Underwater Photography

a web magazine
Issue 35
Mar/Apr 2007

THE BIG ONE
FRIDAY 16 MARCH

Red Nose Day
Friday March 16th

Get your
DVD now!

The Red Nose Day fundraising DVD – comedy geniuses by the bucket-load...

Get yours HERE!

60%

of the money raised helps to give people living in grinding poverty across Africa a better chance in life

40%

helps disadvantaged people and communities across the UK turn their lives around

Get Involved

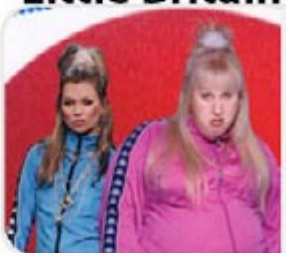
Free Fundraising Kit

Get Tools

Get Ideas

School Stuff

Little Britain Live DVD



Get your copy of the Comic Relief Does Little Britain Live DVD from Sainsbury's, HMV, Woolworths and our online shop.

Order your DVD Now

Your cash makes a Big Difference

Small change. Big difference.

In this section, you can meet some of the people whose lives are being transformed by the money you raised last Red Nose Day.

They'll be glad to tell you their stories and show you how your small change can make a BIG DIFFERENCE to people's lives.

MEET US NOW

www.rednoseday.com

Billy Connolly

In His Own Words

If Mohamed lived in Sunderland his beautiful daughter Hodan would still be alive. Unfortunately for him, he doesn't. Mohamed lives in Somaliland, where he had to bring her home to die of a broken leg because he couldn't afford to keep her in hospital.

How do you explain that to your children? How do you explain the unexplainable?

Sometimes Sunderland and Somaliland can seem like a million miles apart, yet my lasting memories from my trips to Africa aren't of the wars, or the diseases, or the poverty. They are of the people. Over the last 20 years I've seen how the money you raise for Red Nose Day is transforming people's lives. It has reunited families, rebuilt their homes and restored the hope that their children will look forward to a brighter future.

Your money helped Alberquirque to find his children and bring them home after the civil war in Mozambique had torn their family apart. Witnessing the moment when they met after 5 years apart was one of the most emotional experiences of my life. Your money did that. That's something that you can be proud to explain to your kids.

www.rednoseday.com

Discover UNDERWATER Photography

SLR-DC Housings

The Ikelite SLR-DC housing takes full advantage of the digital SLR camera's 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. Most Ikelite SLR-DC Housings include conversion circuitry that provide TTL compatibility with the latest Ikelite DS Substrobes. Many Housings also include a Flash Compensation Module which provides over and under-exposure compensation in the TTL mode and easily allow you to switch to Manual Exposure Mode which provides eight power settings. All exposure compensation is done on the back of the housing. There is no need to access complicated camera menus.

Canon
EOS 5D
EOS 10D
EOS 20D
EOS 300D
EOS 350D, Rebel XT
EOS 400D, Rebel XTi

Nikon
D-200
D-80
D-70, 70s
D-50
D-40

Olympus
E-330
E-300
E-500

Sony
DSLR-A100

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

www.ikelite.com

Compact Digital Still Housings for
Canon • Fuji • Nikon • Olympus • Sony

Ikelite offers housings for more than fifty different digital still camera models to meet the diverse demands of the underwater photographer community. Ikelite's Compact Digital Still Housings are molded of clear polycarbonate. Dive while knowing your system is safe and have complete visual access to the camera, LCD, monitor and control functions. Most housings are rated to 60m (200'). When you invest in an Ikelite housing, you invest in a system. Ikelite offers a full line of accessories for their Compact Digital Still Housings. Add a Tray and Release Handle for easier handling underwater. The Release Handle incorporates a quick-release for mounting and removing Ikelite's articulating ball socket arm system. Ikelite's DS Substrobes provide more power, faster recycle times, wider coverage and help eliminate backscatter. Choose the ever popular DS51 or DS125 Substrobe. Some camera models offer auto exposure with DS Substrobes, or use the EV-Controller which provides 10 manual power settings in 1/2 f-stop increments for precision lighting. Add the Ikelite W-20 waterproof wide-angle lens to your system to widen the camera's angle of coverage, allowing you to get closer to your subject for enhanced color and clarity.

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Contents

Cover shot
by
Aengus Moran

Underwater Photography

Publisher/Editor Peter Rowlands
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News, Travel & Events

NEW YORK UNDERWATER PHOTO SOCIETY

New York, a mecca of art and culture, now has an outlet for underwater photographers and videographers of all levels to share and learn about the world of underwater imagery, scuba diving, and marine conservation. During an age of increased awareness of the perilous state of our world's oceans, NYUPS will provide a forum for divers and photographers to share the beauty of the marine environment as well as the atrocities that occur in the ocean's every day.

NYUPS aims to bring together underwater photography and video enthusiasts and professionals from the tri-state area. The society will be open to novices, amateurs and pros. Even those from outside the region are welcome to become members. NYUPS provides a forum to meet new friends who share similar underwater interests. Members will participate in monthly workshops, photo & video contests and exhibitions. Meetings will take place in Manhattan, at a location TBA. Exciting monthly featured speakers will include internationally renowned photographers, filmmakers, marine biologists, explorers, and adventurers from around the world.

"Underwater photo societies operating in other markets such as California, Florida, Texas, or Hawaii for example, have been successful in bringing together a community of like minded people who share more than an interest - they share a passion - for diving and underwater imagery. New York, with our large number of divers and underwater photographers has not had such a forum…until now", says Jason Heller, NYUPS President.

To register for more information and details on the first meeting, scheduled for mid-April, please visit the society's website at **www.nyups.org**

Upcoming International Photo & Video Competitions

There are four underwater competition deadlines during March and April, including 3 international competitions. The bar is being set high, and with the prestigious Shell Wildlife Photographer of the Year Competition deadline on March 30th, professional and amateur photographers all over the world are getting ready for stiff competition. Good luck!

March 15th
2007 Scuba Diving Magazine Photo Contest (USA)

March 30th
Shell Wildlife Photographer of the Year Competition (UK)

March 31st
Environmental Photography Invitational (USA)

April 15th
EPIC (Environmentally Aware Photographic Image Competition) (USA)

Bahama sharks with Eric Cheng

July 2007

Wetpixel.com and photographer Eric Cheng are running two shark expeditions to the Bahamas this coming July, 2007! The first (July 10-21, 2007) is a trip in search of oceanic white-tip sharks; we were successful in 2006, and there's no reason to think that we won't be this year. We'll also be looking for tiger sharks, reef sharks, dolphins, and more. The second (July 23-31, 2007) is a "classic" tigers and dolphins trip, which combines a traditional shark expedition with dolphin experiences and beautiful summer weather. With

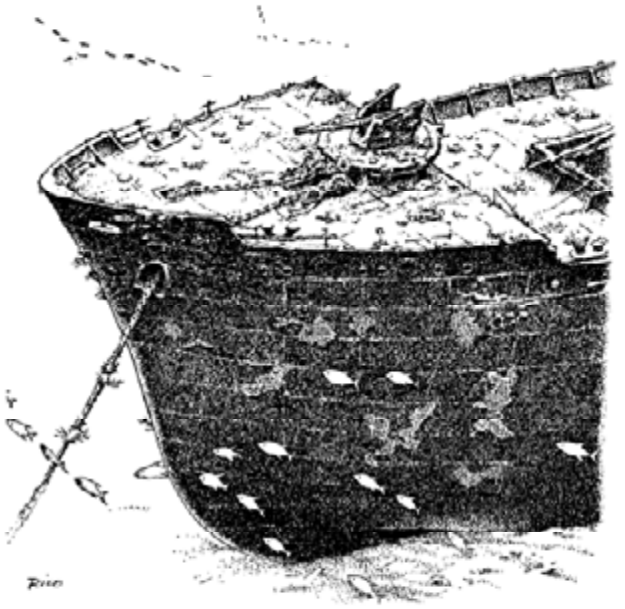
the legendary Jim Abernethy as our guide, we'll be aboard the M/ V Shear Water, a small liveaboard dive vessel that leaves out of West Palm Beach, Florida.

For more information, see **http://wetpixel.com/sharktrips/**

Truk: The Odyssey Photoquest

with Martin Edge

18th-30th May 2007



Wreck of the Fujikawa Maru (Rico Oldfield)

Imagine descending on to one of the world famous wrecks in Truk Lagoon, maybe the San Francisco Maru or the Fujikawa Maru, ships that last saw the light of day in 1944. The wreck lies before you, clearly delineated but eerily shadowed by its violent past. You have the wreck to yourself, all alone that is, save for the presence of Martin Edge who is there to guide you and work with you to achieve that master image: the ultimate wreck shot! Yes, it is possible.

Why Truk? Why Martin? Why Odyssey?

Martin Edge has been leading underwater photo expeditions and courses for the last fifteen years and leading groups with Divequest since its inception in 1996. Working with aspiring underwater photographers is a great inspiration to Martin. Channelling enthusiasm, encouraging experimentation, calming those equipment mishaps is all in a days work for him. Nothing gives him more satisfaction than the seeing those expectations met with delight at the end of the day when images are reviewed or printed!

Whatever your level of experience, from beginner to semi-professional, Martin will help you to improve your underwater photography skills.

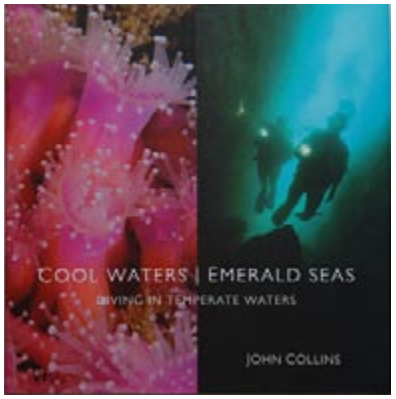
www.divequest.com

Best Cover Design

Cool Waters, Emerald Seas: Diving Temperate Waters has won the Best Cover Design at the CLÉ Irish Book Industry Awards announced on the 17th February 2007.

The book cover was designed by John Foley who is founder and Creative Director of Bite! - a Cork-based design studio which has been designing publications and publicity material for a broad range of clients in the Irish arts, culture, entertainment and publishing sectors since 1991. He is a member of the Institute of Designers in Ireland (IDI).

John Collins, who is an award-winning photographer with a special interest in the sea, took the cover



photograph. Cool Waters, Emerald Seas: Diving Temperate Waters is his first book and is already being celebrated as one of the finest collections of underwater images from the world's temperate seas. John is a graduate of the New York Institute of Photography.

www.corkuniversitypress.com

Dominica recompression chamber

The Commonwealth of Dominica is proud to announce that they now have a fully operational recompression chamber.

After years of attempting to finance this important element for our dive tourism product it has been accomplished. It was designed and installed by Haux of Germany in mid 2006 at the Princess Margaret Hospital in the Capital of Roseau.

The Dominica Watersports Association assisted by flying in DR Julian Eden of the London Diving

©Images Dominica

Chamber who conducted a week long hyperbaric medicine seminar for the hospital doctors, nurses and members of the Dominica Watersports Association.

www.dominicawatersports.com

The Underwater Channel

A new internet based diving channel has been launched and is in a 10 week pilot stage to secure investment.

UWC is the vision of its founder Nicholas Claxton, who has extensive experience in television production and is an award-winning producer in his own right. His own programmes have won awards around the world. They include the Emmy-award winning film 'Cry Ethiopia Cry'; 'The Rhythm of Life' with Beatles producer Sir George Martin; 'Winnie Mandela & The Missing Witness'; and 'Apartheid's Assassins', among many others.

PADI Worldwide's International VP, Terry Cummins, says "The concept of a Broadband TV Channel dedicated to the diving world is long overdue and PADI is delighted to be forging a relationship with the UWC and exploring the opportunities it presents. The UnderwaterChannel.tv will allow the worldwide PADI community of some 10 million divers to see and learn about the marine environment in a new and exciting way".

UWC will broadcast short films about the challenges facing the world's coral reefs and other natural phenomena that stir the hearts and minds of millions. From the Great Barrier Reef to the Caribbean, and from the Red Sea to the Indian Ocean, programmes will focus on the natural history and fascinating marine life that lives off the coral reefs - as well as the scientists monitoring their well-being.

Your own UDive video blogs will be featured alongside competitions and live events. Programme subject matters will also include unusual marine encounters, expeditions, wreck diving and treasure hunting, underwater photography, marine education and courses, marine archaeology, marine conservation, scientific developments, scuba adventures, dive tourism and scuba destinations and many more.

www.theunderwaterchannel.tv

UnderwaterArtists.com

New Essential Digital Download

Seraya Resort Bali; 11th-17th August 2007

First conceived in 2003 by the team at Scuba Diver Australasia Digital Downloads are workshops and shoot out competitions organized for divers who desire to improve their skill in underwater digital photography. Michael AW is pleased to announce that he has now refined the concept to take the event to a new level.

Providing the workshop with modular course structure, participants will be able to achieve certification and acquire skills that are beyond just taking a technically correct photograph. The emphasis is to help aspiring photographers to compose and 'paint' a picture with a camera, using both natural and artificially lights. Catering for both Novice and Advanced shooters (Prosumer and DSLR), there are two course syllabuses to choose from: Absolute Essentials and Advanced Essentials.

Digital Download includes daily lesson modules on the techniques of successful Underwater Photography, from the basics of lighting, to advanced composition and essential elements of post editing using Photoshop and various tested software to create multi-media presentations. Though the program schedule allows for maximum shooting time, the lesson modules, formal and informal critique sessions ensure participants with essential techniques to acquire publishable images.

www.underwaterartists.com

Layang Layang Underwater Digital Photo Shoot 2007

Following the roaring success of the Layang Layang Photo Challenge in 2006, Layang Layang Island Resort gears itself up for the next installment in 2007.

The Layang Layang Underwater Digital Photo Shoot 2007 promises to be even more exciting with more attractive prizes to win. We will be expecting participants from 15 different countries with renowned underwater photographers such as Junji Takasago, Stephen Wong, Dr Kurt Svrcula, Rod Klein judging the competition. Throughout the event, participants will be able to get underwater photography tips from the best in the business with great diving in Malaysia's man-made wonder.

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 Asian Diver magazine. In addition, they will also stand a chance to win prizes worth USD30,000 from world class sponsors such as Nautica, Nikon, Oceanic and dive trips to exotic locations.

www.layanglayang.com

Beneath The Sea 2007

Stan Waterman and 'Blue water, white death'

March 23rd-25th 2007

2007 will be Beneath The Sea's 31st annual Undersea Exposition and Dive Travel Show celebrating the oceans, scuba diving, exploration, environmental education, and the men and women who in their insight, integrity, invention, and courage have lead us into the depths. Once again, Beneath the Sea will be held at the Meadowlands Exposition Center in Secaucus, New Jersey, this year the weekend of March 23rd, 24th and 25th, 2007.

Beneath The Sea will have a showcase of 300 exhibitors from all corners of the world … present over 50 seminars and workshops by industry specialists and recognized experts who will demonstrate new equipment and new techniques for use in the ocean … travel specialists will set before you in detail the pleasures of exotic destinations … and each day there will be social events where divers old and new may meet and share their pleasures, thrills, and the excitement of their sport.

At Beneath the Sea we stop and recognize the achievements of our Legends of the Sea.

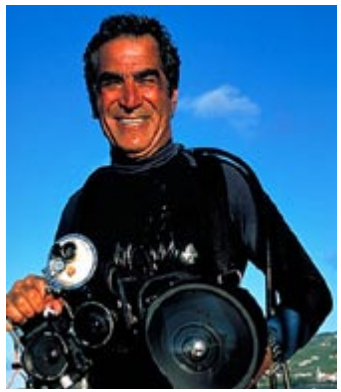
Stan Waterman is such a legend. In 1971, his film, "Blue Water, White Death" telling the tale of how a band of divers set out to learn more about the Great White shark. In the face of such thrusting savagery as the open-mouth of a Great white shark, the calm voice of Stan Waterman made us find the beauty, the history of the life of the species in the ferocious acts we were witnessing on the screen.

There was a team that brought this film to life and we have invited as many of the cast of "Blue Water, White Death" to help us celebrate Legend of the Sea Stan Waterman and this anniversary of "Blue Water, White Death."

www.beneaththesea.org

Cocos & Malpelo, with Dr. Alex Antoniou, Ernie Brooks and Amos Nachoum

May 17 - June 03 and May 21 - June 05, 2007



Amos Nachoum will now be joined by Dr. Alex Antoniou and Ernie Brooks on two special trips to Cocos and Malpelo this year.

Cocos, the legendary desert island of Robinson Crusoe, and remote Malpelo Island, 200 miles plus off Colombia, are world-renowned for the electrifying beauty of their blue water diving. These islands offer an opportunity to dive with the never-ending schooling of hammerhead sharks, the occasional whale shark, hundreds of white-tip sharks and bait balls. Both expeditions will have the unique ability to dive in rotation in one of the new submarine on board which provide a rare undersea exploration to 1500 feet deep!

We will operate the two vessels in concert with each other. The first expedition departs Costa Rica on May 18 aboard the Sea Hunter with Dr. Alex Antoniou proceeding to Cocos and Malpelo. The second expedition, departing on May 22, accompanies Ernie Brooks aboard the Undersea Hunter to the island of Cocos, exclusively

This promises to be a most dynamic expedition due to the locations, timing and the availability of the submarine. It will also be a rewarding and inspiring opportunity to become acquainted with Dr. Antoniou, Ernie and Amos. All of who have a wide and deep knowledge of sharks, conservation, exploration and underwater imaging.

www.biganimals.com

Key Largo's Whaling Wall

Divers and snorkelers visiting the Florida Keys can now view a mammoth panorama of the Keys' living coral reef even before donning their fins and mask.

A 7,500-square-foot representation of the reef, recently completed by marine life artist Wyland, wraps around a four-story, four-sided building at mile marker 99.2 in the median of the Overseas Highway that bisects Key Largo.

The mural is the 95th "Whaling Wall" painted by Wyland, who has created massive marine life scenes around the world to promote ocean conservation.

"This is a mural that is really the gateway to the Florida Keys," said Wyland. "I'm a diver, so I take all that inspiration and all that beauty and simply paint it up on the wall for people to enjoy."

Wyland has spent more than 20 years diving in the Florida Keys

Aerial photograph of a portion of the 7,500-square-foot Florida Keys coral reef scene Saturday, Feb. 10, 2007, being created by marine life artist Wyland on a four-story building in Key Largo, Fla. This is the 95th in Wyland's planned series of 100 mammoth marine life murals and is set to be completed and dedicated Monday, Feb, 12.

National Marine Sanctuary and credits the Keys reef, the only contiguous coral expanse in North America, for inspiring much of his work.

The completed mural features islands, a sunset, manatees, manta rays, corals, sea turtles, indigenous fish and bottlenose dolphins. Like Wyland's previous walls, the Key Largo mural is designed to inspire environmental awareness and stewardship, particularly in children.

"Art is something that can touch people's emotion," said the artist.

"You can choose not to go into a gallery or a museum, but you can't ignore a giant mural. If people see this beauty, I know they'll want to get involved in protecting it."

Wyland, who began painting "Whaling Walls" in 1981, plans to continue his series internationally until he has completed 100 murals. The Key Largo wall is the last he intends to create in America.

www.fla-keys.com

Olympus sponsor British Underwater Image Festival 2007

OLYMPUS

BRITISH UNDERWATER IMAGE FESTIVAL

Olympus are pleased to announce our sponsorship of the British Underwater Image Festival, as part of the Outdoors show, to be held at the NEC in Birmingham on the 16th-18th March. Following last year's huge success, the festival has already proved highly popular and is a must-see for all watersports photography enthusiasts.

www.olympus.co.uk

"Turtle Week"

Denpasar,Bali
02-06 May 2007

PRO-FAUNA Indonesia, SOS-Seaturtles and other local organisations will launch "Turtle-Week" in Bali's Capital Denpasar during the first week of May 2007.

"Turtle Week" will basically be the same module as our event in 2002, during our first campaign for the Bali Seaturtles.

Several actions will take place during the week:

- "Freedom for the Turtles" Manifestations by the PRO-FAUNA members in Denpasar City and Kuta Beach.
- Media Conference in Denpasar City for Press and TV with delegates from the Government, Police and international NGO's.
- "Save the Seaturtles" Exhibition.

- Meeting with the Governor.
- Investigation and possible turtle confiscations with Bali-Police.

This event will bring turtle killing to the attention of the officials, the media and local people as well as featuring in publications around the world!

www.sos-seaturtles.ch

Japanese dolphin slaughter continues

Dear Divers, Photographers and Friends,

Please have look at the Video link showing the Dolphin massacres by Japanese fisherman. It is cruel, brutal and shows the unbelievable ignorance by the Japanese against these creatures.

www.glumbert.com/media/dolphin

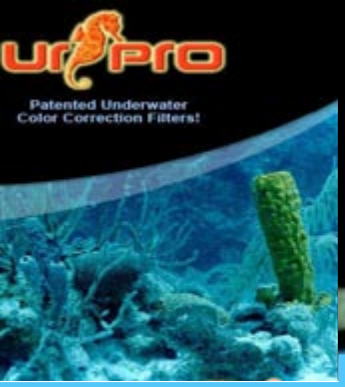
We cannot close our eyes and let all this inhumanity continue.

Please sign the online petition immediately and support the organisations who fight for the right of the Dolphins.

www.petitiononline.com/golfinho/petition.html

Thank you for your help.

Kurt Amsler
www.sos-seaturtles.ch



May 5, 2006
COLORFUL tidings
volume 2 Issue 1

URPRO continues to be honored by many professional and amateur photographers from all corners of the globe who use our underwater correction filters to capture the full spectrum of color on their pictures. Many are just discovering the magic of underwater photography while others are veterans who have transitioned through film, video, and cine, and who are now avid digital enthusiasts.
Recently, we received a series of vibrant images along with a letter from Paul LeBourgeois, MD who has used the URPRO filters for many years. His enthusiasm for scuba diving and underwater photography is contagious. With his permission, we'd like to share part of the letter and some of his copyrighted images.

April, 2006
Dear URPRO

…..I was introduced to diving by my father in l960. At this time the basic equipment was mask, snorkel, fins, and a hard plastic back-pack to which an enormously heavy tank was attached. It had the life-saving 'J-valve' which warned when the air was almost gone. I think my Dad and I had the first single-hose regulators made. At this time, there were no pressure gauges, no depth gauges, and no weights…..and we had absolutely no idea that "dive tables" existed. We relied solely on the notion that if we didn't ascend faster than our bubbles, we'd be OK….oh how times have changed!

In 1986 my wife and I took a trip to Bonaire where she rented a VHS underwater camera and housing. Initially, I thought that there would be no better way to waste time underwater than fooling around with this "gadget." Half-way through the dive, my wife handed me the camera to take some footage of her. Upon our return home, I became "motion-sick" sitting on the couch as I watched the footage captured by my unsteady camera movements. But it was too late—I was and still remain enamored at capturing underwater pictures……..

My profession as a pathologist allows me to travel the world and to pursue my passion of underwater photography. Recent travel destinations are focused on Indonesia and Papua New Guinea where I record the variety of colorful species found near the 'Wallace Line.' Through the years, I have used almost every video camera and housing that was labeled as "this year's sensation."

…My first URPRO filter was purchased in about 1990 for the Sony MPK-TRS which was the first housing I could get my hands on that shot 8mm video. Since that time I've tried almost every brand and variation of housing and camera, but I always purchased the URPRO filter because it was the only one that really worked. If I purchased a system with a pre-supplied filter that looked like a washed out jelly-bean, I would immediately replace it with URPRO filter. I don't know how many custom URPRO filters I've had made for my systems, but the most recent is a huge filter that fits over the front of my HD FX1 housing so I can use the internal flip-in device for a diopter to get good macro.

I am humbled, gratified, and proud to experience the magic of the underwater world, and without URPRO filters on my cameras, I would probably have quit long ago, because for me, the devil is in the details, and color is king.

Signed,
Paul LeBourgeois
24 April 2006

Click on images to view Paul LeBourgeois Copyright Movie Clips

www.urprofilters.com

New Products

Subal Nikon D80 housing

The ND80 is Subal's latest housing for the digital SLR-camera Nikon D80.

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 housing if the O-ring is incorrectly positioned.

Threaded holes on the base and in the top shoe allow mounting of trays, aiming lights or other accessories. Generous shading of the LCD-monitor provides a bright and clear image.

There are controls for Power On-Off, Display Light, Shutter Release, Front Main Dial, Manual Focus/ Zoom, Mode, Lens Release, Focus Mode, Rear Main Dial, AF-Lock, Flash compensation. Push Buttons for: Metering, Exposure Compensation, Quality, White Balance, ISO, Delete, Playback, Menu, Thumbnail, AF, Protect, Ok, Multi Selector.

The depth rating is 70 m (210 ft) and the housing weighs approx. 2 kg (w/o port and accessories). Underwater the ND80 is virtually neutral but this depends on the port and accessories being used.

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. As with all our products choice of materials, machining, surface protection and finish conform with SUBAL's well known standards of reliability and workmanship.

All Subal bayonet ports are compatible with this housing.

The ND80 is approx. 200 x 170 x 140mm (w. Standard viewfinder, w/o port and handles) and comes as standard with 2 flash connectors. Ikelite or Subtronic S6 sockets can be fitted as optional extras.

There are two 25 mm T-plates for mounting flash arms and TLC or Ultralight shoes are available as an option.

UwP will be reviewing the ND80 in the May/June issue.

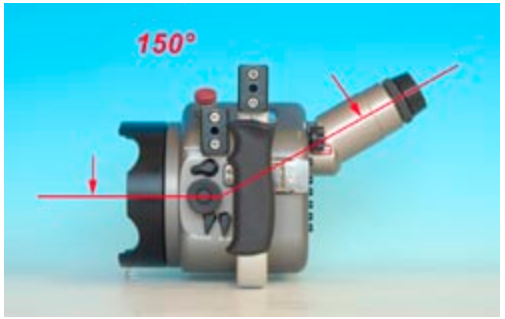
www.subal.com

Light & Motion Sony HC3 housing

The BlueFin HC3 features an advanced new control set which allows the user to access the touch screen menu to provide for One-Touch White Balance, Tele Macro Mode and Smooth Slow Motion.

www.uwimaging.com

Sealux GV150 viewfinder

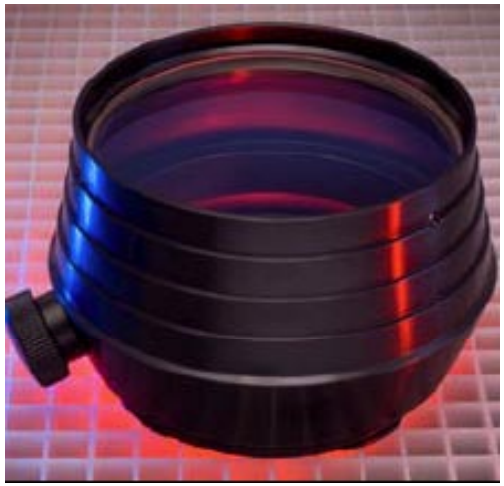


German housing manufacturer Sealux have announced a new optical viewfinder system for DSLR cameras and housings. The GV150 allows viewing 150° from the line of sight but can also be swivelled into 6 other positions for ease of composition with awkward shooting angles.

The GV150 had a +/- 3 dioptre adjustment and a detachable sunshield reduces reflections in shallow water.

www.sealux.de

Aquatica glass macro ports



Aquatica introduces a new optical glass macro port lens.

This new addition to our already fine macro port is ground and polished to perfection from BK-7 mineral glass, it will help maximize light transmission and pull the best performance from your optics, also integrated at no extra cost is an optical anti reflection and a scratch resistant coatings, this treatment will assist in reducing flare in super macro situation when the strobes are situated close to the front of the port.

Suggested retail price is $375.00 for a complete Macro port and $89 for a replacement flat lens.

www.aquatica.ca

Gates EM43 video monitor

The Gates EM43 is a big 4.3" / 110mm color active matrix LCD to assist with framing and focus – even in bright sunlight.

Sophisticated features like power-on and autoformat sensing mean no worries about accidental battery depletion or different worldwide formats. A low battery light tells you when it's time to change the 8 AA cells, which can be alkaline (recommended), NiMH, NiCad or Lithium.

www.gateshousings.com

45 degree finder

Fiber optic sync

D70

D2x

D200

D80

1Ds MarkII

5D

Fantasea Coolpix S9

The FS9 housing is purpose designed for the Nikon Coolpix S9 and is included in Fantasea's new generation of fully functional Coolpix housings (for the Coolpix S5, S6, S7, S7c and S9).

The suggested retail price for the FS9 is US $200.

www.fantasea.com

Sealux WML 3.6" remote monitor

This high resolution 16:9 video monitor can be used remotely.

The 3.6" display has 224,640 pixels and gives a display time of up to 4 hours.

www.sealux.de

Sea & Sea YS110 strobe

When it's connected via a fiber-optic cable to a compact digital camera with TTL metering, the YS-110 strobe offers DS-TTL (Digital Slave Through-The-Lens) light adjustment. DS-TTL follows the camera's TTL-adjusted flash for automatically accurate flash photography.

The YS-110 also provides full manual control that sets flash intensity that is independent of the camera. Three xenon tubes provide even lighting across a circular beam angle of 105° (with diffuser).

The YS-110 contains a high-luminosity white LED target light which turns off automatically when the YS-110 flashes. You can connect the strobe to digital SLR cameras and film cameras using the same cables that connect conventional YS-series strobes.

www.seaandsea.com

Aquatica Megadome

Aquatica is proud to introduce its new optical glass Megadome.

This new addition to their already fine line of ports is ideally suited for today's extreme wide angle lenses because of its large diameter of 9.25 inches / 235mm. Its glass construction will allow for quick shedding of water droplets, one of the prime concerns for over/under shots. Discriminating photographers will also appreciate the integrated optical anti reflection and scratch resistant coatings provided standard at no extra cost.

Made of BK-7 mineral glass, ground and polished to perfection, which will maximize light transmission. The large radius of the Megadome will optimize your lenses coverage, pulling the best contrast and resolution from your quality optics.

Available spring 2007

www.aquatica.ca

Olympus PT-036 & 037 housings

Olympus have been busy lately! The PT-038 (top) underwater case has been specially customised for the FE-230 camera and the PT-036 (bottom) for the mju760.

They are waterproof up to a water pressure equivalent to a depth of 40 metres.

www.olympus.co.uk

Olympus SP-550UZ and PT-037 housing

The Olympus SP-550UZ is a 7.1 Megapixel camera with an 18x optical zoom equivalent of 28-504mm on 35mm. In keeping with most modern compacts it has a large 2.5" LCD screen and dual image stabilization modes. Fully automatic or manual exposure modes together with Super Macro down to 1cm make this an interesting camera for underwater use.

This is the only picture available of the PT-037 housing at the time of writing but it looks like a move away from the traditional Olympus design for what is a larger than usually compact camera.

UwP hopes to include a full review in the next issue.

www.olympus.co.uk

Amphibico EVO HD SE 7

Amphibico have incorporated a new large 3.5" Color LCD Viewfinder on the rear of their EVO HD SE 7 housing for Sony HDR-HC5 & HC7 HDV High Definition camcorders.

www.amphibico.com

Nexus Tokina 10-17mm dome port

The new Nexus dome port is designed specifically for the Tokina 10-17mm zoom fisheye lens.

The 4.75" diameter coated glass dome DP1017-10 matches the 180° to 100° angle of coverage of the lens.

www.marinecamera.com

Ultralight TR-IK tray

Ultralight's new TR-IK is designed fit the mid size Ikelite housings, the Olympus Evolt and the Inon housing for the Canon Rebel.

The handle is adjustable right or left so your hand can be as close to the controls as you want it to be. The tray can be lengthened with the addition of their double tray upgrade.

This new tray is 10.25" long or 13.25" with the upgrade.

It can be ordered with hardware for the Ikelite housings, Evolt housings or the Inon housings. The Ikelite housings have a 3/8" bolt with a large nut outside of the housing which the groove in this tray accommodates. A washer and nut are supplied with it for Ikelite. For the Evolt and the Inon, _" screws and washers are supplied with it.

The Ultralight TR-IK tray with handle is $100.

www.ulcs.com

Coming soon! New Ultralight buoyancy arms

Ultralight Control Systems is developing a buoyancy arm that is 2.5 times more buoyant than their original buoyancy arms. That means they will take weight off a heavy system. Their current arms just take weight off of the arms themselves. They hope to begin shipping May 1st.

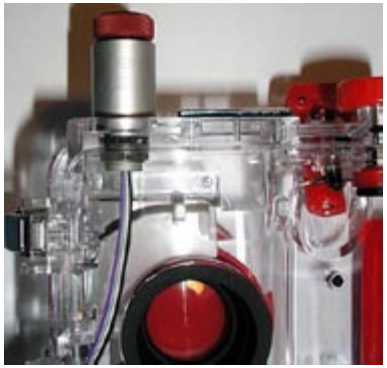
They are currently in production and will have 8", 10", 12", 14", 16" lengths.

www.ulcs.com

Heinrichsweikamp TTL converter Mk 11

Heinrichsweikamp, electronics specialists in Germany, have announced that their TTL converter Mk 11 is now available for the Sony A100 and the Olympus DSLR.

In addition they are working on an external version of their Mk 11 converter which can be used on a wide range of strobes due to its switchable strobe characteristic.



Heinrichsweikamp also produce a bulkhead for Olympus PT-020, 022, 023 and 027 compact housings which allows Nikonos and Sea and Sea fitting strobes to be used in TTL mode.

www.heinrichsweikamp.com

UwP has over 15,000 registered subscribers

Underwater photography is a rapidly expanding hobby thanks to compact digital cameras and inexpensive underwater housings.

UwP reflects this increase as over 15,000 underwater photographers have registered with a validated e mail address to be able to download issues of UwP.

If you are an underwater photo equipment manufacturer, distributor or retailer UwP provides you with a unique publication in which to promote your products.

In addition if you are in the dive travel business underwater photographers travel more than the average diver in pursuit of locations to practice their hobby.

With prices as low as $400 (£200) for a space like this UwP offers extremely good value compared to conventional publications and we can guarantee you that 100% of our readers are interested in underwater photography!

For full details visit

www.uwpmag.com/advertising.html

or e mail Peter Rowlands

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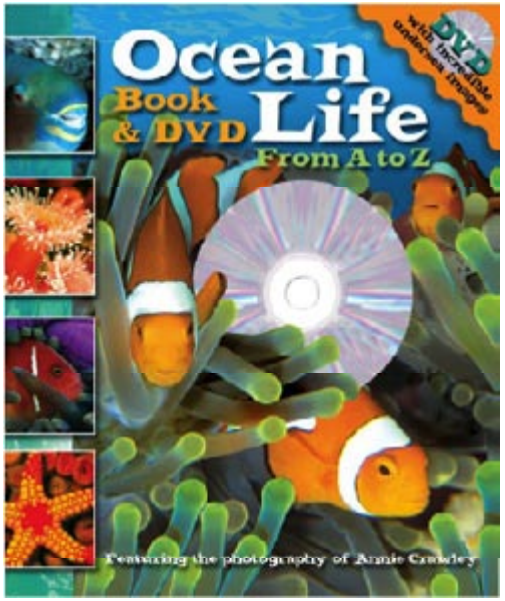
Ocean Life From A to Z

Ocean Life From A to Z, a new Book & DVD release from Reader's Digest Children's Publishing, lets young readers discover the wonders of underwater life through the pages of a 32-page full-color storybook, and a bilingual (English/Spanish) 47-minute underwater DVD – featuring photographs and exclusive footage captured by boat captain, dive instructor and educator, Annie Crawley.

The 32-page Ocean Life book is set against a collection of amazing images and provides fun facts and interesting tidbits about ocean-dwellers for each letter of the alphabet.

The 47-minute Ocean Life DVD showcases spectacular up-close underwater footage, with marine life information suitable for young and old. It was created and narrated by Annie Crawley, and features 3 main sections: Meet Annie – an introduction by Annie as she puts on her gear, drives her boat, and gets ready to dive; A-to Z – filled with fun facts and cool video about ocean life from A to Z; and You and the Ocean – where kids can watch as Annie and other kids get in the water. By using an optional language setting, the DVD



is translated for Spanish-speaking viewers.

The underwater scenes on the DVD are from Annie's dive expeditions in Indonesia, Papua New Guinea, Belize, Galapagos and California, and are not available anywhere else. Kids will want to watch them over and over as they learn about the magical life underwater. Learning has never been so much fun –and so family friendly!

(February, 2007; ISBN: 10: 0-7944-1222-X; $17.99; Ages 3-8).

www.anniecrawley.com

Underwater Competition winners

Best of Show Our World Underwater,
Jose Alejandro Alvarez, Republica Dominicana,
"Juvenile Lionfish" Very tiny lionfish over black sponge
Location: Popoh, North Sulawesi, Indonesia. Nikon D200, Aquatica Housing
2 x Inon D2000

Best of Show Deep Indonesia
Magnus Lundgren, Sweden
"Friends" An oceanic whitetip shark cruising with a whole bunch of pilotfishes.
Location: Southern Egypt, Red Sea. Nikon D70, Sea & Sea housing,
Hartenberger strobe

Popular underwater photography websites Wetpixel.com and DivePhotoGuide.com have made underwater photo history by running two major international competitions simultaneously on opposite sides of the globe.

The 2nd annual Wetpixel & DivePhotoGuide International Underwater Photo & Video Competition is held in association with the 37th annual Our World Underwater dive show in Chicago. The 1st Annual DEEP Indonesia Competition is held in association with Indonesia's first diving and water sports show in Jakarta. Photographers from around the world competed in still and video categories. In the true spirit of an international competition, winners across both competitions hailed from 18 different countries.

The competition included technical and themed categories, including categories for images that focus on conservation and the marine environment, compact cameras, and an Indonesia category.

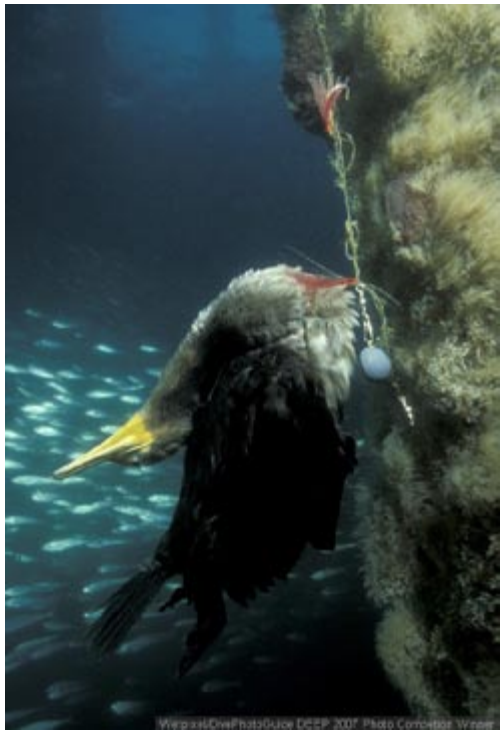
Esteemed judges Eric Cheng (Wetpixel), Stephen Frink, Dr. Alex Mustard and Tony Wu (Fins), Berkley White (Backscatter) and David

John "Chip" Scarlett, USA
"My, What Big Teeth You Have!"
Location: Tiger Beach, Bahamas

Todd Essick, USA
"Shark Dreams" Location: Bahamas.

Agung Djaja Rachwan, Indonesia
"Su Mei ... = Napoleon".
Location: Palau.

Noam Kortler, Israel
"Golden Heart" Location: Eilat Israel.



Linda Blanchard, USA
"Hook, Line, and Sinker"
Location: Newport Beach, California

Lawrence Alex Wu, Thailand
"Elektra-sunset and Starfish"
Location: Palawan, Philippines

Espinosa (Scuba Diver AustralAsia), had the difficult task of selecting winners from 2,000 entries that flooded in from all over the world.

Competitions such as this are not possible without the support of generous sponsors. Winners were awarded premium dive travel packages to some of the top photo destinations in the world, photo equipment, dive gear, signed books, DVD's and more! Dive packages included trips to Wakatobi, South Africa, Socoros Islands, Vietnam, Raja Empat, Komodo, Malaysia, the Galapagos, Bora Bora, the Solomon Islands, Bali, Palau, Manado, Lembeh Strait, Yap, Cocos (Keeling) Island, Philippines, Grand Cayman, the Red Sea and the Bahamas. Special offers from competition sponsors can be found on the competition website.

As a competition that celebrates the beauty and delicacy of our oceans and reefs, 15% of entry proceeds are donated to vital marine conservation efforts.

For more information visit the competition's official website:
www.underwatercompetition.com

underwater competition.com

Macro Wideangle

by Alex Mustard

I realise my title an oxymoron. The alternative was teleconverter-fisheye. Sometimes coming up with new ideas requires a little unhinged thinking. Sometimes imagination is more important than knowledge. But most of the time it isn't. I always enjoy trying new ideas, techniques and kit in an effort to produce different types of underwater photos But I'd be the first to admit that success is like gold dust. Luckily, it is only the ones that work out that I write about in UWP.

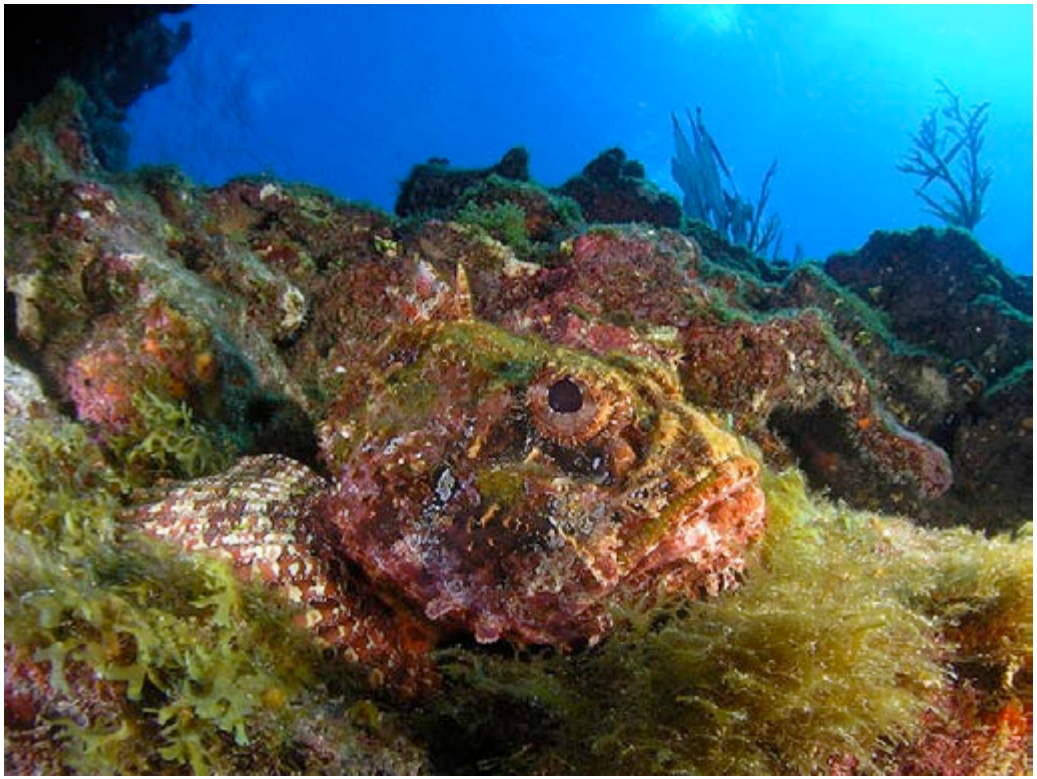
This article is about my experiments during the last 9 months using fisheye lenses in conjunction with teleconverters to create macro photos with a wide angle perspective. I very much consider this a work in progress. This article is not a finished set of instructions to a plug and play technique, but I hope that the lessons I have learned are useful should you want to try it too.

My main aim for trying this approach came from a desire to broaden my critter portfolio. Macro lenses are obviously the best tools for shooting these subjects, but put together a talk, a portfolio or an article and macro critter shots soon become samey, lacking visual variety.

My first attempt was to try critter dives with normal wide angle lenses, both fisheye and rectilinear. They helped, but unsurprisingly only produced standard wide angle views – photos of the environment with a critter in it. Nice natural history shots, but lacking in impact. What I wanted was a technique that could give me bona fide macro detail view of a subject in the foreground, with the background clearly communicating the environment it is living in.

I must also admit that much of my desire for this type of image came from seeing the photos I had produced when I tried digital compacts with wide angle lenses. Many compacts have excellent close focus, and when used in combination with a wide angle lens they enabled me create exactly this type of image. The downside was that the image quality from these cameras was great for slide shows and home printing, but lacked the image quality needed for publication. I needed a way to duplicate this style of image with my DSLR.

My solution was to experiment mounting my close focusing Nikon 10.5mm fisheye lens on various teleconverters – until I was able to achieve high foreground magnification while still maintaining a wide angle of view. I settled on using the 10.5mm with a 1.5x Kenko teleconverter, which allowed me to photograph my car keys filling most of the frame in the foreground, while still letting me get most of the camera shop in as a background. This felt about right for most critters!



My motivation for this technique came from compact shots taken with wide angle lenses very close to subjects. I wanted to reproduce this look on my DSLR. Olympus 5060. Inon UWL 100 with dome. 1/160th @ F8. INON Strobe.

Underwater this setup proved ideal for some of the larger critters. Most nudibranchs are just a bit too small, but frogfish, ghostpipefish, scorpionfish, octopus etc were spot on. A major advantage was that the wide angle lens and very close focus made the water look very clear, even when it wasn't.

To see if the images could really cut it as close-ups, I entered one in a close-up themed competition at the British Society of Underwater

Photographers – to see whether an audience of my peers would accept the photo as a proper close-up shot. The picture won.

The biggest drawback of this technique is that to get the magnification you must get very, very close to the subject. And I mean close - just a few cm away from the dome. Using this setup quickly makes you realise that we already use the most suitable lenses for underwater photography!

So the first challenge is finding cooperative subjects. Not as easy as it sounds. You have to be prepared to sacrifice high productivity per dive for a few special images. Dive site choice makes a big difference too: on a muck dive there are usually plenty of candidates, but on a normal reef dive I have really struggled. Also if you are diving with this setup you have a higher potential to scare your subject away. Often it is best to find your own subjects or at least wait until everyone else has finished – if you scare a great critter off you will not be popular with the rest of the group. That said, I have found most creatures are willing as long as you choose the right subject and invest in a careful approach.

An early test shot with a seahorse. The macro-wide-angle technique allows me to get macro details on the subject, while still getting a feeling of the environment it lives in. Nikon D2x + 10.5mm + 1.5x teleconverter. Subal. 1/25th @ F6.3. Dual Subtronic strobes.

Luckily this setup does not preclude shooting normal wide angle (albeit at the reduced coverage of the fisheye with the teleconverter attached) and on several occasions I have ended up doing this, frustrated at a lack of suitable macro subjects. The teleconverter does not stop the lens focusing on distant subjects: the biggest subject I have shot with it was a passing submarine!

The main challenge with the macro-wide-angle technique is lighting. I use two different lighting configurations depending on the positioning of the subject. Lighting is simplest when the subject is swimming or sitting up on a sponge or lump of coral. Here I use a standard macro front lighting – with two strobes either side of the port, often angled

Larger critters, such as this medium sized stonefish, are much easier to shoot than very small critters. Also without such a need for high magnification, the details in the background are much more pleasing. Nikon D2x + 10.5mm + 1.5x teleconverter. Subal. 1/25th @ F7.1. Dual Subtronic strobes.

This technique is best lit with strobes balanced with ambient light Nikon D2x + 10.5mm + 1.5x teleconverter. Subal. 1/25th @ F7.1. Dual Subtronic strobes.

When subjects are above the seabed they make lighting much easier. For these ghostpipefish I just used standard macro front lighting. Nikon D2x + 10.5mm + 1.5x teleconverter. Subal. 1/15th @ F10. Dual Subtronic strobes.

If the subject is on the seabed, like this mimic octopus, then top down lighting is best as it stops the seabed in the foreground from burning out. Nikon D2x + 10.5mm + 1.5x teleconverter. Subal. 1/40th @ F8. Dual Subtronic strobes.

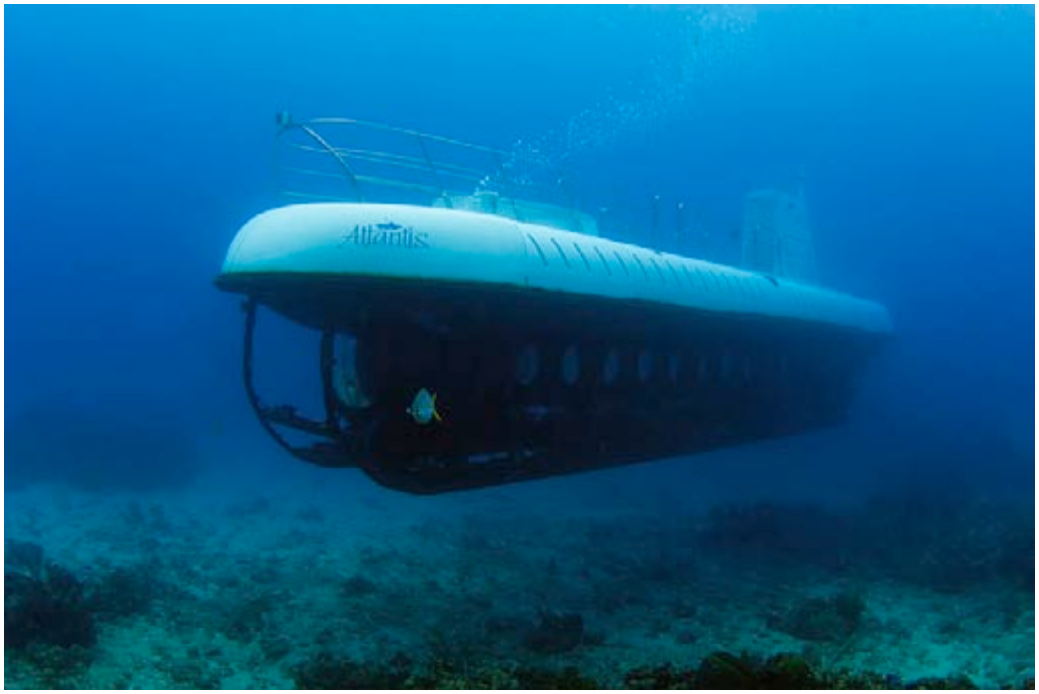
slightly in. Lighting is tougher when the subject is resting on the seabed, as is often the way with muck diving critters. In this case I use top-down lighting, positioning the strobes with the arms going straight up from the housing, with the strobes pointing down at the subject. The advantage of this approach is that it creates an even pool of light right across both the foreground and the main subject. If I use front lighting in this situation it always burns out the sand closest to the camera.

The final development I have incorporated is to use a small dome port because I find it makes it much easier to get light onto very close subjects. This is not essential, and if you just want to give this technique a try then use a standard dome (with the appropriate extension ring for the teleconverter). It is also worth mentioning that because of the very small camera to subject distance you do not need powerful strobes. I usually have mine set down on 1/8 or 1/16.

As with all high magnification photography, depth of field is limited and it is important that you focus precisely. Usually when we shoot wide angle we can be a bit lazy with focusing. Not here. If you allow the point of focus to lock just behind the subject, then the depth of field may not save the photo. Backgrounds are not always pin sharp, but there is still enough detail there to clearly communicate a sense of the environment.

This technique is primarily a balanced light technique and as a result you have to trade off between depth of field and exposure time. Generally, since the subjects are non-moving and the camera is usually resting on the sand, I am prepared to use long exposures in order to get a bit more depth of field (you can see the settings in the captions). But care must be taken to avoid blur from camera shake or subject movement. This technique is also effective on night dives, where you don't have to worry about balancing ambient light.

The technique is also suited to night dives, particularly for shooting medium to large species, such as this 50cm (1.5 ft) epaulette shark. Nikon D70 + 10.5mm + 1.5x teleconverter. Subal. 1/40th @ F8. Dual Subtronic strobes.



The teleconverter does not limit photography of large subjects. I was even able to photograph this passing submarine. D2x + 10.5mm + 1.5x teleconverter. Subal. 1/30th @ F6.3.

Personally, I think that this technique is better with small cameras and housings. Smaller housings make it easier to get the camera down to the eyelevel of the critter when it is on the sand. Probably, the ideal way to employ this technique is with a second camera and a camera-sherpa. Alas, I do not even have a second camera body, let alone a housing or sherpa! The advantage of the second camera approach is that you can shoot normal macro until you find the perfect creature for macro-wide-angle. This overcomes the major frustration with this technique – the lack of suitable and cooperative subjects.

As I said at the start, this is still work in progress. I have yet to do a dedicated critter diving trip with it, and I haven't even found a well positioned frogfish when I've had the lens on my camera. I would also like to experiment more with different strength teleconverters.

That said, I'm already convinced that this technique has an important role in my muck diving photographic arsenal. It provides excellent portraits of animals in their environment and allows me to shoot wider scenes, ideal as opening shots for critter portfolios. I am very happy to say that this was one occasion when a seemingly crazy experiment has paid off. If only it always did!

Alex Mustard
www.amustard.com

More than Whites

Port Lincoln, South Australia

by Aengus Moran

Port Lincoln is a city of over 14,000 and not only the biggest fishing port of the state in South Australia, but the one of the biggest fishing port in all of Australia. In particular, it is known for Tuna and where there's Tuna, there's bigger fish that eat Tuna, and that's why I went to Port Lincoln, to dive with the Great White Shark.

There are two licensed operators conducting cage diving in the area, most frequently at the Neptune Islands, approx 2.5 hours south of Port Lincoln. I have just returned from a memorable 4 days trip with one of the operators, Calypso Star Charters.

MV Calypso Star, at over 17 metre's (55ft) comfortably accommodates eight passengers and two crew, a good number appreciating that you are looking for maximum time in the 3 man (2 with camera's) cage. Food is plentiful and the rooms comfortable, this is a typical Australian live aboard, relaxed yet experienced and professional.

In 2003, I had also gone in search of the Great White, that time it was a day trip from Gansbaii in South Africa. It wasn't fruitful so naturally a no show by White's was a concern of mine this time. Fortunately, while January is off peak in Gansbaii, that's not the case in South Australia and as a bonus or possible consolation, I'd also have the opportunity to dive with Australian Sea Lions and a shore dive with potential to see Leafy Sea Dragons.

Neptune Island

MV Calypso Star

"Kids" Canon EOS 350D with Canon EF-S 10-22mm lens at 17mm . Ikelite Housing. 8" Dome. Ikelite DS-125. 1/100th F/8 ISO 100

Getting to and from Port Lincoln

By road, Port Lincoln is 645km from Adelaide (7 hours driving), or 45 minute's by air. Adelaide Airport has several international connections, fortunately for me, it was a quick hop from Sydney.

REX Regional airlines, operates several flights a day to Port Lincoln from Adelaide. However flights fill quickly and with full Saab 340 aircraft, excess luggage charges generally do apply and occasionally, excess luggage can be held over for a following flight.

Calypso Star Charters provide limousine (Yes…a limo in Outback Australia!) transfer from

"Hello". Canon EOS 350D with Canon EF-S 10-22mm lens at 17mm . Ikelite Housing. 8" Dome. Ikelite DS-125. 1/100th F/8 ISO 100

"Jane and scarback" Canon EOS 350D with Canon EF-S 10-22mm lens Ikelite Housing. 8" Dome. Ikelite DS-125. 1/160 F/6.3 and EV Compensation of -1

and to Port Lincoln airport. Their rates also include accommodation for the nights before and after the trip in a lovely house located within walking distance of the departure Jetty.

Seals and Sea Lion's

The weather was favourable for diving with the Australian Sea Lions (**Neophoca cinerea**) on the outbound leg to the Neptune Islands. For the Great White virgins onboard, this sounded more palatable than a dive on the return leg.

Hopkins Island is half an hour from Port Lincoln and the only time I would require a BCD and tank as air to the Shark cage is surface fed to 3 regs.

My camera rig for the 4 days was a Canon EOS 350D, EF-S 10-22mm lens, Ikelite housing and 8" dome.

Maximum dive depth was 6 metres (20 ft) and I planned to shoot totally manually. In hindsight, with the excitement of the dive and the Sea Lions on my level, mid water and on the surface, starting in shutter priority, setting a shutter speed about 1/200th and letting the camera handle the aperture, would have been a better option. First new photo technique of trip learnt!

The primary visual difference between Sea Lions and Seals is that Sea Lions have ears. The Australia Sea Lions are Endemic to Australia with the most common sea in this area being the New Zealand Fur Seal.

Great White Sharks

Of the many encounters we had over the 4 days, approximately half were shorter than 3 to 5 minutes, not nearly enough time to get into a wetsuit, don a weights harness, get in the cage and ready to shoot.

I say you have to be in it to win it. My solution was to do some "Guard" duty in the cage and fortunately, it paid off, despite a nippy 16c water. All gear can be hired but standing in the cage for extended periods does call for a good fitting wetsuit, hood, boats and gloves and I found it worthwhile bringing my own.

That time in the cage let me work out my "wedge position's", because

"On top" Canon EOS 350D with Canon EF-S 10-22mm lens Ikelite Housing. 8" Dome. Ikelite DS-125. 1/160 F/6.3 and EV Compensation of -1

with the top of the cage sitting on the surface, the cage is rolling with the swell. Some form of tie to attach your camera to yourself would be recommended…you don't want to drop that rig outside the cage!

The openings on the cage will comfortably allow an 8 inch dome through and in our cage we had a lower opening as well to provide alternate shooting angle.

This is wide angle shooting, strobes have minimal effect and are a nuisance in the rolling cage, pieces from the bait may also be in the water and you probably don't want to light these.

Sun glare and small air bubbles coming off the boat can hinder photo opportunities, but fortunately Calypso Star throws a good shadow and the crew are keen to get instructions on best side to bait.

First dive in the cage, maybe 4 hours after arriving and we meet a 3.5 metre shark we go to know as Scarback. We had a 10 minute photo session where I realised our interest in him was being reciprocated (Gulp).

It was good to go shutter priority,

Nikon Coolpix 5000 / Ikelite Housing 2 Ikelite DS-125's, F/7.1, 1/2000th sec

but being only a metre below the surface and having a cloudless sky, dropping the Ev to -1 was a photo saver not just for me and my EOS 350D but also for the Nikon D200 and Olympus E330 that were also on board.

We had two other White sharks over the following days but alas the Mako's that had visited a couple of weeks prior, didn't show…now that would have been a bonus!

Leafy Sea Dragon's

North of Port Lincoln is Tumby Bay, and its jetty presents an opportunity to dive with the Leafy Sea Dragon (Phycodurus eques), Seahorses and if you have your corrective lens in, you may also spot some Sea Moths.

Of course, as with the Great White diving, no guarantee that you will see a Leafy but the probability is quite high. Calypso Star Charters can assist and organise diving at Tumby Bay Jetty.

There are several more "Leafy" dives available in South Australia, as well as some excellent fresh water and cave dives. For more details on diving in South Australian why not visit www.diveoz.com.au or www.southaustralia.com

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Mauritius

by Gerald Rambert

Since “Cousteau” and “The big blue” appeared on our screen, an irresistible urge of discovery started to touch many people around the world to discover for themselves life under the ocean. They dreamt about being weightless and making bubbles. It looked so free and cool…

And most headed off to the Red sea and the Maldives to take their plunge. But they were forgetting Mauritius, this jewel in the Indian the Ocean which too has some stunning sites which, once dived, reach way beyond expectations.

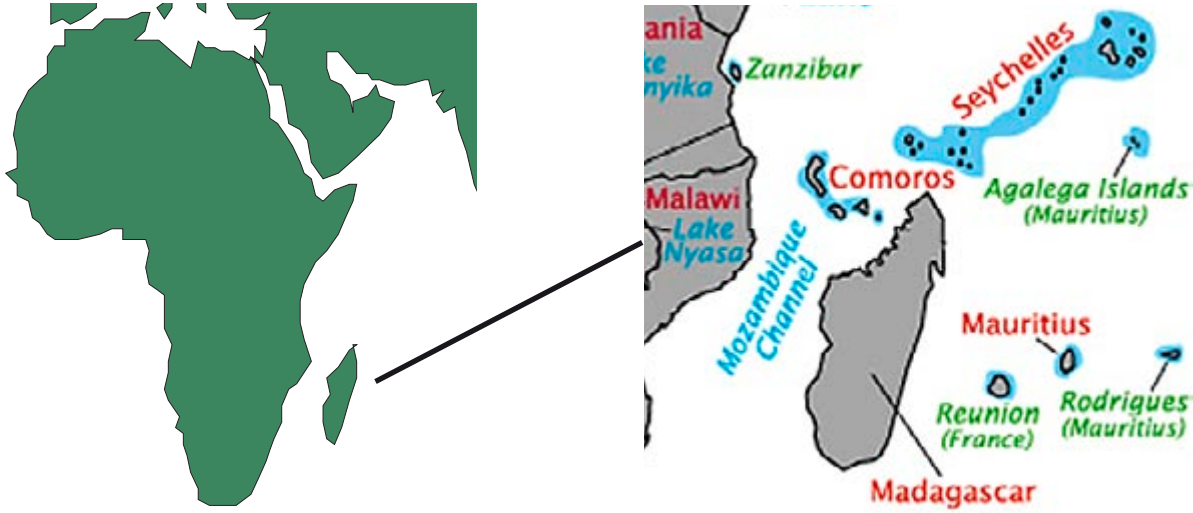
Of our many advantages as a diving destination, including the fact that Mauritius can be dived all year around, is that we dive in small groups compared to the better known locations where you often see more divers and bubbles than fish and marine life.

The conditions are also kind to the diver with temperature in the sea nearly 30 degrees in summer dipping only to 21 degrees at worst in winter. Combined with the fact that whatever time of the year you visit, surface conditions are very good and the dive sites easily and quickly accessible from the many diving centres situated all around our coast. Diving here is always a pleasure.

Most of the centres are affiliated to the MSDA (the Mauritian Scuba Diving Association) and teach PADI as well as CMAS offering between them a huge variety of diving experiences.

As the island is volcanic, layers of larva have created magnificent rock structures underwater. Arches, caves, drop-offs are found all around our waters with exceptional dives including the breath-taking Cathedral on the west coast, Whales Rock in the north to Colorado in the south east.

Le Morne Mountain Has got a great history behind it. When slavery was abolished, the slaves escaped and were hiding on this mountain. When the Whites were climbing behind them to announce them they were free, they were so scared to get caught again, that they jumped the high cliffs and died.



It is hard not to feel in total awe as you find yourself among these astonishing forms of natural architecture when surrounded by the special light effects found underwater. As you descend next to these walls that can sometimes reach 30 to 40

meters high, you really have the feeling that you are flying, hovering, weightless in suspension. Add the changes in light intensity, and the endless blueness and you soon realise that you do not have to have big fish to feel great about your diving day.

As you fly over Mauritius you can clearly see how our inner lagoon is separated from the deep sea by a reef barrier, which with a closer look you can find is made of coral formations.

For the less experienced underwater adventurers just a basic pair of fins, snorkel and mask are enough to see these wonderful corals. Like trees, they need sunlight for their growth and since sunlight is more powerful near the surface, coral flourishes in the shallow waters which are ideal for snorkelling. The Blue Bay marine park in the south of the island is a proof of the diversity of our seas offering a wide variety of coral species as well as many stunning reef fishes including of course, Nemo and his friends.

For those who want to scuba then you must adventure beyond the reefs. To get out to the open ocean, dive boats must go beyond the coral through openings in the reef known as passes. It is in these stretches of water where all the exchange of water between the lagoon and the open sea takes place.

At the right time of tide, these passes can offer very good diving opportunities, but 'sporting'. Mainly offering a drift type of diving, the current can be quite strong giving even experienced divers a good challenge.

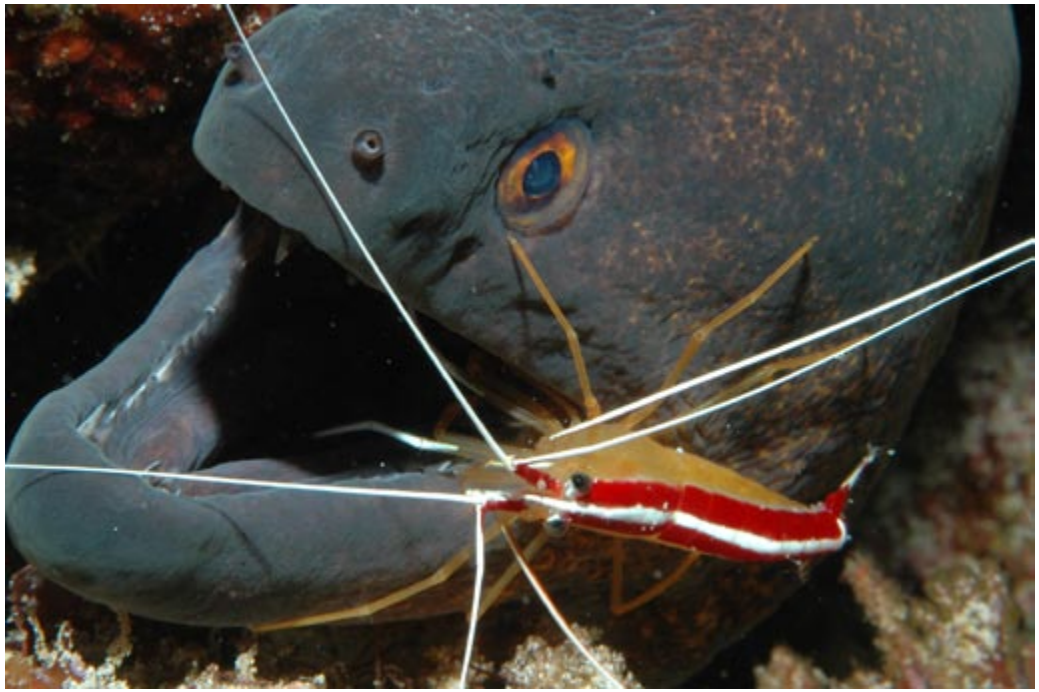
Such dives begin when the boat drops you inside the lagoon just by the opening of the pass and ends when it delivers you outside the reef. As you whiz through the pass itself you can expect to see big fishes like barracuda, king fishes and sharks plus a good number of rays.

Wreck of the Saint Gabriel, old fishing boat laying at 38 meters – Nikon D70 in Seacam housing- Fisheye Nikon 10.5 mm - Iso 200 – Sb 800 in Seacam housing – 1/60 @ f6.3

A Grouper comes out of his hole to have a look at the diver – Nikon D70 in Seacam housing- Nikon 12-24 mm - Iso 200 – Sb 800 in Seacam housing – 1/125 @ f8

The very nature of the pass means that they can be full of sediments in suspension, coming from the erosion of the island and rivers which means that visibility tends to be no more than 10 meters. Dives like this can be done on the west side at Bel Mare and on the south part of the island at the Morne.

But diving in Mauritius offers more than awe inspiring rocks and fast track passes. What about wrecks? Of course we have wrecks! Not the type on which pirates set sail however. Instead we are lucky



(Above) Rhinopias Eschmeyeri – Nikon D70 in Seacam housing- Nikon 105 mm - Iso 200 – Sb 800 in Seacam housing – 1/250 @ f8
(Top right) Diver with a turtle inside a pass – Nikon D70 in Seacam housing- Nikon 12-24 mm - Iso 200 – Sb 800 in Seacam housing – 1/160 @ f9
(Right) Moray eel being cleaned by a shrimp – Nikon D70 in Seacam housing- Nikon 105 mm - Iso 200 – Sb 800 in Seacam housing – 1/100 @ f4

enough to have the Mauritius Marine Conservation Society who has been working for many years on sinking boats to create artificial reefs.

One of the first wrecks sunk in Mauritius known as "Tug 2" off the west coast is a very good example of how such projects attract fish and other animals. As its name says, it is a little tugboat, 19 meters long, lying on the sand at 20 meters.

Surrounded by a sandy seabed, you wonder how on earth so many fish found it. But they have, and now on Tug 2 you can find nearly all the species of scorpionfish in Mauritius, going from the leaf fish to the very rare Rhinopias also called Mauritian weedy scorpionfish, unique to Mauritius.

Another good example of an artificial reef is the wreck of the

Anemone growing on dead coral - – Nikon D70 in Seacam housing- Nikon 105 mm - Iso 200 – Sb 800 in Seacam housing – 1/125 @ f22

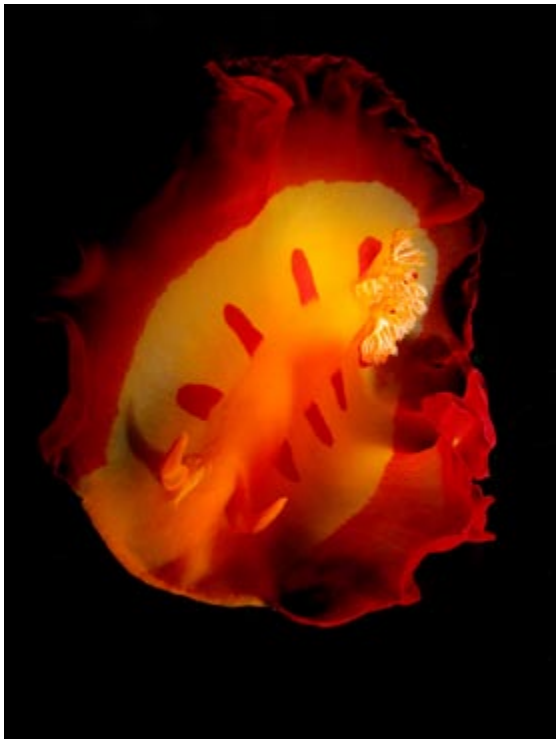
Cathedral, Dive site on the west coast – Nikon D70 in Seacam housing- Fisheye Nikon 10.5 mm - Iso 200 – Sb 800 in Seacam housing – 1/50 @ f4.5

Drop off with huge seafan growing – Nikon D70 in Seacam housing- Fisheye Nikon 10.5 mm - Iso 200 – Sb 800 in Seacam housing – 1/250 @ f11

Stella Maru, off Trou aux Biches in the north. A wonderful steel structure of 44.5 meters long lying at 22 meters. It shelters all sorts of reef fishes, and its massive giant moray eel, has grown accustomed to and loves gentle strokes from divers.

But the adventure of diving in Mauritius does not end here. We can also offer some very good reef dives. Other the years, corals growing and dying over layers and layers have formed today's great underwater structures which together with small rock structures probably coming from big volcanic explosions, give homes in holes and offer habitats to everything from lobsters to eels.

These reefs are a very fragile ecosystem and each has their own respective fishes. You see them



Spanish dancer - Compact Canon powershot A95 in canon casing – Iso 50 – inon Z220 – Fisheye inon -1/50 @ f4

everyday and with experienced dive masters and instructors some even build relationships, like the large moray eels who in spite of their reputation can be very docile.

On every reef you will find a very important relationship between the fish with cleaner wrasse or the cleaner shrimp busy at work in the mouth of an eel or climbing on the back of a large grouper to give it a quick tidy up. As you are absorbed in the activities of the cleaning station you can be amazed to find a sudden big explosion all other shoals of fish going in every direction or see the sudden appearance out of the blue of a group of hunting kingfish or tuna….these are the bad boys of the sea, give them a pair of black sunglasses, a Harley Davidson, and Brad Pitt will need to start worrying.

So the next time someone wonders if you can dive in Mauritius you know the answer. Yes. And if you are wondering yourself whether to give it a try, then my answer will again have to be yes. You simply do not know what you are missing.

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Andros

by Tim Ingmire

When divers think of the Bahamas the first thing that often comes to mind is sharks - mostly of the Tiger and Caribbean reef variety. Search for the Bahamas on some of the popular underwater photography websites and you see pictures of . . . sharks. This should come as no surprise as two of the world's more famous dive centres, Jim Abernethy and Stuart Cove, are based here. Even a recent article in one of the UK's popular diving magazines focused (somewhat disparagingly) on the shark diving, and not a single positive remark on the state of the overdived reefs and other fish life. Other than sharks then (oh and a couple of famous, but tired, underwater sets for James Bond movies) does the Bahamas really offer much else? Well, go to Andros Island and you can see another side to Bahamian diving, with some fantastic photographic opportunities!

Andros is the largest of the Islands in the Bahamas at 104 miles long and 40 miles at its widest point, yet it is the least developed with only about 6000 inhabitants. Much of the Island (in truth 3 islands; North Andros, Mangrove Cay and South Andros) is made of densely wooded areas and large parts of it are comprised of mangrove estuaries and tidal swamps. This means that not only is the land in a natural state but so are the reefs - especially in the area we visited at the southeast of the North Island around Cargill Creek.

How natural? Well, it is truly possible to dive on sites where there is no record of scuba divers having visited before. That's right - virgin

Like many of it's inhabitants, buildings such as this beach-side bar can provide some real colour.
Nikon D70, Nikon 12-24mm Lens ISO 200, f8, 1/800 Aperture Priority

sites! And what makes the diving so special is that the reef, the third largest barrier reef in the world, fringes the "Tongue of the Ocean"; a deep trench that drops to 6000ft. Of course, diving virgin reef sites presents the obvious problem to the photographer in that you do not know what to expect there, and if you don't know what to expect, then what lens do you take? Given that I spent three weeks in North Sulawesi a year ago and managed to get lots of macro shots, I decided to spend more time with the wide angle lenses and try out the Magic Filters, as well as the dual strobes and Nikon 10.5mm lens I'd bought since my last blue water trip.

The first dive was, appropriately enough, a shark dive. We had landed and arrived at the dive centre (www.coralcavernsresort.com) with good weather so Paul, the Diving Director, decided to take us out to where he had recently discovered

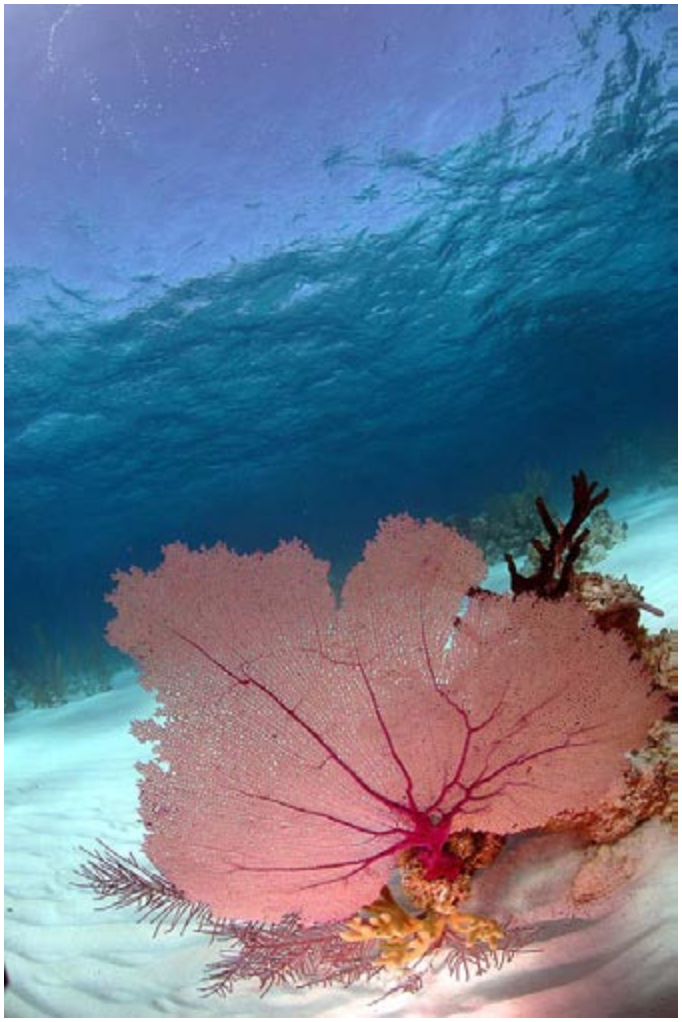
Point at an upwards angle, into the sun and with strobe to add a little drama on the corals – 101 in Ignoring Magic Filter Instructions!
Nikon D70, Nexus D70, Nikon 10.5mm Lens, Magic Filter, Inon 240 ISO 400, f8 1/160, Manual

Almost all the sites visited had an abundance of healthy sponges and assorted corals.
Nikon D70, Nexus D70, Nikon 12-24mm Lens, Inon 240 + Inon 220, ISO 200, f10 1/500, Manual

There are many blue holes around the Bahamas. This inland site required a short trek, with 4wheel drive, into one of the forested Andros National Parks.
Nikon D70, Nikon 12-24mm Lens, ISO 200, f14, 1/160, Aperture Priority

a great shark site. We needed good weather and little wind as we were to find ourselves right out in the blue; miles into the Tongue where the US Navy had secured a buoy with the bottom right down way way below us. Immediately upon dropping in we could see the occasional sleek, but distant, bodies of the Silkies that Paul assured us would be there. Hanging around the shot line that disappeared below us we were soon joined by more sharks than I could count. Round and round they went but never daring to come too close; a result, I guess, of the fact that we hadn't lured them in by feeding. This meant that I couldn't get the shot I was after with the 12-24mm lens I'd chosen, but who cares? This was exhilarating stuff! A thick shoal of rainbow runners also joined us, a giant barracuda and even a wahoo - a real pelagic species that we would not see when back on the shallow reefs. Unfortunately none of them wanted to get up close and personal for that winning shot!

As it turned out, after this dive the wind blew up enough that we couldn't safely moor up on the buoy again so we set about diving the reefs for the rest of the week. Some of these Paul had dived a couple of times before but for many he had only the co-ordinates, after being towed behind the boat, searching for sites. Having previously only dived the well-known and well-dived parts of the world, the thought of diving new sites was very exciting. One of the more dived sites was called 'The Burbs', a shallow sandy site with numerous small coral outcrops. This gave me an excellent opportunity to really give the Magic Filters a run and this I did on the 10.5mm fisheye. I had previously tested the Greenwater filter and liked what I saw however, the results I obtained with the original Bluewater filter were fantastic! I was regularly white balancing the camera, taking the shots and then admiring the result



A little illumination with a strobe in combination with a magic Filter gives this fan a surreal colour.
Nikon D70, Nexus D70, Nikon 10.5mm Lens, Magic Filter, Inon 240, ISO 400, f8 1/160, Manual

in the LCD screen. There were colours - real actual colour just as I could see in front of me. The use of ambient light made the photography so much easier and, as I was trying to direct a model, really allowed me to concentrate on the composition rather than all

"The Burbs" site had a wealth of small coral – great fun with a Magic Filter.
Nikon D70, Nexus D70, Nikon 10.5mm Lens, Magic Filter, ISO 400, f7.1, 1/80, Aperture Priority

the various technical aspects of getting the lighting right. A real breath of fresh air!

One of the lesser-known features of Bahamian diving is the Blue Holes made famous by the likes of Rob Palmer. These are cave systems and many link up an inland cave with a sea cave. They are subject to the tides and currents and can be dangerous places to dive - even by caving standards - shifting, as they do, huge amounts of water around the islands. Paul had been told of a small hole within the reef from a couple of local fisherman and had cautiously dived around it judging the movement of the water at various states of the tide. My buddy Mark and Paul dropped down into the hole during slack water whilst I satisfied myself with the occasional photo around the mouth of the cave - again with the 10.5mm and filter but also having a play with a strobe. That's not something that is required in water so shallow but I had the

When on land, it is still possible to practice your close-up stalking techniques on the many lizards.
Nikon D70, Nikon 105mm Macro Lens, ISO 200, f14, 1/60, Aperture Priority

urge to experiment. The resultant red tinge to the strobe lit area can be used, in my view, to interesting effect.

The rest of the week we spent around a number of what were called 'White Holes' - these are sandy areas within the reef surrounded by coral outcrops up to 3 metres tall in places. Many that we dived were totally encircled by the coral. These sites were totally undived. At the first, Paul stopped the boat, donned a mask and, hanging over the side, put his head in the water. He came back up with the words, "It's beautiful down there!". Well, you don't need much more incentive than that and with the anchor dropped into the sand, we plunged in.

Beautiful it certainly was! Not only this one but every single white hole we visited. In one we spotted giant barracuda, conch, parrot fish, trigger fish, tile fish, jaw fish, jacks, Nassau groupers, large snapper, butterfly fish and, to top it all, a 3

With diving this good, who needs to sit around and chill?
Nikon D70, Nikon 12-24mm Lens ISO 200, f8, 1/1000, Aperture Priority

Nikon D70, Nexus D70, Nikon 10.5mm Lens, Magic Filter, ISO 400, f7.1, 1/160, Aperture Priority

metre Caribbean reef shark cruising around. Stunning stuff indeed! If that is not enough, the coral everywhere was in great condition - really great condition - and that was what I was after. I wanted to see and prove that the coral was in pristine condition from The Burbs, to the White Holes, and the various Coral Labyrinths and Canyons offering some excellent swim-throughs around the area. Yes there were a lot of bigger fish but invariably I never managed to get the right site, fish and lens all at the same time. When I bolted on the 60mm or 105mm macro lenses, the bigger fish didn't want to get close or the surge from the swell at the surface made steady close-ups difficult - the life of a DSLR photographer!

One new site we dived clearly had it's halcyon days well behind it. We named it "Parrot Reef" because there were so many parrot fish - and also because it is an ex-reef! It had clearly been battered by a storm in the past but was showing some signs of revival, but it will be some time before it's back to its previous glory. This was the only reef we came across in this state or, indeed, anything like it, but we did spot a resting nurse shark under a coral head as a nice highlight. Every other reef we dived was in excellent condition and this is testament to the lack of diving done in these parts. In fact, not only did we not spot another diver in the week we were there, we did not even see another diving boat or any other boat for that matter. It really was fantastic!

As the dive centre was so easy to get to (direct flights to Nassau from London Heathrow followed by a ten minute flight to Andros Town and a ten minute drive to the centre) and the diving so good, we will be back to Andros and Coral Caverns and hopefully it will still be quiet, undeveloped and an absolute pleasure to dive. Next time though, I'll be after shots of the bigger fish and, who knows, maybe even some cracking natural shots of the sharks.

Tim Ingmire
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Green as Grass

by Mark Webster

For many photographers the image of a perfect dive site may be clear warm waters and a colourful coral reef teeming with life and I will be the first to admit that sites like these feature high on my preference list. There are, however, a wide range of alternative habitats which offer interesting and unusual subjects for the camera even if conditions are not always easy for photography. Amongst my favourites are sea grass beds (sometimes referred to as turtle grass or eel grass) both in temperate and tropical seas as they are often home to a wide range of macro subjects, juvenile species and every now and then some larger surprise denizens.

Although sea grass is found at numerous locations around the globe, for the purposes of this short account I am going to concentrate on just two locations - one very close to my home in the Atlantic waters of South West England and the other on the southern coast of the Egyptian Red Sea.

Juvenile snakelocks anemone on eel grass blades, UK. Nikon D100, LMI Titan, 105mm micro, Inon Quad flash, ISO200, f16 @ 1/30.

Helford Estuary - Nikon D100, 28-200mm zoom, programme mode.

Dover sole, UK. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

UK

The sea grass that we have in the south west of the UK is closely related to the fauna which is common in the Mediterranean. It is sensitive to a narrow temperature range and the grass beds in my area represent perhaps the most northerly examples. The areas where the grass is most healthy are shallow bays and estuaries where sea conditions are a little kinder, but they do often survive some very heavy winter storms. The beds are healthiest in spring and summer but survive year round despite winter water temperatures of 9 or 10° C.

The Helford and the Fal river estuaries are one of the few locations in the UK where sea grass thrives and it provides a rich habitat for all manner of marine life. In fact the Helford estuary is classified as a marine conservation area in recognition of this and the fragile nature of the habitat. The visibility in the estuary will vary with the level of rainfall, but on average will vary from 2-3m up to 10m during calm dry periods in the summer. When the waters appear murky it is best to

Spider crabs are well camouflaged amonst the eel grass, UK. Nikon D100, LMI Titan, 105mm micro, Inon Quad flash, ISO200, f16 @ 1/30.

Juvenile cuttle fish are found in the summer months, UK. Nikon D100, LMI Titan, 12-24mm zoom, twin Subtronic Mini's, ISO200, f11 @ 1/30.

Topknot flat fish portrait, UK. Nikon D100, LMI Titan, 105mm micro, Inon Quad flash, ISO200, f16 @ 1/125.

dive on the flood tide which will push some of the brackish water up river and often produces better visibility under a surface layer of 2-3m. Even at high water the eel grass beds are no more than 50m or so from the shore and begin in depths of only 6m. This is a good place to start your searches as these beds hide a wide variety of species. There are numerous spindly decorator spider crabs which suspend themselves between stalks almost like spiders on a web and the seaweed on the bottom will reveal numerous pipefish, sticklebacks and in late summer juvenile cuttle fish only 25-30mm long. There are a variety of juvenile fish sheltering in the beds and also reportedly mane sea horses, but these are not commonly seen (certainly not by me despite determined searches!).

There are also well camouflaged hunters within the eel grass preying on the small and juvenile species. Patient observation will reveal scorpion fish resting on the bottom, often almost covered by weed and debris, and the elegant john dory which weaves its way slowly between the vertical stalks. Less mobile residents include several species of nudibranchs and sea hares which are numerous in the early spring. A tell tale sign of both species are the intricate spirals and twirls of their spawn on the base of individual blades of eel grass which will often lead you to the perpetrator.

On the edge of the sea grass beds where the seabed becomes more gravelly and is home to a number of bottom dwellers. The most common are dragonets, topknots, dabs, plaice, sole and if you are lucky the occasional angler fish and thorn-back ray. In the spring and early summer there are also adult cuttle fish which come into the shallow waters to mate and lay their eggs in the sea grass beds.

Red Sea

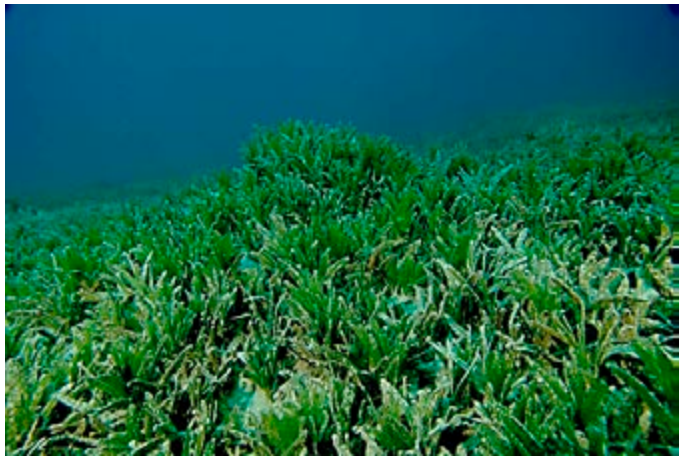
There is a marked contrast in shoreline scenery between lush greens and rolling hills of the south west UK and the flat arid desert landscape of the southern Egyptian coast. There are now small oasis of green along this coast where tourist developments and hotels have sprung up, but it is very different until you get below the water.

There are several areas of sea grass close to Marsa Alam, but the location that I most often visit is Marsa Abu Dabbab which lies between the port of Marsa Alam to the south and the newly built marina at Port Galeb to the north. Many live aboard boats are now operating out of Port Galeb and this particular bay has become a convenient mooring for the last night of a live aboard schedule, within sight of Elphinstone reef offshore for a morning dive and only a short run back to Port Galeb for the last night. There is also another very good reason for visiting this bay as the sea grass beds attract some large and unusual species which are like a magnet to a photographer.

Some years ago a friend who lives in Hurghada told me a tale of visiting a dugong in a (then) deserted bay just to the north of Marsa Alam and since then I have been trying to find and photograph it for myself. Since then the airport at Marsa Alam has opened and the number of boats and hotels in the surrounding area has increased and with this of course the number of divers as well. During this period I had received plenty of reports from other divers who had seen the dugong even though I had missed it, but determination and luck came together eventually and at last I met my dugong.

Dugongs are the smallest members of the order Sirenia (commonly called sea cows) and

Dive boats moored at Marsa Abu Dabbab - Nikon D200, 18-200mm zoom, programme mode.



Turtle grass Marsa Abu Dabbab, Red Sea. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

are relatively rare world wide. As adults they are rarely more than 3m in length weighing in at up to 400kg and in protected habitats they can apparently live for 50 years or more. They are also listed as an endangered species by the Conservation of International Trade in Endangered Species (CITES) and the Convention on Migratory Species (CMS) amongst others. Their natural predators in the Red

There are many legends and tales surrounding sea cows and mermaids, most likely as a result of the frustrations and amorous thoughts inevitably suffered by sailors after long voyages in the days of sail. Red Sea. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

Sea are sharks but they are probably at most risk from inshore boating activities and changes to their habitat due to coastal development. The local dive guides believe that there are perhaps four dugongs in the immediate area, but it is only one female that is seen regularly at this location, most often in early morning. Some research indicates that they prefer to feed at night, so this may explain this, however I am sure that the presence of too many divers and snorkellers later in the day is a more likely reason

There are many legends and tales surrounding sea cows and mermaids, most likely as a result of the frustrations and amorous thoughts inevitably suffered by sailors after long voyages in the days of sail. The name dugong appears to have originated from the Malay word duyung which means lady of the sea or mermaid - females are also seen suckling their young at the surface from teats close to their flippers, which is also a source of the mermaid myth. My view is that these poor sailors must have been particularly desperate even though we photographers might find a dugong an extremely attractive subject!

Dugongs are not the only diners on these tracts of sea grass, there are also numerous large green turtles here, complete with attendant remoras, which came as a surprise to me. Although we occasionally come across a friendly or cooperative turtle in the Red Sea I had never come across so many that were so totally oblivious to the attentions of a photographer. These guys just would not be put off their slow munching and would only occasionally deign to look down their noses at you between swallows. Getting too close with the camera just invited a gentle swat with a flipper and when they were ready to head to the surface to breath they would expect you to move and be quick about it!

Dugong heads for the surface for a breath of air, Red Sea. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

There were also other subjects in the sea grass to distract us from our search - titan trigger fish puffing into the sand for shell fish are common as are brilliant green puffers, box fish, guitar rays (very shy) and one in my group had seen sea horses here. So even though the dugong was not found immediately there was plenty here to make this site well worth diving several times.

Images of the Dugong were the highlight of the dives here, but they are messy eaters on a very soft and silty seabed. Couple this with the attentions of many groups of divers who are not concerned about photography and you have a difficult task ahead of you.

First you should aim to get in the water early - soon after dawn and well before breakfast. The light is low, but you will have a better chance of an encounter with fewer divers around. You then need an element of luck as this is quite a large bay - it is worth watching the surface for 10 minutes before you dive as the dugong will come up for air

Green turtle, Red Sea - these turtles view your intrusion with an expression of total disdain. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

frequently between the foraging sessions on the seabed. Spotting this shows you where to start the dive.

Once found it is best to try and keep ahead of the dugong's direction of travel - she keeps moving

Dugong feeding as a photographer moves in for a picture, Red Sea. Nikon D200, Subal ND20, 12-24mm zoom, twin Subtronic Mini's, ISO100, f8 @ 1/60.

whilst feeding so if you are patient then often the suspended sand will drift behind her giving the opportunity for some clearer shots. If you are with a group of photographers you should all make the effort not to disturb the seabed in front of the subject! Twin strobe flat lighting is perhaps best and maybe angle the strobes slightly away from the subject as you get close to catch the subject with the beam edge and minimise the dreaded backscatter.

I normally visit the Red Sea twice a year with workshop groups and despite my number of visits I am always inspired by the colour and variety of subjects and never get bored with the photography there. However, you should never miss the opportunity to explore a different habitat as there are always new subjects, some of them may be spectacular as well. This same advice also applies to temperate waters, so don't forget the sea grass beds in Cornwall if you plan to visit this area as well.

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Climate change

Antarctic life on the edge

by Mario Lebrato

Glacier in San Jorge Island (Antarctica). (Copyright: Dr. Marcelo Leal Gregorio).

Global atmospheric concentrations of carbon dioxide, methane and nitrous oxide have increased markedly as a result of human activities since 1750 and now far exceed pre-industrial values determined from ice cores spanning many thousands of years. The global increases in carbon dioxide concentration are due primarily to fossil fuel use and land-use change, while those of methane and nitrous oxide are primarily due to agriculture. Carbon dioxide is the most important anthropogenic greenhouse gas. The global atmospheric concentration of carbon dioxide has increased from a pre-industrial value of about 280 ppm to 379 ppm in 2005. Warming of the climate system on Earth seems unequivocal, as it is only now that we are starting to recognize the situation, when we are in the position to do something about it. Could it be too late? Evidence from observations of increases in global average air and ocean temperatures have been recognized, as well as widespread melting of snow and ice, and rising global average sea level. Global warming is melting glaciers in every region of the world, putting millions of people at risk from floods, droughts and lack of drinking water. Is this not enough? Do we need more dramatic disasters to recognize the process that we humans have created? It is hard to believe that the only means by which human beings will learn to respect the environment is going to be through the "hard way".

Coming back again to the melting glaciers, projected climate change over the next century will further affect the rate at which glaciers melt. Average global temperatures are expected to raise 1.4-5.8 ºC by the end of the 21st century. Models project that a 4 ºC rise in temperature would eliminate nearly all of the world's glaciers (the melt-down of the Greenland ice sheets could be triggered at a temperature increase of only 2 to 3 ºC). Even in the least dramatic scenario, a 1 ºC rise along with an increase in rain and snow, glaciers will continue to lose volume over the coming century. Although only a small fraction of the planet's permanent

ice is stored outside of Greenland and Antarctica, these glaciers are extremely important because they respond rapidly to climate change and their loss directly affects human populations and ecosystems. Continued, widespread melting of glaciers during the coming century will lead to floods, water shortages for millions of people, and sea level rise threatening and destroying coastal communities and habitats.

These are just some of the dangers humanity may have to face, and if we are not even worried about our own future, how are we going to be bothered about what will happen to the other animals that like it or not, inhabit and "share" the Earth with us?

Penguin in the beach of San Jorge Island (Antarctica). (Copyright: Dr. Débora Iglesias Rodríguez, UK).

Pup from an elephant seal at Elephant Island. (Copyright: Dr. Marcelo Leal Gregorio).

Antarctic biodiversity in the spotlight

Since the hypothesis was put forward early in the last decade that a decrease in winter sea ice in the western Antarctic Peninsula due to climate warming was a major factor driving long-term changes in the relative abundance of some regional, krill-dependent predator populations, several lines of investigation have significantly enhanced our understanding of the dynamics addressed by this hypothesis. Understanding how these trends may affect marine ecosystem processes has focused primarily on the significance of sea ice to the Antarctic krill and the significance of krill to the marine food web. Krill are crustaceans, which are used as a dominant food-web component in the marine system, and play a critical role in the transfer of energy between primary producers and secondary consumers. Changes in krill distribution and dynamics are thus key factors that can profoundly impact food-web interactions as well as controlling bottom-up processes. Adélie penguins are a sea-ice-dependent species throughout their circumpolar range, which diet relies on the krill species Euphausia superba along part of is biogeographical distribution. There is thus a causal relationship between variability in ice cover, which will be affected by a warming planet, krill recruitment and availability, and Adélie penguin foraging ecology. Ice formation dynamics will be thus a major concern in the coming years regarding the disruption of ecological functions and levels. Changes in the ecosystem structure and function will be certainly introduced, and the main problem is that the evolved life-histories of many key components species, such as penguins, will be irremediably modified, with unknown consequences for the rest of the trophic web.

The sea ice environment is an important part of the Antarctic ecosystem, and it is of particular

Southern Right Whale in Mosselbaai (South Africa). (Copyright: Mr. Mario Lebrato, UK)

Oceanography Boat from the Brasilian Marine (Ary Rongel) in a research cruise in Antarctica. (Copyright: Dr. Marcelo Leal Gregorio).

relevance for seals, as well as any kind of biological activity, which depends on one way or another in the physical component of the ice. Elephant seals foraging efforts are commonly focused on oceanic frontal zones, much of which are determined by the very thermal structure of the water column. Climate variations such as El Niño Southern Oscillation can be detrimental for those areas through pressure and sea temperature changes. Slight climate modifications will undoubtedly affect seal behaviour and survival capabilities, because the general structure of their foraging medium will change, and their life histories and survival will be constrained. It is important thus to direct specific studies to quantify in a qualitative and quantitative way the links between higher order predators and environmental conditions, providing conservationists, ecologists and managers with vital information to effectively tackle future ecological problems. If both the intensity and frequency of inter-annual sea-surface temperatures are to be increasing, as it seems to be the case, then, it follows that seal populations of different key species will be negatively affected by those negative predictions on warmer temperatures.

Whale populations do not seem in direct and imminent danger from a warming Earth, but preliminary studies suggest that their abundance and preferred grounds for rearing calves may be linked to sea temperatures. Indeed it has been hypothesized that migration routes could be disrupted in the long term through warming sea water conditions, as well as their habitual resting grounds. Feeding areas in the Antarctic are particularly important, since krill is a major dominant species in their diet. As already mentioned, sea ice extent and dynamics may directly impact on krill abundance and thus if production is diminished, higher trophic levels, where whales are placed will suffer. Diet changes or slight modifications may ensue, but for those specialized species it will be hard times.

Are we really learning the lesson through the "taught way"?

Human intelligent machinery has been clever enough to create a global problem with far reaching consequences than previously imagined. Biodiversity should not be enduring our own mistakes, because they have done nothing wrong as their nature dictates. Our own "failure" as a species on this planet, as I am afraid we must be labelled, should at least be wise enough to be able to protect the rest from the incoming disasters. Perhaps our well-defined selfish nature as individuals has gone too far, forgetting the sentiment of a primordial welfare in the group dynamics. Selfishness defined at the level of the individual, at the level of a society as an individual, and at the level of a country as a single individual, should be avoided by all means, if we really wish to tackle the problem, which starts in ourselves as "human animals". I hope that the "shrinking glacier", the "hesitant penguins", and the "protesting seal", seen through the lenses of a camera have all illustrated the need of immediate action and deserved attention, if we want to safeguard our last corner of human dignity and respect, in the mediocrity of a "dark" society.

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Carbon Neutral 4 Corals

by Alex Mustard

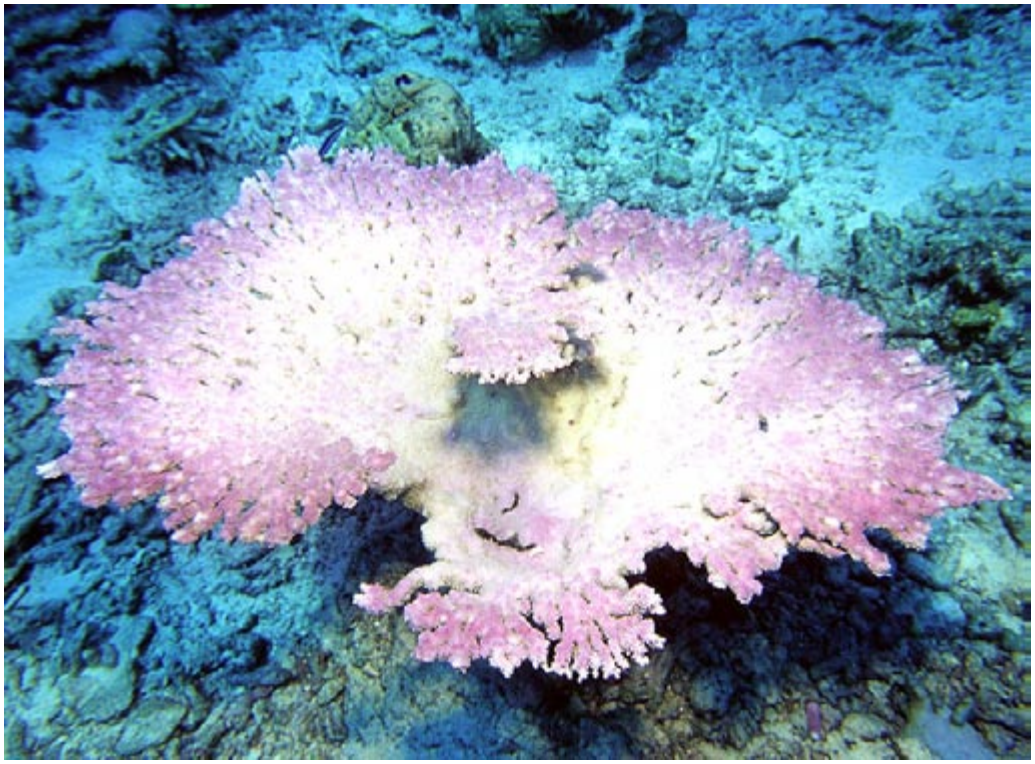
In May 1998, while photographing in the Maldives, I had my first encounter with coral bleaching. Over the course of just a couple of days all the reef-building corals turned first pastel shades, then bright white. The 1998 event was the biggest bleaching event ever recorded and is estimated to have killed 90% of coral on 16% of the world's reefs (although about 40% of these are now recovering well).

We now know that the primary cause of mass bleaching is increased sea temperature, usually no more than 1-2°C above the long-term average maximum is enough to set it off. Mass coral bleaching is a new phenomenon. First recorded less than 30 years ago, the 1998 event killed many corals more than 1000 years old. It is now clear that global warming is driving the increasing occurrence of bleaching. 11 of the last 12 years rank among the warmest 12 years since records began in 1850. And sadly, like many of us, I have seen many more bleached reefs since1998.

Last month, the Intergovernmental Panel on Climate Change - IPCC released its forth assessment report stating it is "very likely that climate change is caused by human activities". Global warming is caused by the greenhouse effect, the result of increased concentrations of greenhouse gases, particularly carbon dioxide, in the atmosphere. The current atmospheric carbon dioxide levels (>380ppm) far exceed the natural range over the last 650000 years (180-300ppm) prior to the Industrial Revolution, and the IPCC conclude the primary source is human burning of fossil fuels. The IPCC report predicts that global average temperatures will rise by between 2°C and 4.5°C by 2100. Coral reef scientists predict that a 1°C rise will cause 80% of reefs globally to bleach.

Global warming is forecast to and is already having major effects on our lives and particularly the natural world. And we contribute to it by a wide variety of human activities that produce carbon dioxide emissions. But here I would like to focus our thoughts on one cause and one effect.

Coral reefs are particularly vulnerable to global warming and as underwater photographers many of us choose to rack up considerable air miles (and carbon dioxide emissions) going to visit them. As Nick Hanna put it in our book "by traveling to see reefs we are running the risk of loving them to death". Long-haul flights not only produce a lot of emissions, but they also emit the carbon dioxide high in the atmosphere where it has the biggest greenhouse effect.



Visiting coral reefs is something we love to do, and it is not something any of us want to stop doing. One way we can help make this a sustainable activity is by offsetting the carbon emissions from our flights. To make this easy there are now many climate companies (a few are listed at the end of this article) that will help you calculate the carbon emissions from your flights, and then provide you with ways to invest a comparable amount in re-forestation and in carbon neutral technologies etc. Have a look at their websites for more details.

Obviously this is not a completely perfect solution, it doesn't account for emissions caused by driving to airports, from dive boats or running the air-conditioner etc. Flying to coral reefs is not a major cause of carbon dioxide emissions, but importantly it is something we do

voluntarily. This would be a proactive step in the right direction. Underwater photographers are often accused of causing unnecessary damage to reefs, this would be a chance for us to take the lead on an environmental issue.

To give you an idea of the figures involved, a one-way flight from London to Singapore produces about 1.2 tonnes of carbon dioxide per passenger, the approximate cost of offsetting this is only about £10.

It is not my intention to start a big campaign (although if someone else does I'd be very supportive). And I can assure you that my life is far from squeaky green. But I do feel that this is an issue that is relevant to our passion and one I hope we can act on at an individual level. Many of us have websites that attract many visitors. Wouldn't it be great if we could post a little note on them to reassure other divers that our air travel for our wildlife photography was not contributing to the demise of the very thing we are traveling to photograph. Maybe it would encourage others to offset their flights too?

Alex Mustard
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There are many companies that provide carbon offset schemes. Three are linked below, if you are interested in doing something.

www.carbonneutral.com/
www.climatecare.org/
www.sustainabletravelinternational.org/

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 pubication 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 Shot

Having been an avid fan of UWP Mag for some years now, I have taken to getting a little more adventurous and experimental with my underwater photography, having been inspired by various articles in the magazine.

One such trip out was the Thursday before Christmas (21st December 2006) when my buddy, Paul, and I decided to do a night time shore-dive on everyone's favourite wreck; the Louis Sheid off Thurlestone Beach in South Devon. Having dived and snorkelled this wreck dozens of times over my 18 year diving career, I was surprised to realised that I had never dived her at night. So off we trotted through the winding lanes of Devon heading for our entry point.

Being such an oft visited sight I already have a large album of images from her, and I wanted to take this opportunity to do something a little different. I decided to put my camera (Oly SP350 with Epoque 0.56x wide angle lens) on a cheap tripod and hold the strobe (Epoque ES-150 DS) in my hand to fire manually. When we arrived it was pitch black so we couldn't see if the visibility would allow my plans to work, but we decided to give it a go anyway.

In my minds eye I was holding the 'Dancing With Light' article by Leigh Bishop from UWP Issue 30, and the cave diving article by Neil Vincent in issue 10. Sadly thought we were greeted by quite disappointing 5m of clear water, quite a large swell. If nothing else this dive was going to be a challenge and I was amazed I got anything at all from the dive. In fact finding the wreck was a bonus in itself.

I had been through the camera's manual to work out how to put it into 'Bulb' mode, and for this I had rigged up an elastic-band to hold down the shutter button. All a bit Heath Robbinson I hear you say? And yes, you'd be right as the elastic band flew off on my first attempt never top be seen again. Not to be put off I was now limited to using the 10 second self-timer to give me a head start before opening the shutter for the maximum 15 seconds allowed by the camera. And to my surprise this worked fairly well.

Composition and focusing for the wide-angle shots at night was a bit hit and miss to start with. For focusing I simply used the camera's manual setting at about 6 foot - knowing that by also using an aperture of F8 and a wide lens everything from that distance out should be in focus. Composition was a little harder and was basically down to reviewing the previous shot and trying to remember where exactly I had been when I fired the strobe. If nothing else, it was a great exercise in buoyancy and night-time navigation!

Given that this was my first attempt at doing these kind of shots I was, if not impressed by them, certainly encouraged to try it again using improved planning of the dive, the kit, and the camera settings.

My favourite shot, if I had to have one, was a self-portrait while swimming back over the sand to the beach. It has quite a surreal feel to it as I managed to fire the strobe twice which makes it all look very ghostly. (And yes I am in a wet-suit, and yes the water was only 11 degrees, and yes I was cold after 70mins!)

It was a great dive, and the beginning of another learning curve about night-time photography for me. I can't wait for the clear winter waters to arrive when I will be planning further night-time expeditions to the Louis Sheid to see if I can do better next time. So a big 'Thank You' to all at UWP Mag for the inspiring articles and encouragement to go out there a try something a little different.

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

peter@uwpmag.com