Underwater Photography

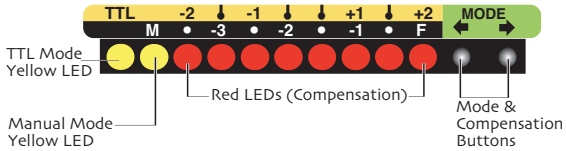
a web magazine
Issue 25
July/Aug 2005

Ikelite SLR-DC Housings offer eTTL Compatibility.

To extend the capabilities of the digital SLR cameras Ikelite designed the SLR-DC underwater housing. This housing is injection molded of clear polycarbonate for strength, visual access to the camera, LCD screens and camera controls. The ergonomic design places camera functionality at your fingertips for the ultimate in creative control. The interchangeable port system accommodates a wide variety of lenses from macro to wide-angle to zoom. The rubber handles offer excellent grip and a quick release system for Ikelite's new SA-100 Arm system. An external Ikelite connector is provided to connect single or dual Ikelite Substrobes.

For •Canon EOS Rebel •Canon EOS 300D •Canon EOS 10D •Canon EOS 20D

These Ikelite SLR-DC housings for Canon have Conversion Circuitry built into the camera tray. When used with an Ikelite DS Substrobe; the Conversion Circuitry provides real Canon eTTL flash exposure with over and under-exposure compensation of two f-stops in half-stop increments. At the push of a button, switch to Manual Exposure Mode which provides eight power settings in one-half stop increments. All exposure compensation is done with 2 buttons on the back of the housing, no accessing complicated camera menus.



Think Digital

SLR-DC Housing Features:

- Clear Molded Polycarbonate
- Corrosion Free
- Interchangeable Port System
- Clear View of Info Window
- Clear View of LCD screen
- Most Camera Functions Available
- Weighted for Neutral Buoyancy
- Quick-Release Strobe Mounts
- Rubber Hand Grips
- External Connector for Substrobes
- Super-eye Magnifier for Enhanced Viewing with a Dive Mask.
- Weight 6.6lbs. (2.9k)
- Dimensions 7.5"L x 4.75"W x 7.25"H (19cm x 12cm x 18cm)

ikelite
Underwater Systems
50 W 33rd Street
Indianapolis, IN 46208
317-923-4523

www.ikelite.com

Ikelite SLR-DC Housings also Available for

•Nikon D70 •Nikon D100

•Olympus E-1 (TTL)

Contents

Underwater Photography
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Cover by

Alex Mustard

Nikon D2x + 10.5mm. Subal Housing. Magic Filter. 1/40 @ F7.1

Editorial

25th Issue celebration

Light the candles and pour the bubbly, this is the 25th edition of UwP.

Way back in August 2001, UwP was founded with the generous sponsorship of Ocean Optics and has now grown into a fully independent publication using the power of computers and the internet to communicate with underwater photographers around the globe.

What a lucky coincidence that this was also the time when digital cameras were about to become serious photographic tools which have gone on to revolutionise underwater photography. I think it is true to say that anyone starting underwater photography now has never had it so easy and this is reflected by the huge increase in the number of divers who own and use underwater cameras.

As I always say, UwP is nothing without its contributors and no fewer than 118 have taken the time and provided their talent to produce articles for your enjoyment and to increase your knowledge base.

Most have provided their excellent work for little or no financial reward and have met deadlines on time and responded promptly to requests. To a man/woman they have been a pleasure to deal with.

The launch of UwP was also lucky in that it coincided with the appearance of Dr Alex Mustard onto the underwater photography scene and he has provided consistently boundary-pushing articles and images throughout the history of UwP. It has been a pleasure to not only work with him in the magazine but also to go on a few trips together where his knowledge and enthusiasm are inspirational and contagious. His embrace of digital photography underwater has shown us all the way forward and his openness in imparting his knowledge and experience is a credit to his personality.

It was therefore with great pleasure that I was able to choose his striking image on the front cover of this special landmark issue in return for his consistent output in UwP.

UwP is a team game - me, the contributors, you the readers and most importantly, the sponsors. Please support and respond to their sponsorship and, if you do, we can look forward to the 50th Issue of UwP.

In the meantime, my thanks go to all of the following who have made UwP such a pleasure to produce.

P.S. I've left space at the end of the list in case I've left somebody out. Let me know if I have!

Aitken, Kelvin
Amsler, Kurt
Anderson, Ralph
Armstrong, Dianne
Armstrong, Ross
Atkinson, Pete
Aw, Michael
Baker, Pat
Bales, Tim
Bantin, John
Beecham, Dan
Belchamber, John
Belcher, Andy
Bell, Andrew
Bernhard, Tobias
Bird, Jonathan
Bobel, John
Bowe, Sarah
Brauer, Anne
Brauer, Jurgen
Brown, Simon
Calverley, Julian
Candice
Casarova, Sabina
Chew, Wyatt
Cheng, Eric
Colla, Phillip
Collins, John
Cox, Claire
Crumley, Chris
Cryer, Alan
Daniels, Ethan
Deeley, Len
Dickson, Bruce
Dovola, Joesph
Dunk, Linda
Edge, Martin
Fugitt, Deb
Graham, Alan
Gregory, Morris
Grote, Anthony
Hall, Sue
Harasti, Dave
Haynes, Angus
Heagy, Vernon
Heath, Andy
Heath, Angela
Heller, Jason
Hill, Michael
Hingrat, Joseph
Holloway, Zena
Hood, Charles
Horsley, pete
How, Martin
Ives, Paul
Jackson, Jack
Jackson, Sarah
Jones, Craig
Kay, Paul
Khoo, Ee wan
Klein, Michael
Langhofer, Mikayo
Matheis, Tony
Morisset, Jean-S
Morrissey, Pat
Motyer, Nigel
Mullins, Jeff
Mumford, Mark
Mustard, Alex
Nachoum, Amos
Nash, Robin
Norvich, Steve
Nurminen, Jukka
Oganowski, L
Owen, Ann
Park, Gilbert
Paroz, Dez
Perrine, Doug
Petrinos, Costas
Portelli, Scott
Postlethwaite, Demelza
Postlethwaite, Will
Powell, Jenny
Powell, Steve
Rock, Tim
Romeo, Alberto
Romeo, Lucia
Rowlands, Peter
Saloutos, Pete
Sambra, Bernardo
Sammut, Gordon
Schulz, Sascha
Scoones, Peter
Sea Shepherd
Segal, Matt
Silcock, Don
Snyder, Mark
Spacek, Libor
Steggle, Pete
Sutton, Tony
Tan, Nonoy
Taylor, Jessica
Tierney, Beth
Tierney, Shaun
Timson, Will
Trenque, JP
Veitch, Mike
Vincent, Neil
Vitter, Craig
Warren, Steve
Webster, Mark
Westaway, Kathryn
Westermeier, M
Westerskov, Kim
White, Tony
Wideman, James
Wilson, Tom
Wong, Aaron
Wu, Tony

Heartfelt thanks from me and our readers

Peter Rowlands
peter@uwpmag.com

Readers Lives

Thomas Knoll gamma tool?

With PhotoShop 4 came a great tool call Gamma Version 2. It is not a plug-in but a standalone application which allows you to adjust the Gamma of your monitor on the fly. It DOES NOT actually alter any images themselves that you are working on - it simply alters the whole screen appearance temporally. Unfortunately it only works under Mac OS9. I have searched the web to see if Thomas Knoll ever wrote one for OSX but have drawn a blank. Does anyone know if he did or if there is an alternative please? Note: I want only to adjust the screen itself temporarily, quickly and on the fly - I know how to do more permanent changes!

The actual reason for doing this is to blow the gamma right out on an image just using the monitor. Then be able to work on the image in photoshop with the gamma still blown. Do any subtle changes that you cannot see on the screen with normal gamma setting then obviously change the gamma back to normal again - or is there a different way to do this?

Charles Hood
www.Oceans-image.com
charles@dive.uk.com

Cold hands, hot water

First, thanks for your great magazine!

I was slightly concerned by something I saw mentioned several times, the idea of warming cold hands by dumping warm water into the gloves. You mention it after your iceland trip, and an earlier article (UwP13??) in the context of an ice dive.

I learned how to dive in Sweden, so am used to cold water. In my CMAS 2-star course we were told NOT to warm our hands in warm water. The risk is that the blood vessels in the hands open up too quickly, allowing still-chilled blood to flow into the heart. This can cause problems. The other risk is that opening the capilaries means that they are no longer catching any small gas bubbles that otherwise may have been stopped at the hands (Not that we would ever push the limits of dive tables and get bubbles...)

Look, I've got nowhere near your dive experience, and maybe I'm being over cautious, but I was curious if you had considered these possibilities?

Glenn
d.g.lawyer@medisin.uio.no

Hi Glenn

I guess sometimes you are so cold you forget the rules! The water we used was warm rather than hot but I can imagine that water which was too hot would cause problems.

Both Charlie Hood and I survived and he has a shot of me on the front cover of Time UK magazine this week. (See his explanation later in this issue).

Ed

Win a free annual subscription to UwP!

UwP is not getting enough 'Readers Lives' letters so, from the next issue, every letter will win a free annual subscription to UwP so get writing!

Readers Lives
peter@uwpmag.com

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No other diving publication can make this claim.

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Ocean Optics

Ocean Optics and Mavericks Diving. Your One Stop London Dive Centre.

At our new central London showrooms you'll discover only the finest underwater camera equipment. As underwater photographers ourselves, we have the experience to select the products that will help you make great underwater images. And our reputation, built over a quarter of a century, means we never have to offer second best - top designers and manufacturers want us to represent them.

We're exclusive UK agents for Subal, Nexus, Subtronic and Inon, as well as major stockists of Canon, Sony and Olympus housings.But the best equipment is nothing without the best advice.

At Optics we'll never hard sell you or push you to buy something you don't need. It's our passion for honesty and service that's won us the custom of so many of the Uk's top shooters.

Now we're taking those same qualities and applying them to diving equipment. So when you visit Ocean Optics, you'll also have access to superb scuba and freediving kit through our sister company Mavericks Diving Ltd.

Ocean Optics and Mavericks Diving. Your one stop London underwater and recreational diving centre.

Ocean Optics and Mavericks Diving
7 Bush House Arcade, Bush House
Aldwych, London , WC2B 4PA
Tel 020 7240 8193 Fax 020 7240 7938

www.oceanoptics.co.uk

www.mavericksdiving.co.uk

News, Travel & Events

Oceans Expo 2005

Oceans Expo 2005 has been able to gather six different visions, six particular techniques and perspectives of the submarine world and its inhabitants. The work of these photographers has been compiled with the single intention to present the wonderful world that hides under the different oceans from our planet.

Convinced that the image captives, involves and transmits, we have chosen for Oceans Expo 2005 idyllic images of the submarine world, images that, obtained with equipment and very sophisticated techniques, manage to bring the spectator closer to the real dimension of what, without a doubt, it is the main ecosystem of our planet.

Oceans Expo 2005 is the first effort of The Living Oceans, an organization without profit aims that was conceived with the only interest to promote the care of the oceans and its inhabitants through the photography. The Living Oceans looks to be a photographic crusade endorsed by the main creators of submarine images of the world.

Oceans Expo 2005 was unveiled at El Centro de la Fotografia in Peru on April 14th. This Expo was showed

in Lima until May 24th. After is presentation in Lima the exhibition will travel around some peruvian provinces and some countries of South America. At the same time Oceans Expo 2005 will be presented in Singapore from 3 - 5 of June as part of Celebrate the Sea festival the most important event of the sea in the Asian Pacific Region

This was the first time an exhibition of underwater photography is presented in Peru. The event was a great success and the media welcome the event so much that the Expo has to be retained in Lima for 15 days more.

For more information
www.thelivingoceans.com

Travel Photographer of the Year

Travel Photographer of the Year 2005

Entries are now open for the 2005 international Travel Photographer of the Year (TPOTY) competition, which once again boasts an outstanding line-up of travel and photography prizes worth over £60,000 – including the most valuable prize package for the overall winner yet offered by TPOTY. Amongst this year's stunning prizes is Hasselblad's H1 medium format camera – the first time that this camera has been offered as a prize in any competition.

Open to amateur and professional photographers, it features four portfolio categories covering every aspect of travel photography, a Single Image category, and a special Young Travel Photographer competition for those aged 16 and under.

In addition to receiving superb prizes, the winners will see their images showcased in ' Jo urney Two', the second TPOTY portfolio book, which will be published in December 2005, and at TPOTY exhibitions during 2006.

www.tpoty.com

Sport Diver Magazine Launches 'Continue the Adventure Dive Trips'

Sport Diver magazine launches unique, fresh brand of dive adventure trips: Continue the Adventure. Participants will be able to complete PADI specialties and advanced certifications, and fully immerse themselves into blue worlds — from the Carribbean to the Pacific to the Antarctic. To kick off these one-of-a-kind experiences with a bang, Sport Diver's editor, Ty Sawyer and world-famous underwater photographer, David Doubilet, will take a group of readers on an actual feature story assignment to Curacao. If you've ever opened the pages of Sport Diver and wondered what the life of an underwater photojournalist is really like; or thought that you could write and shoot for the magazine, then this is the trip for you. One person on this trip will get their story published in Sport Diver. Guaranteed. Yes,

guaranteed.

We'll be there from September 5-11. During the week, Sawyer will dispense advice on how to take readers on an inspiring adventure, and Doubilet will give tips and techniques on capturing the pulse and essence of a destination with your images. You'll do everything as if the assignment is yours and will have incredible access to the best of Curacao's diving and topside experiences. We'll be staying at Breezes Superclubs and diving with PADI Gold Palm Resort Ocean Encounters while diving the sites near the bustling, photogenic and historic town of Willemsted; and with Sunset Water and diving with PADI dive resort Sunset Divers on the remote west end.

www.sportdiver.com/adventures.

The Los Angeles Underwater Photo Society Announces the 2005 43rd Annual International LAUPS Competition

The Los Angeles Underwater Photo Society is pleased to announce that the 43rd annual International Competition is open for entries. Photographers will compete for outstanding prizes, including liveaboard and land-based dive vacations, diving equipment, and photo gear. This year, for the first time, the competition will be accepting digital files in addition to prints, slides, and video. Entry categories include macro, wide angle, west coast cold water, marine related, creative freestyle, raw (unedited) video and open video. Please refer to the entry form for details on entry formats and categories.

Last year's competition drew entries from 17 countries and 23 states.

The deadline for entries is September 23, 2005.

Rules and entry form are available at www.laups.org

ScubaPOP

A team of Bay Area PADI scuba instructors from the California Dive Center is volunteering their time and service to provide diving certification courses to survivors of a tsunami-devastated village of in southwest Sri Lanka. The project, affectionately known as ScubaPOP, is designed to give inhabitants of the former fishing village of Madiha (just outside Polhena) the necessary tools and skills to sustain themselves safely as they rebuild their futures.

While there, the ScubaPOP delegation will survey and document the damage done to the area's coral reefs, to begin the process of understanding and eventually re-propagating these precious eco-systems. You can learn more about the project by visiting www.scubasf.com

This space is yours for as little as $290

UwP issues are downloaded by over 33,000 underwater photographers worldwide and we can guarantee they are all interested in underwater photography.

No other diving publication can make this claim.

So if you are an underwater photo equipment manufacturer or retailer, dive travel agent or dive resort you will not get a more targeted audience.

UwP is a truly international magazine.

Promote your products/ services to the world.

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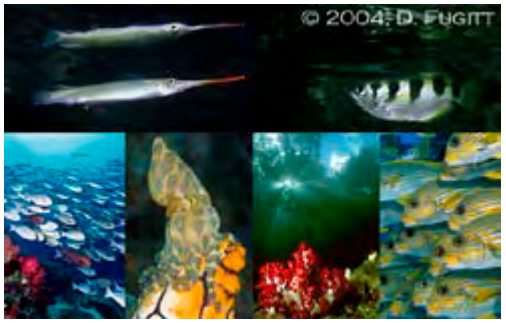
peter@uwpmag.com

Raja Ampat Dive/Photo Trips

Oct 20-31 & Nov 3-14 2005



Join Deb Fugitt on a diving holiday in Raja Ampat aboard one of two special charters organized specifically for underwater photographers. There are two back to back charters, each 11 nights / 12 days in length or you may combine them and join both at a discounted price. These are the 8th and 9th trips Deb has organized to the area.

Trips are limited to 12 guests each and include up to 7 dives per day, special guides and services, specifically planned menus for each trip and services above SMY Ondina's usual superb service and beautiful ship which won the 2004 Poseidon award for "Best Liveaboard Diving Cruise".

These cruises will visit only the best dive sites in the area for photography.

www.cityseahorse.com

Mention you're a UwP reader for a special consideration!

Lembeh Resort with Denise & Larry Tackett

06 Nov-12 Nov 2005

Larry & Denise have spent many years exploring the Lembeh straits of Indonesia. They have mastered the art of finding and photographing the amazing critters to be found in this region of Indonesia.

Larry & Denise will be showing slides from their travels throught Indonesia for your enjoyment.

You don't need to be a photographer to enjoy your stay at Lembeh Resort with Larry & Denise. Their knowlege of the underwater enviornment at the Lembeh straits will keep any marine enthusiast wanting more!

Your package includes 6 nights accommodation, all meals, 4 days of diving 4 tanks a day and round trip airport transfers.

www.reefrainforest.com

Bunaken & Lembeh
North Sulawesi

Dive Operator/Retailer.
Host of Asian Diver Magazine's Photo Shoot-Out
(July/August 2005).
UK-owned dive operator in North Sulawesi.

Specialist in underwater photography. Three resident European photo pros offering photo seminars, rentals, courses & sales.

Bunaken National Park, winner of British Airways' Global First Prize for responsible tourism, offers world-class wall diving.
The Lembeh Strait is arguably the most diverse and rich muck-diving destination on the planet.

Two-centre stays available to dive and photograph both unique environments. Quality resort accommodation available in both locations - Tasik Ria Resort in Manado, for diving Bunaken and Kungkungan Bay Resort in Lembeh.

Guaranteed small dive groups with knowledgeable local Divemasters who understand the needs of photographers.
E6 processing, digital downloads, camera room on jetty with 220/110v charging.
North Sulawesi's only PADI 5 Star Gold Palm IDC Resort.

www.eco-divers.com info@eco-divers.com

New UK management for Tasik Ria Resort, Manado

Jim and Cary Yany, owners of Eco Divers, have appointed Steve and Janet Prior to manage Tasik Ria Resort in order to allow themselves more time to focus on Tasik Ria Resort, Kungungan Bay Resort and iminent plans for expansion, more of which in a later press release. Steve and Janet have worked with Eco Divers before and are just the right people to take on the management of TRR, under the guidance of Jim and Cary. It also means that Eco Divers can finally offer IDCs on demand in North Sulawesi.

Steve and Janet Prior, Course Director and Staff Instructor respectively, have been involved in the diving industry for over 18 years. For the past four years, they have been conducting Instructor Development courses for UK dive centres as well as teaching instructor level training in Specialties and Emergency First Response.

As founder of Chelmsford–based Adventures in Diving, which Steve took to a five start IDC centre, and as manager of Emperor Divers in Hurghada, Steve is highly qualified to understand, and deliver, just what a diver wants from their holiday.

"Janet and I work well as a team and our satisfaction comes from being good at what we do. Dive centres find our enthusiasm for the sport is

infectious and leaves divers with a real feel-good factor," said Steve.

The couple are passionate about their sport and thoroughly enjoy teaching and guiding all levels of diver and educating them to enjoy and respect what nature has provided with Speciality Courses being a particular interest.

"What we do well is observe and instil excitement about the fascinating, and often strange, habits of the fish that are right in front of us on every dive. Whilst we take our role as instructors seriously, we are always light-hearted and enthusiastic about our diving," explained Janet.

Their philosophy can be summed up by Steve's favourite Latin phrase, 'docendo discimus', which means 'by teaching, we learn'!

www.eco-divers.com

After two years of exploration, we've refined our trip schedule to the primo photographic sites. We have two back-to-back cruises focusing on the rich photographic regions of Komodo & Rinca.... macro heaven and manta alley! We've also kept our holiday timing as it has produced amazing visibility and more comfortable topside temperatures.

Cruise One: Bali to Bima, Nov 28 - Dec 10. Cruise Two: Bima to Bali, Dec 11 - Dec 23

Each trip will focus on advanced shooting and Photoshop processing techniques. This doesn't mean you need to be a digital guru or dive like Aquaman to join us... We just want to insure the groups potential by asking that all seminar guests have familiarity with the basic diving and computer skills listed below. If you're new or rusty, consider attending a few of our pre-trip sessions to qualify or to maximize your trip experience.

www.backscatter.com

www.uwpmag.com

The Seychelles Whale Shark Special with John Boyle 10th - 17th October 2005

The Seychelles Archipelago is one of the most beautiful places on the planet. In Seychelles you really will find vanilla sand beaches with waving palm trees and crystal clear, vivid blue waters sparkling under a warm golden sun at this time of the year. These islands are amongst the most romantic islands on earth. It is also one of the best places in the world to have a good chance of seeing and swimming with the greatest fish in the ocean: the Whale Shark.

We will go out every afternoon to wherever there have been reported sightings, in the hope of tagging and swimming with the Whale Sharks. There should be great photo and film opportunities. Sightings come from many sources and there is a great collaboration to support the project. Even the local helicopter company radio in any sightings to help to direct the boat to the sharks. And the project has its own micro-light spotter plane which flies whenever conditions allow.

The boat takes a maximum of 16 people which comprises 2 groups of 7 snorkelers, plus the MCSS researchers.

www.divequest.co.uk

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Bikini Atoll
Australia's Coral Sea
Papua New Guinea, Solomons
French Polynesia
Fiji, Hawaii,
Sea of Cortez
Revillagigedo Islands
Cocos & Malpelo Islands
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Wrecks of Palau

Plus Underwater Photography Group Trips and Courses with leading photographers: Martin Edge, Linda Dunk, Malcolm Hey, Charles Hood, Gavin Anderson and Alex Mustard.

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Photo by Pat Morrissey

New products

Ikelite Nikon D-70/D-70s iTTL Digital SLR Camera Housing

The clear moulded dSLR is a compact housing system at a very realistic price that operates safely to 200 feet depth, features full camera capabilities, and includes conversion circuitry that provides iTTL compatibility for DS-50 and DS-125 SubStrobes.

Conversion circuitry in the housing allows the latest Ikelite DS-50 and DS-125 SubStrobes to provide real iTTL flash control as dictated by the Nikon D-70 camera, providing standard iTTL for matrix, center-weighted and spot metering. All of these settings work well. The circuitry is powered by the SubStrobe which must be attached with a single #4103.51 or #4103.52 dual sync cord.

The circuitry powers up automatically when the strobe is turned on, lighting the yellow LED beside "TTL" on the label indicating the system is ready to use.

The arrow buttons beside "Mode" on the label provide four 1/3 f/stop increments of over or under flash compensation. This compensation is added to or subtracted from any compensation entered into the camera.

Plus 1/3 f/stop is shown in this photograph.

Push both buttons simultaneously for one second to change from iTTL to Manual strobe control. The yellow LED beside "M" on the label illuminates, and the red LED shows "F" indicating full power. The arrow buttons access the eight manual power settings in half/stop increments.

All ports from our SLR systems can be utilized, allowing use of most macro, wide angle, and zoom lenses.

www.ikelite.com

Sea & Sea 8000G

SEA & SEA introduces the DX-8000G housing and 8000G digital camera with 8.24 million pixels of resolution and a wide-angle-to-telephoto zoom lens to capture crystal-clear images.

The DX-8000G housing and 8000G digital camera is sold as a set and the housing works with both the SEA&SEA 8000G camera and its predecessor, the 5000G.

Housing dimensions: 94.9 mm high x 150 mm wide x 103 mm deep (3.7 in. x 5.9 in. x 4.1 in.); Weight: approx. 450 g (15.9 oz.) Depth rating: 55 m (182 ft.)

www.seaandsea.com

Sony HDR-HC1 hi def camcorder

Sony has announced the world's smallest and lightest high definition consumer camcorder with full HD resolution based on HDV 1080i.

The ultra-compact HDR-HC1 Handycam® camcorder fits comfortably in your hand, while delivering high-definition picture quality and lighting detail on both video and digital still images.

The new HDR-HC1 model features Sony's CMOS imaging sensor technology, designed to deliver faster image processing speeds for richer colors, more vivid detail, and significantly less glare from reflected light.

Weighing only about 1-1/2 pounds, the model packs in a Carl Zeiss ® Vario-Sonnar® T* lens, which further enhances image clarity and richness, even when shooting in low light.

UwP will keep you informed about housings as and when they appear.

http://news.sel.sony.com/pressrelease/5930

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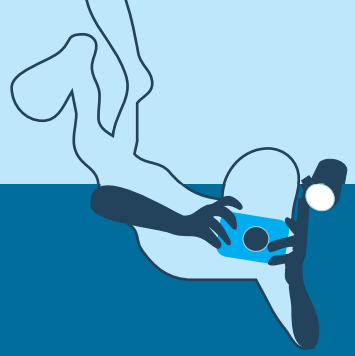

Fantasea Line Introduces:

FD-70 Housing
For the Nikon D-70 Camera

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Coming soon !!! 4600, 5600, 7600, 5900, 7900, 8700 and 8800.

NEW PRODUCT !

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Accessories:
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Purchase On-Line at best rates ever :
www.fantasea.com
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For more information: info@fantasea.com

Fantasea Housing for the Nikon SB 800 Digital flash

The new i-TTL Flash Control system supports automatic balanced fill flash that delivers outstanding results as well as new creative possibilities. i-TTL Balanced Fill-Flash flash control employs Nikon's new Advanced Data Communication system to introduce an improved method for the monitor pre-flash and wireless operation that marks an evolution in higher precision over otherFlash control systems and forms the core of the new Creative Lighting System for Nikon D70 cameras.

Depth rated to 80 meters.

www.fantasea.com

Olympus PT-E01 housing for E-300 dslr

The arrival of this interesting new camera/housing combo is imminent. The E-300 is an 8mb dslr with interchangeable lenses and the PT-E01 housing can operate down to 60 metres.

Interchangeable ports will be available for the 14-45, 11-22 and 50mm macro lenses and a housed FL-20 flash can be triggered externally.

UwP hopes to have a set up to review for the next issue.

www.olympus.co.uk

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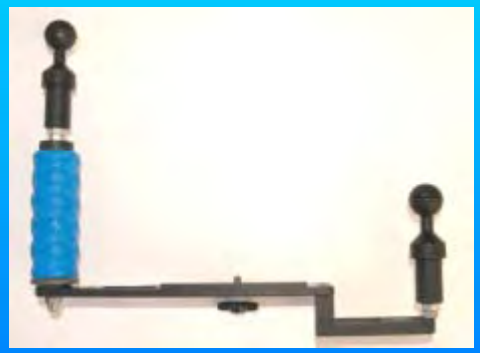

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Review of the Nikon Coolpix 8400 & Ikelite Housing

by Dave Harasti

I have been playing with camera's underwater for about ten years and a couple of years ago I went digital and purchased the Nikon Coolpix 5000. After two years of playing with the CP 5000 underwater and being fortunate enough to obtain some decent shots I made a decision to upgrade to a new system. The primary reasons for wanting to upgrade the CP5000 was because of the shutter lag delay, slow write times for raw files and I wanted more pixels so I could enlarge images to A3 size with minimal resolution loss. Plus all my photography buddies were upgrading to bigger and better cameras so I had to keep up!

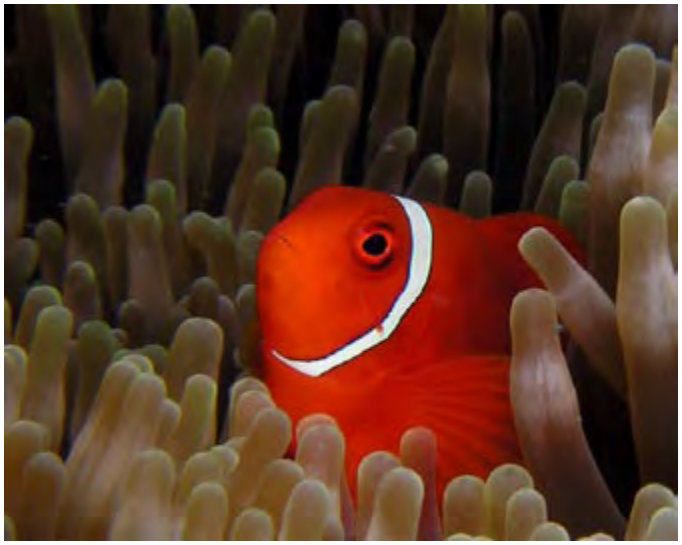
After much deliberation I ended up choosing the Nikon Coolpix 8400 as my new camera. One of the key factors in my decision was the announcement by Ikelite that they were in the process of developing a housing for the camera. My CP5000 is used in an Ikelite housing and after 400+ dives with the Ike housing it still functions as new. I've never had a problem with it over the past two years so hence I had no hesitation in purchasing another Ikelite housing.

The Camera

The Nikon CP8400 is an 8 mega pixel camera with a 24mm lens. This lens is currently the widest on the market for the pro consumer digital cameras and makes it ideal for underwater use. The 24mm lens allows you to get closer to your subject and the closer you get to the subject the less water in front of the camera which equates to a cleaner sharper image. It also allows you to capture large marine life such as sharks and Potato Cod without having to move back to fit the animal in. Additionally, by getting closer to the subject it allows more sufficient use of artificial lighting such as external strobe(s).

The auto focus on the CP8400 is quick and the shutter lag is minimal;

Short Tailed Ceratosoma nudibranch. 1/500, f7.7, ISO50, spot metering – Single DS125 (low power)



Spine Cheeked Anemonefish. 1/1000, f7.4, ISO50, spot metering - Single DS125 (low power)

images will more than likely lack quality. Automatic settings may be suitable if you are just starting out in digital underwater photography so that you can get used to the whole process however the sooner you master the manual controls the better the images will be.

There are two small constraints with the camera that need to be worked around when using it under water:

• In low light conditions I found that the auto focus would freeze the LCD screen on a moving subject and hence the camera shutter fire was delayed (by as much as 2 seconds). I have found the auto freeze can be a problem on night dives but if it becomes an issue you can switch to manual focus, this reduces the problem. During the daytime it wasn't an issue as there was ample light.

• The macro function on the CP8400 is good however you cannot zoom in all the way in macro mode similar to how the CP5000 performed. It will

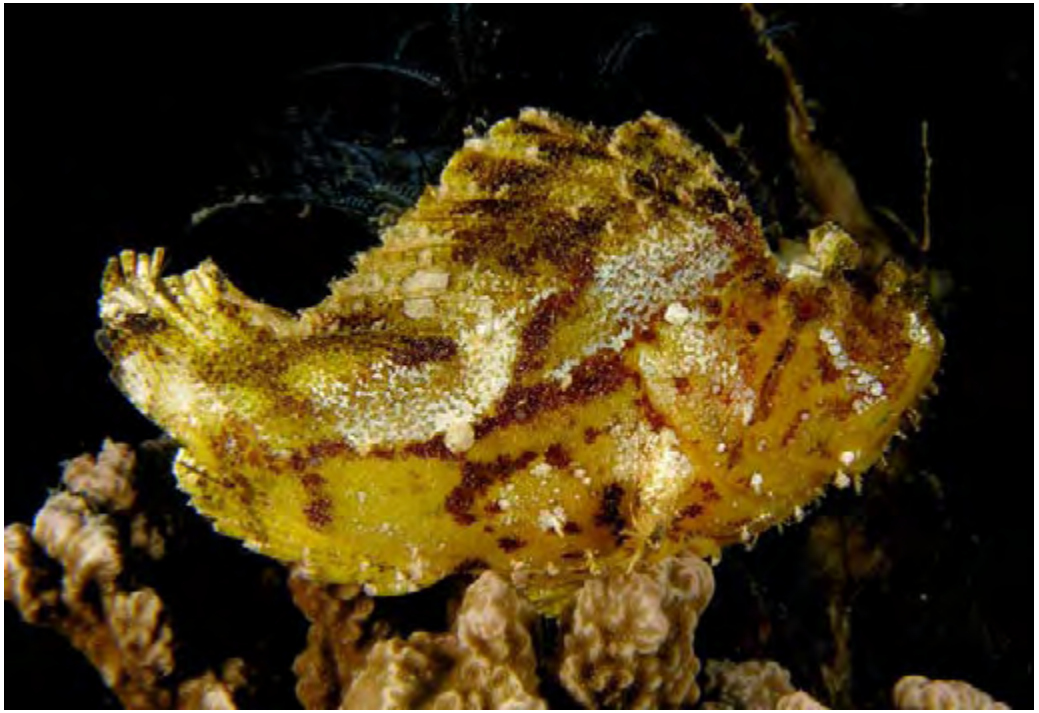
Mel (photographer's much better half) and seafan. 1/125, f5.1, ISO100, matrix metering - Dual DS125's (half power)

only stay in macro for one third of the zoom but it does have excellent macro (down to 1 inch) so the key is you must get real close if the subject is small. On the upside I found the Inon UCL165 macro lens works extremely well on the front of the Ikelite port so it is possible to photograph those tiny critters that are only 1cm in length. The CP8400 macro function enables you to fill the entire frame with any subject that is over 2-3cm's.

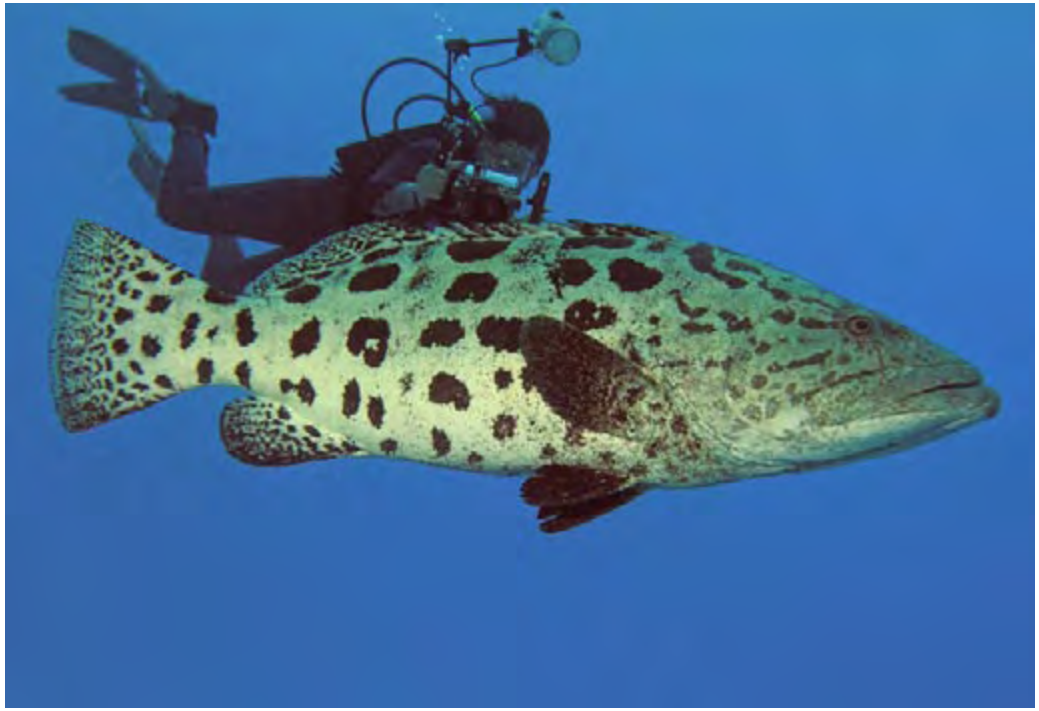
This camera produces noticeable noise at an ISO of 200 or above. I found that shots including blue water (or even blue sky) had a lot of noticeable noise, which would reduce the quality of the image. I would not shoot with an ISO of higher than 100 when using underwater as you will be disappointed with the image quality as a result of excess noise.

My first ever attempt at above/below shot utilising Nikon 18mm wide angle lens in Ikelite dome port. 1/250, f6.4, ISO100, matrix metering – natural light

The CP8400 has a new image setting that will save images as 'Extra fine jpeg'. The extra fine setting will save images at a size of approximately 4-7mb. If you take an average image size of 5mb, a 1GB compact flash memory card will hold approximately 200 images. Images can be produced



Juvenile leaf scorpionfish. 1/1000, f7.4, ISO50, spot metering - dual DS125's (low power)



The Potato Cod at the Cod Hole on the GBR are quite large!: 1/250, f4.5, ISO100, centre-weighted metering - Dual DS125's (low power)

at a resolution of approximately 3264 x 2448; this resolution size is suitable for printing images up to A3 size. Experimenting with a Lexar 1GB compact flash card (80x speeed) I calculated the following write times for the highest resolution:

- RAW File - 8mb = 8 seconds
- Tiff File - 8mb = 14 seconds
- Extra Jpeg - 8mb = 2.5 - 3 seconds
- Fine Jpeg - 8mb = 2 seconds

I have found that the battery in the Coolpix 8400 will last for at least 150 minutes, easily long enough for two 'standard' dives.

Ikelite Housing

As usual Ikelite has come up with the goods with their housing for the CP8400. When I first saw the housing I was surprised at its size, it was much smaller than I thought it was going to be. It's actually slightly smaller than the housing for the CP5000 even though the CP8400 camera is larger in size than the CP5000 camera. When putting the camera into the housing you need to pull out the AE Lock to slide the camera into place. The housing with camera weighs approximately 2.5 kilos.

The Ikelite housing provides complete control of the CP8400 and all camera features can be accessed with the push of a button or the turning of a dial. The housing is moulded of corrosion free clear polycarbonate, which allows inspecting the o-ring seal and making sure all the housing buttons are touching the camera buttons correctly. Being able to look at the o-ring seal is one of the best features of the Ikelite housings as it's reassuring to see the o-ring is actually in place and working. I suggest dipping the housing in water briefly (1 or 2 seconds) before commencing a dive to ensure the housing is sealed correctly. The housing is rated to a depth of 60 metres, which is more than adequate for recreational diving.

The Ikelite housing comes standard with two handles and a baseplate. I know some photographers remove the baseplate to create an even smaller profile however I leave it on as I find it's useful to rest on the bottom to steady your shots as well

as making it stable when kept on land or on a boat. An excellent feature with the two Ikelite arms is that they allow quick release of the strobes at the touch of a button; much easier than having to manual screw strobes to a baseplate.

The recommended retail price for the CP8400 housing US $750 and the optional dome port for the Nikon WCE-75 Wide Angle Lens is available for US $250 (rrp).

Lighting

The built-in flash of the CP8400 can be used for underwater photos however its range is limited so an external light source is recommended (I use dual Ikelite DS125 strobes). A bulkhead is included with the housing to allow use of optional sync cords and external strobes. TTL is not currently available with the CP8400 just yet as the camera utilises the newest Nikon iTTL flash control. Ikelite is currently in the process of finalising their new strobe development to allow Ikelite strobes to shoot in TTL. However, when I was using the CP5000, which has full TTL capabilities I still preferred to shoot the strobes manually, utilising the 10 power settings on the Ikelite manual controller as it gives much greater control over the lighting in your image.

When you have a strobe connected via sync cord you must have the internal flash of the CP8400 popped up otherwise the external strobe will not fire. Fortunately you can turn the internal flash off through the menu settings When using the sync cord make sure you turn the internal flash off.

Wide Angle Photography

The 24mm lens gives excellent coverage however it is possible to get greater coverage utilising the optional Ikelite port with dome lens that allows use of the WC-E75 Nikon wide conversion lens. The design mounts the lens in the port without using the conversion lens adapter tube. This allows the camera to be removed and installed freely in the housing without removing the wide-angle lens.

Additionally, you can attach external wet lens such as Inon and Epoque to the front of the Ikelite 8400 housing however there are limitations with the use of these lens compared to the Nikon lens. There are generally problems with vignetting using these lens (black shading in the corners). If you already own an external wide lens than I'd try it out on the housing but if your in the market for wide angle coverage I'd suggested purchasing the Nikon WC-E75 wide angle lens utilising the additional Ikelite dome-port.

I was curious to know what I looked like underwater on the KISS rebreather so handed the camera to my wife. 1/125, f4.1, ISO100, matrix metering – natural light

Conclusion

If you are in the market for a top of the range pro-consumer digital camera then the CP8400 can be considered an excellent purchase. It is a step up from the popular Nikon CP5000 and the Olympus C5060 and is an excellent alternative for those that don't want to outlay the cost on a digital SLR underwater set up. With the CP8400 you can do shoot macro and wide angle on the same dive and you can use the additional wet lens with the Ikelite housing to increase the macro or wide angle functionality. This is a great set up that has the ability to produce excellent underwater images.

Dave Harasti
www.daveharasti.com

S-TTL. The end of an era.

Digital underwater cameras have been a real breakthrough for divers. Offering instant feedback to speed up your learning curve, user friendly features like auto exposure and autofocus, zoom lenses with macro built right in and negligible shooting costs, digital seems the perfect solution for underwater imaging.

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Confessions of a Nikon Traitor

A Review of the Aquatica Canon 20D

Story and Photos by Tim Rock

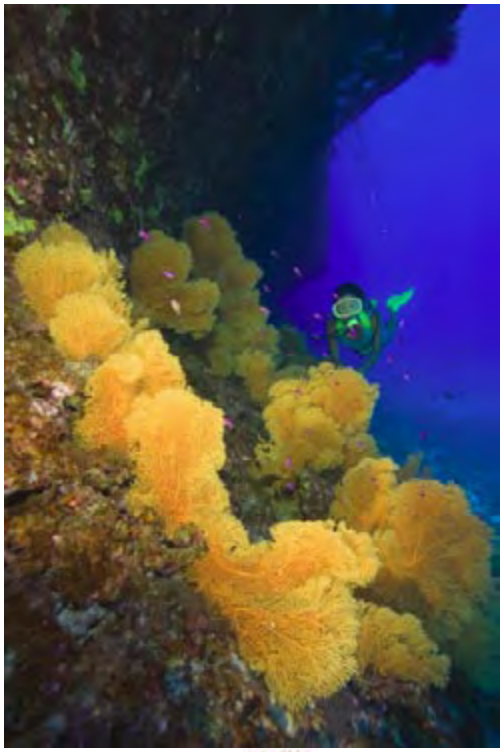
I really didn't want to do it but I had no choice. I waited like a faithful puppy for Nikon to jump on the bandwagon and kick Canon's rear but it never happened. I just became an old dog while everyone else was shooting bigger and faster with their Canon cameras.

When Jim Watt showed up in Palau as one of the judges for the underwater photo contest this year with a 10-22mm zoom for his new Canon 20D camera, that was the last straw. The D100s were bid a fond farewell as they served me well. The wonderful 10.5mm lens found a good home as did the 12-24 Nikkor. I cleaned house and restocked with Canon 20D bodies.

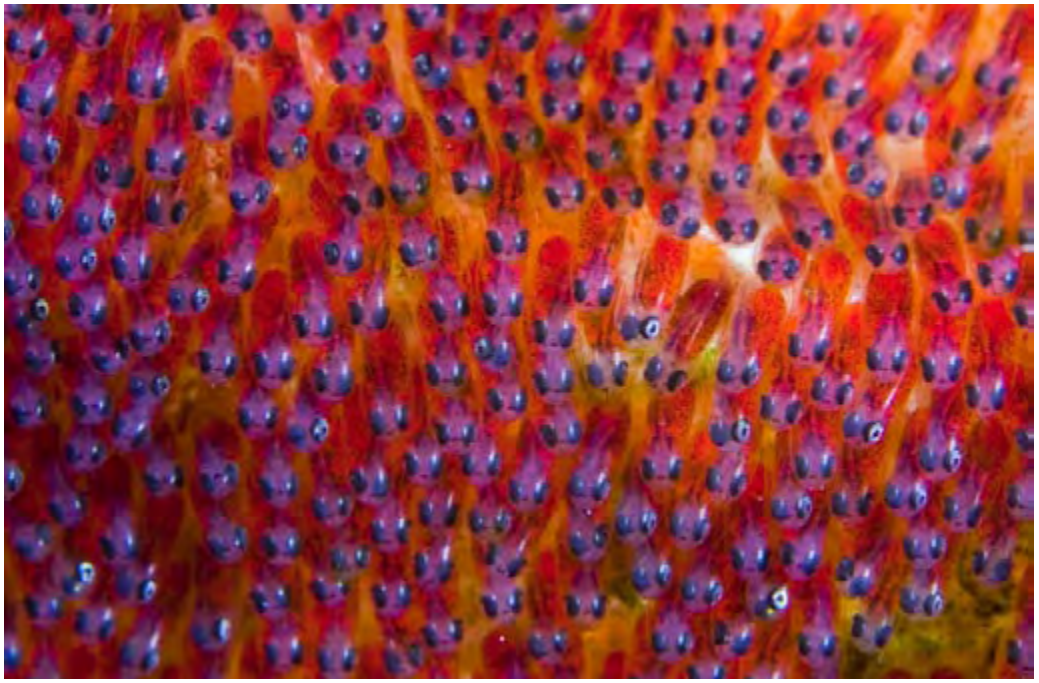
So, this is a story of both switching from Nikon to Canon and my first experiences with the Aquatica A20.

After cleaning out my Nikon gear and getting some Canon goodies, I then called Blake at Aquatica and told him I needed to house these babies and he sent me a couple of shiny new Aquatica A20 digital camera housings made specifically for the Canon 20D. These housings have the works. The features include On/Off control, menu button, info button, jump button, playback button, erase button, AE/AF button, AF point selection button, setting button, quick control dial, viewfinder options, lens release, mode dial, main dial, LCD illumination button, AF-WB button, Drive-ISO button, Metering/flash exposure button, and single or double Nikonos style bulkhead (I got the double). The things can go deeper than I do with a depth rating of 300 feet/90 metres. They are sturdy, made with a precision cast aluminum body that is fully anodized to military specifications. The body is then coated with a polyurethane powder paint and clear coat. The Canon A20 housings are bullet silver. I found them to be accurately balanced. They have ergonomic handles and design and strobes mounts on the handles. All controls are within easy reach. The size is just 9" x 6 3/8" x 5 1/4" / 22.9 x 16.2 x 13.4 cm and they weigh 2.72kg. I was able to hand carry one through security with a camera and lens inside and a dome port attached. I had the other in my camera bag and a flat port in the bag. Thus, packing them on a trip is a breeze and they show up even if everything else doesn't.

This shot is along a mini-wall at 80 feet with a garden of gorgonian sea fans on Rota Island. 80 feet deep with the AD20 & 10-22mm lens at 10mm in Aquatica Housing with twin Ikelite strobes.



I took them up to the wonderful little island of Rota in the Northern Marianas. Known for its extremely clear water, I wanted to dunk them deep and put them to the test. Rota has wrecks, currenty points, walls, caves, snorkeling spots and nice hard coral gardens. Plus dolphins and whales



The eyes have it. Clownfish eggs about ready to hatch at Fish Eye Marine Prk on Guam. 20 feet with the AD20 & 105mm Sigma lens in Aquatica Housing with twin Ikelite strobes.

Butterflyfish and others gather around a diver at Rota's Coral Gardens. 30 feet deep with the AD20 & 10-22mm lens at 10mm in Aquatica Housing with twin Ikelite strobes.

are known to come into the scenic Sasanaya Bay. So off I went.

Mark Michael of Dive Rota met me and told me I picked a good week as things weren't too busy, weather was good and his charming divemaster Fumiko Furukawa would model for me. This good news did ease my guilt somewhat.

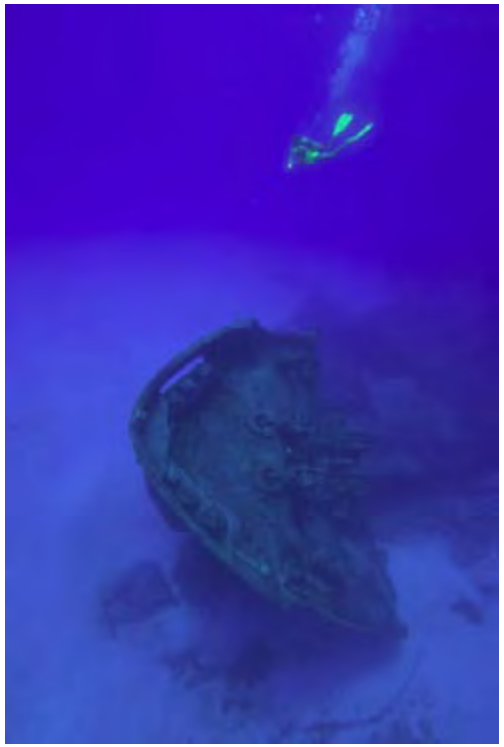
You see, I made the switch from Konica to Nikon in 1978 and have gone through the ranks using Nikkormat, FMs and so on all the way up to the trusty F5. I bought a D1 when it first hit the market and really enjoyed the D100s. But my professional needs dictated that I use RAW format more and more. And the D100 and D70 write RAW files rather slowly. And I haven't hit any lotteries lately so really couldn't afford a bunch of housed Nikon D2x cameras. But I shoot a LOT of wide angle. And the dedicated 10.5mm Nikkor and the 12-24 are excellent underwater digital lenses. Canon has nothing like them.

Then along came the 20D. It shot and wrote RAW better than the D100 shot FINE JPGs. And Canon finally jumped on the bandwagon and made the 10-22mm lens for the Canon cameras with a crop sensor. I actually prefer a crop sensor as it boosts my telephoto capacity at no extra cost. So, like Judas and Peter Pocklington (the ogre who traded Wayne Gretzky from Edmonton to the L.A. Kings), I sold my Nikon gear for some pieces of silver and used that to buy similar Canon gear.

I had used the D100s with Aquatica housings and was very, very happy with them. Norma and Blake have made great strides with this company in recent years. The housings are more compact. The buttons and bells all work well and the shutter trigger focuses and fires fast and faithfully. I was looking for this same response on my A20s.

As I said earlier, the housings are even more compact and form fitting. One thing I like about all of the new digital SLR Aquatica housings is the fact that the old ports work with them. Thus, making the switch isn't as financially taxing if you had housings for the F5, N90 or F100. The same bayonet ports and extension rings work well and, for the most part, the

A pair of bannerfish at Fish Eye Marine Prk on Guam. 20 feet with the AD20 & 105mm Sigma lens in Aquatica Housing with twin Ikelite strobes.



This shot was taken on Rota Island. It is the narrow bow of a former Chinese river ship that was purposely sunk as a reef after it was caught smuggling. 100 feet deep with the AD20 & 10-22mm lens at 10mm in Aquatica Housing with twin Ikelite strobes.

extensions used for macro and wide angle both work with the same lenses.

Since the Canon 10-22mm is a zoom, the same extension ring that worked for the Nikon 12-24mm lens was placed behind the dome and I was in business. We descended to the Shoun Maru, a 400-foot long WWII Japanese freighter. How clear is Rota's water? If you snorkel over the top of the wreck, you can see down 100 feet easily and take in both stern and bow. It is very clear. We gave the bow a good workout, overswam the wreck shooting wide shots of the open engine room and close-focus/wide-angle of diver and crinoid and finished the dive chasing pilotfish and curious spadefish.

As the wreck is deep, we had to work fast and the camera and housing responded well. The only problem I had was with the control for the scroll wheel, a Canon feature most folks like. But it is placed on the back-center of the camera. The housing control for this conflicted with my mask frame. This made it somewhat taxing to see information at the bottom of the viewfinder. The smaller buttons for the Nikon touch pad don't pose the same problems. However, Aquatica's excellent design of the info window at the top right of the camera housing made it easy to see F-stop and shutter speed settings. I shoot in Manual mode underwater, so I do need to get to see functions and adjust as conditions change.

You must remember I was and am learning new controls after using Nikon for 23 years. I did practice on land shooting Tahitian hula dancers night after night who perform at the dinner show that is held in the same building as my photo gallery (Hey, somebody's gotta do it!). But I do think there are a couple of things about Canon that are kind of clunky. As James Wiseman also pointed out in his article about making the switch, Canon has a lot of functions and buttons to push and they aren't all conveniently located. Some do even require two buttons be pushed at once. That doesn't happen with Nikon. The 20D grip is kind of squarish and not all that comfortable with a big lens like an 80-400. Nikon controls can, for the most part, be done with one hand and one never has to take one's eye from the viewfinder or the shutter. Of course, once one gets familiar with adjusting the Canon camera by feel, most things are fast and easily done.

The housing's controls made it easy to use many functions underwater including image review, trashing bad shots, changing aperature and shutter speed and using the very fast Canon auto-focus. The Canons have been lauded for their focus speed and that was apparent when a large pod of Pacific bottlenose dolphins greeted our boat. Mark drove slowly as a few frisky males played in our bow wave. I was able to stick the camera over the side and blindly snap away. The 20D managed to focus on gray dolphins in a blue abyss on virtually all 30 shots I tried and the housing worked flawlessly despite the fact that it was being pushed through the water at a couple of knots.

We took shots of sea fans during a current swept tide change 80 feet down at beautiful Pona Point, visited the wreck of the Seven Screws and shot flurries of visits by butterfly and surgeonfish at Coral Gardens. And the wide-angle dome and 10mm setting made for great half/half shots during high noon and sunset snorkeling excursions. Controls worked well at

A parrotfish mug shot at Fish Eye Marine Park on Guam. 30 feet with the AD20 & 105mm Sigma lens in Aquatica Housing with twin Ikelite strobes.

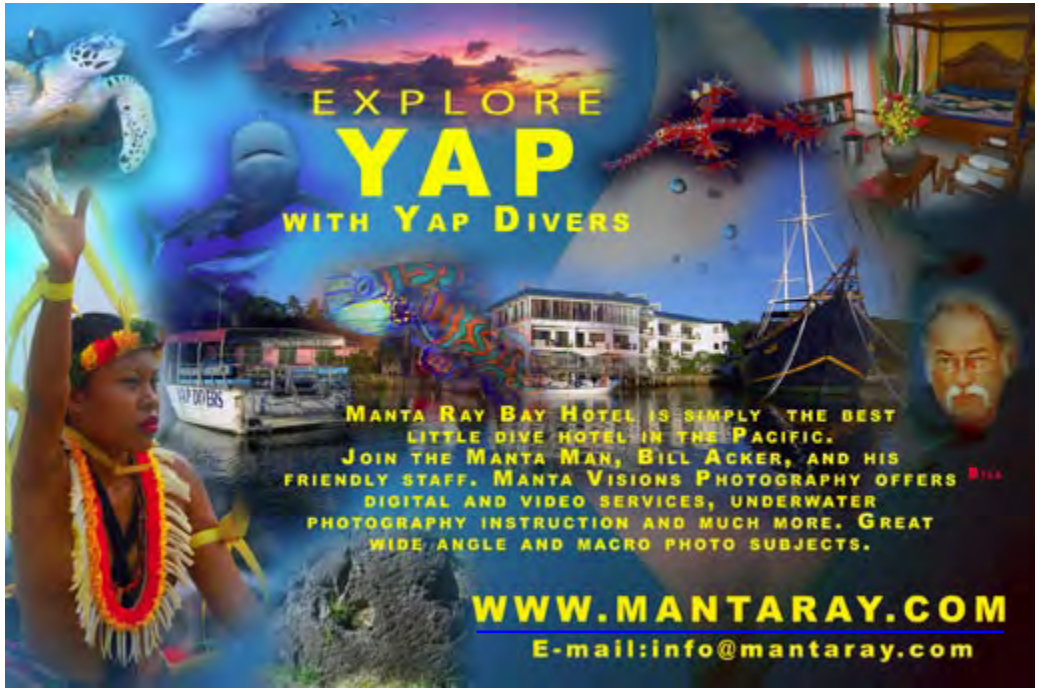
all depths.

At the end of a week, we had some very nice shots and both Canon and Aquatica systems performed without a burp. I tried some macro work on my home island of Guam and again the controls responded well. Image review with the scroll wheel is fast so I was able to see quickly how exposures were going on creatures resting on a white sand sea bed. I could view histograms quickly using the function buttons. I also like the look of the files that one gets with the Canon CMOS sensor. Nice and satiny smooth. By the way, the Ikelite DS125s also did fine. Since Ike made a few mould changes, I have had more than 600 dives with my strobes without a leak.

Overall, the performance of both camera and housing was top notch. The Canon control design that can require a couple of hands at times also reflects on how one has to use the housing. There are times when one has to take an eye off the viewfinder to check the settings window or punch a button. This didn't cause me to miss any shots but it wasn't as smooth as using the housed Nikon D100. The big plus was that focus was lightning fast and tack sharp, however. And RAW files wrote fast and accurately. I never had to stop and wait for the cache to empty. The Nikons can't make that boast.

The next workout will be Critter Hunt in Yap where it will get a shot at mantas, mandarinfish and ornate ghost pipefish. For price, performance and final product, this is a great combination that I am sure will produce some stunning images in many trips to come for many underwater photographers.

Tim Rock
www.doubleblue.com



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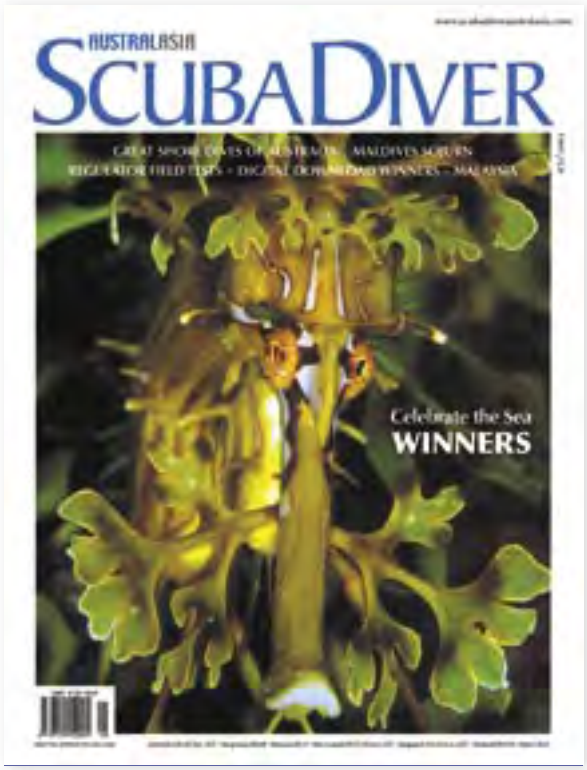

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UW Advertising Photographer Chris Crumley

By Angus Haynes

SSI Platinum Pro 5000 diver Chris Crumley is a photographer whose underwater work began serendipitously with an underwater portrait session in a pool. A mostly manual Canon 35mm was encased in an ewa-marine plastic bag housing and the photo session was a series of unweighted breathholds for both photographer and the subject. Crumley calls those images "interesting failures" and doesn't include them in his portfolio. But, the hook was set. He thought his photos would improve if he could stay underwater and have more time to compose and pick the moment of image capture. This led him to a dive shop and a C-Card.

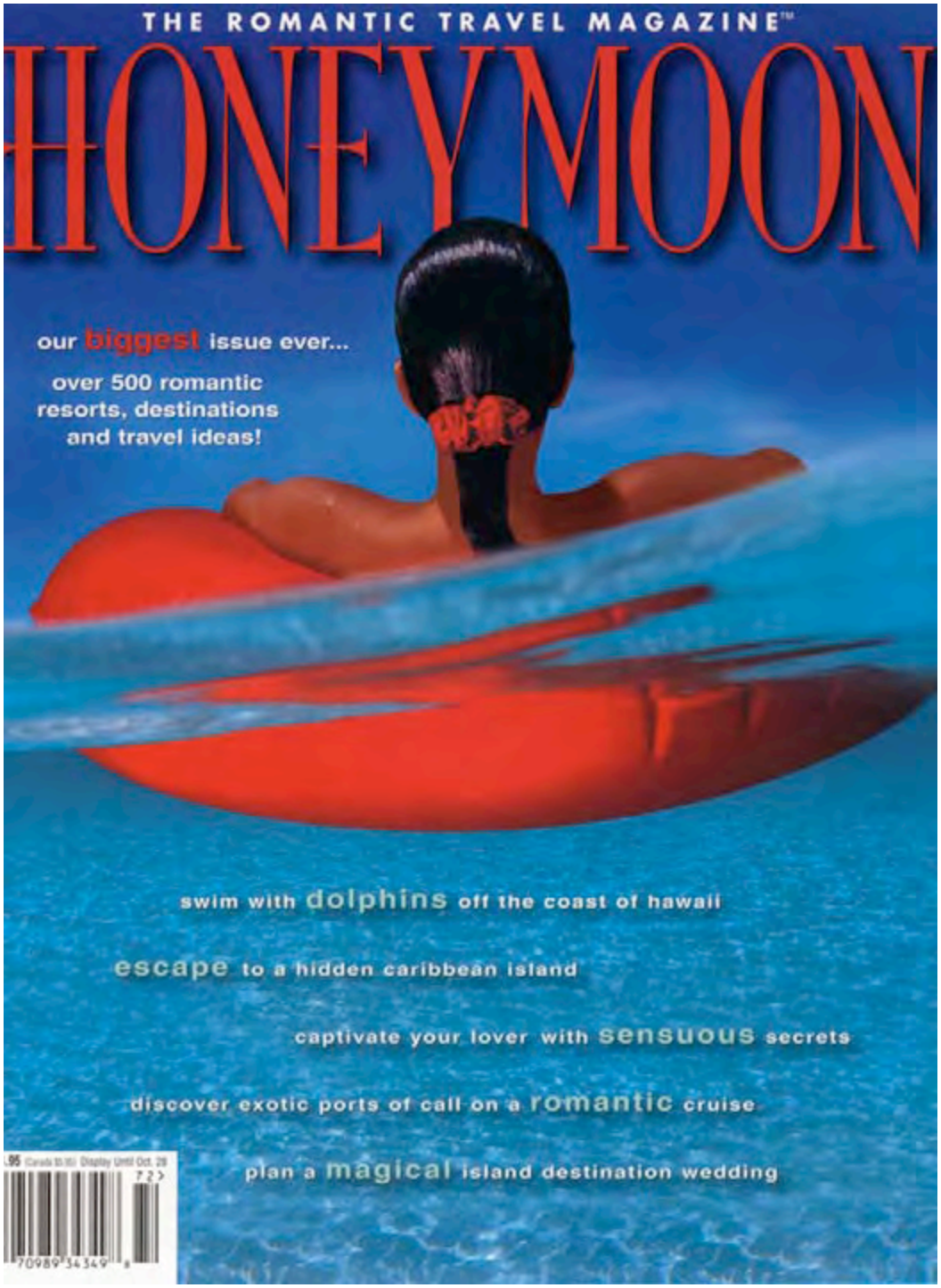
Move forward some years and the photographer's Open Water Certification led to a string of other courses and certifications to allow photography in more difficult surroundings. Cavern, Atlantis Semi-Closed Circuit Rebreather, Nitrox, Advanced Nitrox, Extended Range are a few of the additions.

The ewa-marine housing and manual Canon were replaced with a Nikonos II, which led to a Nikonos III. He skipped Nikonos IV and owned a half-dozen Vs. From there, it was a Nikon F3 with motor drive followed by a string of Nikon F4s and other Nikons leading to a D1x digital in 2001. Other systems used along the way were a Mamiya RZ67 Pro S in an Aquatica housing, Nikonos RS and a Swiss Subeye using RS lenses.

His current primary system is a Seacam-housed Canon EOS-1DsMkII digital with multiple Ikelite DS-125 strobes. This system provides the resolution needed for practically any advertising project and the Seacam housing's S45 finder allows under/over work in horizontal and vertical formats at will. Crumley says, "Under/over capability is important to some of the work I do and Seacam was the only system offering a 45 degree optical finder that swiveled." I can work with an art director on the surface and we can both see what the camera sees underwater.

Under/over image of snorkeler made for stock. Assistant Christina Macfarlane was model for the snorkeling image in shallow water in Cozumel, Mexico. Seacam housing with Canon EOS-1DsMkII, 15mm fisheye and a single Ikelite DS125 strobe with diffuser, f16 at 1/85 second. Model's face was 12-18" from 9" glass dome port.

While Crumley shoots primarily wet and underwater projects for advertising and commercial



(Above) Under/over of woman diver in shallow water near dive boat at Provo, Turks & Caicos Islands. Nikon F4, 18mm f2.8 in Aquatica housing with 8" dome port and Ikelite SS200 at full power. 1/125 f16 on Kodak E100S film. This and the other four frames from the series have generated over US$40,000 in usage fees.

(Left) Under/over of David Doubilet's neice, Rain Kramer, at Sandbar, near Stingray City in North Sound, Grand Cayman. Working from a chartered boat with a model and color props brought from the studio, this image was done with a Mamiya RZ67 Pro S camera, 50mm lens in an Aquatica A67 housing with 8" dome port. Because of the shallow depth of field inherent in the medium format, a +2 split diopter was used and exposure was 1/125 at f22. An Ikelite SS225 at full power provided some of the underwater fill light in addition to reflection of a midday sun off the shallow white sand bottom. This image has been widely published, but mostly editorial. Usage fees have been quite small when compared to advertising usage.

(Above) The "Six Sharks" image was captured when a group of sharks formed a pleasing natural composition for the camera off Freeport, Grand Bahamas Island. The nearest shark was 12" inches in front of the housing dome, bumping it a moment after exposure. Nikon F4, 16mm f2.8 in Aquatica housing with 8" dome port and Nikon SB-102.Fuji RFP film. This image has generated over US$50,000 in usage fees. Crumley's Six Sharks stock image was combined by New York ad agency with studio shot of man in chair for double page spread ads for Yamaha Home Theater for print ads, and point-of-sale 3D displays that ran in U.S., Australia, Asia and Europe.

(Left) Underwater product ad and store display poster for ScubaPro Twin Jet fins. The 10-foot-long humpback whale calf had been born six days before and was with its mother almost a stone's throw from the Moorea shoreline. Diver/model Virginie Leplus's father's whale watching boat dropped Crumley in the water on snorkel and the calf approached to less than 10' before its mother came up from the bottom between them. Canon EOS-1Ds (11 mega pixel) in Seacam housing, 16-35mm f2.8 lens at f8, 1/100 sec, with 9" glass dome, ambient light at the surface. Model is studio/underwater assistant Christina Macfarlane.

Commissioned ad shoot done in studio tank working from art director's sketches. Working closely with the TUSA executive in charge of advertising and their design agency, the image for this ad was shot with a Canon EOS-1Ds(11 mega pixel) digital at 1/125 sec at f9 with a 20mm f2.8 prime lens in SeaCam housing with 9" glass dome port. Fill light was from a gelled Ikelite DSI25 on a light stand at camera left. Model is Crumley's studio, stock and underwater assistant, Christina Macfarlane.

projects, he has done extensive editorial work. In the Client-Editorial section of his web site, there is a long and impressive list of publication credits. He was one of a small group of photographers who helped Rodales Scuba Diving magazine (now F+W Scuba Diving) get its start 1993-1997 and has produced images for other magazines around the world. He also shoots rights managed stock for his agents in the U.S. and Europe.

When he talks about digital, he sounds almost devote. "Before becoming a photographer, I worked in a computer systems consulting environment. That career gave me some marketing and business experience. It also provided some left-brain logic which has served me pretty well in my right-brain creative pursuits. Digital workflow is almost second-nature and I'm absolutely a believer in the migration to digital photography."

"I'm also determined to set an example in professional photography business ethics and practice,"he offers. "I love every job I do, but will rarely take a job that will undermine the profession. It can be ruined by photographers who give away too many rights for too little compensation." He is an active member of American Society of Media Photographers (ASMP) and Advertising Photographers of America (APA).

In addition to the Canon EOS digital systems, his studio in Virginia is also equipped with 22 mega pixel digital backs on medium format cameras for dry advertising work. "But," he says, "don't look for them to go underwater. Those systems are still too pricey."

See more of Crumley's work at www.chriscrumley.com or do a Google search for "chris crumley".

Angus Haynes
www.chriscrumley.com

Portrait ©Bob Knuth

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Celebrate the Sea Digital Portfolio winner

Wyatt Chew

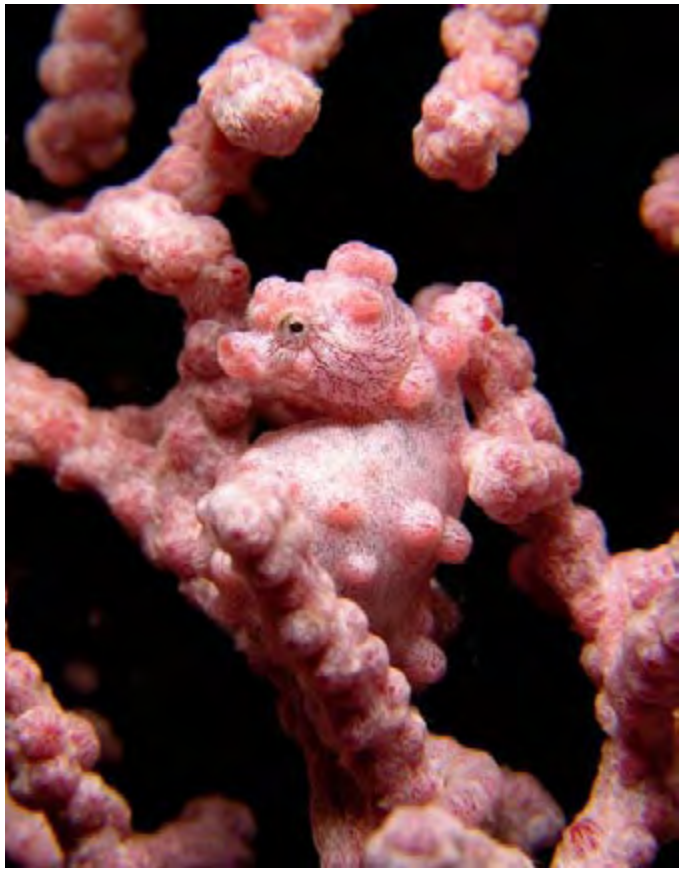
Established as the biggest underwater film festival and competition of its kind in Asia Pacific, 'Celebrate the Sea' 2005 was staged at Suntec City Convention Centre Singapore. As in past events, an assemblage of world renowned luminaries was convened in Singapore for the festival. For the first time in Singapore, Dr Sylvia Earle, Explorer in Residence of National Geographic presented along side celebrated underwater photographer David Doubilet and deep sea explorer Phil Nuytten.

Celebrate the Sea Festival comprised of an international underwater film and picture festival, international photographic and video competitions, workshops on underwater photography, seminars of our ocean environment, master photographers gallery, children painting competitions and an underwater imaging, dive equipment and travel expo.

Celebrate the Sea was held in association with the World Festival of Underwater Pictures – now running in its 32nd year, recognised as the CANNES of underwater imagery.

Wyatt Chew from Singapore won the Gold Medal for his Digital Portfolio which is featured here.

www.celebratethesea.oneocean.com



All three pictures were taken at Malapascua in the Philippines

Pink Pygmy (Above) Olympus C5050Z, Ikelite housing, Epoque DML-2 macro lens, single Ikelite DS-125 strobe. ISO64, 1/250sec,f8

Feather Star Shrimp (Right) Olympus C5050Z, Ikelite housing, Epoque DML-2 macro lens, single Ikelite DS-125 strobe. ISO64, 1/250sec,f8

Yellow Frogfish (Top right) Olympus C5050Z, Ikelite housing, single Ikelite DS-125 strobe. ISO64,1/60sec, f8

Wyatt Chew tigerkai@singnet.com.sg

The anti-shark fin movement

by Aaron Wong

I think the name pretty much says it all. The Anti-Shark Fin Moment is a non-profitable organization put together by Dive Logic to help spread the message of shark conservation.

But don't get me wrong, we are not against the fishing of sharks but the senseless and often cruel practice of 'finning'. What is 'finning'? Well for those who don't yet know, prepare yourselves... Most sharks have their fins cut off while they are still alive. The rest of the animal is then thrown back into the sea to save deck space. These animals either end up bleeding to death while smaller fishes eat away at their wounds, or they drown... Which ever comes first. (Yes, sharks can drown too! Most sharks need to swim constantly to pump water through their gills thus getting the oxygen they need. But without their fins, how are they suppose to do that?) Not having fins also means one thing, they will just keep sinking. So if bleeding and drowning don't kill them, the pressure eventually would. (Just imagine, would you like it if I strapped you to a rock, cut off your arms and legs and push you into the water?!) 100 million sharks go though that every year, and all this for a bowl of 'shark fin soup'...

Do I really need to say more? Maybe I do, this time lets talk about shark fin soup. Shark fin soup is made up of cartilage (soft bone), which is tasteless and scientifically proven to have little nutritional values. (You might as well chew on your own nails because it's the same thing!)... Well in fact it's not the same... it's worse.

Shark fishermen in Yemen cutting off the fins while others dry on a pole behind them. ©Peter Rowlands

CBS news has recently reported that shark fins contains mercury poison. Chula Unisearch, a testing laboratory found that 15 out of 45 randomly purchased shark fins contains mercury more than the 'safe' level. One sample even had mercury concentration that exceeds 7 times the FDA limits.

But once again, don't get me wrong. Sharks are NOT poisonous. Being the top predator of the food chain, sharks end up as receptacles for all the toxic materials that have been consumed by smaller fishes feeding in polluted coastal waters. So in a way, we poison the sharks, fin them in the most cruel way possible, and eat back the same shit (I mean toxic!) that WE put in them in the first place! How dumb is that?! So please get this into your head, in long term, shark fin IS harmful to you.

Now that we've got that clear, I guess saving

the sharks goes beyond just educating people. While some have already read or even seen images of finning, many still continue to consume shark fin soup even if they are so called 'animal lovers'. Why? How can any moral person do that? I think it boils down to attitude and how people see sharks. One diner once asked me, "Why don't you just eat it since it's already cooked, and it'll go to waste if you don't." I smiled and replied, "Well, at least I can sleep tonight knowing that I'm not part of the killing." He went on by saying, "How much difference would that make?" Still smiling, I said, "Together we CAN make a difference." ...

Let's put it this way, would you eat something called 'Dog's leg soup'? ...No? Why not? In fact some countries even ban the eating of dogs. Why again? Dogs are not endangered and they are easy to catch. Maybe it's because they are just so cute and we see them as 'man's best friend'. That's the difference. So to all I say, 'Let's save the animals, even the ugly ones'.

I'm not saying that sharks are ugly. In fact if you have seen a shark face to face like I did, you'll find that they are graceful, curious creatures that are often more scared of us than we are of them. They are NOT the 'Jaws' you see in the movies that swim around looking for human lunch. They are shy and often flee even before I can take a picture. Sadly even these brief encounters are becoming rare. Divers would often be so excited to see just one shark. That is sad.

So for those who are still eating shark fin or know someone who does, please stop. 100 million sharks a year is an unsustainable carnage for an animal that reproduces so slowly. And for something that is harmful to our health, it's truly not worth it. Remember, nothing lasts forever, but extinction does. It's as real as that. Let there not come a day where the only place our children, or our children's children, can see a shark is in a museum or a book. We have lost many species due to man's silly mistakes. Let's stop THIS mistake while we can.

It is indeed our money that fuels this trade, and if the 'eating' stops, the killing truly can too. Together we can make a difference.

Aaron Wong
www.divelogic.com.sg

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Catchin' The Rays

By Alexander Mustard

As you join me I am making a leisurely safety stop at the end of my first digital dive. I have a wide angle lens on my Nikon D100 and I roll onto my back and zap off a few shots of the shafts of Caribbean sunlight dancing in the water around the back of the diveboat. I've taken this shot hundreds of times before and I guess I take it again mostly out of habit.

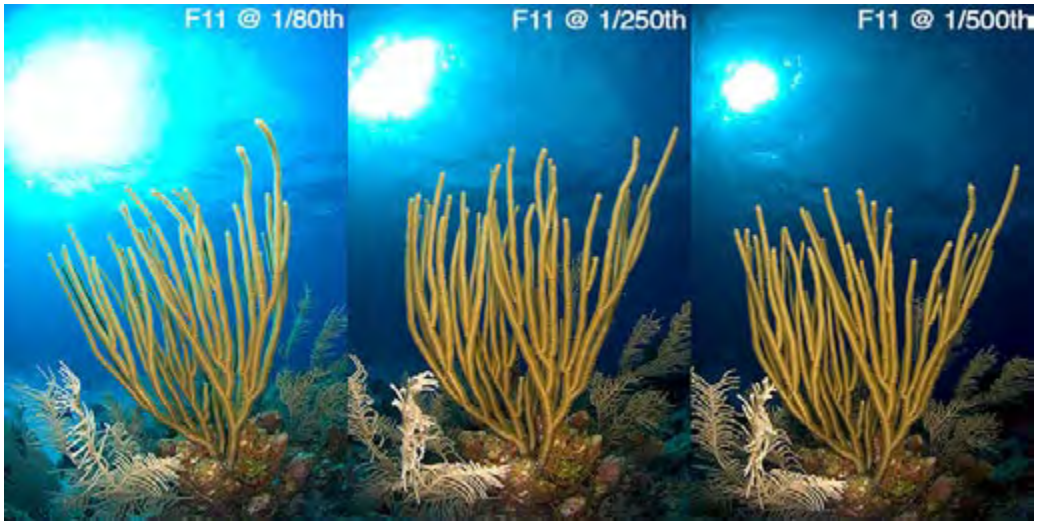
"But today, is different! There is no need to finish a film," I think smugly to myself as I go through all the positives of my new camera in my mind. "I can even press the image review button after each shot and admire my beautiful images." Then disaster. The image I have just taken flashes up. It is disgusting. On film, aperture priority would have produced a tasty image, but the result from the same setting on digital is far less palatable. Instead, there is a big white blob where the sun should be, which is encircled by a garish cyan halo. It's really awful. I think about all the money I have invested to take this dreadful picture and I feel sick!

And I am not alone in this experience. The most often cited failing of digital cameras is probably their inability to capture sunbursts. This article is here to help. While I believe that sunbursts can be more easily captured on slide film, digital is not as bad as many people say. The key is to understand that a digital sensor is different from film and to adapt our techniques accordingly. In this article I want to describe some of the techniques that digital photographers are using to catch the sun.

The simplest solution for the digital snapper is not to photograph the sun at all! Shoot with the sun behind us and we never have a problem. An added advantage is that smooth blue water backgrounds tend to print much more reliably than sunbursts, which makes such images more suitable for publication. Obviously this advice is also a total cop out. Sunbursts are very important in our

My original disgusting sunburst! Highlight clipping has removed all detail in the sunball, blooming has expanded the area of the sunburst and overexposure in the blue channel has caused a nasty cyan colour shift forming a halo around the sunburst. Nikon D100 + 16mm. Subal housing.

Partly obscuring the sunball behind a large object, in this case UWP editor Peter Rowlands, can help prevent overexposure. Nikon D2x + 10.5mm. Subal Housing. Subtronic Alphas. F10 @ 1/250th



Underexposing a sunburst acts to reduce the size of the sunball and the cyan halo, but also note how the water colour, away from the sun also darkens. Nikon D70 + 10.5mm. Subal housing. 2 Ikelite DS125s.

images because not only do they look beautiful and add depth, but they also evocatively capture the ambience of being underwater, than plain ol'blue water does not.

The core of the problem of digital sunbursts is that digital sensors do not record highlight detail as forgivingly as film. Digital sensors do not respond well to overexposure because once a pixel is overwhelmed with light it cannot record any more information and detail is clipped from the image. Underwater light is predominantly blue, so sunburst clipping tends to occur first in the blue channel, which manifests as a colour shift around the edge of the sunburst, often seen as a lurid cyan halo. Blooming compounds this problem; when excess light overwhelms one pixel it can leak into adjacent pixels, increasing the area of overexposure and clipped detail.

The solution to all three problems is to stop too much light getting to the sensor – in other words to underexpose the sunburst. It is a common slide technique to underexpose a sunburst exposure by about a stop to produce a more pleasing image. Small apertures also help reduce the size of the sunball and fast shutter speeds help to freeze and define the sunrays. On digital we should underexpose further usually by about 2 to 3 stops. The easiest way to achieve this is by increasing the shutter speed. So, for example, if the meter tells you to shoot F11 @ 1/60th, on film we might try F11 @ 1/125th and on digital this might be F11 @ 1/250th or even 1/500th.

Alternatively frame the image so that the sunball is not included in the image and concentrate only on capturing the sunrays. In such circumstances aperture priority automatic exposures can be accurate. Nikon D100 + 16mm. Subal Housing. F8 @ 1/250th.

The downside of underexposing the ambient light is that the water away from the sunburst can quickly become too dark. While this can look dramatic, ideally we want a nice sunburst set in beautiful blue water. The alternative to extreme underexposure is to obscure part of the sunball behind a subject, or to not include the entire sunburst in our image. Combining 1-2 stops of underexposure with a composition that does not show the entire sunburst usually produces the best results.

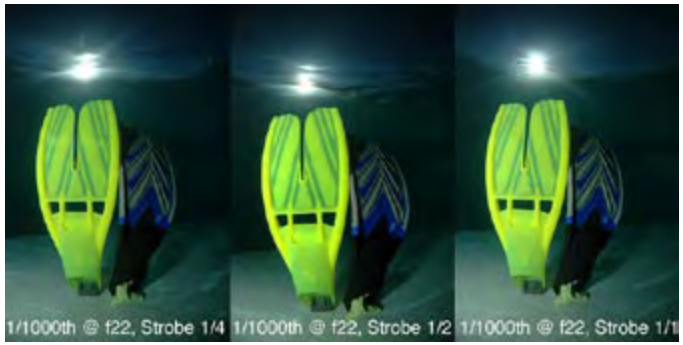
As I said above underexposure is most easily achieved by increasing shutter speeds, which also helps to freeze sunrays. The upper limit for shutter speed is limited by the camera's maximum flash synchronisation speed, when we

are using flash to fill the foreground. And in this respect, not all digital cameras are created equal. Curiously, most compact cameras are better equipped to capture sunbursts because they can synchronise at very high shutter speeds because they use an electronic rather than a mechanical shutter. There is a lot of variation among the DSLRs: for example the Nikon D100 will synch to 1/180th, the Fuji S2 to 1/125th while the cheaper D70/D70s will synch officially to 1/500th, making it very suitable for this type of photography. I say officially because the D70 will actually synch at even faster shutter speeds because it dispenses with its mechanical shutter at high speeds and uses an electronic one.

One unusual consequence of using flash synchronisation speeds faster than 1/500th, is that these very short exposures do not give most strobes long enough to fully discharge. At shutter speeds over 1/1000th many strobes will only be effective at 1/4 power, and increasing them to 1/2 or full power will have no effect on exposure. I mention this just so you are aware, as it is not something that underwater photographers encountered on film.

Another important factor in camera choice is the ability to capture a wide dynamic range because this will help preserve highlight detail. Generally DSLRs are better than most compact cameras and the Fuji S3 is particularly good in this regard. DSLRs are also more resistant to blooming than compacts and newer models tend to be better than older ones.

We can also improve our cameras performance by looking to our photographic peers. Land photographers have a similar problem to the highlight issues of sunbursts - wedding dresses. Wedding photographers have to make dresses look



At high shutter speeds, that can be useful to control sunbursts on certain digital camera, we should be aware that there is not sufficient time for the strobe to discharge fully. In this example I increased my strobe from 1/4 to 1/2 to Full power and did not see any increase in foreground exposure as a result. Nikon D70 + 10.5mm. Subal Housing. Subtronic Alpha. F22 @ 1/1000th.

white, while preserving the detail of their design. A popular solution is to load a "wedding curve" onto the camera. This gamma curve controls the distribution of brightness in the final image when our camera processes the data from the sensor. Wedding curves are designed specifically to preserve highlight detail and can be ideal for sunbursts too. Similar effects can be achieved using more traditional methods: Berkley White of Backscatter has pioneered the use of Neutral Density graduated filters to help conserve highlight detail and has produced some very impressive digital sunbursts.

Another useful step in producing pleasing digital sunbursts is post processing the images. Post processing can help in two areas. Firstly we can lighten underexposed water to create a more pleasing colour. Secondly post processing can help to reduce cyan halos around sunbursts by shifting

Post processing can improve sunburst shots. The top image here is straight from the camera. In the lower image I have adjusted the HUE of the CYAN halo around the sun to move it more towards blue. This modification produces a more pleasing water colour behind the snappers. Nikon D2x + 10.5mm. Subal Housing. 2 Subtronic Alphas. 1/60th @ F9.

the tone of the halo back more towards blue to counteract the problem of blue channel clipping. How much post processing you want to do depends on your personal preferences and how much time

Environmental conditions are one of the most important factors for getting good sunbursts. A glassy smooth surface with small waves (but no wind) tends to produce the best sun rays. Nikon D100 + 10.5mm. Subal Housing. F9.5 @ 1/350th (aperture priority no exposure compensation).

Digital compact cameras are surprisingly suitable for shooting sunbursts because their electronic shutters mean that they can synchronise with flash at high shutter speeds. Photo by Rand McMeins. Olympus 5050, Inon UWL and Dome. 1/1000th @ f5.6.

you have spare to spend with your mouse.

Perhaps the most important factor is that we must choose the right conditions to shoot sunbursts. "Is it sunny?" isn't the only factor to consider! The best sunbursts with lots of nice rays occur in calm conditions, where a smooth surface acts to diffract the sunlight into focused rays. Choppy conditions tend to disperse the sunball and are less photogenic (such as in the soft coral image in this article). Time of year, lee of land and even choosing a country away from trade winds can all be worth considering when capturing sunbursts! Some turbidity in the water, particularly close to the surface can also really help to define the sunrays. Another important consideration is time of day, although this is more complex. Sunbursts can be most beautiful late in the day or early in the morning. But at these times of day the angle of the sun means that the sunburst is spread across the surface and it is difficult to get a small sunball. At midday the sun is stronger, but there is also more light underwater and it is easier to set the sunburst against nice blues. Both times can produce good results.

I still believe that sunbursts look best shot on a slide and viewed on a lightbox, although the difference is less pronounced once that film has been scanned and is printed alongside a digital file. It is also important to remember that film is not perfect and if the conditions are poor then film shots are poor too! These days we judge digital sunbursts pretty harshly and when we go back and look at published slide images of sunbursts we realise that many have the same problems we worry about in our digital images today. Have a look at books or competition pictures from 5-10 years ago! The key with digital is to realise that it is different from film and if we adjust how we shoot we can produce pleasing sunbursts.

Alexander Mustard
www.amustard.com

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Panorama update

by Peter Rowlands

Following on from my article on panoramas in the last Issue UwP24 I thought you might like to know that I have found the perfect lens to shoot the individual pictures which can be combined using PanoramaMaker software (www.arcsoft.com).

The lens in question is the old 16mm Nikkor which is a full frame fisheye on a 35mm film camera but when it is used on Nikon DSLR cameras such as the D100 and D70 it's angle is reduced to around 100°.

More importantly, being a non-rectilinear design, the geometry remains constant throughout the frame and the reduction in coverage reduces the pronounced barrel distortion almost completely. Both of these attributes are ideal for panorama making because the scale of a subject will remain constant throughout the frame and the reduction in barrel distortion makes matching up the individual images much easier for the software.

The resulting images are ideal for combining into panoramas as this two shot one shows. The position of the fast moving swirling glass fish obviously varies from frame to frame but PanoramaMaker has combined them to a very pleasing effect.

The camera was a Nikon D70 in a Subal housing with GS viewfinder and fisheye dome port, 16mm lens with a magic filter, preset white balance, ISO 200asa, Aperture priority, 1 stop underexposed, F3.3 @1/90th. The shot was taken about 7.30 in the morning at Ras Mohammed in about 10 metres of water.

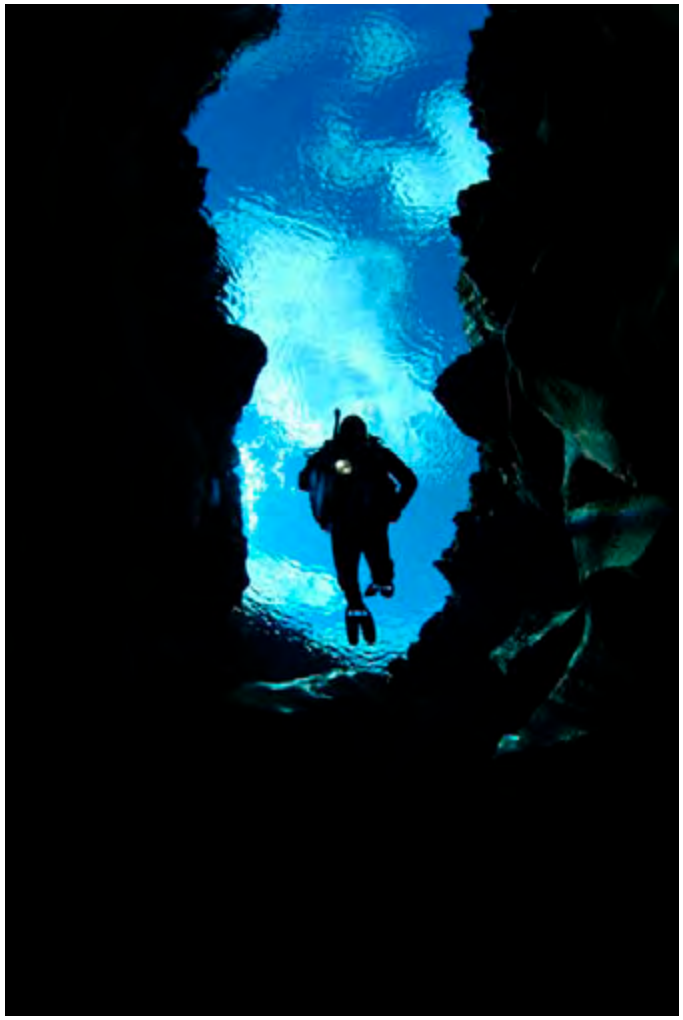
As to who the diver is, I have no idea. He just swam past as I was taking the shots, looked in the right direction, struck a good pose and breathed out at exactly the same time. If I ever meet him again, the beers are on me!

Peter Rowlands
peter@uwpmag.com

Silfra Hall Iceland

TIME magazine
UK front cover

By Charles Hood



The big difference between film and digital is that with film predominately your work has finished when the image is captured. However, with a digital image your work has just begun.

No picture could be further from the truth than with this silhouette of a diver (Peter Rowlands) taken in Silfra Hall, Iceland. It recently appeared on the front cover of TIME magazine in UK.

As a photojournalist I tend to shoot jpeg images. This is mainly due to the restrictions of the Nikon D100, but also due to the speed of post processing on my MAC. Let me elaborate.

Jpegs take a fraction of the time to record to Compact Flash compared to either RAW or tiff files. Thus I can shoot a number of shots very quickly. Typically I require up to 20 images of a particular shot to guarantee one perfect one. Also I can download, review, manipulate and store jpegs much faster than using RAW or tiff files. Moreover, the majority of publications are quite happy with jpegs. Having said all that there is nothing wrong with shooting RAW or tiff. Indeed in some ways it gives you more control – it's just the case that I have found shooting jpegs suits my style of photography.

So in this particular situation I ended up with a jpeg master file. The diver and surface where perfectly exposed, however, the dark volcanic rock of the sides, while looking impressive, lacked impact. How did I adjust the shot to make it work? The first thing I did was to copy the file. Golden rule number one – always keep your original file untouched.

I then adjusted the Levels in Photoshop to suit the correctly exposed segments of the image. This ensured the blacks were black and the blue was nicely saturated. I then saved this as a new file – this is an important step as you will see later. Then I opened this new file and adjusted the levels to suit the underexposed section – in this case the rocks. The secret here is at this stage to still leave it slightly underexposed. This had to be done carefully so that I didn't alter the colour balance.

It took several attempts going first through the blue channel, then the green channel and finally the red channel. The red channel is the most difficult colour to adjust and is often over done thus doing it in this order I find works best. It is a good idea to use the Info Dropper to check your colours as you do this. I didn't worry about the diver and surface now appearing over exposed. But the new problem

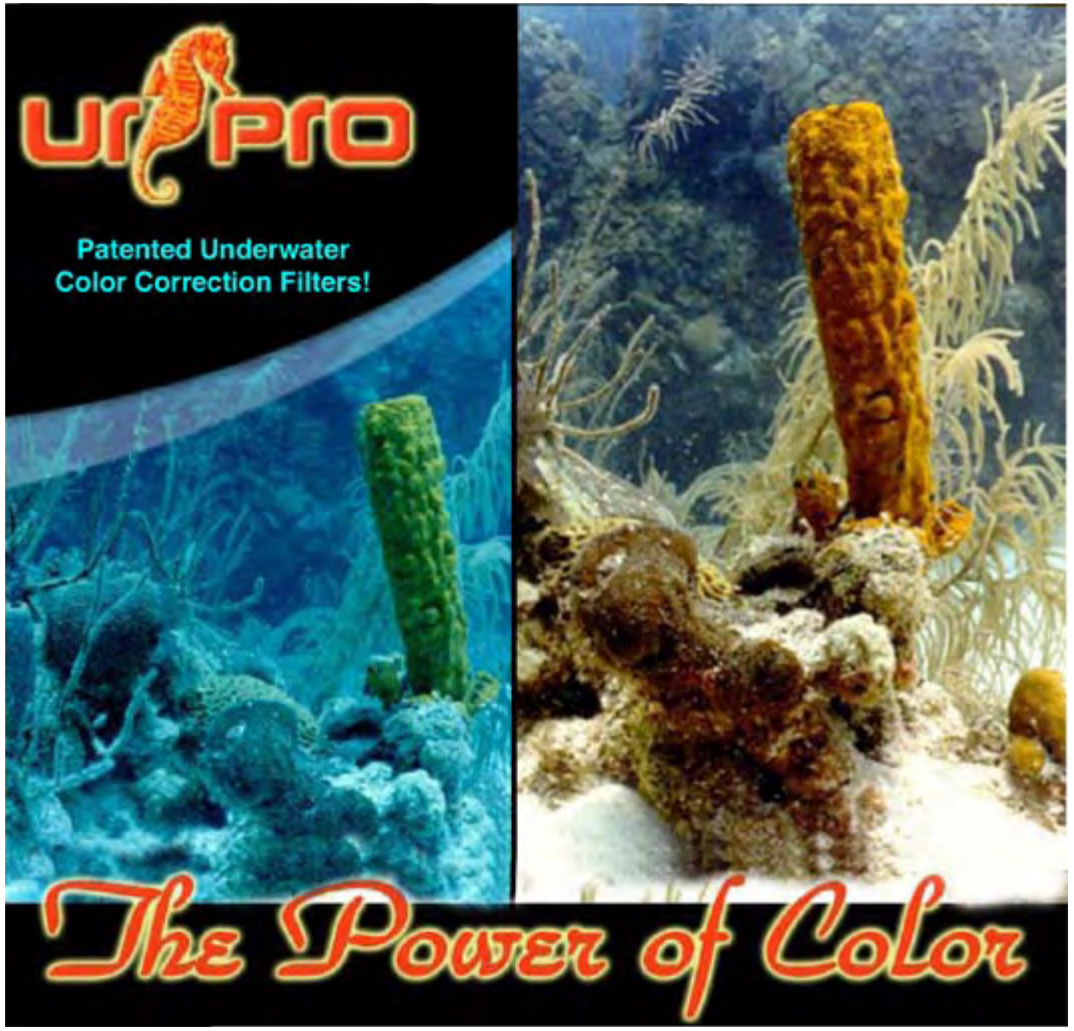
now was that the rocks appeared a bit flat. So I went to the Curves tool and tweaked the contrast just to make the shadows stand out. This is why you leave it slightly underexposed allowing some contrast to be added.

When the rocks looked perfect I then went into the History Undo tool to bring back the diver and surface. This is why you have to work on a saved image from any previous adjustments. The History Undo tool undoes everything. The secret also with using the History Undo tool is to select different opacities. I used 100 per cent for the core parts that need taking right back to the previously saved image. Then near the edges I used around 40 percent and finally around 20 percent at the boundaries where the different parts of the image where merging.

Finally I added nine per cent saturation and a touch of sharpening. Job done.

Food for thought: this is one image. It's always remained one image. It's just that I have adjusted certain sections of it differently. As soon as you add layers technically it's a multiple image. Now there's a debate for the next edition!

Charles Hood
charles@dive.uk.com



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Handy hints - Condensation

by Peter Rowlands

In tropical climates we all like air-conditioning to keep us cool indoors – either on land or on liveaboards – especially at night, but this luxury can bring potential problems with underwater camera equipment.

The camera housings in the photo were loaded and prepared in an air-conditioned room and then left there for a while. During this time they cooled down to the ambient temperature. Unfortunately when they were taken outside the higher ambient temperature caused the surfaces on the housings to condense and form moisture on the outside of the glass dome ports.

The moisture will remain until the housings warm up and this will almost certainly disappear when they are taken underwater so it is not really a major problem.

The big problem which can occur is if you needed to open the housing for some reason. The result would be this moisture forming on the camera and lens and the inside of the housing. This is obviously not a good thing but if it happens all you can do is wait for the equipment to warm up or, better still, only open the housing back in the air-conditioned room.

To avoid the condensation happening at all prepare your camera in the open air or in a non air-conditioned room. Many liveaboards only put the air-con on at night so preparing your housing in the saloon during the day wouldn't be a problem.

In colder climates there can be a reverse problem with condensation. If the housing is prepared in a warm, cosy room, the sudden drop in temperature as you enter cold water will cause the warm air inside the housing to condense and form moisture inside the glass port. This is not good news and it will take some time for the air to cool down to the ambient temperature. Even when it has done so, the dried moisture can leave marks on the inside of the dome which could affect picture quality. The solution is to prepare the camera in a temperature as close to that in which you will be using the housing.

The above problems are not limited just to underwater housings and can occur with smaller cameras as well.

Another form of condensation is a comparatively recent phenomenon with compact digital cameras. If you are using the built-in flash during the dive this generates heat inside the housing which can cause moisture to form on the inside of the front glass port. A solution is to put a small bag of silica gel inside the housing to absorb the moisture but I have found that with my Olympus C40 in an Olympus PT-012 housing this doesn't stop moisture forming after about 45 minutes or around 30-40 shots using the flash. It might be that my supply of silica gel sachets need reforming in an oven for half an hour or that I should buy the sort that change colour when they need reforming!

Either way, condensation is a problem you should be aware of and prepare accordingly to avoid it happening.

Peter Rowlands
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What links these sites?

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Book review

La photo numérique sous-marine By Isabelle & Amar Guillen

With the explosion in sales of compact digital cameras and their housings, a number of digital underwater photography manuals have appeared on the market, some better than others, but all claiming to turn you into the next Doubilet. A quick look at the cover tells you that this field guide is different. **La photo numérique sous-marine** is indeed written in Cousteau's language. The book also contains a CD with 10 images to play with and several utilities in either shareware or demo version, for PC mainly, but also for Mac.

Experienced photographers Isabelle & Amar Guillen have put together a complete guide that is small enough to fit in your hand luggage. Although the section devoted to underwater photography techniques only represents about half of the book's content, it is a mine of information with a good number of tips. I started reading La photo numérique sous-marine on my way back from work one evening and was so absorbed by it that I very nearly missed my train stop.

The chapters are neatly arranged following the lifecycle of a picture, with topics such as choosing your gear, travelling with your cherished toy and even organising your hard disk and colour calibration. The book is concise but written in plain French and illustrated with images that you and I could achieve. No "Wow, I'll never be able to do that". The only confusing paragraph I found regarded a description of the Aperture Priority where "the camera works-out the aperture in order to obtain a correct exposure". This will surely be corrected in the next edition.

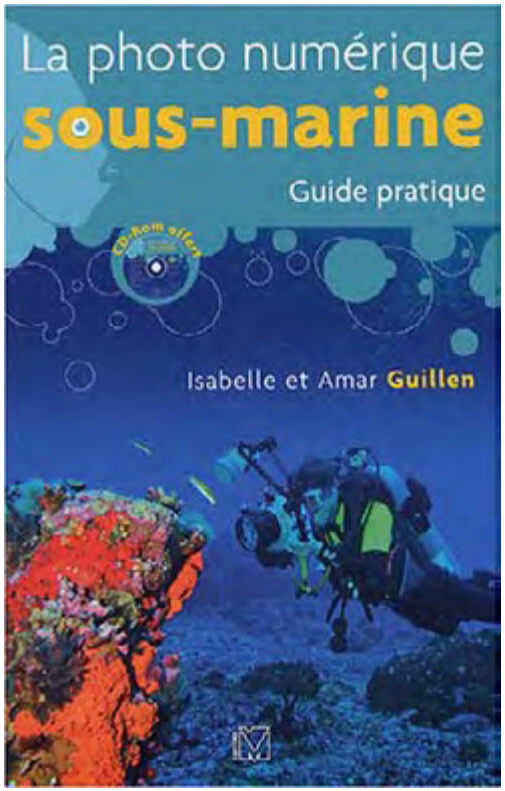
A strong emphasis is placed on equipment selection, general photography skills and post-processing. With the number of existing books and magazines about land digital photography and image manipulation, my first impression was that some of these topics could have been left behind in favour of a more underwater-related content. However, as the authors claim, this is a field guide that should contain enough information to let relatively inexperienced underwater photographers obtain results quickly. I liked the choice of the affordable Photoshop Elements for the manipulation examples, a trial version of which is available on the CD. Again, this book is designed with the amateur in mind and the authors probably can't imagine many newcomers to photography choosing Photoshop CS2 - genuine copy, of course - as their first image editing software.

Where the authors may have let themselves down a little is with their choice of equipment. Nowadays, the lifespan of compact digital cameras is so short that some of the models described at length can only be found on the second-hand market. I can imagine myself flipping through the pages in a few years with a touch of nostalgia not unlike the emotions I feel when I see the old ZX Spectrum in my 1980s computer bible.

However, this certainly shouldn't deter French speakers from reading this guide. It is full of ideas and demonstrates that good results can be achieved, even if you haven't yet sold your spare kidney.

JP Trenque
jp@jptrenque.com

Fortunately JP Trenque is French so to cater for our 54 French subscribers here is the same review but 'en Francais'!



Avec l'explosion des ventes d'appareils numériques et de leurs caissons, un bon nombre de livres et de manuels en anglais sont apparus, certains desquels ayant la prétention de vous transformer en David Doubilet. Il suffit de jeter un coup d'oeil sur la couverture de **La photo numérique sous-marine** pour réaliser que cet ouvrage est different. En effet, il s'agit d'un des premiers guides pratiques écrit dans la langue de Cousteau. Ce live est accompagné d'un Cédérom contenant 10 images à retoucher ainsi que plusieurs logiciels gratuits pour PC principalement, mais

aussi pour Mac.

Isabelle et Amar Guillen ont réussi à compiler un guide complet qui tiendra dans votre bagage cabine lors de votre prochain voyage plongée. Bien que la prise de photos sous l'eau ne représente qu'une petite moitié du contenu, ce livre est une mine d'information avec un bon nombre de trucs et astuces. J'ai commencé à lire **La photo numérique sous-marine** dans le train en rentrant du boulot un soir et j'ai pratiquement manqué mon arrêt.

Les chapitres sont bien organisés et suivent le cycle de vie d'une photo. Les sujets traitent notamment du choix de votre équipement, comment voyager avec votre jouet et même organiser votre disque dur et calibrer vos vouleurs. Le livre est concis et clair et il est illustré avec des photos que vous et moi pourrions obtenir en travaillant un peu. La seule confusion concerne la description de la priorité ouverture où l'appareil choisit l'ouverture lui-même pour une exposition correcte. Une toute petite erreur qui sera certainement corrigée lors de la prochaine édition.

Le choix d'appareil et de caisson, les connaissances générales en matière de photographie et la retouche d'image occupent une partie importante de l'ouvrage. Un grand nombre de livres et revues traite déjà de ces sujets et ma première impression était qu'ils auraient pu être omis en faveur d'un contenu plus sous-marin. Ceci dit, il s'agit d'un guide pratique qui devrait contenir assez d'éléments pour permettre au photographe débutant d'obtenir des resultats rapidement. J'aime le choix de Photoshop Elements, logiciel bon marché dont une version d'évaluation est incluse sur le CD. Ce livre étant destine aux amateurs, les auteurs n'on probablement pas imaginé qu'un grand nombre d'entre nous achèteraient Photoshop CS2 – version légale bien entendu – pour apprendre à retoucher des photos.

Il est dommage que les auteurs aient choisi de decrire certains équipements. De nos jours, la durée de vie des appareils numériques est tellement courte que certains modèles décrits ne sont désormais disponibles que sur le marché de l'occasion. J'imagine déjà tourner les pages dans quelques années avec une dose d'émotion, un peu comme quand je vois le vieux ZX81 dans ma bible informatique des années 80.

Celà n'enlève rien à la qualité de ce guide pratique plein d'idées, et qui prouve que vous pouvez obtenir de bons résultats même si vous n'avez pas envie de vendre un organe vital pour financer votre passion.

JP Trenque
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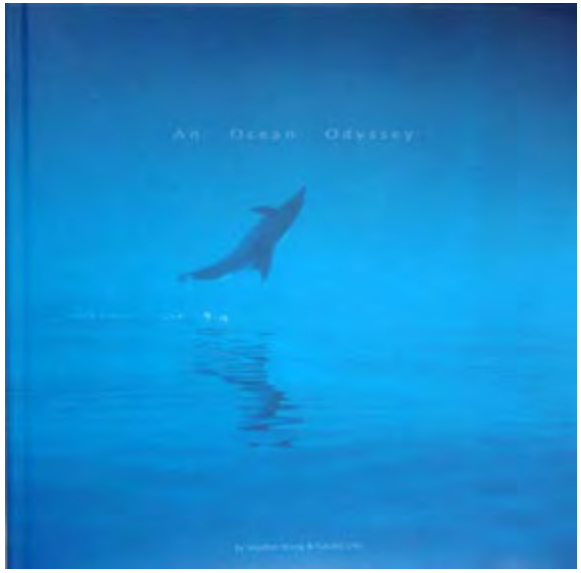
An Ocean Odyssey

by Stephen Wong & Takako Uno



Subtitled 'Journey into the Blue', An Ocean Odyssey is a 240 page 11" x 11" (28cm x 28cm) coffee table book full of outstanding images of mainly open water marine animals and mammals.

The images are sparsely captioned and split into ten sections and contain some images which must be unique - such as dolphins and Southern right whales mating!

The authors must have spent thousands of hours underwater to photograph the wide range of subjects, most of which are some of the most difficult to photograph but more importantly they have managed to capture several special 'moments in time' such as an Angel shark striking it's prey, leaping dolphins and the previously mentioned mating shots. They are a credit to the obvious tenacity of both the authors.

Reproducing the blues of the underwater world is notoriously difficult in print and unfortunately the reproduction quality in this book is below par. Having seen their work on their web sites there is a marked difference between the same images on screen and those on the printed page which is a shame because the photography of the subjects is of the highest order.

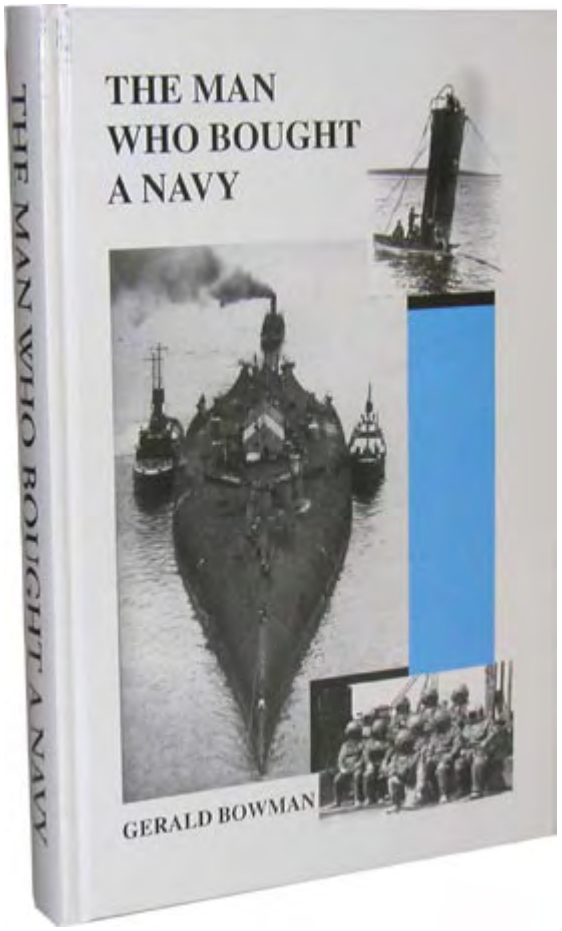
An Ocean Odyssey costs $60 plus shipping and copies can be ordered by contacting saiwong@netvigator.com.

UK readers can buy a copy for £35 plus shipping from www.nhbs.co.uk

www.stephenwong.com
www.takakouno.com

Peter Rowlands
peter@uwpmag.com

The Man who bought a Navy



Pieced together after much research and told for the first time in this autobiography is the astounding story of what is regarded as the greatest achievement in the history of marine salvage - the raising of the German Fleet at Scapa Flow.

The Man who bought a Navy is 249 pages and has over 100 photographs.

Copies cost £19.95 (+£3 UK post)

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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, 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/features about leading underwater photographers

If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com

How to submit articles

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

1. The text 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 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.

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For further information contact Doug Perrine

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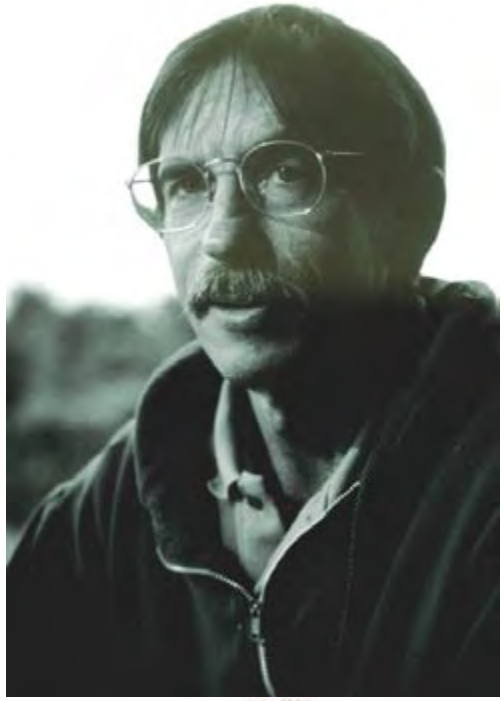
Photo by Simon Brown



Parting shots

Over Christmas and New Year I was diving at one of my favourite places, The Lembeh Straits in Indonesia, which has frequently been the subject of articles in this and other magazines. Incidentally this area was completely unaffected by the Boxing Day tsunami. At the resort we only knew of it through the reports on satellite television and like everyone else were horrified as the estimated death toll grew day by day.

On one dive at the site known as Hairball Two I saw and photographed a succession of the normal subjects, a fingered dragonet, leaf scorpionfish, tiny cuttlefish, dragon sea moth etc without getting very excited about any of them. That was until I noticed a cloud of stirred up sand. As the cloud settled slightly I saw a flying gurnard (Dactylopteria orientalis) on its side, being held from below. As it struggled it was gradually being drawn into the sand. After a few minutes the gurnards struggles lessened as it tired, but it continued to be tugged from below so that it slowly sank deeper into the sand.

At this point I was joined by another pair of divers and by the guide who probed the sand around the gurnard. He didn't make contact with anything so the predator must have been directly below it. He indicated to us, asking if he should try to release the gurnard? We hesitated and exchanged glances, should we give the gurnard its freedom and deprive the hidden predator of its meal? I must admit I was in favour of letting nature take its course, but at the same time I wanted to see what was buried in the sand below the gurnard. By this time the head of the gurnard was below the sand.

Eventually we nodded yes, hoping to get a sight of the hidden predator as the gurnard was released. The guide got hold of the free ìwingî tip and slowly pulled the gurnard out of the sand, as he did so whatever was underneath released its hold without exposing itself so we didnít get even a glimpse, never mind a positive identification. After a short hesitation the gurnard swam off, the only visible sign of damage being a slightly ragged 'wing' tip.

In the boat after the dive we asked the guide what the predator might have been. He wasnít at all sure but suggested that it might have been some sort of snake eel. That would seem to match with the relatively small mouth judging from the damaged area of fin and the vertical orientation in the sand. So here's a question for the marine biologists (or any other knowledgeable person) reading this - was the predator likely to be a snake eel, or do you have some other suggestion, or will we never know?

Colin Robson
colin.james.robson@virgin.net

Nikon F90x in Subal housing with Nikor 60 mm lens. Inon Z22 ring flash in TTL. Fuji velvia 50. Aperture priority, probably F8, 1/60 second.

Do you have a nice shot with a short story behind it?
If so e mail me and yours could be the next "Parting shot".
peter@uwpmag.com