoted with a film speed (usually, but not necessarily, 100 ISO/ASA). The second problem is one of units: what if I had measured the flash to subject distance in meters? 10 feet is about 3 metres so my flash also has a GN of 24 (3x8)! Of course, I should have stated originally that the GN of my flash was 80 (feet) at ISO 100.

Once we have the GN we can use it to calculate exposures. To determine the correct aperture at a given distance, we simply divide the GN by the distance: at 3.5 feet my flash requires an aperture of f22 (80/3.5), while at 20 feet it needs an aperture of f4.

Nearly all flash manufacturers publish GNs in their instruction manuals, specification sheets and/or on

their websites. So we can use this information to get correct exposures, right? Well no, actually! First of all most published GNs are determined on land and second manufacturers are unduly optimistic about their progeny! It seems to me that many manufacturers have calculated their GNs on a "typical reflectivity" scene such as a polar bear drinking a glass of milk in the snow! A good rule of thumb is to overexpose the manufacturer's land guide number by two stops underwater. However, if we want to really get to know our flash properly we should bite the bullet, or at least the mouthpiece, and get it into the water and find out a bit about it for ourselves.

Now the most accurate place to calibrate a flash is in the environment that we plan to use it. Easy! I wanted to use my Hasselblad to photograph lionfish in the Red Sea. So all I had to do was hop on a plane to Sharm do my calibration shots and then I would be ready for my holiday to the Red Sea~ aaah. So for practical reasons we are often forced to do our calibration in more accessible water - the local pool.

Unfortunately swimming pools are not an ideal representation of the Red Sea! If we were to specify conditions that would falsely elevate the amount of light reaching a subject from a flash, two of the criteria would be a small body of water and reflective walls. A pretty accurate description of a pool! But nonetheless they are often the best option for getting intimate with our strobes. The procedure is pretty simple: first find a subject of average



An example of a calibration film, Southampton, UK. Hasselblad 500C/M with Zeiss 80mm and 0.5 Proxar close-up lens. Sea and Sea YS 120 flash on FULL power. All exposures at 1/250th on Fuji Velvia. Apertures from top f8, f11, f16, f22, with f16 producing the best exposure.

reflectivity, place it in the pool as far from the surface, walls and floor as possible, and snap away at it from different distances. At each distance shoot at a range of apertures (the manufacturer's GN is a useful guide here) and keep notes! The processed film will then reveal the correct aperture for each distance and let us calculate the GN. But do we really want the GN?

Here is the final twist to the tale: guide number theory was developed on land and underwater there is an important difference. In air, light attenuation is not significant over flash photography distances and its effect on the GN can be ignored. Underwater, light is absorbed and scattered much more rapidly and the GN will reduce with distance from the camera as the light attenuates! In practice, attenuation is not a problem with distances of less than a metre, but if we commonly shoot through at least a metre of water then an exposure table will be more helpful than a GN.

In air an exposure table is simply a long hand GN - a table with the correct apertures calculated and written out for different shooting distances. This may sound like Doublethink, but an underwater exposure table is not just a longhand GN. If we test out our flash at each distance in the UW exposure table, the table will automatically compensate for light attenuation. Tables are also easier to use than stumbling through GN arithmetic while under pressure!

The most important point to remember about exposure tables and GNs is that they are only GUIDES (the clue is in the name). Pool GNs and tables will usually cause an underexposure of about a stop in the sea. But by keeping notes as we shoot in the field we can continue to refine our exposures. Another factor is that underwater subjects are not all of average reflectivity! The difference in flash reflectivity between a silvery barracuda and a light sucking black grouper can be a couple of stops or more. The bottom line is that our exposures still need to be bracketed. When I



The Hasselblad and Alex. Photo by Giles Shaxted. Olympus 3040 in Light and Motion Tetra 3030 housing. SB 105 flash.

first tried bracketing it seemed like an incredible waste of film and time, but each time I get the exposure I wanted on one of the bracketed shots, my addiction grows!

Making friends with my flashgun has not only been a benefit with manual settings, but it has also helped me get the most out of TTL. TTL is still my weapon of choice most of the time, but getting to know my strobe has liberated me from towing the TTL Party line and let me go my own way when I want to. Now that's what I call photographic freedom.

Alexander Mustard

I would also like to thank, my friend, Dan Mayor for his help with the flash calibration.

Alex is a speaker at this year's Visions in the Sea conference, on 16th/17th November, Imperial College, London. Contact Ocean Optics for more details.

Visions in the Sea 2002

November 16/17th 2002

Make sure you don't miss out on this years best underwater photography conference.
See page 48 for full details and page 55 for a booking form

HMS Royal Oak video



**“a workmanlike, professional
production, and worth viewing”**

John Bantin, Diver magazine

The wreck of HMS Royal Oak in Scapa Flow is a designated war grave and all diving is prohibited but in 2000 a special permission was granted for the wreck to be filmed as a moving tribute to all those who lost their lives.

This new professionally produced 50 minute video includes underwater images of the wreck which have never been seen before and there are interviews with survivors and Orcadian Sandy Robertson who was the first diver to go on the wreck the day after she sank. Also included is coverage of another unique event when the ashes of Dorothy Golding, wife of Bandsman Arthur Golding, who went down with the ship, were taken down by her grandson, Christopher Kilford, and placed in the wreck to reunite the couple.

The finale is the unfurling of a battle ensign on the upturned hull by a Royal Navy diver on the anniversary of her sinking and the final credits include the names of all those who died in the tragedy.

Running time 50 minutes. Narrated by Tom Fleming. Produced by Ocean Optics Ltd. Directed by Peter Rowlands

The video costs £16.95 (+£2.50 UK postage). Total £19.45. Please send cheques payable to Peter Rowlands and send them to: Royal Oak Video, 13 Langley Avenue, Surbiton, Surrey KT6 6QN. Credit card tel & fax 020 8399 5709

<http://www.hmsroyaloak.co.uk>

I ordered the video and it arrived last Monday. I've only had a chance to view it today. I was so profoundly moved (and I am a hard bitten first world war historian) that I had to email you. I was impressed with virtually all aspects. I thought the balance between interviewees, diving footage and historical context was spot on. This is something not always achieved in documentaries - I know because I used to make them. The interviews with the survivors threw the whole affair into stark relief. I cannot praise this video highly enough. And I thank you for your web site.

**Warm regards
Pamela Armstrong
12/1/02**

Visions in the Sea 2002

A highly talented cast of internationally renowned underwater photographers and cameramen make up the bill for the sixth annual two-day conference, Visions in the Sea at Imperial College, South London on the weekend of November 16/17.

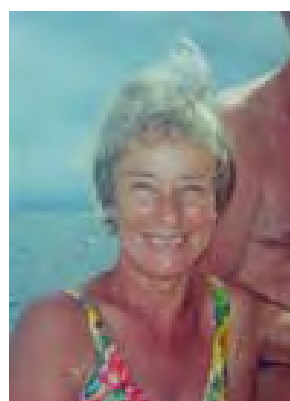
They and their fellow speakers will be sharing the secrets of their success with the delegates at this popular and established event staged annually by Ocean Optics, the specialist suppliers of underwater photographic equipment who are based in central London.

Several of the speakers first trained as professional photographers and gained experience in the photographic industry before turning their full attention to underwater photography so they have special skills and knowledge to share.

The speakers will be Kurt Amsler, Gavin Newman, Tony White, Alex Mustard, John Collins, Kevin Capon, Mark Walker and Georgette Douwma. In addition there will be short talks by Andrew Pugsley and hopefully Wild Insight.

As well as the speakers, Paul Kay and Linda Dunk will be on hand to review your slides.

The highlight of the weekend must be An evening with Peter Scoones followed by the chance to have dinner with the speakers.



Visions in the Sea 2002

The photographers are:

Kurt Amsler



Swiss-born photographer Kurt Amsler, author of many quality books and articles on diving and underwater photography will speak each day. So competitive and specialist is the medium of underwater photography that only a small handful of people manage to make a full time income from it.

Kurt is one of the very few to achieve this status. Thousands of hours have been spent underwater to produce awe inspiring images. This in turn keeps Kurt one step ahead of the competition. To help facilitate this drive he takes time out between assignments to teach people his own hard-earned skills.

Delegates from Visions 2000 were gifted some of these 'tricks of the trade'. With two sessions allocated this year this will allow more time to get the information hammered across. A passionate campaigner for the protection of turtles, Kurt will describe techniques to take pictures without harming the marine environment and also recount some of his recent photographic assignments.

Gavin Newman



Intrepid cave diver and action photographer Gavin Newman learned to dive at the age of 18 and took up caving as an interest. Working as a cave lighting specialist on several television films prompted a move towards film and video work, which now constitutes to up 75% of his current work.

Pushing the envelope to obtain stunning images from the dark bowels of the earth requires Gavin to modify or design equipment for particular jobs. A major part of this work over the last couple of years has been for the environmental group Greenpeace which has led to a whole range of new adventures including diving on Nuclear waste pipelines, camping on the frozen arctic sea ice and chasing pirate fishing vessels across the southern ocean.

Tony White



Tony White was trained as a land photographer in the Royal Navy some 27 years ago. His job took him around the world covering many diverse aspects of photography from highly critical engineering work, aerial and PR. He left the Royal Navy 18 years ago to pursue a career in commercial and industrial photography which he did for a further four years.

14 years ago he left the photographic industry to start a new career within the print industry, involved heavily with Fuji Graphics supporting various print related companies at a technical level. He now contributes to major nature and dive magazines worldwide including the BBC Wildlife Magazine, and Nature's Best in the USA. His initial decision to concentrate on the more unusual dive locations around the world has paid off not only in articles, but the diversity of tours and workshops he now offers.

His company Sea of Dreams Ltd is now the biggest provider of underwater images to the public Aquarium Industry in the UK and this is now being extended abroad. He has won numerous awards both at home and internationally including a gold medal at Image 2001, and 1st prize in the prestigious African Wildlife awards 2001.

Alex Mustard



Marine biologist Alex Mustard is one of the most imaginative and creative photographers in the water today. He is no newcomer, taking his first pictures in the sea at the age of nine. What sets Alex apart from his photographic peers is that he has a PhD and works as a marine biologist at Southampton Oceanography Centre, giving him a much better understanding of the subjects he photographs. His approach to underwater photography is strongly influenced by his scientific background. Concentrating on coral reefs, he strives to produce images that are informative about the goings on of the community. Recently, he has had articles and/or pictures published in *Amateur Photographer*, *Diver*, *Dive*, *The Sunday Times*, *Oceans Illustrated*, *Underwater Photography Magazine*, the *British Society of Underwater Photographer's In Focus*, and *What's Hot Magazine* (Grand Cayman). He won BSoUP's best shot of 2001 and that same year won a round of the Amateur Photographer of the Year competition, and received a gold medal. He has already won the Wrecks Online Competition for 2002. He will reveal the ideas and background to some of his latest experimental work and encourage his audience to be more adventurous with their own shots.

John Collins



Irish photographer John Collins, who works mostly in the emerald green waters surrounding his homeland, will explain how he tackles the problems of obtaining eye-catching shots in low visibility. Since 1990 John has provided photostories for *Sport Diver*, *Diver*, *Scuba World*, *Sub Sea* and *Dive International* along with providing features to more general publications. John is one of the most experienced low viz, low light photographers and promises a presentation that will provide you with skills you can take away from *Visions* and apply in your own challenging conditions. He is particularly well qualified having taken the first ever images of U260 which sank off Cork and lies in simply appalling conditions. He'll show you that you don't have to pack up and go home just because the viz is low. John will also showcase his work with monochrome, a much neglected aspect of underwater photography. When the conditions are against you John's tips will enable you to exploit the possibilities to the max.

Kevin Capon

Media Ops photographer Kevin Capon travels the world capturing images of the Armed Forces at work and at play. Underwater he specialises in shooting wide angle vistas and he is an exponent of using manual flash settings to subtly light his subjects. As a full time professional photographer whose assignments range from covering the Army's work on the foot and mouth crisis to joint services expeditions exploring the wrecks of Bikini, you can be sure Kevin will provide a fascinating glimpse of what it takes to carry off exacting military briefs time and again. Expect Kevin to offer a more disciplined and creative way to getting pictures that sell.

Mark Walker



Mark Walker started diving in 1989 and a few years later in 1994 became obsessed with the art of underwater (u/w) photography. Mark has travelled to many of the world's top diving destinations over the past 12 years. During his travels he has built up an extensive photographic library of quality images. Having only recently decided to enter into the world of international photographic competition Mark has won 6 medals at the "DIVER" IMAGE

2001, plus a special BSoUP award for the most promising underwater photographer of the festival. Mark has had his articles and photographs published in various diving and photography magazines and has given lectures and slide presentations to diving and photographic groups in the UK. Mark is particularly keen on the artistic appeal of his work and is always experimenting with new techniques and ideas. This is to sure inspire delegates with the variety and originality of his images.

Georgette Douwma



In addition, there will be a “live” demonstration of the wonders of Photoshop, the image manipulation computer software, by Georgette Douwma, who is particularly adept at exploiting the benefits of this widely used programme to enhance her natural history images and to create ones with even greater impact. Georgette is one of the United Kingdoms most successful underwater photographers. Her work is marketed internationally and as stills photographer and partner to “Blue Planet” cameraman Peter Scoones her life as a professional is full of adventure, opportunity and frustration!

Short talks

This year sees the conference being expanded to include a few short sharp presentations of general interest to increase the value of the weekend still further.

There will be thumbnail guides on where to go and who to dive with from veterans who are fully familiar with the unique difficulties underwater photographers face at many destinations. You’ll get the low down on who to use and who to avoid and we’re sure this will spark lively input from the audience. The insiders view will prove invaluable for helping you get the standard of service, safety and flexibility you need.

Young Underwater Photographers Group

The newly formed Internet society called the Young Underwater Photographers Group will be profiled by founding member Andrew (AJ) Pugsley. The objectives are to encourage more young people into underwater photography and to put young photographers in contact with each other. It has members in many parts of the world. It’s the nature of youth to challenge the Establishment and YUP is already attracting a lot of attention. YUP members will have a strong presence at the conference.

We’re also hoping for a short talk from Wild Insight the specialist designers of cameras and tracking equipment used to learn about animals natural behaviour. This team is

responsible for developing deep water crittercams for monitoring sperm whales and seals. Not only will they describe their fascinating work, they may also be persuaded to talk about a new consumer product of great interest to recreational underwater photographers...

The Regular Favourites

Slide clinics



Slide clinics will take on a new format, with photographers having the opportunity to introduce some of their own work as well as to benefit from advice from experts like author **Paul Kay**, the professional underwater photographer who lives in North Wales has been a freelance photographer for over 11 years. He works in industrial and illustrative photography, produces stock landscape, environmental and underwater images and writes illustrated articles. Paul also runs underwater photography courses and workshops with an emphasis on the understanding of the basic photographic techniques relating to underwater photography. Paul has agreed to come along just to help advise delegates over the weekend.

Past BSoUP chairman **Linda Dunk**, winner of



'Underwater photographer of the year' in 1997 by DIVER magazine, will be on hand to help out with slide clinics. Linda has been a regular speaker at Visions and is well known for her images published in magazines, books and travel brochures. As a three time consecutive gold medal winner in the prestigious BSoUP "Open Portfolio Competition" delegates will largely benefit from critiques on slides presented.

As usual our panel of speakers will also take their turn on the lightboxes. This is a vital part of the Visions weekend. Nowhere else can you receive the wisdom of such an illustrious panel of experts so conveniently. Take full advantage. Remember don't just bring your best work - you'll learn more from your mistakes. And don't be shy. If it is your first time at Visions you'll find it's full of friendly, likeminded people.

Competitions



There will be a print competition where delegates get to vote for their favourite image. Once again London Camera Exchange will be supporting Visions with a generous prize (last year they provided a Nikon digital camera). They'll also be mini prizes for delegates whose work is chosen to be projected by the slide clinic panel.

Equipment



There will be plenty of equipment to lust over including the latest housing from Subal for the Nikon Coolpix 5000, the camera seen as the breakthrough model for taking digital into the serious underwater electronic shooting arena. There'll be the new strobes from Inon along with their famous Quad Flash,

Subal housings for 35mm SLRs, the bespoke Subtronic underwater and topside lighting system and a few other goodies. You'll be able to handle the kit and discuss it with the Optics team. Andrew, Steve and AJ can usually find a number of speakers or delegates to introduce you to if you'd like to chat with an owner of an item of equipment you are considering adding to your arsenal. There's also a bring and buy table for moving on the kit you've outgrown but which may be exactly what another delegate is searching for.

London Camera Exchange staffers will also be on hand to answer your in depth questions on the land equipment so often chosen for housing by serious players. LCEs product knowledge is second to none and you'll find them very approachable.

The Book Shop

As always we'll have the latest titles and some of the classics for sale at Visions. This is an easy way to pick up those coffee table books like the excellent Antibes winner Silent Symphony, Realm of the Pygmy Seahorse or useful identification guides from the Helmut Debelius stable. There will also be a fine selection of travel guides to help you plan your next adventure. Kurt Amsler will be available to sign books. You don't have to purchase at Visions to get his signature - if you already have his books just bring them along.

Special Events

An Evening With Peter Scoones

Last year we introduced a special “An Audience With.....” event after the main conference closed on the Saturday evening. The larger than life personality Constantinos Petrinis gave a wonderful and humorous account of the trials and tribulations of getting his first book “Realm of the Pygmy Seahorse” from concept to reality. This year we are delighted to offer an evening with Peter Scoones. Peter is undoubtedly one of the most artistic of underwater photographers.



His stellar career has included BBC Natural History classics ReefWatch, Sea Trek, Land of the Tiger, Life in the Freezer, Great White Shark and numerous Wildlife on One specials. Peter was also the man behind the lens for much of the footage screened on the groundbreaking Blue Planet series.

Peter is also co founder, with Colin Doeg, of BSoUP, a much published author of underwater photographer articles and the developer of some of the most specialised underwater camera equipment in the world. Peter is a superb presenter and extremely generous with his advice. This is a wonderful opportunity to be captivated by one of the world's very best underwater image makers. The event will be held at the Holland Club at Imperial College and the entrance fee will include a glass of wine.

Entrance is by pre-paid ticket only.

Evening Dinner with the speakers

At previous Visions conferences there has been a private dinner for speakers and their partners and the Optics crew. For the first time we're offering places at the meal to all delegates. This takes place on the Saturday after Peter Scoones' evening presentation. Seating is strictly limited - one reason that the event has had to be kept private in the past. Now that we have been able to organise more space approximately 35 - 40 places will be available. The restaurant is Italian and can cater for vegetarians. We've organised a set price to include starter, main course, desert, coffee and a bottle of wine between two. There's a cash bar for any extra drinks. Please go along with our non smoking request.

If you really want to make a full weekend at “Visions in the Sea” think very seriously about sharing the evening with us and the presenters.

Attendance is by ticket only and we regret that we will have to enforce this rule rigidly! So if you want to come along, tick the box and get your booking form in NOW. Strictly first come, first served.

In just six years, Visions has become the premier conference in Europe for underwater photographers keen to learn how to improve their own work while mixing and talking with other enthusiasts from as far afield as Scandinavia, Italy and Greece. Be there!

Visions In The Sea 2002 Booking Form

Imperial College, London, on the weekend of November 16/17, 2002.

Two day Visions conference, including morning coffee and afternoon tea each day, as well as a lunch buffet — £99.50

A social evening with Peter Scoones in the Holland Club, Imperial College, from 18:30 to 20:30, after which a cash bar will remain open for delegates who wish to remain. - £15.00 includes two glasses of wine.

Speakers' Dinner, to include starter, main course, desert, coffee and a bottle of wine between two. — £20.00

	No of Places	
Visions _____	<input type="text"/>	@ £99.50 each.....Total £.....
Peter Scoones _____	<input type="text"/>	@ £15.00 each.....Total £.....
Dinner _____	<input type="text"/>	@ £20.00 each.....Total £.....
		Grand total £.....

Please supply name(s) of delegates, and also list any special dietary requirements:

Name of delegate(s):.....

Address:.....

.....

Daytime tel: E-mail:

Dietry requirements.....

For payment by Visa or Mastercard (please circle as appropriate), please give the following details:

Card number: _____

Expiry date: _____ / _____

OR Please make cheques payable to Ocean Optics

Bookings can be made by phoning the conference hotline - 020 7930 8408
Ocean Optics, 13 Northumberland Avenue, London, WC2N 5AQ

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.co.uk

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.

We pay a flat fee of £50 (+VAT if invoiced).

I look forward to hearing from you.



Classifieds

Photo courses

For Sale

SeaCam Pro housing
Canon EOS5, double strobe
connection, moisture detector,
SeaCam SeaFlash 350TTL, all
connectors, gears, arm, chargers,
cleaning kit, spares; 3 dome
ports, carry case. SLR available
if required £2,500. Contact:
julie.howell@hp.com

For Sale

Subal 801s housing comes
with Nikon 801s body, Sea and
Sea base plate and two Sea and
Sea Flexi arms £850-00
+postage

Contact Pete Horsley
PHORS@AOL.COM
Newcastle Upon Tyne
United Kingdom

For sale & wanted

Secondhand housings for
sale and wanted. Secondhand AF
housings bought, sold, serviced
and repaired. Especially Nikon
F601/801/60/70 fit and reduced
function types. Photocourses in
Ireland/Scotland.

For details contact Paul Kay
on 01248 681361 or email
paul@marinewildlife.co.uk

For sale



Hasselblad SWC housing,
Ivanoff glass corrector port, EO,
Nik III/IV/V flash connector.
Camera with A24 and 70mm
backs. £2400 OVNO. For more
details contact David Nardini on
d_nardini@btconnect.com

For sale

Nikkor 20-35mm £650 inc
VAT
Contact Peter Rowlands
020 8399 5709 (UK) or e mail
peter@uwpmag.co.uk

Underwater Photographic Courses With Martin Edge

Are you a Beginner?
Yet to fulfil your Potential?
Like to obtain better

Images?

Difficulty with a particular
Technique?

Planning for a Photo-Trip?
Would you like to join the

Winners?

If the answer is "Yes" then
give me a call. My weekend U W
Photo Courses are designed and
structured to suit your own
individual needs.

Weekend Photo Course
19th –20th October 2002

Nikon SLR & Housing
Course 2nd – 3rd November 2002

For information on courses
and expeditions:

Phone Martin or Sylvia on -
01202 887611

e-mail

Martin.Edge@btinternet.com

Book a classified in UwP

A classified advert in UwP will be downloaded over 35,000 times by underwater photographers worldwide. You can sell or buy your equipment for a flat fee of just £5 (or £10 with a coloured box surround or £15 with a picture) payable by Visa, Mastercard or cheque.

Your advert can include up to 50 words and will be read by over 35,000 underwater photographers.

No other magazine can offer such a concentrated circulation.

We recommend that you use e mail as your contact address.

E mail the text of your advert to classifieds@uwpmag.co.uk. You can include your credit card number and expiry date or fax it to 020 8399 5709 or send a cheque payable to:

Ocean Optics Ltd, 13 Langley Avenue, Surbiton, Surrey KT6 6QN

Improve your image

Subal

The legendary housing of choice for many of the worlds top underwater image makers.

Now available for the Nikon F100.



Subtronic

These are the ultimate strobes. With fast 2 second recycling, optional laser aiming light and colour temperature control, prices start at just £749.



Nexus



Offering the most versatile macro system in the world today, Nexus make possible extreme close up photography unavailable from any other housing line.

Nikonos



The classic underwater camera. We stock the range and have a fully Nikon authorised workshop facility.



Bonica

The Snapper builds into a neat system capable of creative pictures down to 150 ft, even in low visibility. It's so simple to use and, with prices starting at just £129, it's stunning value for money. This really is a breakthrough in price and performance. There's no better introduction to underwater photography.

Our aim at Ocean Optics is to keep you shooting. That's why we provide a full servicing facility in our own workshops for all Nikonos, Nexus and Subal equipment we import. We even have loan equipment for those impossible deadlines! If you choose to be an Ocean Optics client, you will benefit from the best support in the business

Ocean Optics

13 Northumberland Avenue, London WC2N 5AQ
Tel 020 7930 8408 Fax 020 7839 6148

Visit our web site for the latest news and special deals

<http://www.oceanoptics.co.uk>