

Underwater Photography



Ikelite Digital SLR-DC Housings

OFFER TTL FLASH

CANON

EOS Digital Rebel (300D)
EOS Digital Rebel XT (350D)
EOS 10D
EOS 20D

The Ikelite SLR-DC housing takes full advantage of the digital SLR cameras innovative features. The housing is injection molded of clear, lightweight polycarbonate for strength, visual access to the camera, LCD screens and camera controls. The housing provides controls for most camera functions. The versatility of this housing shows in the interchangeable port system which allows the use of a wide variety of lenses from macro to wide-angle to zoom. The rubber handles provide excellent grip and a quick release system for multiple strobe attachments to meet the needs of the most demanding professional.


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

www.ikelite.com

NIKON

D-50
D-70
D70s



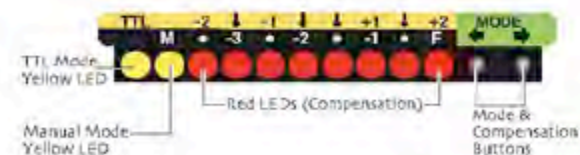
OLYMPUS

E-1
E-300

The Ikelite SLR-DC housings have Conversion Circuitry built into the camera housing. When used with an Ikelite DS Substrobe; the Conversion Circuitry provides TTL flash exposure.

The Ikelite SLR-DC housings for Canon and Nikon also include a Flash Compensation Module which provides over and under-exposure compensation in the TTL mode.

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.



The Ikelite SLR-DC housings for Olympus have conversion circuitry and provide real Olympus TTL when used with Ikelite DS Substrobes but do not include the Flash Compensation Module.

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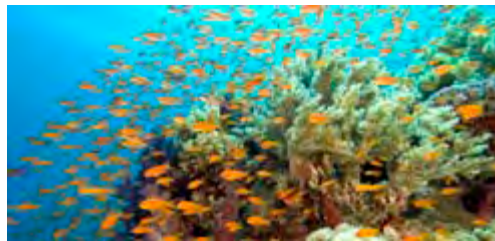
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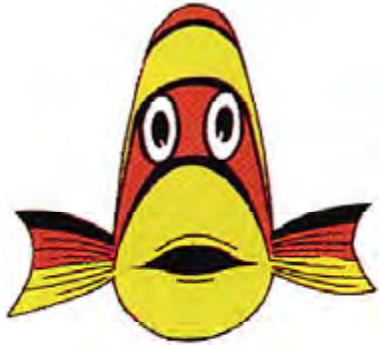


Cover photo by Rod Klein

Transparent shrimp with Eggs taken at TK3, Lembeh Strait, North Sulawesi with Nikon D2x 105mm Nikon with Backscatter flip diopter and 2 Inon 220X strobes. Extremely small transparent shrimp living on a small piece of coral. I used one strobe on the left front and moved one strobe to the rear to backlight the shrimp in order to highlight its transparency. Shot Nikon Raw ref file processed as 16 bit tif

News, Travel & Events

Antibes Film Festival 2006



We would like to inform you that the 33rd World Festival of Underwater Pictures will take place at the end of October 2006 in the Acropolis Centre of Nice (France).

Daniel Mercier, Philippe Vallette and the usual team of the Festival will be pleased to welcome you during this 33rd edition, under the usual festive atmosphere, but with more space: 3,200 places, 2,000 m² for exhibition.

The honorary guest of the 2006 Festival is Papua New Guinea, well known in the dive world.

You will find soon all the information on our web site:

www.underwater-festival.com

Findmee

The aim of this site is to give 'buddyless' divers a chance to find a buddy when travelling the UK on business trips, on holiday or on even if they fancy a dive locally and their usual buddy is unavailable.

Having looked at numerous web forums I have repeatedly viewed numerous divers trying last ditch attempts to locate a buddy to dive with in the evening or at weekends etc.

Because of this I have set up a

website to assist divers in locating a willing buddy for the location they wish to dive in. The site is very clean and basic, so fast to navigate, load and view.

It will give the UK diving community the chance to contact either by phone or email divers that are available and share similar levels of certification, diving interests and experiences to go diving with.

www.findmee.co.uk



My name is Dan and I'm the developer of a program called Flash Renamer. I think your readers would be interested to learn about my program, since it's a great time saver for digital photographers and other people who handle a lot of files.

Flash Renamer is used to rename many files at once. For example, if your camera produces images named IMG001, IMG002 and so on, you probably want to change all of them to something more meaningful. With Flash Renamer this can be done in a matter of seconds!

Besides basic functions like replace, add, remove, set casing, counters and set dates, Flash Renamer also contains many specialized features, such as extracting width/height and Exif information from images and adding it to the filename.

There you can also download a fully functional trial version. Flash Renamer is shareware and only costs \$19.95 to register.

www.rlvision.com

Upcoming International Photo & Video Competitions

Provided by:

DivePhotoGuide.com

Welcome to a new feature of UwP, brought to you by our friends at Divephotoguide.com.

The Following dates are the deadlines for imminent competitions. Good luck!

March 31
Wildlife Photographer of the Year Competition (UK)

Asian Diver & ADEX 2006 Ocean Odyssey II (Singapore)

April 1
Celebrate the Sea 2006 (Singapore)

April 3
SanDisk Red Sea 2006 (Israel)

April 21

Hawaii Photoquest with Martin Edge

23rd Sept - 1st Oct 2006



Martin wanted something 'completely different' this year, so we came up with the idea of chartering a liveaboard boat which sails from Big Island (Kona), Hawaii! Hawaii is situated in mid-Pacific, between California and the Philippines, and the Kona Aggressor, has been chartered exclusively for our use. Lava tubes, maybe some fabulous pelagic encounters and fascinating macro life will be the subjects for our group of aspiring underwater photographers.

Why take a trip with Martin Edge when you could go it alone? Firstly, he has no photo secrets at all. Everything he knows he shares with others, whoever they may be. Secondly, he dives and takes pictures

www.uwpmag.com

with you, side by side. Where he goes, you go. What you shoot, he shoots. He will show you how to look for macro and wide-angle opportunities: how to use your eyes, mind, memory and imagination to enable you to 'see in pictures' and 'see in your mind's eye what the lens may see'. Limiting the trip to only 12 divers means that everyone gets plenty of 'Edge-time'. All this combined with a superb, dedicated dive boat all to yourselves. Imagine relaxing in the hot tub with a cool beer and chatting about the images you have taken and those you are yet to shoot.

www.divequest.co.uk

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Layang Layang
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Bali, Komodo, Wakatobi,
Manado, Kungkungan Bay

Palau, Yap, Truk
Bikini Atoll
Australia's Coral Sea
Papua New Guinea, Solomons
French Polynesia
Fiji, Hawaii,
Sea of Cortez
Revillagigedo Islands
Cocos & Malpelo Islands
The Galapagos
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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e-mail divers@divequest.co.uk website: www.divequest.co.uk

Layang Layang Underwater Digital Photo Shootout 2006

In conjunction with the resort's 10th anniversary celebration, Layang-Layang announces the date for its first International Underwater Photography Competition to celebrate the beauty and delicacy of its marine environment.



For this inaugural event, only digital entries will be accepted and photographers will compete from 25th - 31st July 2006 in two categories; Macro and Wide Angle. Renowned photographers, Rod Klein, William Tan and Stephen Wong will be judging the competition and the event is expected to attract participants from 8 different countries.

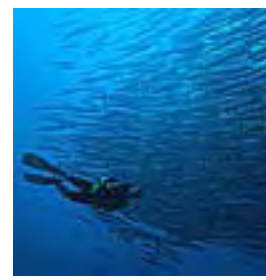
To add prestige to the event, Omega will be offering the latest Seamaster Planet Ocean timepieces as grand prizes.

Registrations are being accepted now and bookings can be made through your local dive travel operator or log on to www.layanglayang.com. This is an excellent opportunity for budding photographers to showcase their underwater shots and eventually, recognition in the field of underwater

photography. All winning participants will have their pictures published in the post event write up in all major dive magazines. In addition, they will also stand a chance to win prizes worth USD15,000 from Omega Seamaster Planet Ocean timepieces to dive trips to exotic locations.

To add to the growing list of supporters, the event will be endorsed by NAUI Worldwide, Malaysian Sport Diving Association, Sabah Tourism and Tourism Malaysia.

www.layanglayang.com



Reef
Rainforest



Specializing in Underwater Photographic Expeditions and Exotic Destinations



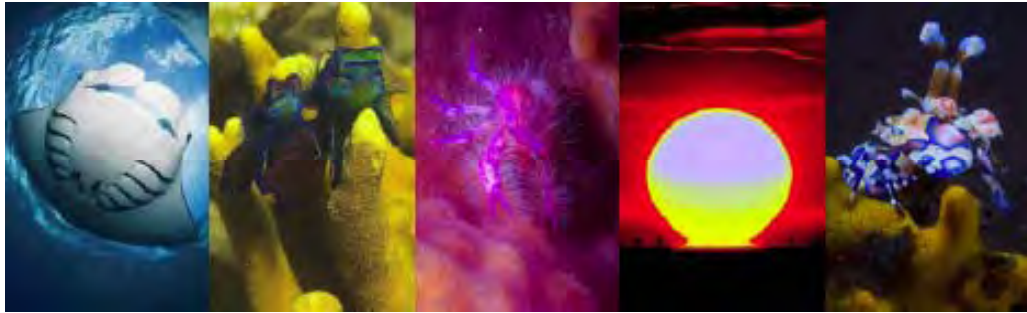
We know how to get you and your camera gear to the far corners of the world

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info@reefrainforest.com
www.reefrainforest.com

Mike Veitch and Tim Rock workshops

Yap July 06 & Bali Oct 06



Mike Veitch and Tim Rock are presenting two outstanding digital photography workshops in 2006. The first takes place in Yap, Micronesia from July 12-19th, 2006 with the second on the beautiful island of Bali from October 8-14th, 2006

The workshops will include daily presentations on the ins and outs of underwater photography from the most-published photo pros in the Western Pacific. Courses include the basics of lighting to advanced composition and, of course, how to use Photoshop CS2 and create multi media presentations. Our seminars are organized for maximum underwater time to help put new skills to use. In the evenings, the pros will present multi-media slideshows and videos and continue to talk about photography around the bar!

Bill Acker's Manta Ray Bay Hotel and Yap Divers have created a Special Workshop Package. Bill will

join the group on several dives and give his special insights into manta behaviour and Yap's marine world.

Scuba Seraya in Tulamben, Bali is located away from the crowds on its own grounds with an amazing house reef. The Tulamben area is a haven for the wonderful macro/muck diving that has made Indonesia a Mecca for underwater photographers. As an added bonus, we have scheduled this trip in October to optimize our chances to see the mysterious molamola or sunfish. These giant fish make a yearly appearance in the area at cleaning stations. The resident mola expert, Michael Cortenbach of Bali Hai Diving Adventures, will be on hand to give a presentation on these largest of the pufferfish and make dives with the guests.

For complete information and bookings please visit:

www.shootunderwater.com



Photographers and photojournalists Jeremy and Amanda Cuff have recently completed a brand new website www.ja-universe.com to illustrate their work.

The compilation of the site began back in the early summer of 2005 followed by the actual construction of the site over the late summer and autumn. The website went live on November 1st last year.

It features a selection of photography and articles with particular emphasis on scuba diving and travel, although other topics such as abstracts, motorsport and black and white photography are also included.

Photographer and writer Jeremy Cuff said, "Our photography and writing has grown organically, starting as a simple desire to record our travels and experiences which, over time, grew into a more organised and focused pursuit whereby photography and feature writing is often the main reason for a trip."

"So far, we've developed to the stage where we're having work regularly published, but now we are seeking more regular and extensive working partnerships with publishers of magazines, newspapers, websites, image banks and books."

www.ja-universe.com



Rod Klein Digital Workshops onboard Nai'a February 2007

Rod Klein is hosting back to back digital workshops on the fabulous Nai'a Liveaboard in Fiji in February 2007. The Nai'a has a reputation as one of the world's finest liveaboards and it provides an ideal setting to conduct liveaboard workshops.

In the workshops he will help you overhaul your workflow and take your underwater digital images to the next level and beyond. Learn all the techniques and secrets that you always wanted to know including, Color Management, monitor calibration, Raw Processing in Nikon Capture & ACR, Special Photoshop techniques using Adjustment Layers & Layer Masks, Image Upsizing for large prints, and Special Sharpening Techniques using Photo Kit



Sharpener.

These special workshops will be held on back to back charters: 1 x 7 day & and 1 x 10 day. You can join us for either one or both. Each workshop will be geared to each diver's individual needs. There will be sessions for beginners, intermediate and advanced shooters. Whether you are using a fixed lens digital camera or a digital SLR the workshop will attend to your special needs. Want to know more about Photoshop CS2? He'll teach you some great tips and tricks. Scared of using RAW files...no problem, he'll get you shooting and processing raw the first day. Good at macro but having problems with wide angle....he'll fix that!

www.rhkuw.com

Great Britain to Join the "Save the Seals"

For those of us who wish to stop the obscene, cruel, and ecologically-destructive slaughter of seals on the East coast of Canada, we have just acquired a powerful new ally.



The British government is preparing to join Greenland, Denmark, and Italy in the campaign to ban seal products from Canada.

Sea Shepherd Conservation Society welcomes the support of Britain. The late British Labour Minister and member of Parliament Tony Banks was an ardent supporter of the seals and his party is rallying around his last wish to take action to end the horrific slaughter of seals in Canada each year.

The Canadian government has not yet set a quota or set an opening date for the seal slaughter. The seals are also threatened this year by the effects of global warming which has left the Gulf of St. Lawrence free of ice. The harp seals are dependent upon ice to give birth to their pups.

www.seashepherd.org

Reef Wreck & Critter

Photographic Dive Tours in Tulamben Bali

www.reefimages.i8.com

New products

Ikelite Nikon D200 housing

Ikelite are the first manufacturer to announce the arrival of their housing for the Nikon D200 which should be available in March.

The housing includes conversion circuitry that provides iTTL compatibility for DS-50, DS-80, DS-125 and DS-200 SubStrobes. A push button turns the circuitry off to allow manual strobe operation.

AE/AF lock button can be activated with your thumb while holding the handle, but the Metering selector surrounding the AE/AF button is not provided. Control for front FUNC button can also operate the depth of field preview. Lens Release and Flash Compensation buttons are provided.

“Stay depressed” control operates the White Balance, ISO and Qual functions on top left of camera body, but the Mode dial under these buttons is not provided. Focus-mode (C/S/M) selector can be changed with a little finesse. A control is even provided to open the Card slot cover latch, and the tray is notched, allowing battery and card replacement without removing the camera from the tray.

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

www.ikelite.com

www.uwpmag.com



Equinox Panasonic HVX200PRO housing



In a continuous effort to provide reliable, high quality and affordable underwater video housings for the professional videographer Equinox has out done itself again. The new HVX200PRO underwater housing is the ideal housing for shooting quality HD footage underwater without breaking the bank.

www.dive-equinox.com

Sigma/Nikon D200 problem

Sigma have announced that there is a problem using some of their lenses on the new Nikon D200 which can cause incorrect exposure.

They are offering a free upgrade to their existing customers.

www.sigma-photo.co.jp

our OEM converters support more than 20 cameras



www.heinrichsweikamp.com
info@heinrichsweikamp.com



Epoque EHS-ST9 for Sony DSC-T9



Epoque's new housing has controls for all the cameras functions and is waterproof to 45m (150ft).

It is 144x102x52mm and weighs just 450g (on land).

www.epoque-usa.com

Gates SWP44 port



With an astounding 120° field of view this port will provide complete scrutiny of a Humpback from mere feet away. Yet the SWP44 includes full zoom through capability for crystal clear tight shots as well as macro of 4.5" / 115mm critters -- and everything in between.

www.gateshousings.com

Fantasea F350D Housing



The Fantasea F350D is a compact, lightweight, injection molded polycarbonate housing with ergonomically designed handles, making it easy to hold and use.

www.fantasea.com

INON 28AD Mount Base



Inon have announced the 28AD Mount Base for attaching their accessory lenses onto the Canon WP-DC1 housing for the Powershot S80 compact digital camera.

www.inon.co.jp

Nexus D70 Digital

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Nexus offers amazing features with compact size.

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www.Epoque-usa.com

Find all the accessories you need for digital underwater photography

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Macro Lens

.54x Wide Lens

Subal ND20 for Nikon D200



The Subal ND20 housing for the Nikon D200 will be available soon!

The camera is mounted on a saddle for precise positioning inside the housing. Ergonomic placement of all important controls provides convenient and comfortable handling of the camera functions. A 4 mm main-O-ring and the SUBAL QuickLock latching system make it virtually impossible to close the lid if the O-ring is not lying correctly in its groove.

There are controls for: Power On-Off, Display Light, Shutter Release, Front Main Dial, Manual Focus/Zoom, Mode Dial, Lens Release, Focus Mode, Rear Main Dial, AF-Area Mode, Metering, AF-Lock. Push Buttons for: Exposure Mode, Exposure Compensation, Quality, White Balance, ISO, Bracketing, Delete, Playback, Menu, www.uwpmag.com

Thumbnail, Protect, Enter, Multi Selector Threaded holes on the base and in the top shoe allows mounting of trays, aiming lights or other accessories. Generous shading of the LCD-monitor provides a bright and clear image. The housing incorporates an excellent viewfinder optic for full frame viewing. Optionally the housing can be assembled with the new magnifying Viewfinder Optic GS 180.

All Subal bayonet mount ports will fit this housing.

www.subal.com

ULTRALIGHT

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MANUFACTURERS OF THE MOST VERSATILE, LIGHTEST WEIGHT & MOST FLEXIBLE ARMS AVAILABLE

Now you have your Olympus, Canon, or Sony digital housing, how do you hold onto it underwater? Ultralight makes a tray and handle to accomplish this.



Would you like to use a strobe or spotting light adapter with your new digital housing? Now you can, Ultralight makes arms and spotting light adapters to attach to the handle.



Maybe you would like to have two strobes, their tray makes into a double tray with the quick addition of two pieces.

Do you have Ikelite strobes and manual controllers and need to be able to attach those items to your housing. Ultralight makes adapters for the manual controllers that have a ball on the end so you can then add arms.



VISIT OUR WEBSITE: WWW.ULCS.COM

FIND A DEALER NEAR YOU OR

WRITE TO US: INFO@ULCS.COM

Olympus E-330



The Olympus E-330 represents a radical new departure in digital SLR design. With its live view feature, photographers will for the first time be able comfortably view the image they are taking no matter what position their camera is placed in. The Olympus E-330 comes in a kit with a high-performance ZUIKO DIGITAL 14-45mm 1:3.5-5.6 lens (28-90mm), and will be available from March 2006 in camera shops retailing for around £900.

A 60m housing, PT-E02, is due out shortly.

www.olympus.co.uk



29/12

SLX LED Light



The SLX LED system is the perfect auto focus assist light for underwater photographers. It's light weight, compact, durable, and it is able to pump out a white 5500k beam for more than 4 hours on a set of 6 AA batteries. The auto focus assist light package comes with a 1" ball joint adapter, a light diffuser, and a handle with a 6mm and 8mm mounting hole for custom mounts.

Price: \$355.00

www.nocturnallights.com

Magic filters now available for digital compact cameras (with manual white balance)



The Magic Filter was originally designed for DSLRs because no other UW filters were available for the popular lenses for these cameras. However, many Magic users were delighted with the results that their Magic filter produced when they tried it on their compact camera. So we have decided to also supply filters for compacts too! A filter can really transform a basic compact camera allowing you to shoot colourful scenics without the need for external flashguns or a wide angle lens.



Magic now in use in over 50 countries

Peter and Alex are very proud to announce that Magic Filters have now been sent to photographers in 50 countries (or islands). OK, so we have counted places like Hawaii separately to the USA, and admittedly many of these countries are only represented by a single photographer, but we are still thrilled by the interest in Magic from the digital underwater photography community.

We strongly encourage you to join this revolution in underwater photography, to leave your strobes behind and see the Magic for yourself!

www.magic-filters.com

www.uwpmag.com

Olympus housings for the μ (mju) 700, FE-130 and FE-140



Ideal for water sports enthusiasts, including surfers and snorkellers, as well as those who enjoy numerous other active pursuits, the Olympus outdoor cases CWPC-02 for the μ (mju) 700 and CWPC-03 for the FE-130 and FE-140 provide very affordable protection against the elements.



They're waterproof to 3m*, opening up a new world beneath the waves to holiday makers who now needn't feel stranded on the shore. Compact and light weight, the outdoor cases can easily be stowed away and

www.uwpmag.com

taken anywhere where users will want to have their camera ready for action regardless of how bad the weather is – such as on a tropical rainforest holiday, or on a trip to London on a wet Saturday afternoon!

www.olympus.co.uk

Discovery 10 Watt HID Video Light



Amphibico is proud to introduce the new compact 10 Watt Discovery HID light.

A fully aluminum compact light which will mount on any Amphibico video housing to provide a clean and natural light source.

The 10 watt HID has a wide angle reflector and a dual O ring seal.
\$795.00US Suggested Retail

www.amphibico.com

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The slaughter of sea turtles in Bali and Indonesia



The Island of Bali in Indonesia has been the hub of the sea turtle trade for two decades. The buyers of turtle meat, shells and eggs are mainly found in the Asian markets as well as in Indonesia itself. Turtle meat and eggs are not going to feed the poor, instead they are a privilege of affluent societies. Turtle shell is being used for jewellery and ornaments, all unnecessary objects, for which hundreds of thousands of turtles have to lose their lives.

All eight species of sea turtles are threatened with extinction and therefore strictly protected by CITES, the Convention of International Trade of Endangered Species. Nevertheless, the number of animals - who have inhabited our oceans for over 150 million years - is constantly declining. Until four years ago, in Bali alone, an average of 25,000 sea turtles a year were brutally cut out of their shells alive! As a result of several action and campaigns by Indonesian and European animal welfare organizations, this number has dropped to around 3000 a year.

However, in view of sea turtles being threatened with extinction, every single life is important in order

to preserve the population. The killing of sea turtles in Indonesia is more than just a national problem: For decades, the sea turtles from Bali's waters, which would have supplied the market no longer exist. The animals being killed in Bali are caught all around Indonesia, Borneo, Malaysia, Sipadan and North Australia. After months of transportation, with their front legs pierced and tied up, lying on top of each other in the hull, with neither food nor water, they finally end up in Bali. Herded together in cages, they wait for their horrifying end. Depending on the orders, the turtles are killed, for the national or the international market. The brutality of the killing is unimaginable: With a sharp knife, they separate the lower tortoiseshell from the upper one (the animal is still alive!). Then, they slowly disembowel the turtle without paying any attention to the unbelievable pain of the tortured animal. The agony can last up to half



an hour; a total horror, when you consider that sea turtles have a highly developed nervous system – but they are unable to cry...

We need your help !!!!!!!

THE CAMPAIGN

The objective of our new campaign is to collect as many signatures, statements and letters of protest as possible. We want the relevant authorities of Bali and Indonesia to be aware that people from all over the world will again focus on Bali's sea turtles and call upon the government to stop it now forever. At the moment, Indonesia and Bali are both struggling for every single tourist. Tourism is very important for their economies, and anything that may harm their image is subsequently taken seriously. We can

therefore be sure of obtaining the full attention of the authorities, although we intend to use more pressure and less diplomacy this time.

The objective of our new campaign is to collect as many signatures, statements and letters of protest as possible. We want the relevant authorities of Bali and Indonesia to be aware that European divers and tourists have not forgotten Bali's sea turtles. At the moment, Indonesia and Bali are both struggling for every single tourist. Tourism is very important for their economies, and anything that may harm their image is subsequently taken seriously. We can therefore be sure of obtaining the full attention of the authorities, although we intend to use more pressure and less diplomacy this time. The donations will again be used to support PROFAUNA-activists'

operations as well as Heinz von Holzen's breeding program.

We have chosen a new, more up-to-date means of communication to broadcast the present campaign and to transmit the signatures, statements and letters of protest. With the internet replacing the former brochures and petition sheets, everything can be done online! Everyone in the world will be able to get instant information about the BALI SEA TURTLE campaign through one mouse click, sign petitions and e-mail pre-printed statements straight to the relevant government organizations. We are convinced that using this means of communication, we will reach far more people and therefore get more signatures, more statements ...

AND THIS IS HOW IT WORKS:

In your browser, go to

www.sos-seaturtles.ch/Helptostop_english%20.htm

Scroll down to "Letter of protest" and click the GO !! link. This will automatically open up a preformatted letter in your e mail programme for you to send directly.

Secondly go to

www.antinea-foundation.org/pages/petition.asp

and sign their petition online

Finally you can even become an ambassador for sea turtles by mailing the corresponding links to friends and acquaintances and asking them to sign and become active too.

"One is only willing to protect that which one actually knows "

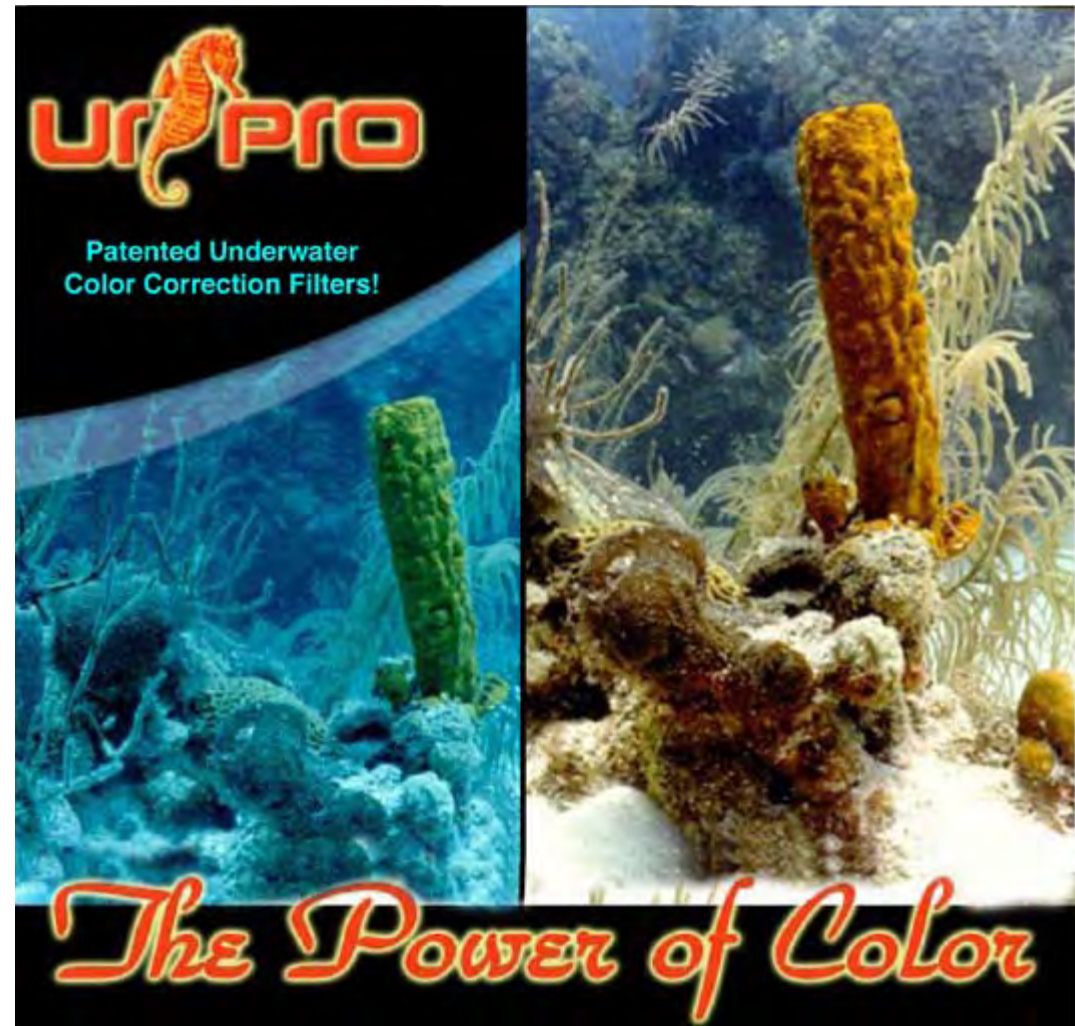
Thank you very much for helping us spreading the BALI SEA TURTLE CAMPAIGN across borders! The result will be reflected by hundreds of thousands of signatures and serve as a means to putting pressure to stop the sea turtle slaughter.

Kurt Amsler

www.photosub.com

www.sos-seaturtles.ch

www.uwpmag.com



URPRO Correction Technology

www.urprofilters.com

The making of IMAX® Deep Sea 3D





Crewmembers aboard Ocean Explorer 1 gently raise the IMAX ® 3D out of the water in British Columbia. Photo copyright© 2005 Warner Bros Entertainment Inc. Photo Peter Kragh

For filmmaker Howard Hall, diving and photographing the undersea world has been a lifelong passion. Hall has been involved in documenting the life supported by the world's oceans (through writing, photography and filmmaking) since the early 1970s, serving in a variety of editorial capacities for some of the most esteemed wildlife periodicals, including International Wildlife Magazine, Ocean Realm Magazine and Fathoms Magazine. His internationally recognized photographs have been published in

www.uwpmag.com

hundreds of books and magazines (including Life and National Geographic) and he has authored several acclaimed books on the subject.

It was only natural that his career should evolve from still photography to filmmaking, working in a variety of roles including director, producer and cinematographer. With the pioneering development of a large-format, underwater IMAX 3D camera, Hall was then invited by co-founder of IMAX and producer Graeme Ferguson to share his superlative



Crew members Bob Cranston, Mark Thurlow, and Howard Hall pose in their dry suits with the IMAX ® 3D camera and housing. Photo copyright © 2005 Warner Bros Entertainment Inc. Photo: Drew Fellman

skills and knowledge, shifting into this technically challenging art form with the entry of the acclaimed 1994 IMAX 3D title *Into the Deep* (the first-ever, giant-screen undersea motion picture).

Director Hall comments, "I like working with the big, 70mm, IMAX 3D camera because it's certainly challenging. We had always wanted to return to the subject matter, ever since *Into the Deep* came out. It was somewhat surprising to us that it took a decade for that to happen. The learning curve was so steep

when we were making that film, that by the time we were finished with the project, we were just beginning to figure out how to use the camera system and how to capture good, 3D images. For a long time, we just really wanted to build on our experience and try to do better. With this new movie, we have done that."

As with any technological advancement, it takes time for not only the refinement of the equipment, but also for technicians to become fluent in their use of the hardware. Now, years after their first undersea



Director Howard Hall and cameraman Bob Cranston use the IMAX® 3D camera to sneak up on a green sea turtle in Hawaii. Photo copyright © 2005 Warner Bros Entertainment Inc. Photo Peter Kragh

Right. Director Howard Hall pushes the IMAX,® 3D camera in its housing back to shore at La Jolla Shores, California. Photo copyright © 2005 Warner Bros Entertainment Inc. Photo: Richard Herrmann



3D film, Hall was better able to maximize all that the IMAX 3D camera had to offer.

The director explains, “When we made *Into the Deep*, the system hadn’t been completely finished, so there were some options that the camera was eventually going to have that weren’t available to us during filming—lenses that were on the drawing board that hadn’t been finished, that sort of thing. For *Deep Sea 3D*, we had a better selection of lenses and a few other devices that made the images we acquired much more exciting. The biggest change was the addition of the macro lens, which enabled us to get closer shots than we were able to shoot during *Into the Deep*.”

“This time we definitely wanted to film a broader range of animals than covered in *Into the Deep*. We really wanted to bring to the audience a sense of the huge diversity of the life that is the ocean. A lot of people have no clue in terms of what a wonderful parade of strange and exotic-looking creatures share our world with us,” says producer Myers.

All In A Day’s Shoot

While compared to a crew employed by an average, Hollywood (2D) film production, Hall’s crew might be considered small in number. But

there is might in the number of seven...eight when Hall’s colleague, producer and wife Michele joins the crew of divers, which is augmented with a handful of surface crew who remain on deck. The team also included marine biologists and local guides – hand-picked for their knowledge about each location.

Because of the size of the 70mm film negative, the IMAX 3D camera holds a magazine of only three minutes of film—and every second of that film is made to count. As if preparing to cut a diamond, all preliminary work is painstaking, to enhance the probability that the scene wanted is the scene captured; and, as with a diamond cutter, the nature



Crewmembers gently lower the IMAX® 3D into the water in the Bahamas. Photo copyright© 2005 Warner Bros Entertainment Inc. Photo: Peter Kragh

documentarian usually has only a single chance to capture the desired shot. So, the majority of the principal photography time is spent in preparation (and after-shooting activity)...so much so that shooting three minutes of film can take upwards of two hours by the time everything is set up.

A typical shoot goes something like this:

Once a location is finalized by the “film team” of Hall, Cranston and two assistant divers (who scout unencumbered by camera equipment), two or three “launch and recovery” divers descend to the selected location to deliver the tripod, as much as 150 pounds of stabilizing weight for the tripod, the camera and a lighting rig. It takes around 30 to 45 minutes to dispatch and assemble all the gear. All of the activity often roils the water and decreases visibility, so the filmmakers sometimes wait another 30 minutes for the water to clear. By the time the subjects have cooperated, the camera has rolled and the desired images have been captured on film, more than two hours may have passed, resulting in

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Director Howard Hall and cameraman Bob Cranston take a dive with the IMAX® 3D camera in the Gulf of Mexico. Photo copyright© 2005 Warner Bros. Entertainment Inc. Photo: Michele Hall

only three minutes of exposed film.

The divers responsible for filming (Hall and Cranston and two assistants) have remained at depth all that time and, as a result, must often undergo decompression before they’re able to surface. Returning to the surface with all of the equipment while undergoing decompression is not practical, so using diver-to-surface communications Howard calls for the same crew that delivered the camera and accompanying rig to retrieve it. As the launch and recovery teams do not remain at depth longer than it takes to accomplish their tasks, no decompression is required for them to immediately return to the surface.

The film team, who remain at depth throughout the location scouting, camera rig assembly and filming, utilize mixed-gas re-breathers, which allow them to remain underwater for these extended periods of time. These divers undergo stage decompression (surfacing in stages and lingering at certain depths on their way back up) before

rejoining the crew above.

Sometimes the film team stays underwater during film and lens changes instead of decompressing and returning to the boat. A film change usually takes about 45 minutes. This process can be extended to allow for a variety of variables. The camera must be delivered to the surface to accomplish both of those tasks. (Two technicians who specialize in the IMAX 3D camera are onboard expressly to load film, execute lens changes and generally maintain the the camera and underwater housing). And some locations chosen by Hall and his crew required even more preparation and precaution (more explained below).

With all of this prep work and diver activity happening well within view of the proposed subjects, the question must be asked: How do you keep an octopus from “returning to his trailer” and refusing to take part when it’s his turn to film?

Howard Hall shares one of the secrets of underwater filming: “One of the tricks of doing this kind of film is choosing subjects that are predictable enough—you know what they’re going to do and you pretty much know how much activity they will tolerate. There are a lot of things that would make wonderful scenes in IMAX 3D that we don’t even think about shooting. Lots of times we’re down there and there’s something going on with an animal nearby...and one of my crew will call and say, “Look over here! Look what’s happening. This is great!” And my attitude is usually, “Well, so what?” Being able get the camera, move it to the animal and shoot it just isn’t practical, the animal isn’t going to tolerate it. The subjects we do choose will tolerate all the diver activity it takes to set everything up, along with the accompanying noise and ruckus.”



IMAX camera technician Stuart Macfarlane loads two reels of film into the IMAX® 3D camera—one for the right eye and one for the left eye—in California during the filming of the IMAX 3D film DEEP SEA 3D. Photo copyright© 2005 Warner Bros. Entertainment Inc. Photo: Drew Fellman

An Array of Locations

Beginning in the fall of 2004, the filmmakers and crew set out for the Sea of Cortez, between the Baja peninsula and Mexico. There, they filmed the Humboldt Squid, which presented a few challenges to Hall and crew. He comments, “It was probably the most difficult thing we did.”

The nighttime sequences were filmed at a relatively moderate depth of about 30 feet...yet over a chasm that reached a depth of 500 feet...

and sometimes lasted until 5 A.M. Humboldt squid, some weighing over 100 pounds, are considered dangerous predators with a voracious nature that can switch from carnivore to cannibal in an instant. Additionally, they literally change their color about four times a second, flashing from an ivory white to a deep brownish red. “They’re actually hard to look at. They change color so quickly, it’s like a strobe is illuminating them. When you look at the sequence on film, it almost appears that the camera is

malfunctioning. Squid are there and then they’re gone. All of that plus the relative danger made for a tough shoot,” relates the director.

From there, team Deep Sea moved to the coast of California and eventually shot in three different places on and off the coast of the state. First stop was Catalina Island. There, they filmically captured the tiny powerhouse called the Mantis Shrimp; after the squid, the shrimp proved to be a welcome subject who, because of his “fearless” attitude, was more than ready to stand his ground (which made for easier filming).

The crew was able to document a face-off between the shrimp and a hungry octopus, intent on capturing and eating the shrimp. The prey had other ideas, however, and utilized his legendary, powerful front claws to dissuade the octopus from having him for dinner.

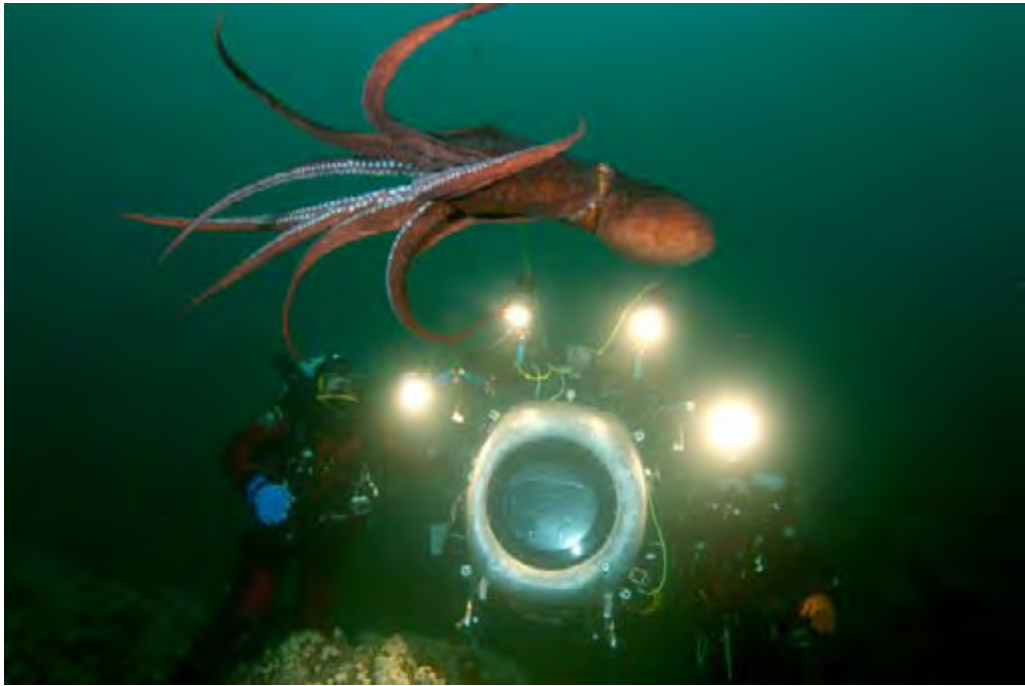
Hall was thrilled to have captured such an antagonistic encounter on film, which he knew would play even better with the IMAX 3D experience. He says, “I really love the Mantis Shrimp sequence—he’s quite spectacular. He does a display where he extends all of his appendages and stands up, which says to the octopus, ‘Careful, I’m dangerous, too.’ Eventually, he actually goes out with his claw and whacks the octopus a couple of times to scare it off. It looks

great in 3D—as you sit in the theatre it’s happening right in front of you.”

Utilizing the same boat, the crew moved on to The Breakwater off Monterey, where jellyfish were filmed, along with a multicolored thief called a Rainbow Nudibranch. A member of the sea slug family, the nudibranch has developed a singular relationship with the Tube Anemone—one that probably doesn’t thrill the anemone at all. At certain times, the nudibranch will stage a kamikaze dive attack, ripping tentacles from the anemone and ingesting them—the venomous stinging cells from the tentacles are transferred to the nudibranch’s defense system of venomous gills on its back. The anemone eventually grows replacement tentacles.

The team headed south to San Diego, where they filmed a scene of the incoming surf in La Jolla. Michele Hall explains, “We mounted the camera in the housing on a cart and wheeled it down the beach at La Jolla Shores; we tied a rope to it and pushed the housing into the surf line and let waves break over the top of it. That was a challenge, but the effort resulted in beautiful footage – and the film’s opening shot.”

Next stop, a special spot off Kona, Hawaii, to film a sequence the filmmakers call “The Turtle Spa.” In direct contrast to the relationships between Mantis Shrimp and octopus



A giant octopus swims gracefully above the IMAX® 3D camera in the cold waters of British Columbia. Photo copyright© 2005 Warner Bros Entertainment Inc. Photo Peter Kragh

and nudibranch and anemone, the symbiotic arrangement between the Green Sea Turtles and various Surgeonfish is one of mutual benefit.

Howard Hall offers, “These turtles come from long distances to this one spot in Kona, Hawaii, where reef fish will clean the algae off of their shells. If they didn’t do that and if the fish weren’t willing, algae would continue to grow and eventually the turtles would have a hard time swimming. They need this cooperative behavior in order to be healthy. And these fish benefit

because they get something to eat. There are lots of kinds of symbiotic relationships like that in the ocean, and it was our aim to show just how vital these relationships are. And it’s an absolutely beautiful sequence.”

Before departing the Hawaiian waters, cameras were also focused on the elegant and enormous Manta Ray, the harmless and gentle giant captured in a nighttime forage for food.

At the beginning of the summer of 2005, a change in location occurred, when production set down in North Carolina, along the 70-

mile Outer Banks of Cape Hatteras National Seashore. Offshore, 120 feet down, lies the remains of the Papoose, a ship sunk by a German U-Boat during the Second World War, which serves as the manmade and animal-adopted habitat of the Sand Tiger Sharks.

Filming in the deepest waters yet, Hall and company tackled the new challenges with their customary can-do attitude: “Certainly filming on the shipwrecks off North Carolina was really interesting work, because we were doing really deep dives and we were staying down for long periods of time. Our longest dive was in North Carolina; we were underwater for four-and-a-half hours. We spent two hours underwater at 120 feet, and then we had to spend two-and-a-half hours of decompression at the end of the dive. And we did that dive on four consecutive days.”

The crew immediately hopped south to the Bahamas, where production set down for close to a month and shot a wide range of sequences involving diverse groups of animals: Lemon Sharks, Caribbean Reef Sharks, grouper, coral reef and a litany of fish and other creatures who call the reef home. The filmmakers were also confronted by Tiger Sharks (not to be confused with the Sand Tigers), which do have an aggressive nature and have been known to eat

humans. Again, Hall did not employ shark cages, but instead, relied upon his years of experience to maintain safety during filming in the warm Caribbean waters.

The month of August brought a deadline situation, as the crew was committed to filming the annual coral spawning at the Flower Garden Banks National Marine Sanctuary in the Gulf of Mexico—which scientists have been able to pinpoint as occurring on the eighth night after the August full moon.

Filming such a once-in-a-year event, Hall and his crew took every precaution, going through a litany of “what ifs?” and coming up with failsafe measures to ensure that the coral spawning would be filmed. All equipment was put through quadruple checks and systems were a go just prior to the appointed spawning hour. With everyone and all the equipment ready to begin filming the sequence, and within moments of the spawning starting, the lights literally went out.

Michele Hall explains, “I was on the boat coordinating the deck-side activities, when Howard frantically notified me via his underwater communication system that the lights had suddenly gone out! At first, we thought it might be a blown fuse, but we quickly determined that there was a problem with one of the light cables.”

Luckily, Hall's preparatory steps had included providing an additional lighting cable chord, so the back-up was employed and there was light once again...just in time to capture the cinematic wonders of the night. Per Michele: "The divers had a back-up cable and lamp with them underwater, so we rigged it up just seconds before the coral started spawning. When we looked at the cable the next morning, we discovered that a barracuda had bitten through it—we have no idea what the result was for the fish, but thanks to preparedness and a fast-thinking crew, we got the shot."

A welcome break of a few weeks followed the shoot in the Gulf, after which everything shifted north to the final location in the company's year-long global trek: the waters around British Columbia, Canada. There, off the eastern coast of Vancouver Island, Hall and Cranston's camera captured swarms of jellyfish, several Wolf Eels and a Giant Pacific Octopus on the hunt.

To film these creatures, the divers and crew again faced a particular set of geographically related challenges. Howard Hall remembers, "Working in British Columbia was probably the most interesting diving that we did, because it was so technically difficult. Water temperature was as low as 46 degrees and the diving gear that we were using was even more elaborate

than what we typically use. All of the camera crew was diving with mixed-gas re-breathers—as we always do— heavy dry suits with lots of insulation under the suits. Instead of the usual air that is injected into the suits as an insulator, we injected argon gas, which insulates better. We wore full-face masks, so that we'd have better communication and also so that we could keep our faces warm, and dry gloves that went on with o-ring seals. It was all really complicated diving gear, in addition to this complex camera system that we were using."

Myers observes, "One of the amazing things about Deep Sea 3D is that you'll see astonishing creatures that could inspire science fiction. You couldn't invent these things. Our goal is really to take you on a magical journey underwater to places that most of us have never been—even with a large number of people who do scuba dive, lots of them have never met these characters or seen how they interact with other animals. What I would hope is that people will be delighted, awed, made to laugh as they meet these different characters...and ultimately, that they will be inspired when they leave the theatre to help preserve the health of our oceans."

Michele Hall adds, "This comes back to why we made the film. Besides dealing with the technical

challenges and enjoying getting out to dive, for me, being able to bring these stories and bring the ocean to life to people around the world is a very big motivation for getting out and doing the work."

The director acknowledges the moments of wonder, of beauty, of humor in the film, but also realizes that there is—in simply pointing out the interrelatedness of all of his subjects—an explicit theme to it as well.

He closes, "One of the things that people don't really seem to understand is the relationship between biodiversity and the health of the environment. The eco-systems work because of the interrelationships between the animals. It's very simplistic to think that you can just take an animal out of the eco-system and it's not missed. Remove one species, and many other species are influenced by that removal. Remove enough species, and the eco-system will actually collapse. In order for the system to work, it requires all these different animals cooperating with each other. When they're gone, the interrelationships are also gone.

"In the rainforest, in the ocean—it's the same thing. Coral reefs and various ocean habitats are communities of animals, and there are certainly predator/prey relationships that are important, but there are also

cooperative ones between species that are of critical importance. The message that we're trying to get out in the film is that biodiversity is important because these ecosystems are communities. When too many members are removed, the community goes."

But Hall is quick to add, "But when watching the film, none of this feels like medicine. We've made a beautiful, entertaining, funny film about the ocean communities. And I don't think you're going to believe what you actually are seeing when you watch it."



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Isle Guadalupe

A visit with Great White Sharks

by Keith Flood

I started diving the waters near my home off the California coast some 20 years ago and have always been fascinated by the oceans greatest predator, the Great white shark. Diving in the waters of Northern California you are keenly aware of the presence of White sharks in our ocean. White shark attacks on people are relatively common here compared to other places in the world and make for sensational headlines when they occur. Some of the most important white shark research has taken place just 25 miles off the coast here at the Farallon Islands where the worlds largest white sharks belly up to the table each fall to feed on elephant seals. In the late 1980's South Australia was THE place to dive and see White sharks but the cost, even back then, was a staggering \$5,000. The diving conditions were rough and the visibility underwater was highly variable making the trip a risky adventure. Back then I thought I would someday make the trip to South Australia or maybe South Africa, the other White shark Mecca. All that changed in 2001 when it was discovered that Isla Guadalupe off the

coast of Mexico was the new hot spot to dive with White sharks.

Guadalupe island is located 120 miles off the coast of Baja and 220 miles South West of San Diego. The island is 22 miles long and rises to more than 4,000 feet above the pacific ocean. The waters around the island are clear and deep. This volcanic island rises from depths of over 12,000 feet in open ocean. The remoteness of the island and it's deep surrounding waters make it the perfect place for pelagic animals to take advantage of the nutrient rich current swept waters. Bluefin and yellowfin tuna frequent the waters of Guadalupe and are favorite menu items for White sharks. Guadalupe fur seals also live at the island and are another source of food for the sharks. The history of diving with White sharks at Isle Guadalupe is relatively short. During the 1980's two free diving spear fishermen were attacked by white sharks, one fatally. Fisherman also reported reeling in tuna only to have a White shark swim up and help themselves to an easy



Canon 1Ds Mark II, Seacam Housing, 1-Inon Z220 strobe, 1/160th @ f5.6, ISO 200, EF 17-40mm at 33mm

Canon 1D Mark II, 1/320th @ f10, ISO 100, EF 24-70mm at 24mm





Canon 1D Mark II, 1/320th @ f5.6, ISO 100, EF 15mm FE

snack. Starting in 2001 it became feasible to run commercial trips to this remote island and visit with the sharks. For the time being, Guadalupe is THE spot to visit with the oceans greatest predator.

Tuesday October 4th - DAY 1

10am Gear and people are piled up on the pier at Fisherman's Landing in San Diego, home to the 95 foot sport fishing boat "Searcher". The ships crew is busy loading mackerel onto the boat that will be used as shark bait. Everyone is anxious to load gear and get underway, which for www.uwpmag.com

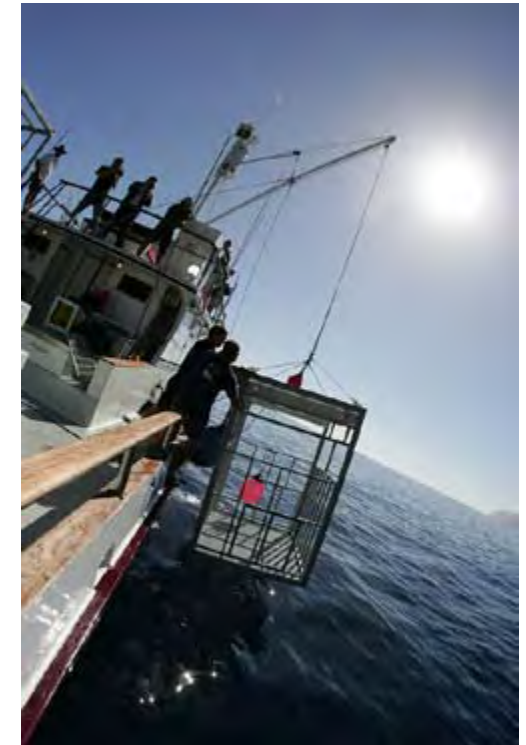
most, would be a once in a lifetime experience to dive underwater with one of the planets greatest predators, the White shark. Once aboard we check a white board in the galley for our bunk assignments. The boat normally takes up to 32 passengers on sport fishing and natural history tours but for White shark trips, the boat only takes 16 paying passengers. We each have our own bunk room with ample room to store camera gear, laptop computers and the associated personal gear for trip such as this. We were warned upon boarding that our 23 hour open ocean crossing to the island would be rough and to stow our



Canon 1D Mark II, 1/2500th @ f2.8, ISO 100, EF 70-200mm at 68mm

gear securely.

With gear stowed we mostly hung out in the large galley area introducing ourselves and sharing past diving experiences. For this trip we have a quite diverse group of enthusiastic divers aboard: A group of 10 friends who are underwater photography enthusiasts from Germany, A husband wife underwater photography/vidography team (coincidentally, also from Germany), a veterinarian and mortgage broker from back East and a pair of AV professionals from Hollywood. Our group was rounded out with



professional wildlife photographer from New Mexico who was on his second trip to Guadalupe and a veteran of other trips around the world to visit with White sharks.

Wednesday October 5th - DAY 2

10am We reach the North East corner of the island and take shelter from the swells of the open ocean. There are two other boats already here, diving with the sharks. One of the boats is chartered by the BBC to film a documentary about the sharks of Guadalupe. We call over to the



Canon 1D Mark II, 1/1600th @ f2.8, ISO 100, EF 24-70mm at 25mm

BBC group and make arrangements to transfer a third cage to our boat, lovingly nicknamed the “chum bucket” due to the fact that it does not have a door on top like the other two cages on the boat.

Alan our guide from Great White Adventures, goes over the diving procedures and schedule for the trip. We are split into two teams of eight divers. Each team will have one hour in the cage and one hour out. This rotations will take place while the sharks are around the boat during daylight hours. The two main cages are 8 feet by 5 feet and hold 4 divers each. The cages area connected to the

stern of the boat and float just below the surface. Air is supplied to us via compressor on the boat to standard scuba style regulators. This “hookah” style system allows us unlimited time in the water without the worry of running out of air and changing air tanks.

The others from the US and myself were in the first rotation which was started with a 1/2 hour shake down dive to get acclimated to life in a cage. We donned thick wetsuits or dry suits which might seem over kill for 70 degree water but we would not be swimming or otherwise generating much body heat and the amount of



Canon 1D Mark II, 1/1000th @ f2.8, ISO 100, EF 70-200mm at 200mm

time spent in the water made this level of insulation a necessity. Next a 50lb weight harness/belt and ankle weights were put on making you feel like a pack mule on the deck of the boat but once underwater the extra weight helped to counter act the constantly bouncing cages and aid in steady camera operation. We would end up spending over 30 hours underwater in the cages during our 5 days of diving.

After each group completed their check out dives we went into our 1 hour rotations. I had read all the past trip reports that Google could dig up on the internet in preparation of my trip. I read report after report of sharks

showing up in the first 15 minutes of divers being in the water or even showing up before the cages could get set up. I thought with my luck we would get skunked. So after two hours past without any sharks, the strict one hour rotations halted and basically anyone who wanted to hang out in the cages could. I had just finished my rotation and had taken my wet suit off so I could get some lunch in the galley. Sure enough this is when the first shark showed up. The deck of the boat instantly was transformed into a stirred up ant nest with everyone anxious to see their first Great white shark. I was able to get some of my



Canon 1Ds Mark II, Seacam Housing, 1-Inon Z220 strobe, 1/125th @ f5.6, ISO 100, EF 17-40mm at 30mm

best surface shots of the trip during this first encounter, though this only wet my appetite for more action.

The one hour rotation began again once the sharks showed up but unfortunately they only hung out for 1/2 an hour. We would then go nearly 24 hours before another white shark would come to visit us.

Thursday October 6th - DAY 3

Divers spirits were a little low after a disappointing first day of little shark action. The crew reassured us that it would just be a matter of time

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before the sharks showed up. The weather was perfect, the ocean was flat calm, no wind and no swells. Dropping into the cage you could look toward the bow of the boat 100 feet away and see the anchor rope dropping straight down into the ink blue water. We are anchored in 300 feet of perfect water, no reef, no rocks, no sandy bottom and no kelp to distract your view of the sharks. Our blue view is only broken by bait fish attracted to the two mackerel snacks dangling 10 feet in front of the cages and the steady stream of chum being poured overboard in an effort to coax



Canon 1Ds Mark II, Seacam Housing, 1-Inon Z220 strobe, 1/160th @ f5.6, ISO 200, EF 17-40mm at 40mm

the sharks from the deep blue to our cages. The skipper had reports that the tuna fishing had been very poor at the island recently, there was also no current to speak of which made it difficult for our chum scent to reach out and get the sharks attention. The unknown reason why the sharks were not here in their usual numbers just added to the mystique surrounding the White shark.

Underwater it is very quiet standing in the cage for hours, the only sounds are coming from the sips of air you take from your regulator.

Everyone is on the lookout for dark shadows on the edge of visibility that indicate the sharks are back. Suddenly around noon, the silence and stillness is broken by shuffling of feet in the cage and the clanging of underwater cameras being passed through the openings of the cage to get into position. A 10 footer glides in from the blue to check us out with it's mouth slightly ajar, a look that would make an orthodontists eyes light up with dollar signs . As was typical for our trip, the shark did a drive by of the bait fish before circling for a final approach. On the stern of the boat a shark wrangler would pull on the rope that had the 2 foot mackerel on the end as the shark was closing in for a snack. Some of the sharks were almost lazy about this and would give a half hearted thrust with their tail to try and catch the evading mackerel. Other sharks were more aggressive pulling "crazy Ivan" maneuvers, a not so scientific term for when they would violently do a 180 degree turn after missing the mackerel in an attempt to get a quick second chance at a free meal. Capturing the action with my digital camera was challenging but I was grateful that I wasn't shooting with film.

Since the sharks are constantly moving and you never know which direction they will come from or which hang bait they will go after, a



Canon 1Ds Mark II, Seacam Housing, 1-Inon Z220 strobe, 1/160th @ f5.6, ISO 200, EF 17-40mm at 20mm

zoom lens is a must. I was shooting with a 17-40mm zoom with a full frame sensor camera. I also brought a 15mm fish eye lens but found the 17mm plenty wide for shooting from the cages. I set my camera to manual mode, ISO started at 200 for mid day shooting and would go up to 800 during the early morning or late afternoon hours. I tried to keep my shutter speed at 160th of second or higher to freeze the action. Aperture was usually at f5.6, I did not want my camera to exploit the weakness of my lens wide open and at f5.6 I would get more depth of field. And

most importantly, the combination of 160th @ f5.6 gave a good exposure to the mid water background. I used one small strobe for a little fill light set on 1/4 - 1/16th power. I was a bit paranoid about blowing the highlights which is easy to do with a fish that has a dark top half and a white bottom half. In order to make my camera as responsive as possible so as not to miss any shots I manually selected a single center autofocus point and coupled this with servo focus. Continuous shooting mode gave me 4 frames per second to capture decisive moments. Having my camera in this

configuration worked very well. The only things I would change in the future would be to bump my shutter speed up to 200th and to bump up the power on my strobe. One thing for sure is that I could not imagine being in the cage with a film camera and only getting 36 shots per dive. With digital I was able to get over 400 which usually lasted me an entire day. It was nice not to scramble around after each dive to reload film in my camera. I could keep everything buttoned up until the end of the day, lessening the chance of a flooded camera housing.

Friday October 7th - DAY 4

Day 4, our 3rd diving day, was also slow with only an hour or so of shark action all day. Had this been a three day trip I certainly would have been disappointed, only because of what I had heard of being “typical” at Guadalupe had not been what we were experiencing. But out here there are no guarantees, this is not Sea World!

Today I had an opportunity to dive in the 3rd cage, lovingly referred to as the “chum bucket”. This cage was much smaller than the two main cages and is dangled over the side of the boat on a cable and dropped to a depth of 15 feet. There is no top on this cage. You dive with a safety diver who keeps an eye out while you prop

yourself up on the top rim of the cage to take photographs. This cage offers a really unique upward view of the sharks as they circle the two larger cages, at least that is what I think it would look like since the two times I was in the “chum bucket” the sharks were not around. By the end of the day we decided to move the boat closer to where the other two boats had been anchored when we arrived. They have subsequently pulled anchor and headed for home. We had the entire coast to ourselves. No one wanted to watch any of the video’s from past trips on the TV in the galley, this would have only reminded us of what we were missing. Still we held out hope that the last two days would be more productive. Up until this point we had only been teased by the sporadic appearance of Whitey. You could almost feel the dark cloud that hung over our boat by the third diving day. You could tell spirits were down, the look on the crew’s faces told what they were afraid to say....this was the slowest White shark trip to date.

Saturday October 8th - DAY 5

My shoulders are sore from wearing the 50lb weight harnesses for the last three days but I am still fired up to get into the cages for what I hope will be a better day than the last three. With Led Zeppelin playing on



Canon 1Ds Mark II, Seacam Housing, 1-Inon Z220 strobe, 1/160th @ f4.5, ISO 200, EF 17-40mm at 17mm

the underwater speaker we begin our first dive of the day. We soon get a visitor, a nice 10 footer. The wranglers do a good job of keeping the shark interested in the bait and a flurry of camera flashes go off as the shark is lured closer to the cages. To our utter delight, the action continues for most of the day with several different sharks paying us a visit. One of which was a 14 foot monster, that looked like it had been in a demolition derby. It's dorsal fin was nearly split in half down the middle and it's flanks were riddled with bite marks and scars. If only this beauty could tell us it's

life story, what a story it would be. Certainly, life as a white shark is not an easy one.

Spirits are finally running high aboard the Searcher with wide eyes and non stop chatter from the divers as they exit the cages. For the first time, I have to swap out full memory cards half way through the day and I am starting to get picky about what shots I want to take. After the last dive of the day, Pacifico and Sierra Nevada beers are opened, not to drown our frustrations but this time in celebration of a great day.

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Sunday October 9th - DAY 6

Our last day at the island and everyone was still energized after the previous day. Once again, we were rewarded with great shark action all morning long. By afternoon things quieted down but we were all feeling pretty satisfied that we had finally experienced what we had come here for. 45 minutes into my last cage rotation a 10 footer showed up for an encore and chomped one last mackerel before hitting the road to do business elsewhere. Gear was packed up and cameras stowed safely as the trip back was going to be rough. We headed out at 5pm and within 1/2 an hour we were being hammered by huge swells as we fought our way "uphill" to San Diego. At 7pm dinner was served, spaghetti with sausage. The guy next to me asked "is that spicy?" as I bit into my sausage. No sooner had the words come out than the blood left his face ashen as he excused himself and retreated to his cabin. Others were not able to fend off the non stop bombardment of movement on the inner ear and had to give in to the ritual of vomiting over the side of the boat. As soon as dinner was over I retreated to my bunk, closed my eyes and relived my visit with the White shark.

Monday October 10th - Day 7

By morning the ocean had calmed and we made steady progress toward home. Just off the Coronado's islands we came upon a huge pod of Pacific bottle nose dolphins, some of which could not resist the temptation to play in our bow wake. We arrived in port at 3:30 in the afternoon to waiting passengers eager to hear how our trip went. Tomorrow would be their turn to board the boat and make the 23hr trip to Guadalupe. I returned home wanting to return to Guadalupe and visit once again with "Whitey". There are many images that I did not capture and some I would like to do over. No one knows for sure if we are riding a peak in the abundance of White sharks at Guadalupe or if this is just the beginning of a much larger come back for this incredible animal. Hopefully as public awareness and support for the White shark grows, so too will their population.

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Whale Tales

by Gregory Sweeney

There is a group of islands in the Pacific Ocean that are the jewels in a royal crown. The Kingdom of Tonga is where times begins as it straddles the international dateline. Tonga is an archipelago of 170 tropical islands scattered across 425 km of the South Pacific between Hawaii and New Zealand. Fewer than 37 of the islands are inhabited. There are four major island groups in Tonga. From South to North: Tongatapu, Ha'apai, Vava'u, Niuaus.

Getting to Tonga can be a logistical challenge with connecting flights and baggage weight limits of 22 kg (not enough for laptop computer, topside photo gear, underwater photographic equipment, diving equipment, and if you have any room; clothing). After a long journey of 36 hours I still was not in Tonga. By this time I was in a semi-zombie state with my body on auto pilot. After boarding a small prop plane for an hour flight to Vava'u airport I was met by a representative from the Paradise Hotel. A short taxi to the village then I procured some hot food and a much anticipated bed.

Between June and November each year, Vava'u is the home to

hundreds of southern humpback whales (*Megaptera Novaengliae*). They migrate from their feeding grounds in Antarctica to the warm, sheltered crystal clear waters of Vava'u to either mate or to give birth. They Bear their young in warm waters because the new-born calves can not tolerate the freezing polar waters. Calves are born about 4 meters (12 feet) long and can weight a staggering 2 tons, and can grow to a length of 17 meters (51 feet) and weight up to 41 tons. Gestation period is 11 months and the calves gain approximately 1 kg per hour feeding on their mother.

My quest is the endangered humpback whale. Once an estimated 250,000 of the leviathans roamed earth's oceans. Today, after a century of whaling, fewer than 39,000 remain although their number is slowly growing.

The word patience is an understatement when it pertains to whales. One can spend hours even days scanning the horizon, motoring around the Pacific Ocean in a very small boat, looking for the slightest hint of the illusive whale. A break in the crest of a wave or a spout in the distance, could it be a whale or is the hot sun playing tricks on your mind. The weather gods are a factor in the equation: rain, wind and swell can make looking for these mighty leviathan more of a challenge.



Sometimes we could not take the boat out for 3 to 4 days because of unfavorable weather. Whale watching is like a giant crap shoot; you don't know what the dice are going to roll. Sometimes the odds are in your favor and old King Neptune gives you his blessings.

We procured the boat services of Sailing Safaris in Vava'u run by Captain's Jon and Ongo, licensed whaler watching operator. They also operate The Mermaid Bar & Grill that is managed by there third partner Hollie. After a long day on the whale boat this place serves some great food.

Capt. Ongo has an uncanny ability to find the preverbal needle (a.k.a. whale) in the hay stack.



Sometimes he can see the blow spouting like a tea kettle a half kilometer away or the dorsal fin just breaking the sea surface.

The water was dead flat, with no whale in sight. We cut the boat engine and you could hear the whale songs coming from the fathoms below. I put my ear to the boat hull, the songs



were amplified (describe songs). Calling for other whales to come and join him. The song's cadence slowed and we knew the whale was coming up for air. The nose broke the surface about 50 meters to our starboard side.

Humpback are dubbed "singing whales" because the male sings during courtship routines. The low notes of their "song" can reach 185 decibels and can carry 100km through to open ocean.

Whale-watching etiquette states once the whales are found you can not just jump into the water with them because the whales could be scared away. The whole searching process will have to start again. Humpback whales are wild creatures and there are several aspects which are taken into consideration. It might take up to 30 minutes till the whales are use to the boat, and if they are moving it might take all day. Once they are stopped or submerged we enter the water with as much stealth as is possible with cameras. Only after the Humpbacks are comfortable with our presence do we swim close to them. They have a super sense of hearing and will spook very easily with unnecessary body movement. If the whales are spooked they



will dive or swim off very fast.

I have had a truly amazing experience. One afternoon we encountered a new born calf (possibly only two weeks old) with its mother keeping a watchful eye. The calf was extremely inquisitive and playful around us; to our amusement it seemed a little awkward and uncoordinated. The calf started doing barrel rolls and then proceeded to splash the water with its long pectoral fins. Once we climbed back into the boat, the calf launched into doing an aerial display for us with about 15 breaches as a



way of showing its new freedom. Not to be out done by her calf, the mother launched into her own amazing aerial display. It is an impressive sight to see a 40 ton creature performing a full breach.

The whole episode lasted almost three hours, truly an unforgettable afternoon.

The Heat Run: On several occasions we encountered groups of 5 to 9 bull whales charging through the water, challenging one another by ramming and climbing on top of each other to establish dominance for breeding rights. During a



these magnificent humpback whales: an unforgettable experience. Tonga has its own special magic where one loses their sense of time. Malo' Aupito.

Gregory Sweeney

www.gregorysweeney.com

heat run can be dangerous time to be in the water with whales. Sometimes two or three bull whales will pursue a female whale for several days engaging in elaborate mating rituals to win breeding right with that female.

I marvelled at this unique opportunity to observe and swim with



Manatees: The Gentle Giants
Photographs by Gregory Sweeney Text by Karen Keberle

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Red Sea

Been There, Done That?

by Mark Webster

For divers based in Europe the Red Sea offers the closest true coral reef diving at what is often an incredibly low price. If you are a mature diver, such as me, then you will be able to recall the mid 1970's when diving first began to open up on the Sinai Peninsula (then occupied by Israel) and this destination was considered exotic and involved some hardship to visit and dive. Those were the days of the do it yourself safari - hiring land rovers from Eilat and camping in the open on beaches on the way south to the ultimate dive at Ras Mohammed. Those visiting the Sinai now could not imagine how much this once barren landscape has now changed. The story is much the same on the coast of the Egyptian mainland - Hurghada was once a sleepy fishing port but is now unrecognisable and the resort development is steadily marching south towards the Sudan border.

If you take up diving now you may well have completed your basic training in the Red Sea, but if not you will no doubt soon be diving there. Diving is now a huge tourist industry and many of the well known sites have obviously suffered due to the coastal development or sheer volume of semi proficient divers (and some would say careless photographers!). There is perhaps a growing perception that the Red Sea is no longer a destination for the serious or enthusiastic photographer - you will end up joining huge numbers of divers in the water and many of the sites are past their best now. Real photographers

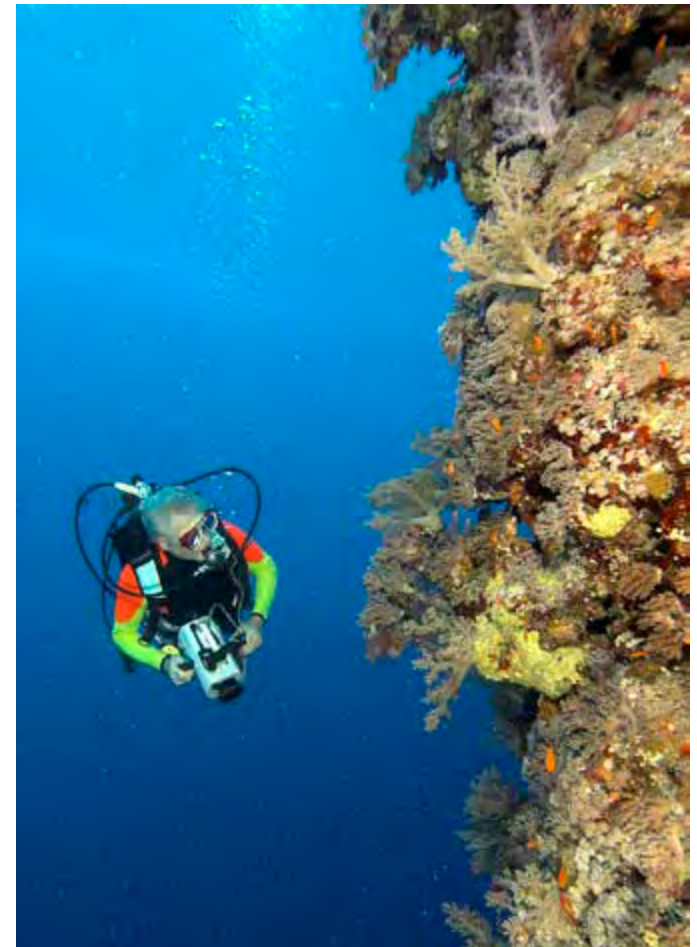


Top right. Anthias over reef - Nikon D100, Light & Motion Titan housing, 12-24mm, Subtronic Minis, f11 @ 1/125

Right. Diver on reef wall - Nikon D100, Light & Motion Titan housing, 12-24mm, Subtronic Minis, f11 @ 1/60

now go to the Far East, Galapagos or Cocos to seek out the exotic macro life or chase encounters with big marine life - sharks, whale sharks and mantas. Certainly these locations offer fantastic photographic opportunities and often rare marine life, but at a significantly higher price and more arduous travel. So should we reject the Red Sea on this basis? My answer would be an emphatic no, the reefs here still have amazing life on offer and if you plan your trip carefully then you can avoid the crowds and still find those elusive pristine sites.

In beginning the planning process you must first accept that a shore based location is unlikely to provide the productive environment you seek. The big hotel complexes and smaller resorts are tempting in many ways, but staying onshore almost inevitably means joining large numbers of day boat



divers and limiting the sites that you visit to the daily excursion range. There is also the hassle of carting your gear back and forth from the room, and most likely forgetting something important in the process. Day boat diving tends also to be run to a strict schedule limiting you to two dives a day, possibly three if you are lucky.

The most successful trips will be live aboard based and there is now a large fleet of well equipped and comfortable boats to choose from at increasingly competitive prices. By choosing a live aboard you will be limiting the size of your group, increasing the range of your excursion over a one or more week period and maximising the number of dives each day - normally four or five. Once you arrive and unpack, that's it for the week and if you have forgotten anything then it will be at home.

Just choosing to dive from a live aboard is only part of the solution though. Photographers are a breed apart from normal divers, although our numbers are swelling with the digital revolution, which is attracting divers who would never have picked up a camera in the past. To be productive we need to be amongst like minded souls who all have a common interest - making images under the water and not just ticking off dive sites from a list. Generally we do not need to cover a lot of ground and



Banner angel fish - Nikon D100, Light & Motion Titan housing, 12-24mm, Subtronic Minis, f11 @ 1/125

once a good site is discovered we may even want to dive it for a day or more - strange but true. So to get the best from your trip you must either collect your own group and charter a boat or look for a group to join that will offer the environment you are seeking.

North or South?

There is no doubt that the northern half of the Egyptian Red



Yawning moray eel - Nikon D100, Light & Motion Titan housing, 12-24mm, Subtronic Minis, f11 @ 1/60

Sea is now incredibly popular and hundreds of divers are out on the water each day on day boats and live aboards. Sadly this is an inevitable consequence of the growth in the popularity of sport diving in general and the fact that this coastline was ripe for development in a country that relies heavily on tourism. We cannot turn the clock back to those seemingly halcyon days of waking on the beach at Ras Mohammed and being only



Chromodoris geminus nudibranch - Nikon D100, Light & Motion Titan housing, Nikkor 105mm micro, Inon Quad flash, f22 @ 1/125

one of eight or ten divers wading out over the reef table to the region's most stunning dive.

But this does not mean that we should now reject the northern area. With careful planning you can still avoid the crowds, particularly if you have filled your 'own' live aboard with keen photographers. Most of the live aboards have a set schedule for each week which results in many boats occupying the same sights



Tug Tien Sien - Nikon D100, Light & Motion Titan housing, 10.5mm, Magic Filter, f11 @ 1/60

each day - great for inter boat crew camaraderie but no good if you are trying to avoid the diving crowds. Try planning with your skipper to go to the farthest point of the cruise first and work back to base - get your dive guide to select sites which are not 'big names' and often you will find that you have the reef to yourself. There are many reef areas that have everything that we need and want as photographers but don't have the name or the crowds.

South of Marsa Alam on the mainland coast is also developing quickly although the number of

divers is still a fraction of that seen in Hurghada and Sharm El Sheikh. Day boats now get as far as Fury Shoal, but St. John's Reef, Zarbagad and Rocky Island are still only accessible by live aboard, although the size of the fleet has increased. The busiest sites here tend to be the small offshore 'habili's' where many of the divers are hoping to see schooling sharks. It is easy to plan to avoid these sites, or dive them at a different time to the big groups (shark dives are early morning), or stay shallow whilst the groups disappear deep into the blue to look for hammer heads. We have often



Lion fish - - Nikon D100, Light & Motion Titan housing, 10.5mm, Subtronic Minis, f11 @ 1/60

gazed from our solo boat moored at one of the less popular shallow sites watching several boats on one small reef offshore. Do you really need a shark picture and what are the chances of seeing them with numerous noisy boats and dozens of divers in the water? What we need is time, light and a good selection of subjects and these can be found at many locations which your dive guide will be only too keen to explore.

There will be times when you cannot avoid the crowds, perhaps when the weather is bad and site

selection is limited as a result, or if your group is desperate to dive a big name site. On these occasions either decide to shoot divers or make an equipment selection which allows you to exclude and ignore the activity around you. This means macro of course, and the Red Sea abounds with suitable small subjects and larger ones that produce wonderful abstract detail images. This allows you to concentrate on your own small patch of reef and remain productive.

One other consideration in selecting your boat must be a flexible



Jelly fish - Nikon D100, Light & Motion Titan housing, 12-24mm, Magic Filter, f11 @ 1/60

dive guide. Many non photographer divers want to be led on a dive and shown interesting features on a circuit back to the boat and they may also need the apparent security of the buddy system and proximity of their dive guide. Most photographers do not need or desire this, so it is an essential part of the booking process to ensure that the agent or boat owner appreciates your requirements and that the guide will be flexible and also accept that great taboo of scuba - solo diving. For most of us solo diving does not necessarily mean swimming miles off into the blue but merely

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ignoring everyone else in the water and concentrating purely on your camera and subject. Most guides will happily accept this once they have seen it in action and will appreciate that it will make their lives easier as well. You may like to dive as a buddy pair of course, but it is important that you make these requirements clear in case the boat or guide has a less flexible approach to life - it can ruin a good week of diving before it starts!

The advent of digital imaging has changed the way we take photographs - the joy of instant feedback and a huge number of exposures available

on each dive means we are much more willing to experiment with new techniques and subjects. Previously we were tied to the fear of wasting any of those valuable 36 frames, which tempted us to stick with tried and tested methods. You now have an immediate indication of success or failure and can investigate what went right or wrong on your laptop immediately after the dive - no longer do you have that agonising wait for processing on the boat, or worse still a week or more after you return home. Perhaps you can correct a mistake digitally or if not delete it and get back in the water to try again. Subjects you previously thought of as 'common' can now be recorded

in new ways which will fire your enthusiasm.

The Red Sea still offers you an amazing underwater studio, brim full of subjects only a short hop from Europe and at a price that won't bust the bank. Choose your boat, group and location carefully and you will come back with stunning images. Enjoy the company of other photographers and exchange tips and experiences which will improve your results. Go for it!

Mark Webster

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Andalusian freshwater life

by José Antonio Rodríguez

When I am climbing the mountain I ask myself if it's worth it. It is four in the afternoon on a day in January. I have spent a lot of time looking for this species of amphibian. Recently I have met a herpetologist who knows a place where it can be found, but he only was able to come at this time.

My accelerated respiratory rhythm has difficulties supplying the air that my heart needs. I carry my diving gear bag like a backpack, a pack of land photographic equipment on my chest, the lead weight belt as usual, in one hand a case of underwater photography equipment and in the other a 5 litre tank.

We have to stop several times. The distance looks infinite. In the end, with plenty of patience, we reach the little lake (about 20 metres long). We leave everything on the ground and run to the edge, trying to see the aim of our quest. But we cannot see any specimens. After a couple of minutes doubt hits my mind: Are they here? I look to my guide trying to find some hope and he understands perfectly. To reassure me he says: "Don't worry, they are here". I want to believe him, sure, but I need a proof.

In the middle of these thoughts, a little sound from the lake attracts my attention. Under a small bubble on the surface, a snake-like form returns to the bottom. My friend says "Are you happy now?" Before he finishes I am running to the place where I left my equipment. Suddenly I have forgotten all my sufferings. Now, another concern catches my mind. Is the water clear enough? And the temperature? I have a normal wet suit (only 6 mm). And the depth? I am going to dive alone because the guide has taken me to this place on condition of keeping the location a secret. And finally, I only have one hour of light.

I enter the water and one of the doubts is confirmed. A headache tells me how low the temperature is and my computer shouts at me "under 7°C". My eyes seek one animal among the dense algae. At a depth of three metres, the vegetation disappears and... yes, on the sand I observe several pygmy newts (*Triturus pygmeus*).

For me, this is a very important moment. I think I am the first person who has dived with this species in its natural environment. Recently it



An Iberian newt. Nikonos V, 35mm, CU001 close up lens, Ikelite AiN flashgun





Gallipato and larvae. An Iberian newt. Nikonos V, 35mm, CU001 close up lens, Ikelite AiN flashgun

has been recognized as a new species thanks to the application of genetic techniques. It is an endemic species, with a geographic distribution restricted only to the southern half of the Iberian Peninsula. They are very shy. I have to use a lot of patience. After a while I appreciate a sexual segregation of the individuals. The light begins to say good-bye, and something similar begins to happen with the heat of my body.

A few photos later I leave the water. Well, for truth's sake, my friend pulls me out because the cold does not let me control my muscles correctly. At approximately nine we are going down the mountain dreaming of the car's heater.

When I see the images, two days later, I have the sense of having things more valuable than jewels. I have gone into an unknown world, the freshwater world, mixed with it and taken unique things from it without causing any damage, leaving it the same as it was before. Although the sea is a more diverse and rich environment, life has also spread its presence in freshwater, but this medium



American river crab. An Iberian newt. Nikonos V, 35mm, 2:1 ext tube, Ikelite AiN flashgun

has also its own variety. Lakes, rivers, reservoirs, pools, etc., are different geological accidents in which nature presents with force. Sometimes they are very near, other times they are difficult to reach.

I live in Andalusia. In this part of Spain we have problems with water. The medium rainfall is low. For instance, 2005 year was the driest year in the last decade, and the drought has not yet totally finished. But life is strong and it knows to await favorable conditions. Some years ago I visited a lake more than one hundred meters in diameter full of diverse life, from plankton to arcaic crustaceans, from gallipatos to enormous tadpoles; the last time this place had water was fifteen years earlier and this section of nature is suffering the action of man with a very big intensity.

Freshwater is being affected by man's actions with a special intensity. The pollution is transforming pristine water in contaminated veins. Last year I was kayaking several kilometres of the Genil river (in Cordoba province); I was not able to see the bottom at any time and, from time to



Freshwater snake. An Iberian newt. Nikonos V, 35mm, 2:1 ext tube, Ikelite AiN flashgun

time, the smell was putrid. Asking the people in a local village, they told me that about thirty years ago the water was clear and that they swam in the river and drank directly from it, but know it is a suicide. To gain more land for farming, people are drying historical lagoons. Near Antequera (a town in Málaga Province), a lake named Herrera, the second largest lake in the province (after the famous, for its flamingous, Fuente de Piedra lake), spread its arms receiving life under and above the water. Now this lake does not exist; but some years ago there was a period of very intense rains that collapsed the drainage system made by man and an enormous lake appeared in front of our eyes. I was diving and life had recuperated part of what it was in the past; but the dream only lasted a few months; owners repaired the artificial drainage system and the lake bled to death; despite many people asking the authorities to buy the place and protect it, nothing has been done because there are plans to use the plain for modern development (buildings, industrial zones...). In another way, deforestation is



Pygmy newt. An Iberian newt. Nikonos V, 35mm, 2:1 ext tube, Ikelite AiN flashgun

causing a very important erosion that carries tons of sand to rivers, lakes and reservoirs.

With this preoccupation for the actual situation, I proposed myself to know better the nature hidden under the surface of our masses of freshwater. This aim has taken me and some colleagues to visit beautiful places and to know species I had never heard about. I have met very interesting persons from differing spheres. Farmers, shepherds, naturalists, ecologists, scientists have all contributed to my personal enrichment. I have lived many anecdotes and now, very briefly, I want to share some of them with you.

On one occasion we went to a

little lake near the border of Málaga-Granada province. It was at the side of a path that connected several plots. The water was turbid and the bottom was muddy. We thought it was better to dive with snorkels. In a moment I heard a voice asking our attention. So, I lifted my head above the water. A man on a tractor stopped at the edge of the lake looking us in astonishment. After some seconds studying the strange creatures he said: What are you doing here? We answered that we were taking photographs of some aquatic animals. He warned us: "Be careful with the «bichas» (Spanish and contemptuous term for the snakes)". We replied: "Yes. That is just what we are looking for!". After



Fire salamander larvae eating. An Iberian newt. Nikonos V, 35mm, 1:1 ext tube, Ikelite AiN flashgun

that, he didn't speak anymore, started his tractor and went away. When I had my head under the water my mask kept filling up because my smile did not fit properly with the shape of the mask imagining the thoughts of the farmer: "They must have escaped from the psychiatric hospital".

There is another endemic species of urodelum (amphibian with tail) in the southern Iberian Peninsula, the Iberian newt (*Triturus boscai*). We asked a herpetologist where to find it. He told us that the best place was in some mountains near Huelva and that this time of the year was the best (in February!). He advised us to go to

a little lake he had visited two weeks before; the only problem was that it was in a private plot.

The next weekend we were there with the car full of photographic, underwater and camping equipment not knowing how to obtain permission to spend two days there, including the diving. When we reached the place, the owner and another man were working. We did not know how he was going to react to our request. After a very friendly dialogue, we told the owner we had come to see the newts he had in his lake. He said: "I have those beasts in my land! I think you are wrong, and I have not a lake;

what I have is a big pool". We asked him to take us to the pool. When we arrived it was 5 x 3 x 1 metres and we saw tens of Iberian newts and larvae of a peculiar subspecies of fire salamander.

The next question was more difficult: "Would you mind if we dive in your pool?" It is impossible to describe his face. I was afraid that in that moment we were to be thrown off his land. Then he said: "Yes..., if you want... But the water is very cold". An hour later I was in the very, very, very cold water.

The possibilities were so diverse that I was working for more than three hours (counting the time I had to wait for the sediment to settle), leaving the water only to change lenses and film.

Recent genetic studies have also brought to science a new species of toad, the Betic Midwife Toad (*Alytes dickhilleni*), limited only to some zones of southern Spain. This group of toads are very curious because, after fertilization, the male carries the eggs on its back. After several years, a naturalist told me where to find a little pool with tadpoles of this species.

It was a drinking trough. After reaching the place a Sunday morning, I began to prepare the photographic equipment. This time I didn't have to dive. When I was going to start the session, I heard a characteristic sound: a herd of goats came directly to my

photographic studio. I had to wait till the goats had satisfied their thirst. When they left, under the sight of the curious shepherd, I returned to the pool. The first thing was to remove the froth that floated on the surface. Trying to ignore the possible presence of bacteria and other unhealthy micro-organisms, I began to photograph the larvae.

The last anecdote I am going to talk to you about took place far away from the water. One day, Pepe, my closest friend, told me he had been asked by a friend: "Are you still doing the same foolish things?" My fellow replied with another question: "Do you like to watch documentaries of wildlife on television?" "Yes, of course", he answered. Pepe added: "Well if you like to watch them, we like to make them".

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Truly Compact

By Alexander Mustard with Veruschka Matchett

It will only take you a few minutes browsing the internet to realise that digital compact cameras are capable of taking stunning pictures underwater, which are often every bit as good as those from larger more expensive DSLRs. However explore a bit deeper and you'll soon find that to get the best out of a digital compact setup most photographers are adding a couple of strobes, strobe arms, synch cords and external supplementary wide-angle or close-up lenses. And pretty soon their rigs are anything but compact!

I would never dispute that these accessories make a massive difference to the images that compact cameras can produce. But not every compact camera owner wants to spend the extra cash or have the hassle of dragging that lot around the world or, for that matter, a divesite. The aim of this article is to look at how to improve your pictures from a basic compact, without adding any expensive external accessories, so the camera remains small enough to slip in and out of a BC pocket. In other words a truly compact compact!

The weapon of choice for this article was a Nikon S3, a camera I bought because it would fit easily in to the pocket of my jeans on land, rather than for any underwater photographic capability. On the plus side, being slim on land also meant that the housing is tiny and certainly lives up to the name of compact. My main use for this camera underwater is as a prop in model shots, but I have to admit that I really enjoyed shooting it on the



Veruschka lines up a macro shot of a Flamingo Tongue with the Nikon S3 in WP-CP5 housing. Taken with Nikon D2X, Subal housing, Nikkor 12-24mm, 1/40th @ F9. 2x Subtronic Alphas.

couple of dives I made for this article! This camera doesn't offer much in the way of manual control, so all the pictures here are shot in AUTO, but there are several ways of tricking it into doing what you want. Understanding how to make a compact do what you want is one of the fundamentals to getting better images.

The obvious place to start is with close up/macro photography. Nearly all digital compacts have very good close focusing abilities, which



The resulting image of the Flamingo Tongue. Nikon S3 1/30th @ F10.5. Flash in night portrait mode. Exp. Comp. -0.3 EV.

makes this type of shooting fairly straight forward. Once you have got in nice and close to the subject the internal flash will be powerful enough to illuminate the subject and because of the small amount of water between the camera and subject, backscatter won't be a big problem. Furthermore the camera's electronic metering should be able to deal with judging the exposure in this relatively simple shooting situation, so these shots should be point and shoot simple.

Generally for close up shooting I would suggest zooming the lens to the widest setting and then getting as close to the subject as possible to fill the frame, for the reasons stated in the previous paragraph. However, some cameras will overexpose pictures if you get too close. If your camera does this there are two easy solutions. The elegant one is to back away a bit and then zoom the lens in to achieve the same framing as before. The extra camera to subject distance will dissipate some of the light from the flash and will allow the camera to judge the correct exposure. The less elegant solution, which is the one I prefer because it is less fiddly (and I am lazy), is just to slide my finger slightly over the flash, which has the same effect in reducing the flash output to manageable levels. Compact housings with chunky ports can cause shading problems for the flash at very short working distances. This problem is also cured by backing away a bit and then zooming in.

The next step is controlling background exposures – getting the black or blue water colour you desire. If your camera offers manual control over aperture and shutter speed, then this is easy. Simply slow down your shutter speed for blue and speed it up for black. For the fully automatic camera this is where you have to get creative and trick the camera into doing what you want. Most compacts will record black backgrounds by default when set in macro mode where the flash is the dominant light source (unless you are in very bright shallow water). So to get blue backgrounds I often use the “night portrait” flash mode, which basically extends the exposure to record the blue. Alternatively you can leave the camera in standard “flash on” and influence the water colour by the angle you shoot. Downward camera angles shooting into open water



Scorpionfish in seaweed. The internal flash will produce clean results if you are close to the subject,

give dark backgrounds and upward camera angles aimed towards the surface give lighter colours.

If you are choosing a camera from scratch I would suggest getting one with manual control over aperture and shutter speed and also a more powerful inbuilt flash than my S3 (which never has the overexposure problem!). Also a few cameras will turn off their internal flash when in macro mode, and these are probably best avoided if you are planning to use them without accessory strobes or close-up lenses.

Fish photography is a fairly simple step on from close up/macro, and the techniques remain pretty much the same. The key to successful fish photography with a compact is in subject selection. Try to stick with cooperative slow moving subjects: frogfish, scorpionfish, seahorses, moray eels etc will produce much better results than chasing after a fast moving jack or browsing parrotfish. The other important point is to shoot what is common and cooperative on a dive, rather than go in and spend



Redlipped Blenny in tube. Non-moving subjects are much more cooperative for compact cameras. Nikon S3 1/120th @ F5.4.

a whole dive looking for a specific creature, which when you eventually locate it really doesn't want to be photographed.

So far we have been playing it safe and working to the strengths of the compact. Where the basic compact traditionally struggles is in shooting scenery and divers. The internal flash is pretty much useless here because it is not powerful enough to cover such a large area, and even if the additional camera to subject distance will

increase backscatter from the flash to unacceptable levels. This is the classic conundrum that drives people to their credit cards! The accepted solution is to add a wide-angle accessory lens and a strobe or two on long arms, where they are able to illuminate the subject without illuminating particles in the water and causing backscatter. This solution really works, but it comes at a hefty price and your compact camera will no longer be... well compact.

The alternative approach is to switch off your flash and try a filter. It is a different way of shooting and requires learning how to set the white balance on your camera, but to me this seems a small price to pay in return for the transformation it makes to your images. For these tests I used a Magic Filter, which would have cost me just £19, although actually for me it was free for reasons disclosed in UWP 26! This filter was designed for use with DSLRs, but works very well on compact digitals too, as long as they have a manual, custom or preset WB setting. To attach it to the camera I just taped it to the front of the lens, which took about 2 seconds, and slid the camera into the housing.

The first advantages you will notice with the filter are that the battery life of your camera is greatly improved and you won't get any condensation problems, which are



An alternative approach is to switch off your flash and try a filter

caused by the internal flash heating up the inside of the housing when it fires. But what is really remarkable are the types of images you can now take. To shoot wider scenes you just back away a bit (as you would on land) to fit in the scenery you want, and because you are not using strobes you do not have to worry about flash fall off and backscatter. OK, there is a limit to how far you can back away - a good rule of thumb is to never shoot from further than 20% of the visibility (so in 10m/30ft viz, you can back off to 2m or 6ft). But in reasonable diving conditions you will be able to shoot reefs, schools of fish, features of wrecks and divers. In full colour.

The main technique you will have to learn is how to set the white balance of your camera manually, so that the filter will produce the best results over a range of depths. The details of setting the white balance



The tiny S3 was able to capture this reef and diver scene in available light without the need for bulk accessories (depth 9m). Nikon S3 + Magic Filter. 1/25th @ F3. White balance set manually. No flash

vary from camera to camera, but basically involve taking a test shot of the reef at the depth you want to photograph and the camera does the rest and calibrates the WB from that. This only takes a couple of seconds once you have practiced it and when it is done you can snap away as if you were shooting on land, getting colourful shot after colourful shot.

It is worth bearing in mind that you will need to shoot with the sun coming from behind/above you to



The magic of a filter. Taken at a depth of 11m an available light shot is simply recorded in shades of blue. But with the addition of a filter a digital camera can record a colourful scene without flash. Nikon S3 + Magic Filter. 1/15th @ F3. White balance set manually.

illuminate the subject evenly and secondly you need to have good buoyancy skills so you can hold the camera still to avoid blurry images. Also filters tend to work best at shallower depths above 15m/50ft, so this isn't a technique for deeper dives. On the plus side auto exposure and autofocus will take care of everything and images are point and shoot simple



Because we are not using strobe lights we can simply back away from the subject to fit more in! Even a standard lens can shoot wide scenes with a filter (depth 13m). Nikon S3 + Magic Filter. 1/40th @ F3. White balance set manually. No flash.

to take.

In conclusion, a bit of thought about techniques and an inexpensive filter can really transform your compact camera into a versatile tool for underwater photography, without the expense and bulk of buying accessory lenses and strobes. However, if you are keen on your photography then you will inevitably want the flexibility offered by these accessories. But maybe if you are



Filters can also be used for fish photography, but subject movement can easily lead to slightly blurred images (depth 12m). Nikon S3 + Magic Filter. 1/50th @ F3. White balance set manually. No flash.

looking at spending this much, you might be better off considering a DSLR, because once you have added these accessories to a compact, the name is hardly appropriate.

Alexander Mustard with Veruschka Matchett

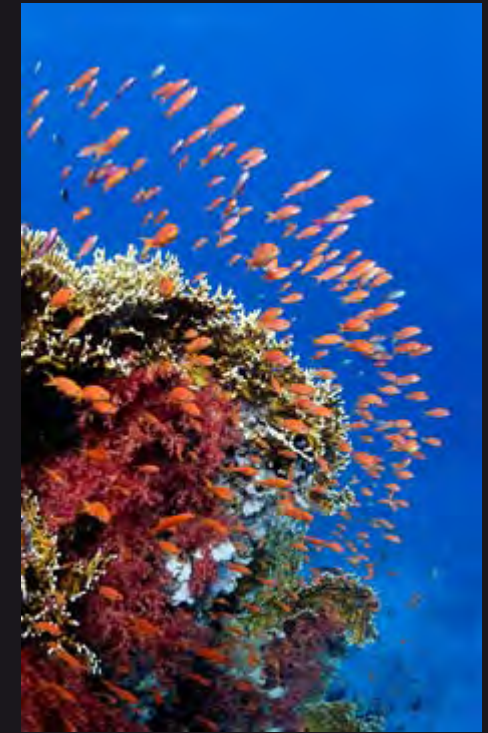
www.amustard.com



Take it easy!



\$3000



\$30

Take it easy with a Magic filter for your DSLR camera. With prices starting at just \$30 you don't need expensive strobes, arms and sync cords to get really colourful results. Just available light.

www.magic-filters.com

The picture on the left was taken with accessories costing around \$3000 (2 x Subtronic Alpha strobes, sync cords and Ultralight arms). The picture on the right was taken with available light only and a \$30 Magic filter, it's all you need!

Wetpixel/DivePhotoGuide competition results Best of Show "Shark in Motion" by Christopher Guglielmo

The results of Wetpixel's 1st annual online photo competition have just been announced and they make very impressive viewing indeed.

The competition is organised by Wetpixel.com and DivePhotoGuide.com in association with the Our World Underwater festival in Chicago.

Obviously we haven't space to display them all so I have chosen my favourites. The standard of winning entry was extremely high. There were over 1,000 entries from all over the world - the majority being digital and the winners came from 14 different countries!

Over \$25,000 of prizes were up for grabs so that provided an incentive to enter!

The judges were Eric Cheng, Stephen Frink, Alexander Mustard and Berkley White.

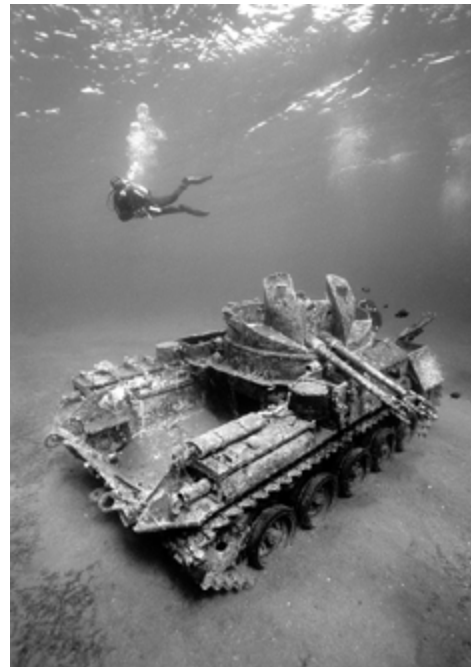
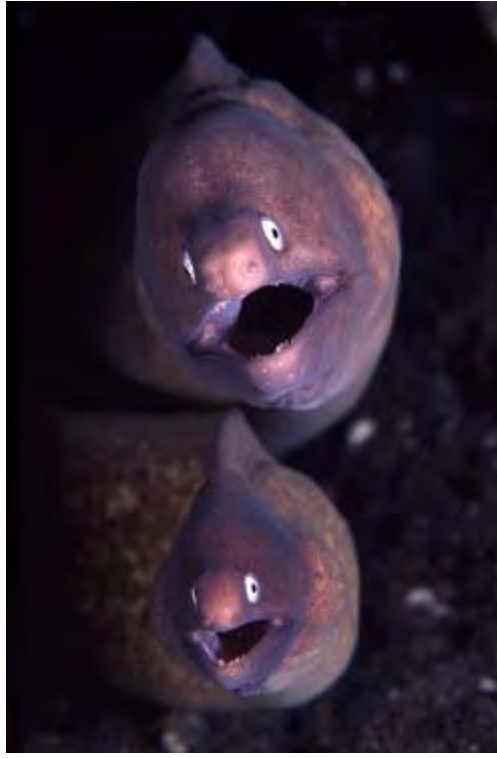
You can see all the results at

<http://wetpixel.com/contest/>



Below : Christopher Guglielmo Below right : Jose Alejandro Alvarez





*Top left - Noam Kortler
Top middle - Matthias Blättler
Top right - Al Sweeting
Bottom left - Ann Worthy
Bottom middle - Alex Dawson
Below - Judy Johnson*





*Top left - Alex Dawson
Top middle - Keri Wilk
Top right - Tibor Dombovari
Left - Justin Gilligan*



<http://wetpixel.com/contest/>

Photography for The Art Of Diving

UwP interviews Alexander Mustard

The Art Of Diving is a new book which is reviewed on page 53.

Since Alex is a regular contributor and friend of UWP he happily agreed to give us a few honest insights into this project.

UwP: Congratulations Alex, your first book *The Art Of Diving* looks fantastic. I am sure many readers have ambitions to do books. How did this project start?

AM: Actually Nick Hanna (the writer) contacted me. He had seen my photos in a selection of winning images from the Antibes Festival and had the idea for a feature, *The Zen Of Diving*, and emailed me to see if I wanted to photograph it. I have always thought it was appropriate that the French Riviera had a hand in bringing us together, as it was there in the 1930s that Cousteau and Hass both first experienced the underwater world.

Anyway, I was in Cayman when I got Nick's email and that afternoon took a few shots while I was out experimenting with filters at Stingray City and emailed them

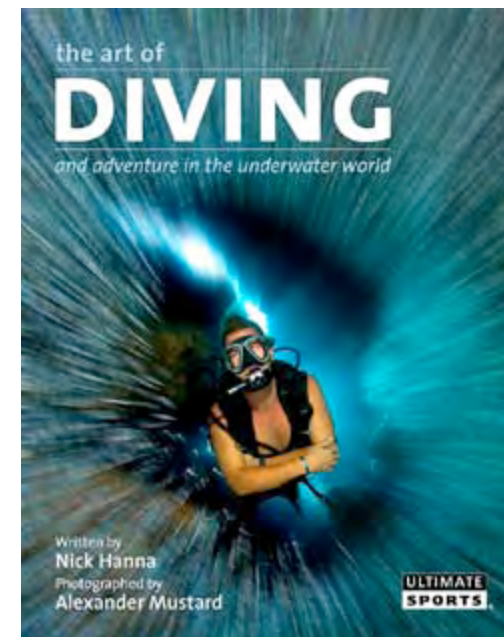
to Nick. Luckily he loved them and one of them is actually the opening spread from Chapter 6. Later that year we went to Dahab in Egypt to shoot the feature, which was published as a cover story in the *Body And Soul* section of *The Times*, and later syndicated in several dive magazines around the world.

UwP: So how did this feature grow into *The Art Of Diving*?

AM: One thing that really came through in Nick's interviews was that there is a consensus amongst divers that "diving offers something more than simply a sporting challenge. It conveys you effortlessly into another dimension, a liquid world... whose magnetic allure draws you back again and again". We certainly felt that there was a book in exploring why divers love to be underwater, reporting on what recreational sport diving is really about these days and the new directions it is taking. Also Nick felt that my images were certainly deserving of publication in their own right. So by bringing these together we would have a strong project.

It took us a while to hone our ideas and our initial submissions based solely around yoga and diving didn't get much interest, but as soon as we broadened our thesis *The Art Of Diving* the project was signed up by the first publisher we approached – Ultimate Sports Publications.

A few people have commented that it is unusual to have a book by two people, but it made perfect sense to me. As a marine biologist I would always collaborate with physical oceanographers to solve complex questions about ecosystems that I couldn't solve on my own. It just made sense to combine our skills. I am very proud to be involved in this project with Nick and the publishers Ultimate Sports.





A walk on the wild side

There are other ways to change your perspective, to make that slight shift that takes your diving into another zone. One is to get out of your fins and put a wetsuit on. Or, as when a diver is not in the water, you can swim. You can also take a walk on the wild side. It's a great exercise in the diving.

One of the immediate advantages of walking on the seabed is that you are able to control your movements more precisely both in terms of how and when you place your feet, and how quickly you can stop. When swimming, there's a certain force behind your movements, which can make it tricky to slow down if you get an unexpected situation. By contrast, walking allows you to stop dead in your tracks - and the creature will be less afraid of you, since you are not a swimming, gliding, undulating monster, but a creature that is not moving and is not breathing.

When walking is a part of your regular training, it can be a great way to improve your skills. It's a great way to improve your skills. It's a great way to improve your skills. It's a great way to improve your skills.

UwP: So how much input did you have into each others work?

AM: A lot more than you might expect, because away from the book I write and Nick is a successful land photographer – so we knew a lot about each others departments. Nick suggested many ideas for me to try and obviously appears in a number of shots. And I had a lot of input into the content of the book and the quotes we used and the people Nick interviewed. But I should be clear that Nick wrote all the words and I did the colouring in.

UwP: The book isn't really a coffee table book, is it?

AM: No, it isn't. Deliberately so. Although I hope it does end up

on lots of people's coffee tables! From the outset I was clear that I did not want this to be just another underwater photography coffee table book. There are already plenty of great ones out there. I think too many photographers look at existing books, think my pictures are as good as X's or Y's, so I should do a book too. Their motivation is emulation not innovation. And these projects are often self-financed and rarely commercially successful. But to contradict myself I would like to do a purely photographic book in the future, but I would prefer to expand the range of my portfolio first.

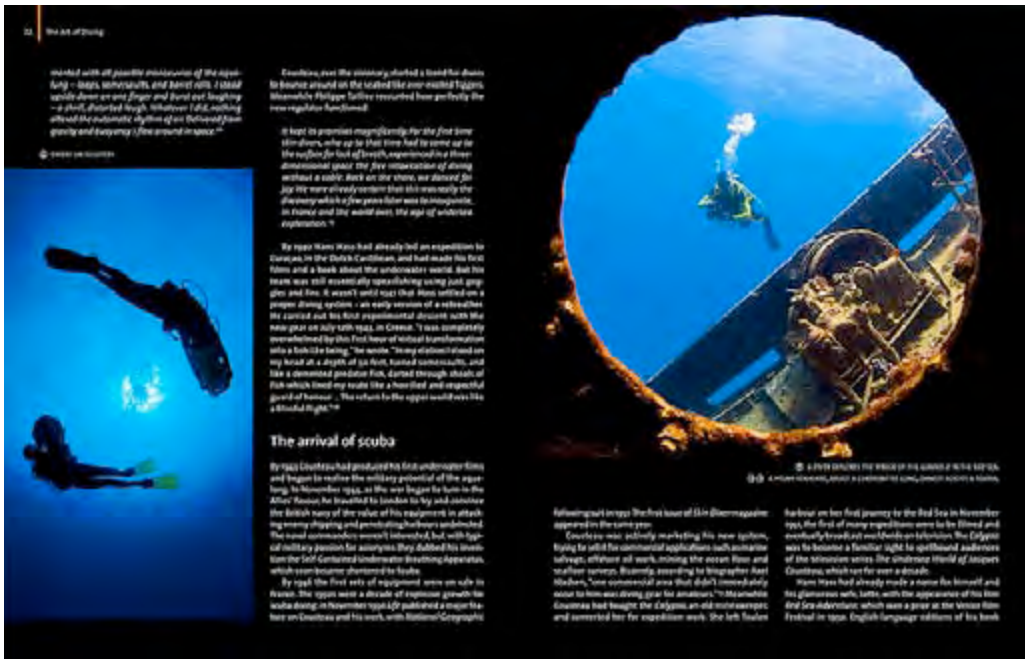
So with *AoD* I wanted to add something new and different from what is already on the shelves, which

totally justified its publication. So *The Art Of Diving* doesn't have a hard cover or the most lavishly expensive paper and printing. But it does have a strong thesis, theme and lots to say. It is illustrated by original images, which also have a strong visual theme as a collection. Plus, not going down the lavish coffee table book route, also means it is also very reasonably priced at £20, for a large format, 300 page full colour book - available from all good book stores! Being serious for a moment, I think the book fulfils on several levels, not only is it a nice selection of images, but it really does have something original to say, and has engaging and informative text to indulge both the diver and non-diver.

UwP: As you say the book does have a strong photographic style, was that a conscious decision?

AM: Yes, absolutely. It was something that I spent a lot of time thinking about and discussing with the team, both before shooting it and in the design stage of the book. As an overall look we wanted the underwater world to look bright, colourful and inviting. I hope that the pictures remind divers of great times underwater and make non-divers want to give it a go. The underwater world lends itself to moody, mysterious lighting, but this is something I chose to avoid in the most part as it didn't as they don't fit the main theme of the book.

Because the book is about



introduction

THIS BOOK STARTED OUT AS A FEATURE CALLED 'THE GEN OF DIVING', WRITTEN FOR A SPECIAL EDITION OF THE 'BODY & SOUL' SECTION OF THE TIMES ON HOLIDAY HOLIDAYS. THE FEATURE FOCUSED ON HOW A BARCELONA DIVERING COULD BE THE BEST PLACE OF THE WORLD TO GO TO SEE THE BEST OF THE WORLD ON MIND, BODY, SPIRIT, SOUL AND, AFTER APPEARING IN THE TIMES, WAS INDICATED TO A HANDFUL OF DIVING MAGAZINES AROUND THE WORLD. DURING THE RESEARCH, I HAPPENED TO COME ACROSS ALEX'S WORK AND WAS IMMEDIATELY TAKEN WITH THE FRESHNESS AND CREATIVE DEPTH OF HIS UNDERWATER PHOTOGRAPHY. I E-MAILED HIM ASKING IF HE WAS INTERESTED IN CO-OPERATING ON THE PROJECT, HAVING NO IDEA WHERE HE MIGHT BE IN THE WORLD. A COUPLE OF DAYS LATER ALEX REPLIED FROM THE CAYMAN ISLANDS AND SENT ME THE PICTURE OF A WOMAN ON THE SHARD BLOWING BUBBLES, WHICH APPEARS ON THE ILLUSTRATION. I HAD THAT 'WOW' SENSATION THAT MANY OF ALEX'S PICTURES EVOLVE, BUT ALSO A FAMILIAR TINGLING OF THE SPINE TELLING ME THAT THIS PROJECT WAS GOING TO BE SOMETHING SPECIAL. ALEX HAD NOT ONLY CAPTURED THE CONCEPT PERFECTLY, BUT INTERPRETED IT THROUGH HIS OWN PARTICULAR TALENT & PARTNERSHIP WAS SOON.

Since then it has been – as they say – a long road, so we have navigated the choppy waters of the publishing world to bring this book to fruition. Over the last few years Alex and I have worked and lived in very different parts of the world – sometimes together, sometimes in the same place but at different times. We have shared meals and images across continents and oceans and, rather like *Calypso* (see Cousteau's introduction), have re-examined our concepts and ideas into a larger whole. The final result is not simply an illustrated book to guide, with each page accompanied by a picture rather than an expression of our own subjective interpretations.

Our book is a voyage into the world of diving. We hope that it will open your eyes and your imagination to new ways of being underwater – ways that are based on much of our knowledge, awareness, as well as in your outlook of your technical skills and know-how are important. But this book is not the place to look for a detailed analysis of the minutiae of diving or the science of rebreather systems – although we do hope that you will come away with some bits of the 'Sage of the Deep'.

scuba there are obviously a lot of diver pictures. With these shots my intention was to break from the perfectly posed model traditions and to show divers having fun underwater, which is what they really do. There are pictures of people running around, flying, looping the loop, doing impressions of creatures they see and playing with toys such as cameras and underwater Frisbees. As divers we know that this is what people do underwater, it is just we never see pictures of it. The first quote in the book is Jacques Cousteau saying that “Underwater man becomes an archangel”, in fact this should be “underwater man becomes a big kid”.

There are also a lot of marine life images in the book, but again I

tried to break from tradition, shooting subjects to highlight their personality, often in simple and eye-catching compositions. There are also quite a lot of behavioural photos, as a major aim of the book is to educate and encourage people expand their diving experience.

Another photographic theme was energy and excitement, and a lot of the images have blur from camera panning, zooming or rotation. Almost all of these effects were generated in camera, although the blur on the cover shot was actually produced in Photoshop. The book also contains quite a few monochrome images, which I was keen to include as I think black and white captures a certain feeling of being underwater. Also

these images give the reader a break from the bright saturated colours that dominate the book.

Finally, I think that these strong style choices give the selection a coherence as a portfolio, and of course help to differentiate the book from other underwater photography collections.

UwP: There are some very unusual shots in the book. Those reflection ones are really hard to figure out?

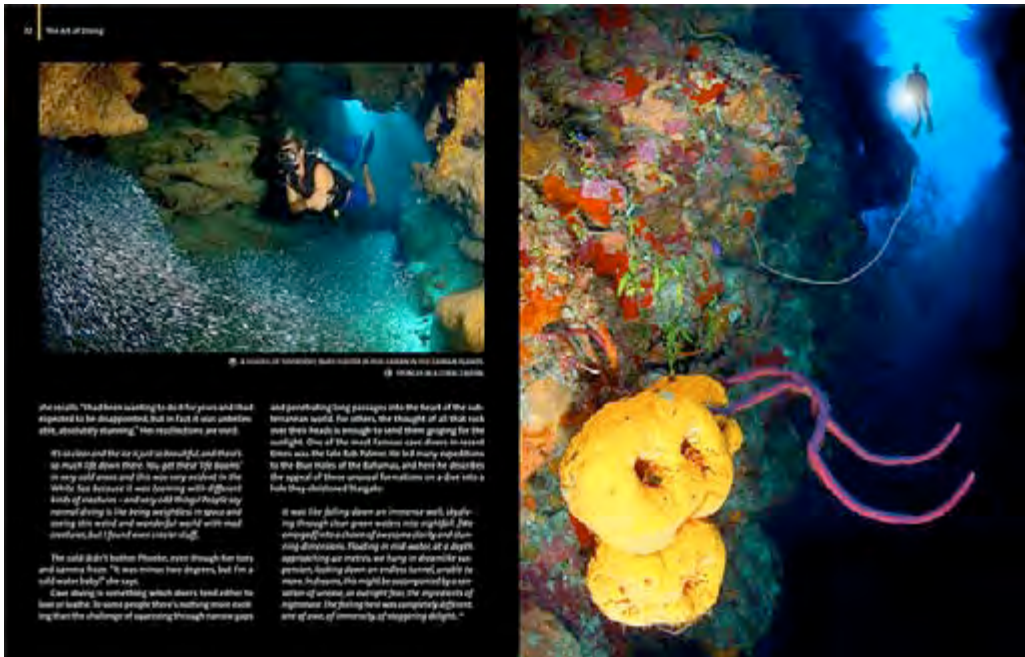
AM: I had the idea to take a mirror down into the ocean to use to create a puddle or small lake like appearance on the seabed. Unfortunately I had this idea while in Dahab, where all the diving is shore

diving. To make matters worse the only mirror we could find was about 1 meter square and incredibly thin and fragile. We had to tie it to a frame to get it out to the reef and then untie and position it in the sand. Those shots took two mirror handlers, two models and me. Thankfully it all worked perfectly, although I haven't used a mirror since.

I also wanted these images to be uncaptioned in the book – to challenge the viewer so hopefully the images would stick in their mind. There are several images designed to break the rules and challenge the viewer. I got these used in the ways they are after much arguing – although with the mirror we do give the game away with a couple of “behind the scenes



"If you watch someone who really loves what they're doing they also everything out. Their movements are very economical and they're part of the scene rather than fighting with it." - Alex



the reality. "I had been wanting to do it for years and I had expected to be disappointed, but in fact it was unthinkably easy, absolutely stunning." The experience, he says, "It's so calm and the air is just so beautiful and there's no beach, no shore, there's no get there, no drive, no any cold water and this was very special to the whole sea because it was breathing with different kinds of animals - and you could change things very much during the day, everything is there and moving like wind and everything would with me and everything, but I don't ever see it again."

The cold didn't bother Phoenix, even though he says and admits that. "It was never too deep, but for a cold water body," she says.

Over diving in something which doesn't lead either to loss of health. In some people there's nothing more exciting than the challenge of learning through narrow gaps and penetrating long passages into the heart of the subterranean world. For others, the thought of all that risk and their heads is enough to send them going for the night. One of the most famous cave divers in recent times was the late Rob Palmer. He led many expeditions to the four corners of the Earth, and here he describes the appeal of these unusual formations as a dive into a hole that children of the gods.

It was like falling down an immense well, splashing through clear green water into twilight, the air was so clear of any noise and the diving atmosphere. Floating in mid water at a depth representing air space, and being in complete suspension, floating down on a perfect level, usually in some hollow, this might be accompanied by a sense of weight, an energy from the movement of equipment, the feeling to be with something different, out of time, of immensity of surrounding delight."

photos" in the photographic notes at the end of the book. There is actually one of Nick dusting the sand off the mirror with a paintbrush, which I find very amusing. See it was a true collaboration!

UwP: What was the main camera equipment you used?

AM: We decided not to include in the book any shooting data about the photos, really because it is not first and foremost a photography book. Instead we chose to put this information on the companion website (www.artofdiving.com), along with lots of other goodies. But having compiled this information I can give you all the stats! Nearly all the pictures were taken with Nikon SLRS in Subal housings, primarily Nikon D2X, D100 and D70 cameras, as well as some older film shots taken with the F100. As for lenses, I used 9 different ones, although a massive third of the images were taken with the 10.5mm FE. And if I add together the 10.5 and 16mm they account for half of all the images in the book.

Also of interest the 105mm produced twice as many pictures as the 60mm macro lens. I also used the 17-35mm and 28-70mm quite a lot. Lighting was either with strobes (a pair of Subtronic Alphas) or available light with filters (Magic and UR Pro filters for colour images and orange and blue

filters for black and white).

UwP: And finally what's next?

AM: Obviously I have ideas for other books particularly something that expands on my reef behaviour photography and exploits my background as a marine biologist. But I am not in a rush. I am really excited about releasing AoD and seeing how it is received. That said, I have already contributed sets of images to two more forthcoming dive guide titles from Ultimate Sports Publications. Plus, as you know, I have the UW Digital Photo Workshop in the Red Sea in June. I certainly don't have any ambitions to become an underwater photography teacher, but I really enjoy doing one or two workshops a year as long as they are with the right partners and offer something special. And to be honest I have been really enjoying shooting for smaller editorial projects, and being free to vary my photographic style.

UwP: Thank you, Alex, and good luck with *The Art Of Diving*.

www.amustard.com

www.artofdiving.com

Book & Film Reviews

The Art of Diving

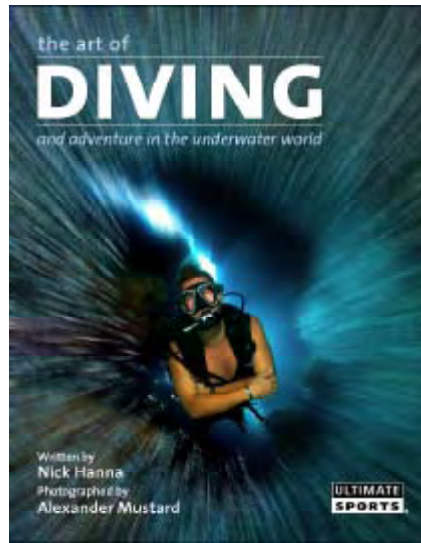
By Nick Hanna and Alexander Mustard

When a book arrives on your desk with a quote from David Doubilet saying “This is the best book about diving since Jacques Cousteau’s The Silent World”, you stop what you’re doing and pay attention.

The Art of Diving and adventure in the underwater world (to give it its far too long a title) is a collaboration between experienced journalist Nick Hanna and excellent underwater photographer Alexander Mustard. Not to put too fine a point on it, this is a publishing marriage made in heaven.

The Art of Diving is a 272 page visual and textual celebration of our world and is laid out with excellent visual punctuation held together by Hanna’s easy but comprehensive style of prose and illustrated with Mustard’s consistently imaginative images.

A book about diving is a daunting prospect to pull off as it is such an all encompassing sport and for many of us experienced divers we often forget the excitement of why we dive and the physical sensations



of our first few dives. This book takes us back to our beginnings and encapsulates all that is good and exciting. If it can do this for us it will be the perfect ambassador to all those considering this potentially life changing activity.

Finally, as if this book weren’t good enough, there is a website www.artofdiving.com where purchasers of the book can log in to the members only zone for additional information about all of the images, behind the scenes images from the making of the book and much more.

The Art of Diving is published by Ultimate Sports and is amazing value at just £20.

www.ultimate-sports.co.uk

IMAX Deep Sea 3D



The IMAX format is a larger than life spectacle which puts you in the centre of the action and for any non-divers Deep Sea 3D is just like being there.

Many IMAX presentations are very sugary in their cinematography and soundtracks but Deep Sea 3D is light, informative and very thought provoking.

Narrated by Johnny Depp and Kate Winslett it is aimed at a younger audience yet still works on an adult level. The sequences captured by Howard Hall and his team will wow divers and non-divers alike.

IMAX Deep Sea 3D goes on general release on March 3rd.

www.imax.com/deepsea

Reef, Wreck & Critter Tulamben

by Jeff & Dawn Mullins



Reef, Wreck & Critter is a 32 page visual guide to the underwater attractions of the Tulamben area of northeast Bali.

It is very well illustrated and contains short sections of informative text and captions which will prove the perfect companion for those visiting this profuse area.

Incidentally all the images, which are consistently good, were taken on Olympus digital compact cameras by the authors.

Reef, Wreck & Critter is available from dive shops locally for \$20 or from

www.tulamben.i8.com

Peter Rowlands

peter@uwpmag.com

www.uwpmag.com

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! UwP is the perfect publication for you to increase your profile in the underwater photography community.

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.

Parting shots

Permit me a bit of indulgence in this issue but, to be honest, I haven't received any Parting Shot ideas for this issue!

Back in the early 90's I was recommended to Greenpeace by Peter Scoones as a stills photographer to accompany their driftnet campaign in mid Atlantic. Two weeks later I was on board MV Sirius heading out to sea with a team of scientists, observers and a surface video cameraman.

Prior to this I had really only taken pictures for myself which, if I was lucky enough, would be wanted by publishers and advertisers. This was to be one of my first high profile assignments, the results from which would be distributed worldwide by Greenpeace who had invested tens of thousands of pounds in the campaign so no pressure there then!

We spent several days looking for the Spanish driftnetters but eventually found them and approached to document their surface activities. It was soon very clear that, not surprisingly, there was a high percentage of bycatch including many sharks.

The plan was to combine this surface footage with underwater material shot on both video and stills. Both would be needed to cater for television and newspapers/magazines.

Our water time was limited as it took a while to locate the net and to get in the water before they recovered it. We dived from RIBs and after our first dive me and my buddy got separated from the boat. In mid Atlantic there is no sense of the enormous scale and we ended up on our own hanging onto the net on the surface while our boat crew happily looked for us in the opposite direction. At this



*Nikonos III with 15mm lens, Subatec S100 flashgun.
200asa Ektachrome slide film
1/6th @F5.6*

stage I would urge you not to e mail me about the advantages of surface marker buoys, please!

We were not too concerned as the net was slowly being recovered taking us ever nearer but when a shark's fin glided past us at close quarters our concern became very real. Funnily enough neither my buddy nor I said anything to each other but every now and again we kept looking underwater imagining the worst at anytime.

Fortunately, after what seemed like an eternity, the boat sighted us and quickly came over and as it got nearer we both left the net and swam the fastest we had ever done towards it and there was no need to haul us in as we leapt out of the water, clean over the tubes and into the boat in one swift movement.

Fortunately our second dive was much calmer and we immediately dropped on this dolphin which I photographed from all angles until my film ran out.

The main picture has been used internationally by Greenpeace to further awareness of the menace



of driftnets and I was pleased to have been involved in a successful campaign.

Peter Rowlands

**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".**

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