



Veolia Environnement
Wildlife Photographer
of the Year 2009
Underwater World
winner

Michel Loup

Underwater Photography

Nov/Dec 2009





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 5D MKII
EOS 7D
EOS 20D
EOS 30D
EOS 40D, EOS 50D
EOS 350D, Rebel XT
EOS 400D, Rebel XTi
EOS 450D, Rebel XSi
EOS 500D, Rebel T1i

Nikon

D40, D40x
D60
D70, D70s
D80
D90
D200
D300
D300s
D700
D3000
D5000

Olympus

E-30
E-330
E-400, E-410, E-420
E-510, E-520
E-620

Sony

A-230
A-300, A-350
A-330, A-380

Substrobe DS160

From its first introduction in 2001, the Substrobe DS125 became the overwhelming choice of professionals and discerning photographers the world-over. Now the best is even better. Introducing the new and improved Substrobe DS160.

The Substrobe DS160 is compatible with all Ikelite TTL systems and current digital cameras, as well as all older TTL film cameras including the Nikonos system. A variety of sync cords, sensors, and TTL adapters are available to connect to almost any camera system currently on the market. Incorporates a new super-bright built-in 5-watt LED modeling light, perfect for focusing or night diving. Automatically turns off and on when the strobe fires.

Compact Digital 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 photographic community. Ikelite's Compact and ULTRAccompact 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').



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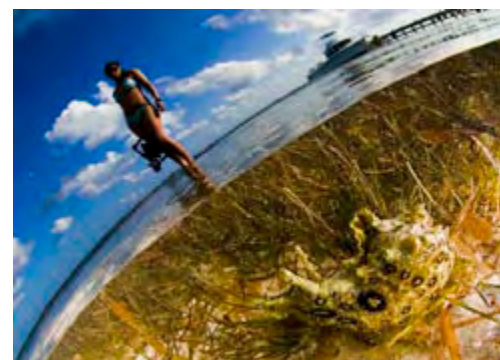
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Michel Loup

Editorial

It's a mad, mad media world

It started as an article in my local newspaper yesterday here in the south west of the UK but by the end of the day it was making the BBC national radio news and, for all I know, could have been broadcast even further worldwide. It was entitled:

“FISHERMEN ‘STRIKE GOLD’ WITH ANCHOVIES”

I've included a link at the bottom so, if you want, you can read the whole article but I'll quote the first 5 paragraphs to give you a flavour of the piece.

“Fishing officials warned of an international sea battle yesterday after freak weather saw Westcountry waters attract an unprecedented number of anchovies.

The tiny fish are usually found in the balmy Mediterranean, but two Westcountry trawlers have hauled in a staggering 36 tonnes worth £72,000

in just two days.

The fishing crews, based in Brixham, Devon, have refused to comment on the haul or reveal the exact location for fear of attracting other trawlers keen to cash in.

Brixham deputy harbourmaster Dave Bartlett said the catch was like “striking gold” and trawlermen were “overjoyed”.

However, he also feared an invasion from rival fishermen in Spain and France who may descend on the area in a “gold rush-style free-for-all”. “

The remainder of the article is a classic example of irresponsible reporting and what worries me is that I suspect they don't even realise it.

Deputy Dave Bartlett is quite right to fear a Spanish and French invasion. Foreign fisherman's ears can't help but light up when they hear 36 tonnes, £72,000 and 2 days all in the same sentence. They are

like the proverbial sharks smelling a drop of blood from miles away. I say 'proverbial' because, if it were true, then wouldn't shark boats only have to take a cupful of the stuff rather than the usual putrid barrel load of mackerel guts and blood? I'm sorry. I've digressed.

Whilst Dave was still worrying about a combined Spanish and French invasion, the intrepid news reporter (not credited on the website) was making damn sure that he had every right to be; for in the next few paragraphs he not only named the two successful trawlers but also reaffirmed their port of embarkation. I could hear the inevitable revving of foreign diesel engines and just thought it was a perfect example of the media's ability to not only shoot itself in the foot but also to spoil the party for everyone else.

But just when I thought it was all over, the journalist produced his coup de resistance and managed to

get a shark reference into a marine story because, according to a 'shark fishing expert', "Thresher sharks eat anchovies so there is a high chance we will see an increase in thresher sharks in the UK".

He is then reported to have said what every media person dreams of. "All sharks are dangerous but these grow to 1000lb and 20ft."

So in a few short paragraphs this reporter has not only f'd the local fishing industry but has left the general public with the certain impression that if they so much as dip their toe into UK waters it will be taken by a 20 foot, 1000lb monster. Great. That's all we need.

But do you know what really depressed me the most was that, if they would just leave these oily little creatures alone (the fish that its), here in the southwest of the UK, we could have our very own 'sardine run'.

<http://www.thisiswesternmorningnews.co.uk/news/Fishermen-strike-gold-anchovies-swarm/article-1470846-detail/article.html>

Peter Rowlands
peter@uwpmag.com

News, Travel & Events

underwater
competition.com

**Deadline for
submissions
Jan 15, 2010**



One of the largest and most prestigious international underwater photography and video competition series celebrates its five year anniversary this year. Underwater photographers of all levels, from novice to professionals, will compete in what has become the “Superbowl” of international underwater imagery events, with over \$80,000 of world-class prizes, major industry involvement, and the opportunity to have their images showcased to the world as some of the best.

Winners for each respective competition will be announced live on stage at either the Our World Underwater film festival in Chicago (February 19 - 21, 2010), or at DEEP Indonesia in Jakarta (March 27 – 29,

2010), and will be published by supporting media partners worldwide. Winning videos will be broadcast via The Underwater Channel, and podcast as episodes of the iTunes-featured DiveFilm Podcast Video and DiveFilm High Definition Podcast Video.

www.underwatercompetition.com

www.uwpmag.com

Epson Red Sea 2009
November 9-14th in Eilat, Israel

Prizes Valued At \$80,000!



It's not that we think less of glory, recognition and reputation. On the contrary, we believe that talented underwater photographers deserve it all, but at last, we wish to grant you with the opportunity to finally go home with some REAL cash prizes as well.

The Epson Red Sea 2009 event will take place on November 9-14th in Eilat, Israel. This will be the 5th year in a row in which the Red Sea World of Underwater Images event is being held in Eilat, while prizes are rapidly increasing from one year to another.

The competition is open for all underwater photographers, including amateurs, professionals, videographers and more, and consists of two main categories. The first is called Images of the World, in which

participants are invited to submit images that were shot anytime and anywhere around the world, without even attending the competition. The second category is called Eilat Shoot-Out in which participants submit only images that are taken during the three days of this competition in Eilat.

Prizes this year are valued at more than \$80,000 and include luxurious diving trips in exotic destinations, expensive diving gear, professional underwater photography equipment and of course- cash prizes. The first prize this year, one of many others, is a \$10,000 check plus a trip for two to Papua New Guinea for 3 weeks including airfare.

www.eilatredsea.com

New danger for the turtles on Bali

Sea turtles on Bali are once more in danger of being butchered. You can help prevent it. Once again we ask for your support. We have managed to put a stop to this slaughter before. But now the 'turtle mafia' on Bali is at it again. The governor of Bali is being pressured to permit slaughtering thousands of sea turtles for 'religious purposes'.



now considering permitting the killing and trading of a thousand sea turtles per year ...for Balinese rituals.

Obviously such a decision will open the floodgates to uncontrolled killing once again and it will be impossible to control the number of animals slaughtered!

We need to react now!

It is not too late to act. The opposition and the Pro Fauna organisation is engaged in ongoing discussions on various political levels. But they need our immediate support.

SOS-Seaturtles is already financially supporting the entire administration as well as initiating a petition during which thousands of letters of protest will be sent to the authorities.

www.sos-seaturtles.ch

2010 Caribbean Workshop with Mauricio Handler

Cooper Island, BVI
May 8-14, 2010

Now in its tenth year, The Underwater Photography Workshop is back to where it all began. The British Virgin Islands.

Dives include Wreck Alley, The RMS Rhone, The Chikuzen and The Baths, just to name a few. There will be seminars on - Natural light and multiple strobe techniques for macro and wide as well as maintenance and digital work flow.



©Julia Handler

www.handlerphoto.com





MSY SEAHORSE.COM

info@indocruises.com

Raja Ampat Triton Bay Banda Sea Komodo



Goliath groupers, which were listed until 2006 as a critically endangered species by the World Conservation Union (IUCN), may soon lose their protection from fishing due to recovering population levels and pressure from fisherman. Divers have long enjoyed the company of these, huge, friendly fish, and if taking goliath groupers becomes legal once again, population levels may fall quickly.



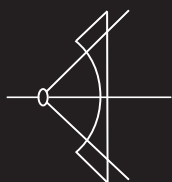
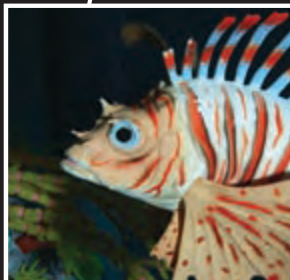
Please help us to keep goliath groupers in the list of protected species by signing our petition

<http://wetpixel.com/links/goliath>

Underwater Photography Set for Camera Courses and Photography Practice

First Dedicated Underwater
Photography Set ● **First** Inon
Underwater Photography
Academy ● **First** Fuji Underwater
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muck environments
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and night



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www.oceanoptics.co.uk

Eco Divers and Kima Bajo Resort rates for 2010 the same as for 2009!

For 2010
Eco Divers has
extended the
special reduced
rates in the Promo
Dive Package
right through to
31 March 2011.

What's more, in 2010 these amazing
packages start at just 3 nights, not 6
eg 3-night All Inclusive Dive Package
with accommodation, meals & 2
dives/day start at just US\$475! (2009
price US\$535)



More exciting developments are
soon to be announced – watch this
space, as they say.

www.eco-divers.com

They come in **breath-catching colours**; in **shifting shapes**; in **astounding disguises**;
tinchy tiny or really **rather grand...** and always there is more to **dive** and to **enchant**



Dive North Sulawesi – Bunaken, Bangka & Lembeh

Kima Bajo Resort & Spa is an idyllic setting with a range of villas to suit most budgets. Eco Divers' large,
comfortable, fast boats take you to over 30 dive sites with special trips to Lembeh & Bangka also in the frame!

Small dive groups, big experience, warm welcome

Kima Bajo Resort & Spa, Manado
www.kimabajo.com
diving@kimabajo.com

www.ECO-DIVERS.com



www.uwpmag.com

Girls Together
Grand Cayman
1st -8th May 2010

Want some seriously good diving in clear, warm waters? Want to be part of a group and meet like-minded friends? Sun, fun, great diving and relaxing, very comfortable top-side time? Pay no single supplement (if you are prepared to share a room)! Evening meals in local restaurants without the embarrassment of sitting alone ...

'Girls Together' is a new dimension in travel for 'girls' of any age. Diving ladies are invited to join our dedicated trips and travel with other mermaids, enjoying the underwater world, good company and the freedom to avoid paying the dreaded single supplement if you don't want to. For too long the latter has been an issue for single ladies who want to travel and dive. It can also be uncomfortable to arrive at the dive centre without a buddy, or to face a restaurant full of people, all of whom seem to know each other. So forget the hassles of traveling alone, sign up and join the mermaids who are 'Girls Together'!

The dedicated diving package includes 2 dives per day (with the option of adding in some snorkeling

www.uwpmag.com



Photo by Alex Mustard

with stingrays and a three dive safari), or if you are not yet a qualified diver, take the opportunity to learn to dive with experienced and dedicated diving instructors. If you have a traveling companion who would just like to take advantage of a relaxing week with lovely, modern beach-side accommodation with a pool why not bring them along too? All this and guaranteed no single supplement, if you are willing to share spacious accommodation.

www.divequest.co.uk

Dive Quest

THE ULTIMATE IN DIVING HOLIDAYS

Specialists in Underwater Photography Trips

Martin Edge: Borneo, Sulawesi and Mexican Cenotes
Alex Mustard: Papua New Guinea, Florida Manatees and Sea of Cortez

Charles Hood: Great White Sharks of Guadalupe
Shannon Conway and Graham Abbott: Art of Underwater in Bali



Photo: Shannon Conway

www.divequest.co.uk

01254 826322



Underwater Photography Stage Opens At Underwater Movie Studio

Underwater photography equipment specialists Ocean Optics and The Underwater Studio have opened what is believed to be the world's first purpose designed set for teaching and practicing underwater photography. The set was developed in consultation with leading underwater photography educator Martin Edge and London Aquarium marine biologist and underwater photographer Jamie Oliver. Ocean Optic's Mark Koekemoer created the final design. It was opened underwater by Colin Doeg, eighty two, co-founder of the British Society of Underwater Photographers and one of the UK's great underwater imaging pioneers.

The set revolves around workstations, which help underwater photographers learn and hone specific techniques. An artificial Caribbean coral reef was commissioned from a props company. It includes table corals, staghorns and tube sponges. The stage is heavily populated with fish and invertebrates and lets divers experiment with close up, macro and super macro photography. Even at very high magnification, the reefs realism is exceptional. For wide-angle photography, a cruiser has been sunk. Combined with subjects placed in

mid water, including a hammerhead shark, and a boat on the surface, and the six-metre depth of the tank itself, it is even possible to shoot close focus wide-angle images. A 4K cinema lamp replicates daylight, essential for mastering skills like freezing sunbeams or shooting silhouettes. The water is a balmy 30 degrees.

The Ocean Optics Underwater Photography Stage will be the base for Ocean Optics underwater digital compact photography courses. There will also be regular sessions for individual divers to use the set for personal practice.

Among the first to try the Ocean Optics Underwater Photography Stage was legendary "Planet Earth" and "Blue Planet" underwater cameraman, Peter Scoones. He comments "An excellent facility. In a few moments I checked out a new system more thoroughly than I could achieve in a swimming pool. The simulated reef provides subjects that give a better check on results than the test targets one would otherwise need to use. I shall certainly use the facility for equipment checking before overseas trips in the future".

For bookings please contact Mark or Steve.

www.oceanoptics.co.uk



The set was opened by Colin Doeg. Photo by Steve Warren

Photo by Mark Koekemoer



Open Water, Gt White Shark

October 10-17 2010



After a week of diving with Great White sharks, contrary to public opinion fuelled by programmes on the TV and in the movies, these sharks were accepting of our presence in their own domain and only curious about us swimming with them in open water. Every breath we took our bubbles made the sharks turn away.

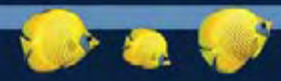
We have achieved that level of extraordinary success because we have used our intelligence rather than following common practices. We applied limited amount of chum in the water to raise the shark curiosity and bring them close to the cage, as the sharks are already in Guadalupe during this time of the year feeding on Tuna and later on the Elephant seals.

I introduced five guests to www.uwpmag.com

this amazing, second of this kind experience in the world - “the Everest of diving” and they were all elated as they got to experience their life’s dream more than once. My guests gained respect and admiration for the animal rather than. They also have first hand experience rather than the dramatic, false portrait and sensational reportage on Discovery, other TV documentaries.

The wilderness deserves positive and supportive news in order to increase awareness and protection for what ever left on our planet. What we have left is still fantastic and worthwhile saving.

www.biganimals.com



DIGIDEEP.com

the online directory for digital underwater-imaging equipment



Your online resource to more than

2.700 underwater imaging products - photo & video

5.200 enthusiastic underwater photographers

600 news, articles, reviews and travel reports

5.000 images in our weekly photo contest

...growing every month!



join the contest and win a funky t-shirt!!!

<http://www.digideep.com>

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Digital



Full and easy access to the video mode
300 ft depth rating (upgradable to 450 ft).
Sturdy aluminum construction.
Modular port system.
Dual strobe connectors.
Angled push buttons

AQUATICA™

5D MK II
DIGITAL HOUSING

www.aquatica.ca

New Products

Subal CD500 for Canon EOS 500D

The SUBAL CD500 for Canon EOS 500D offers an extremely compact aluminium housing for this very impressive SLR camera.

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

Generous shading of the LCD-monitor provides a dazzle-free view to the brilliant image of the camera monitor and is perfect for the HD-video function of this camera. Threaded holes in the base of the housing bottom allow the mounting of trays etc. An accessory shoe with a threaded hole at the top of the housing is provided for attaching a lightweight aiming light.



The housing incorporates an excellent viewfinder optic for full frame viewing. Optionally the housing can be assembled with the magnifying Viewfinder GS 180 as well as the magnifying, 360° revolvable Viewfinder WS45.

All SUBAL's existing bayonet mount ports fit this housing.

www.subal.com

www.uwpmag.com

OceanEye 4k Red



OceanEye-Sweden Have developed an underwater housing for the Red 4K video-cine camera. Red 4K is a truly professional camera with 4 times normal HD picture quality.

Ocean Eye 4K housing will come in two versions: one aluminium and one pvc version. Normal version off the housing will have a 7" dome (8" on request), controls for; on/off, start/stop camera, focus and, iris. Zoom control on request. The housing will have Red's 5" monitor mounted at a 45 degree angle in the back of the housing.

Equipped with four handles for absolute control during filming, OceanEye 4K accepts Zeiss PL mounted lenses as well as Nikon and Canon still lenses.

For more information please contact Leif Rosengren on

leif.rosengren@comhem.se

**Nauticam
USA**

**Nauticam NA-D90
Nikon D90 housing**



"It's the future"

- Excellent ergonomics.
- Designed by underwater photographers.
- Patented Locking Port Release Lever.
- Patented Expanded Viewfinder.
- Port Adapters for Other Housings
- Optical Flash Connectors for Nikon CLS, Inon S-TTL, and Sea & Sea DS-TTL.
- Rubberized Ergonomic Handles.
- Proven Construction Materials.

www.nauticamusa.com

Fujifilm Remora Slave Flash

Fujifilm is pleased to announce the release of the new Fujifilm Remora Slave Flash Kit. Compatible with Fujifilm's full range of digital compact cameras and underwater housings, the Fujifilm Remora Flash provides extra flexibility and more accurate flash output, taking the quality of underwater photography to new levels.

A key feature of new the Fujifilm Remora Flash is the wide angle flash beam angle of 60 degrees. This extra wide flash spread means a bigger area can be illuminated underwater to meet the needs of both macro and wide-angle photography.

The Remora Flash includes a built-in Y-S mount to fit a focus light, especially useful to help the camera pre-focus underwater before taking a photo. This also eliminates the need for additional flex arm, keeping the whole system perfectly simple.



UW Leak Detectors range expands



The number of housings which can be fitted with UW leak detectors has increased significantly.

To check whether yours is on the list, visit their website to see the whole range. However if your housing is not listed, contact them as they may be able to manufacture a custom Leak Detector.

The unit warns the user with a flashing ultra-bright LED (Light Emitting Diode), that is visible from the outside of the housing.

The Leak Detector is very easy to install in your own housing. It comes complete with full-precise instructions for the end-user to install in a few minutes. Absolutely no tools are required for installation.

They cost just \$25 USD plus shipping.

Light & Motion SunRay 600 LED



The 6 high power LED array is paired with a custom machined reflector to create a remarkably even, clean, 70 degree beam, ideal for video.

The Sunray 600 LED has 3 power settings; 600, 300, and 150 lumens. Burn time doubles with each drop in output.

The solid state design is pressure tested and sealed before shipping and has a rated service life of 20,000 hours, so you will never need to service the heads. Built in software monitors thermal performance to insure the LEDs are always protected, and unlike many competitors' lights, the current is regulated to insure there is absolutely no fading of output over the duration of a charge.

Nauticam
USA

Nauticam Universal optical viewfinder



“Clearly better”

- Available for the following SLR housings:
- Ikelite, Sea & Sea, Aquatica, Subal and Nexus
- 1:1 reproduction
- No color bias
- Low distortion
- Low color fringing.
- It's bright!

- Flexible eyepoint viewing
- External diopter adjustment
- Multicoated glass optics

www.nauticamusa.com

www.fuji.co.uk

www.uwleakdetector.com

www.uwimaging.com

Ikelite port locks and focus light mount

Starting Nov. 1, 2009 Ikelite's simple and reliable port system will feature four locks for added user confidence and fail-safe assembly.

All existing port components with the exception of the #5510.10 Superwide Port Body are fully functional with the new port system.

Housings shipped after Nov. 1 will also feature a new 1/4-20 threaded mounting point for the attachment of a focus light, video light or other lightweight accessories.

www.ikelite.com



Ultralight Light & Motion base adaptor

For Light and Motion housing owners that have been using their flex (loc line) arms, Ultralight makes a ball that fits on the quickie release assembly at the bottom of the original flex arm thus allowing the photographer to use Ultralight's arms.

www.ulcs.com



Gates HPX3700 Housing



The Gates HPX3700 Housing integrates several key features for the underwater cinematographer: adaptable lens support ranging wide to macro; smooth servo or mechanical zoom; optional 4.3 or 8 inch monitors and adjustable buoyancy/trim.

www.gateshousings.com



Subal ND30 Housing for Nikon D300 with GS Magnifying or 45° viewfinder



Nikon and Subal.
Romeo and Juliet.
Monty and Python.
Reef Photo & Video
Simply perfect.

Free international shipping
on Subal packages

Nikon D700 orders
being taken now

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International or
Ft. Lauderdale:
954.537.0644

www.reefphoto.com

Subal ND300s for Nikon D300s

The SUBAL ND300s for Nikon D300s SUBAL offers an aluminium housing for Nikon's revolutionary camera which can capture stills or HD video.

Owners of ND300 housings will be pleased to know they can upgrade by only changing the back section of their housing!

There are controls for Power On - Off / Display Illumination, Shutter Release, Zoom (manual focus), Front and Rear Main Dial, Lense Release, Mode Dial, Focus Mode Selector (M-S-C), AF - Area Mode Selector, Metering Selector, AF -Lock, Flash



Sync Mode / Flash Compensation and there are Push Buttons for: Mode, Exposure Compensation, Playback, Delete, Menu, Protect, Thumbnail, Enlarging, OK, ISO, Quality, White Balance, Multi Selector, Live View, Info.

www.subal.com



5 important reasons to make Reef Photo and Video your choice for underwater photo and video

1 We are divers and photographers

Everyone on our friendly staff is an underwater photographer. We use the gear that we sell, and we keep up with the latest imaging products for both underwater and topside.

2 U/W photography is our only business

We're not a dive shop and we're more than a camera store. We concentrate all of our energy on the constantly changing world of underwater imaging.

3 Selection and Inventory

Our huge inventory from over 58 manufacturers means that we probably have what you need in stock. Orders for in-stock items placed by 4pm EST ship the same day!

4 Service After the Sale

Our in-house technicians are experts in repair and service of your equipment. In addition, our custom shop can fabricate those 'outside-the-box' parts that you may require.

5 Free Ground Shipping!

Orders over \$200 qualify for **FREE** domestic Ground shipping via UPS!

www.reefphoto.com

Aquatica D300s housing



Aquatica is proud to announce its latest addition, a housing for the new Nikon D300s, with 12.3 mega pixels and HD video. This camera/housing combination bring the underwater imaging to another level.

Introduced with this Aquatica housing is the options of Optical Fiber flash triggering and/or regular Nikonos and Ikelite bulkhead connectors to take full advantage of the newer underwater strobes on the market so accessing TTL on your Nikon D300s is now a breeze.

The shell is machined from solid aluminum, treated and anodized to military specification, then painted with a robust weather and wear resistant finish. This addition to our already wide selection of housings will benefit from the same 300 ft. + depth rating that has set us apart from our competitors for so long.

The D300s housing features easy access to the vital video function

controls while retaining its ease of operation for still imaging. It has the same mounting bayonet that will accept our existing accessories as well as ports, including our tack sharp Megadome, Aqua View finder and remote control cord. It is therefore in a position to address every aspect of this demanding activity that is underwater imaging.

www.aquatica.ca

10BAR
Underwater Housings
<http://www.10bar.com>

Your Choice of
Underwater
Housings



Canon 5D MK2
G10, 450D - top sellers



Panasonic TZ7i/ZS3
LX3 - hot item



Nikon P6000
D90 - available

New Housing Coming soon
TUMAX EA870/DSL20

Distributor & OEM welcome

Flash light Housings



Handles & Connectors



Adaptor Rings



Arms



Wide Angle Wet Lens



Lens Holders



LED Lights



Stays & Stay Arm



Filters



Optical Fibers



Ports and Domes



Underwater Camera & Flash Lights



Scuba Network Ltd. - 10Bar Underwater Housings
Unit C, 2/F, Wing Hin Fly. Bldg., 31-33 Ng Fong St., San Po Kong, Kowloon, Hong Kong
Tel: (852) 2573 3228 Fax: (852) 2811 9180
E-mail: service@10bar.com Web: <http://www.10bar.com>

Please contact us or browse through our website for more product information: www.10bar.com/Catalog.pdf

Olympus PT-E06 housing for E-620 SLR



The PT-E06 underwater case has been specially customised for the Olympus E-620 and is waterproof up to a water pressure equivalent to a depth of 40 metres.

With its durable, high quality polycarbonate construction, it protects the camera from water while also cushioning it from knocks and bumps on land. As a genuine advantage to the underwater photographer, he can make use of the Live View function and use the large 2.7"/6.9cm LCD instead of the viewfinder. The flash connectors allow optional use of up to two UFL-2 underwater flash units.

Five interchangeable lens ports allow the optional use of 9-18mm, 14-42mm, 14-45mm, 11-22mm, 14-54mm (II), 7-14mm, 8mm Fisheye and the 35mm as well as the 50mm Macro lens.

www.olympus.co.uk

Ikelite Housings for Nikon Coolpix S570 and S640



Dive into underwater photography with this incredibly compact and simple to use combination. The ULTRAcompact housing is high quality, built to last, and backed by Ikelite's long-standing reputation for excellence.

All camera controls are fully functional through the housing and depth rated to 200ft (60m). Easy open latch and drop in camera loading make set-up a breeze.

Size and Weight. 6.4" wide x 4.6" high x 3.3" deep (including controls and lens port). Less than 11lb (0.45kg) above water. Neutrally buoyant underwater.

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Sea & Sea on Facebook

The screenshot shows the SEA&SEA Facebook page. At the top, there's a navigation bar with 'facebook' and login options. Below that, a 'Sign Up' button and a message: 'SEA&SEA Underwater Imaging is on Facebook. Sign up for Facebook to connect with SEA&SEA Underwater Imaging.' The profile picture is the SEA&SEA logo. The page name is 'SEA&SEA Underwater Imaging' with tabs for 'Wall', 'Info', 'Photos', and 'Discussions'. A 'Just Fans' section shows 6 of 167 fans with small profile pictures of Grant, Craig, Chris, Arne, Manas, and Austin. The 'Information' section states 'SEA&SEA is the leader in underwater imaging technology.' and 'Founded: 1972'. The 'Photos' section shows 1 album titled 'Seascape Images' created about 4 months ago, with 4 of 5 fan photos visible. The 'Links' section shows 3 of 5 links, including 'Reef Tales' and 'SEA&SEA DX-2G Video'. The main feed contains several posts from 'SEA&SEA Underwater Imaging' and 'TUSA'. One post from SEA&SEA promotes a video of the DX-2G camera. Another post from TUSA describes their products and mentions 473 fans. A third post from SEA&SEA features a video review of the RDX-450D housing for the Canon Rebel 450Xi. A fourth post from SEA&SEA promotes an HD video shoot with a compact camera using the DX-1200HD housing. A 'RECENT ACTIVITY' section shows that SEA&SEA changed their website.

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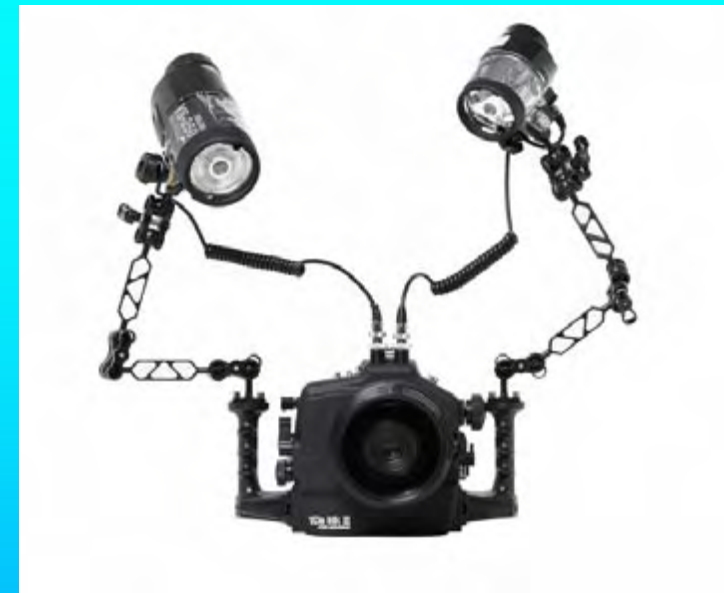
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Ultralight video trays and handles

Ultralight has a new tray which works on some of the new video housings like the Canon WP-V1, The Epoque EHS-1000 HD for the SAnyo exacti VPC-HD 1000 & 1010 and the Patima Xacti II for the Sanyo VPC-HD 1010/2000.

The tray can be single tray for one video light but with the upgrade piece it will be a double tray allowing the videographer to use two lights.



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Nauticam NA-D90 Nikon housing



Nauticam USA proudly announces the availability of the Nauticam line of underwater camera housings in North America. Nauticam's debut release is an innovative, ergonomic, and rugged aluminum housing for the Nikon D90.

The Nikon D90 is the first Digital SLR camera with the ability to record high definition video as well as 12MP still photos, and Nauticam is the first housing vendor to bring the D90's live view and ok/record buttons to the right handle in a single control. This allows convenient switching from still photo to live view/video mode, and assures steady video shooting by eliminating the awkward reach required by other housings in order to start recording video clips.

Camera controls operating Shutter Release, Focus/Exposure

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Lock, Aperture, Shutter Speed, Live View, and OK/Record can easily be accessed from the right grip. Zoom, Playback, and AF-MF are available from the left grip.

Nauticam engineers designed a simple, reliable port sealing mechanism that allows fast and easy lens port changes. Lens ports are inserted straight into the Nauticam mount, eliminating the twisting or threading actions that can extrude dry o-rings. Once seated, the large red port lock lever is engaged, securely locking the port in place. To remove a lens port, the silver unlock button is pressed, the port lever rotated to the outer position, and the port is pulled straight out of the housing.

Nauticam offers a full range of port adapters allowing owners to use their existing ports. This greatly



reduces the cost of switching brands, and brings the benefits of Nauticam Innovation to a wide range of underwater photographers!

Reliable automatic flash exposure is available with the Nauticam D90 housing and a variety of optically fired flashes. Nauticam's upcoming housing for the Nikon SB-R200 allows multiple small strobes to be controlled by the camera for sophisticated macro lighting patterns that fully unlock the potential offered by Nikon's Creative Lighting System. Inon Z-240, D-2000, S-2000, and Sea & Sea YS-110 Alpha strobes can also provide automated lighting, precisely reproducing the camera's onboard flash.

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Nauticam viewfinder for Ikelite, Sea & Sea, Aquatica and Subal



Nauticam viewfinder provides 1:1 viewfinder reproduction with no color bias, low distortion and color fringing, and it's bright!

It is available for Ikelite, Sea & Sea, Aquatica and Subal housings.

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Watershot WDS-450D Canon housing



Designed for the Canon EOS 450D/XSi and EOS 500D/T1i Rebel DSLR cameras, the Watershot WDS-450D underwater housing features the highest quality in camera housing design and manufacturing. Machined out of a solid block of 6061 aluminum, this housing is ergonomically designed for utmost comfort and function accessibility.

The Watershot WDS-450D is S-TTL and DS-TTL compatible with INON Z-240, D-2000 series, and Sea & Sea YS-110a strobes via fiber optic connection.

Watershot housings are also compatible with INON's 45 degree and Straight Viewfinder system (with Watershot's Viewfinder Adapter).

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Electronic dial, AE/EF lock and Index and reduction button, AF frame select and Zoom button, Exposure compensation button, White balance select button, ISO select button, Metering select button, Picture style select button, Drive mode select button, AF mode select button, Establish button, Film information/Trimming change button, Menu button, Playback button, Delete button, Zoom/Manual focus dial.

The depth rating is 60m/200ft

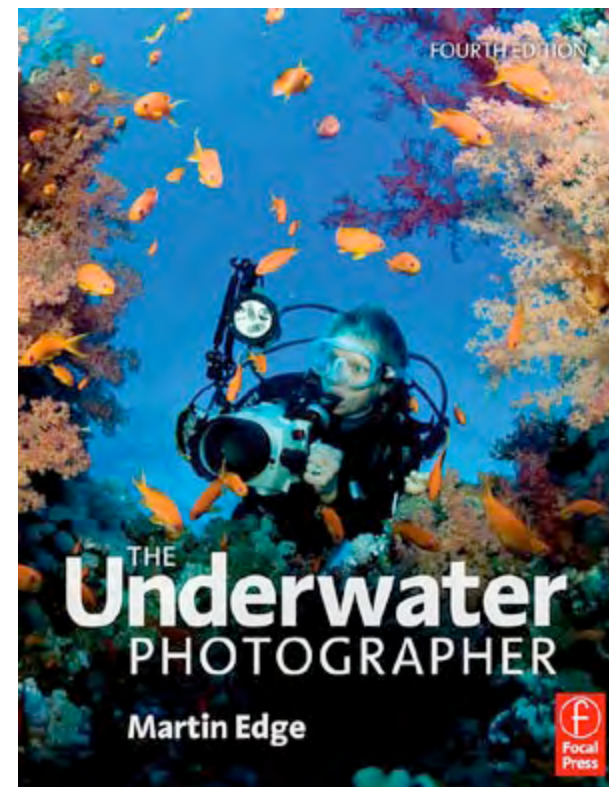
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The Underwater Photographer Fourth Edition By Martin Edge

The award-winning third edition of 'The Underwater Photographer' dragged the topic kicking and screaming in to the digital age and with the fully updated fourth edition highly respected photographer and tutor Martin Edge takes you deeper in to the world of Underwater Photography.

Practical examples take you step-by-step through the basic techniques from photographing shipwrecks, divers, marine life and abstract images to taking photographs at night. Brand new chapters cover not only highly specialist Underwater Photography techniques such as low visibility/greenwater photography, but also the digital workflow needed to handle your images using the latest software such as Lightroom.

Packed with breathtaking images and an easy to read style honed from over twenty years of diving photography courses, this book is sure to both educate and inspire



underwater photographers of all skill levels.

The book is beautifully illustrated throughout with inspirational full colour underwater images - and the lowdown on how they were taken. It covers the highly respected philosophy of the 'Think & Consider' system and it's full of practical tips on how to get the most from your equipment.

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Veolia Environnement Wildlife Photographer of the Year 2009

The Underwater World



Winner - Michel Loup - Pike reflection

On that summer morning in the Jura Mountains, the lake was both crystal clear and mirror smooth. Michel glided very slowly beneath the surface towards the four pike. 'I was touched by the utter serenity of the scene,' says Michel, 'and the perfect reflections of the fish, intersected by the lines of pondweed.' Trying not to make ripples or bubbles, he stopped breathing and pressed the shutter. 'The yellow pike in the foreground didn't show any sign of nervousness about how close

I was, which reassures me that my way of approaching, like a big fish, nonchalant and feigning indifference, didn't disturb him.'

The pike, too, was practising the same technique, stealthily moving closer to fish prey.

Nikon D2X + Sigma 10-20mm f4-5.6 EX DC HSM lens at 20mm; 1/80 sec at f10; ISO 400; Aquatica housing.

© Michel Loup / Veolia Environnement Wildlife Photographer of the Year 2009



Runner-up- Alexander Safonov - The plunge diver

The 'sardine run' takes place every winter off the Southern Cape.

The shoals were being attacked by a congregation of predators, from sharks and dolphins to seals and birds. But what intrigued Alexander the most were the diving seabirds, in particular the Cape gannets, which were plunging into the water at speeds exceeding 60kph (37mph) to depths of 10 or so metres (33 feet) as they chased the sardines. 'I came across this scene', says Alexander, 'one beautiful morning while diving among a baitball.' To capture it, Alexander had to learn

blind-shooting techniques, as 'the viewfinder is almost useless for taking close-ups of fast-moving birds under water.' The setting for the silver 'flying' gannet – a surreal backdrop of slicing sunbeams, glistening scale particles, corkscrew dive trails and diving fish – created the unforgettable image.

Nikon D300 + Nikkor 12-24mm lens; 1/400 sec at f10; ISO 200; Sea&Sea MDX-D300 housing.

© Alexander Safonov / Veolia Environnement Wildlife Photographer of the Year 2009



Highly Commended - Doug Perrine - Big-mouth

Doug was on Golden Gate Bank off the southern tip of Baja California, Mexico, to photograph striped marlin feeding on shoaling sardines. When the marlin suddenly made a sharp exit, Doug had an ominous feeling that something was up. And that 'something' was a 10-metre (33-foot) 'high-speed missile blasting through the baitball': a Bryde's whale. 'Just before reaching the sardines,' Doug says, 'the whale opened its jaws impossibly wide and the throat pleats expanded to take in water and fish.' And nearly Doug, too: he narrowly missed the open mouth, bouncing off

the whale's lower lip and the side of the throat pleats. The huge gulp complete, the whale's jaws closed and the accordion-like pleats forced the water out through the baleen hanging from the upper jaw, trapping the sardines on the inside.

Canon EOS 40D + Tokina 10-17mm lens at 10mm; 1/640 sec at f5.6; ISO 640; Subal C40 housing.

© Doug Perrine / Veolia Environnement Wildlife Photographer of the Year 2009



Highly Commended - Paul Nicklen - Water baby

A young southern elephant seal pup rests in a freshwater creek in Fortuna Bay, South Georgia. His 36kg (80 pounds) birth weight had soared to about 180kg (400 pounds) in fewer than three weeks. Now weaned, he had been left to fend for himself. Constant storms meant that the seawater was too murky for underwater photography, but Paul was desperate to get images of elephant seals. He eventually found this young seal playing in a crystal-clear freshwater creek, and joined it in the water for more than two hours. 'After waiting months in vain for a picture of a polar bear in the Arctic,'

he says, 'here I was on the other side of the world, being mobbed by countless curious animals, including this plump and healthy seal. South Georgia is one of the most astonishing wildlife hotspots I have been to.'

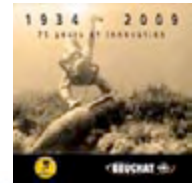
Canon EOS-1Ds Mark III + Canon EF 16-35mm f2.8L II USM lens; 1/100 sec at f13; ISO 200; Seacam housing; dual Ikelite SS-125 strobes.

© Paul Nicklen / Veolia Environnement Wildlife Photographer of the Year 2009



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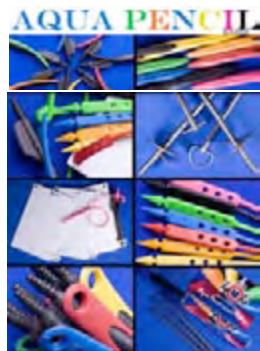
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Close Focus Wide Angle

By Alex Mustard

Close Focus Wide Angle (CFWA) is one of the core techniques in underwater photography and despite being simply a subdivision of wide angle, for photos taken at distances closer than 60cm (2 feet), it requires quite specific techniques. This close working distance creates unique challenges in lighting and framing photographs, but by forcing perspective it creates images that grab attention. CFWA can be challenging initially, but once mastered it is actually one of the easiest techniques in underwater photography. The aim of this article is to set you on the track to success.

We all know the mantra “Get close. Get CLOSER!” is fundamental underwater photography advice. It helps us produce pictures that have more colour, contrast and detail in the murky underwater world. But when we get close with a wide angle lens we reap another benefit. Short camera to subject distances force the perspective of the picture, so that the subject appears larger than it is and it seems to pop out of the background creating an almost 3D image. The resulting photos have high impact, especially when the foreground subject is colourful or a charismatic creature.

CFWA is best shot with fisheye lenses on both SLR and compact cameras. Fisheyes focus close and their unmatched, ultra-wide coverage allows us to create the most dramatic images. Rectilinear (non-fisheye) wide angle

lenses (e.g. 16-35mm, 14-24mm) can be used for CFWA, but cannot force perspective as much as fisheyes creating more realistic, but less exciting perspective. The best lenses are 180 degree corner to corner fisheyes (e.g. Canon 15mm, Nikon 10.5mm, 16mm, Tokina 10-17mm etc depending on your camera). Occasionally, we may want to use a slightly tighter view, which is easily achieved if you have a Tokina 10-17mm. In addition, prime fisheye lenses can be fitted onto 1.4x and 1.5x teleconverters to reduce their coverage for certain subjects.

From an exposure point of view we should think of CFWA images in two layers: a flash-lit foreground (controlled by aperture and strobe power) and a background illuminated by ambient light (controlled by aperture and shutter speed). Since aperture affects both, it is simplest to adjust this as little as possible. For example with CFWA we will get adequate depth of field with an aperture of F5.6-F8 on a compact, F8-F11 on a DX/APS-C SLR and F13-F16 on a full frame SLR. So we can set the aperture and then adjust flash power to alter foreground exposure and then the shutter speed to alter background exposure independently.

We should not be afraid of using long exposures if necessary in deep or darker water, and it is easy to shoot sharp images down to at least 1/10th, as the foreground will



Close focus wide angle is a classic technique for producing three dimensional images where the subject pops out of the background.

Nikon D700 + Sigma 15mm FE lens. Subal housing, 2x Inon Z240 strobes. F14 @ 1/80th. ISO 800.



(Far left) Despite the large scene recorded, I was less than 1 foot (30 cm) away from the seafan, but was able to fit it into the frame because of the ultra-wide coverage of my fisheye lens. Ulysses wreck, Red Sea. Nikon D2x + Nikon 10.5mm FE lens. Subal housing, 2x Subtronic strobes. F8 @ 1/40th. ISO 100.

(Centre) A 180 degree fisheye can be a bit wide to fill the frame with small subjects. If you have a Tokina 10-17mm or a compact camera, you can zoom in. Alternatively you can fit a teleconverter to your fisheye lens to reduce its angle of coverage. Anemonefish, Red Sea. Nikon D700 + Nikon 16mm FE lens + 1.5x teleconverter. Subal housing, 1x Subtronic strobes. F10 @ 1/125th. ISO 200.

(Right) From an exposure point of view we should consider CFWA images in two layers: a strobe-lit foreground and an ambient light lit background. North Wall, Grand Cayman. Nikon D2x + Nikon 10.5mm FE lens. Subal housing, 2x Subtronic strobes. F11 @ 1/80th. ISO 100.

remain sharp because it is frozen by the flash. When using long exposures it is beneficial to use rear-curtain flash synch (if available) to render any blur on moving subjects (e.g. swimming fish) pleasingly.

Producing correct exposures of CFWA images is relatively easy, the main problem I see (regularly) when teaching this technique is a badly lit foreground subject. The exposure is correct, but the strobe positioning is giving a poor quality of light. Most commonly the centre of the subject is slightly shaded and the edges of the frame are over lit, really drawing

the eye away from the main subject. The key to good lighting in CFWA is to understand the consequences and to compensate for the really close camera to subject distance.

The main cause of poor lighting in CFWA is photographers positioning strobes too far out from the dome. There is a widely held misconception that wide angle lenses always require long strobe arms. They do if the subject is further than 60cm (2ft), but once we start shooting CFWA they do not. If we try and shoot CFWA with our strobes on long arms we will light (and often burn out) the sides of our

subject and leave the centre of the subject in shade.

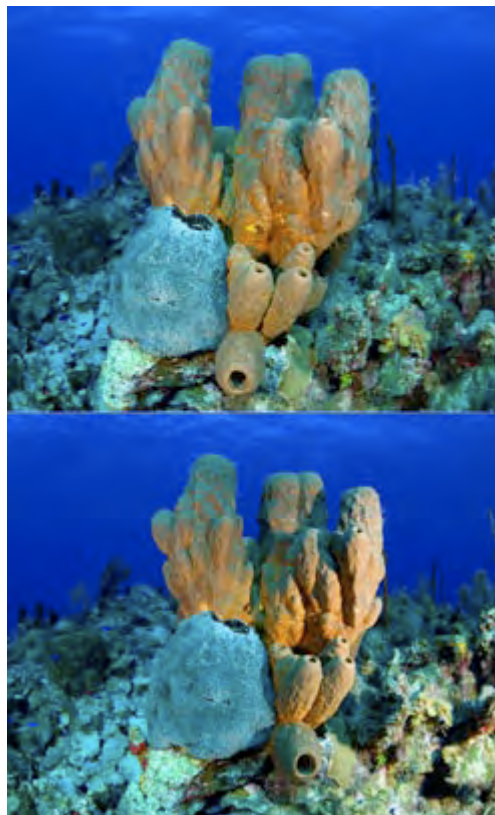
The key rule is that the closer we get to the subject, the tighter the strobes need to be. And adjustments become more critical the closer we get. Once we are within 15cm (6") we need the strobes in very tight to get the optimal quality of lighting. Of course, if we do not get close enough, such strobe positioning could produce backscatter.

Generally, I place my two strobes either side of the port, pulled back so that the front of the strobes is behind the back of the port to

avoid flare. I generally point them straight ahead for CFWA (60cm), and slightly inwards when very close less than 30cm (1 foot). When shooting horizontals, for most subjects my strobes are at the same height as the lens (3 & 9 o'clock). But when the main subject is on a flat seabed, I lift them up above the housing (2 & 10 o'clock) to avoid overexposing the foreground seabed, but still point them forward.

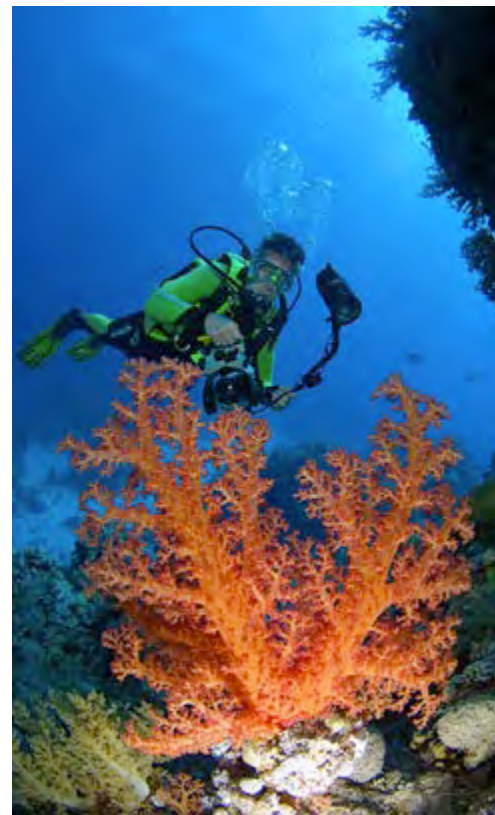
CFWA compositions are probably even better suited to the vertical format. When the subject is in open water or sticking out from a wall we can leave the strobes in the same position as in horizontals. Now that the camera is rotated, they will be above and below the port (12 & 6 o'clock). However, the second common problem in CFWA photos is too much up-lighting in verticals, which on most subjects looks unnatural (sunlight comes from above) and drags the eye to the bottom of the frame.

In vertical compositions we get this uneven illumination simply because the lower strobe is significantly closer to the subject than the upper strobe, so if they are on the same power the bottom of the frame will be much brighter. If you use TTL they will be on the same power. As a guide, we must reduce the power of the lower strobe by at least two



stops compared with the upper strobe (that is 4 clicks on an Inon!). When shooting a subject on the seabed, I swing the strobe round until it is on the side of the port (12 & 10 o'clock) and reduce its power further, which also allows me to get the camera lower. In vertical CFWA, the upper strobe is doing almost all the work and you can try turning off the second strobe and see how little difference it makes.

CFWA, by definition, requires the photographer to manoeuvre very close to the subject, and before



going in to take any CFWA image we must be certain that we can do so without damaging the environment. Some subjects will always remain inaccessible (particularly if you have long strobe arms folded over on themselves) and the best images come from subjects that give us space to work, so we can find the perfect angle for the composition. Small changes in the position of the camera will make big changes in the relative positions of the foreground and background in the frame.

When building a CFWA

(Far left) When strobes are too far out from the camera in CFWA, they will over expose the sides of the subject, while leaving the front of it in shadow (upper image). Pulling them in tighter to the camera will produce more even illumination on the front of the subject, the side that faces the camera (lower image). The difference in strobe positioning in these two examples is actually less than 1 foot (30cm). Sponge, Grand Cayman. Nikon D700 + Sigma 15mm FE lens. Subal housing, 2x Subtronic strobes. F13 @ 1/60th. ISO 200.

(Right) This photo was taken with both strobes, positioned at 12 & 6 o'clock, set on the same power. Because the lower strobe is much closer to the subject than the upper strobe, much more light is reaching the bottom of the frame, creating an unnatural looking uplighting effect, which pulls the eye to the bottom of the frame. For a more pleasing exposure the upper strobe should be two stops more powerful than the lower strobe for this type of image. This is one reason why TTL will not give the most pleasing lighting for wide angle, even when it gets the exposure correct. Soft coral and diver, Red Sea. Nikon D2x + Tokina 10-17mm FE lens. Subal housing, 2x Inon strobes. F8 @ 1/125th. ISO 100.



photograph we must find both an interesting subject and also an attractive background. The challenge is finding these in the same place! I often search for an interesting background first and then look for a suitable foreground, the right distance away and on the right angle to work with the background.

The background of a CFWA image is important as it gives the image depth which leads the eye through the frame. Solid blue water backgrounds are the dullest CFWA backgrounds and add little to the photo. We can improve

on them by incorporating some surface texture and/or sun beams and most importantly by finding a silhouetted background subject. As the background subject will only be illuminated by ambient light (diffuse light), the best choices are simple shapes that have strong contrast and that make sense to the viewer in silhouette. For example, a reef wall against the surface, divers, the legs of a jetty, a cave or archway, silhouetted kelp, seafans etc. These subjects will boost the impact of the shot.

The final element to consider is the portable CFWA background:

a model. Using a human silhouette in the background of CFWA images creates additional interest and also gives the photograph a visual depth. However, it is worth noting that empty blue backgrounds can be desirable when images are needed for editorial or advertising use, with text overlaid on them (e.g. magazine cover).

Once we have our background, then we need a foreground subject and these are relatively easily selected. Colourful, interesting or charismatic subjects that can be easily approached all work well. When we are diving in clear blue water we should look

(Far left) Backgrounds are vital for strong CFWA shots and I often search for a background first. I felt that the silhouetted kelp forest would make an excellent background, and spent my dive beneath it searching for foregrounds. Although a starfish is not the most exciting subject, the background makes the shot interesting. Nikon D3 + Sigma 15mm FE lens. Subal housing, 2x Inon strobes. F13 @ 1/50th. ISO 800.

(Centre) To demonstrate the importance of backgrounds in completing CFWA shots, I have painted out the background of the (upper) original lionfish shot to represent the image if I have taken it against open water (lower image). Backgrounds give the image depth and also contribute to the 3D perspective, giving the photo much more impact. Nikon D2x + Nikon 10.5mm FE lens. Subal housing, 2x Subtronic strobes. F13 @ 1/125th. ISO 100.

(Right) By pulling my strobes in tight to the port I am able to get an even illumination of this soft coral. Despite the turbid conditions of the mangroves this does not produce unacceptable backscatter because of the very short camera to subject distance. Nikon D700 + Sigma 15mm FE lens. Subal housing, 2x Inon strobes. F14 @ 1/250th. ISO 200.



Diver silhouettes are excellent additions to the backgrounds of CFWA photographs. Perhaps they are most valuable for giving an image depth when a great subject is not near a suitable background. Divers are moveable, after all. Generally they are a positive addition to any CFWA shot. Seafan in cave, Raja Ampat. Nikon D700 + Sigma 15mm FE lens. Subal housing, 2x Inon strobes. F13 @ 1/15th. ISO 200.

for warm colour subjects (red, orange, yellow) because these are complementary colours to the water, giving the most colour contrast and creating the most impact. Large creatures do not always suit CFWA. Sharks, for example, become distorted or tadpoled (big head, tiny body) when photographed close to fisheye lenses.

This article is already two

and half times the word count I was given! And I have only discussed the basics. There is so much more to say and there are exceptions to just about every bit of advice I have given. But I hope that this article helps you get more from your CFWA photography.

Alex Mustard
www.amustard.com

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Copyright

by Simon Brown

Disclaimer; Copyright law can vary between countries and can be complex. I am not a lawyer and have no legal training whatsoever, but the feature that follows is based on my experiences as a photographer. The following article does have a UK bias, but the general principles of copyright are governed by the Berne convention, to which most countries are a signatory. This is not meant to be an absolute guide to copyright law, but I hope it helps explain what copyright means in broad terms to photographers.

Copyright - What is it?

Copyright gives artists, authors, sculptors and photographers certain “rights” to protect their work from exploitation. Copyright does not protect an idea, but rather protects the expression of that idea; things like works of art, text (such as this piece), music, and television broadcasts, cinema and photographs. Generally speaking, the creator of the work is also the owner of these rights and for photographs, this is the person who pressed the shutter and froze the moment. The resulting image would



Image © Emily Brown. All rights reserved

(Above) My eldest daughter Emily pressed the shutter on her dad’s Nikonos V, freezing the moment in Pupu Springs. Copyright makes no judgment on age and therefore she owns the rights. Used with permission of Emily Brown
(Right) “What value to the client? How much is an image worth? A split level shot of a canoeist has many uses

not be owned by the camera owner, or whoever owns the memory card the image is written to. Employees such as staff photographers will find a clause in their contract that assigns copyright to their employer, but most photographers are freelance or employed outside of photography, and without a written contract to the contrary they own the rights. These rights can be valuable and last a considerable amount of time. In the case of photographs, copyright

protection exists for 70 years after the death of the creator. Finally, with a very few exceptions, it is a moral right to be identified as the creator of an image –whoever uses the picture must credit the photographer, unless you agree in writing to waive the right.

A few misconceptions

An image does not have to be registered to enjoy the benefit of copyright protection. Copyright does



Image © Simon Brown all rights reserved

not make any judgement as to the age or ability of the photographer, the subject, aesthetics or compositional choice or the size of sensor used to capture the image. It is not necessary to mark your images with © to enable protection (but for there are good reasons why you should – read on). It is safer to assume that copyright protection exists on all images in circulation today, and someone will own those rights.

What can I do with copyright?

Making money is the simple answer. When someone wishes to use your image, they require a license to reproduce it. The right to use an image can be as wide ranging or as clearly defined as the creator agrees to and the user needs. Whoever licenses the image does not own the rights to it, just permission to exploit its use. To prevent misuse, licenses should be clearly defined. Consider the following; editorial, one copy of XX magazine – printed media, English language, UK territory would grant the publisher of XX magazine the right to print the image once (one copy) in one territory (UK) and only in the magazine (printed media). They could not use it on their website (single use, printed media only), in an advert (editorial only) elsewhere in the world (UK only) or sell on the use to someone else. As another example, when I send this text to Peter at UWP the terms would be; single use, one copy of UWP magazine in PDF format for download from www.uwpmag.com. A good analogy would be to compare a license to reproduce to a hotel room. When you rent a hotel room you get the right to use the room for the duration of your stay. Once your stay is finished, you cannot re-use the room without paying for another night. You cannot turn

up at another hotel in the same chain and expect use another room without paying another fee, and you can't invite someone else to use the room.

How much money each image is worth depends on one thing; what is the value to the client and what use(s) do they need? I have seen the same image licensed many times, each time the amount of money I charged has varied. For example, the rights to use a single image across 1/8th of a page in a low circulation magazine in Uzbekistan would be considerably cheaper than a license to use an image in a billboard advert to support a multinational advertising campaign. The same image could be used for both purposes, but the context of its use and the value to the client is different, and so is the price.

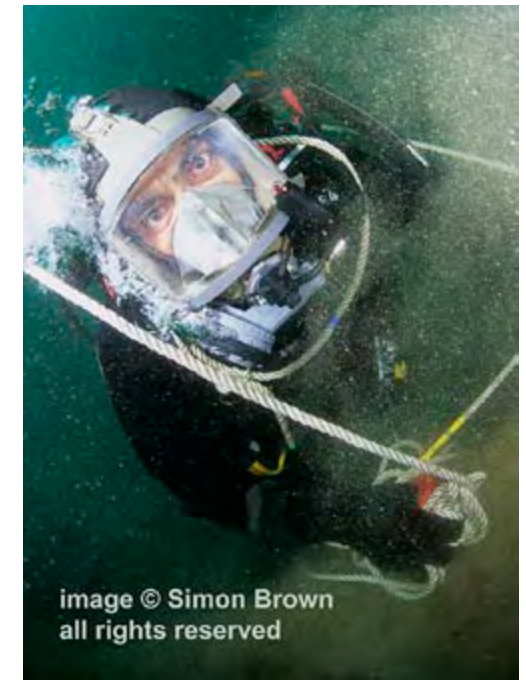
So copyright can be valuable?

In a word, yes. For 70 years after I die, whoever inherits my pictures will also enjoy the revenue from licensing their use. Whoever owns the copyright can also sub-license or sell the copyright to someone else, and earn money in the process. Only once have I sold the copyright to an image. Even though the fee was four figures and enough to buy quality camera housing, I regret it to this day. Over the life of an image (who knows – 100 years from now perhaps,



A rights managed image. Each publication resulted in a royalty payment

assuming I die at 70) I would bet I could have earned more by licensing its use. Still not convinced? Then consider this; Annie Liebovitz raised a 7 digit fistful of dollars by mortgaging the copyright to every image she has created. Few are in the same league as Ms Liebovitz, but it helps establish a value for copyright from which the rest of us can benchmark ourselves. Think about it for a moment. If someone wanted to buy the copyright of every image you had taken.....



This image was used on the front cover of Soldier magazine. Given as a print to the Royal Engineers thanking them for their assistance

what value? Would you cut them a discount deal for bulk?

How do let people know I am the owner of the image?

Slapping a big © symbol across the image works well for web images, but can be a little distracting. An alternative is to apply “©Simon Brown. All rights reserved” (assuming your name is “Simon Brown”!) in one corner of the image reminds the



Not in the same league as a Liebovitz portrait, but the rights to an underwater chainsaw image are valuable.

viewer who owns the image. But images can be downloaded and cropped to have the text removed, and publishers do not want to reproduce images with a copyright notice, so its important to ensure that any image that leaves the safety of your computer has your contact details and copyright notice embedded in the metadata. I use Adobe Lightroom to apply the following to the copyright field;

“Copyright Simon Brown. The Artist hereby asserts his moral right to be identified as the author of this work in accordance with section 78 of the Copyright, Designs and Patents Act 1988”.

In the rights usage field I also put;

“All rights reserved. Reproduction rights must be agreed in writing with the copyright holder prior to use/reproduction and, where applicable, any payments made in full before such rights are granted”.

This is alongside my name, address, website,



Simple steps to protect your work. Embed metadata in every image and include your contact details

email and other contact details in the rest of the fields. Whoever wants to use my work has been given as much information as possible to contact me before use, and they get a small reminder. Any image opened in Photoshop that carries copyright metadata will display a © symbol in the top left corner.

What about “Fair use”?

It’s difficult to critically appraise a photograph without being able to show the viewer an example. Fair use allows the art critic to discuss the aesthetic use of creative blur, but not to discuss the content. For example, if the image was used to promote a book about puffer fish then this would be outside of fair use, but we are at liberty to comment upon the camera angle, choice of subject etc without the need for permission or a license.

Rights grabs

Copyright is a valuable commodity, but something only has a value when its use or desire is understood. Many competitions and social networking sites can have some rather photographer-unfriendly terms and seek to secure copyright from the photographer in all but name. These are known as rights grabs. By submitting images to rights grabbing competitions you have, in effect, given the organiser carte blanche to do whatever they like with your images. Here’s an example:-

“You will retain full ownership rights in your submissions, but in submitting your submission to us, you agree to grant to us a worldwide, exclusive, royalty-free, transferable licence (including the right to sub-licence to any user of the Website or otherwise) to use, reproduce, distribute, prepare derivative works of, display or otherwise manipulate your submission including for the purposes of the submission. In submitting your submission to us you agree to waive all moral rights in your submission.

The key words to look for are; royalty free (no payment), worldwide (wherever we like), transferable (sell it to someone else), use (exploit might be better), reproduce (says it all). These terms not only take your rights to the image, but you waive your moral right to be identified as the creator. So when a large corporation uses your image in a worldwide advertising campaign, they get the image for nothing and no one will know you took it. Who benefits? Buying a license represents a cost to their business. By running a rights grabbing “competition” images are free. Only their shareholders gain.

What can I do?

Firstly, value your work. If someone wants to use one of your images, no matter how poor in your eyes, always ask yourself “What is the value to the user of my image?” Under the banner of advertising and PR, businesses and charities alike want to raise awareness for their products, to take market share from their competitors or encourage more donations to the cause. Used wisely, images can convey a highly persuasive message and have a positive effect on the profits. Nothing wrong with profit – we all need it – but in my view it is unacceptable to exploit an image for nothing in return. Photography can only have a value when its practitioners realise what their images can achieve. Look around you and see how many images exist on billboards, newspapers and magazines. Those who consume images but choose not create them clearly attach value to a photograph.

Secondly, check carefully the terms and conditions of photographic competitions. There is a campaign run by Pro-Imaging called The Bill of Rights for Photography Competitions and they maintain two lists; the Rights-On list (good, photographer friendly) and the Rights-Off list (not so good). Their website can be found at <http://www.pro-imaging.org/>

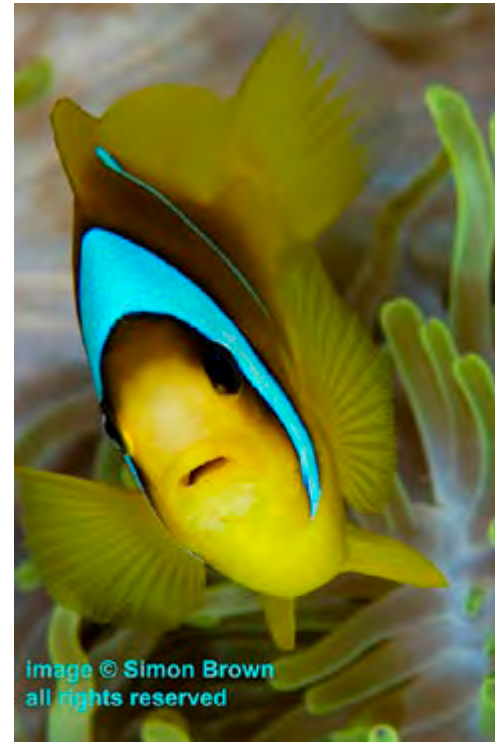
www.uwpmag.com

[content/category/19/61/154/](http://www.pro-imaging.org/content/category/19/61/154/) so before submitting, check if the competition is listed. If not, check the terms yourself before submitting and look for anything that seeks to take the rights to an image. The Bill of Rights has some guidance as to what makes a friendly competition, and what does not (see <http://www.pro-imaging.org/content/view/164/154/1/4/> for guidelines). If you find a competition with terms – both good and bad – report them to Pro-Imaging for assessment.

Thirdly, if you are asked to judge a photographic competition, ask to see a copy of the terms and conditions before agreeing. High profile photographers are used as an endorsement by competitions, both those that grab rights and equally by those who don't and remain a true “competition”. A big-shot name raises the profile and encourages entries. But when it comes to protecting our rights as creative individuals every photographer regardless of skill, amateur and pro alike, should not endorse anything that undermines the copyright of others. If the competition grabs photographers' rights, decline to participate and explain why.

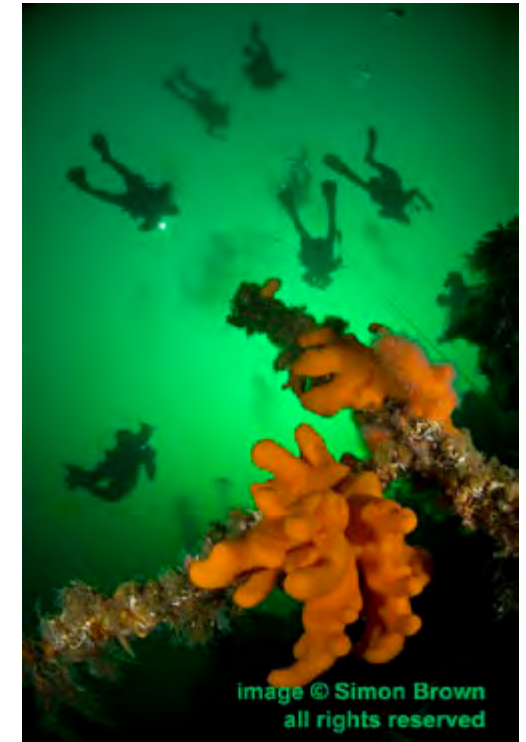
Royalty Free

Strictly speaking, images labelled royalty free are neither free



You can't copyright an idea, just its expression. Everyone can take a anemone fish portrait but anyone who uses an image needs a license to reproduce

or without a license to reproduce. Royalty free is a one-price-fits-all way of licensing an image for a fixed (often cheap) fee, no matter what use it's put to. In my view, this is a very lazy way of making minimal returns, but it may suit some. Every single one of my images are rights managed and although I have nothing to directly compare with, remain confident the bank balance is higher as a result.



The copyright statement does not detract from the impact of the image, but reminds anyone who might want to use it that someone owns the rights. And removing the copyright data by cropping is a criminal offence

Be wary of any website offering to sell your images under the term microstock or novel use. Sites offering to sell images under the microstock banner offer royalty free images for as little as \$1 per download. By the time they have taken commission you end up with 50c. If anyone is making a living, or even justifying their camera



It might be a common-as-muck nudibranch image, but use it without permission and the creators rights have

Impossible to miss. A copyright statement like this is useful to apply on any large image (such as those used for print sales) used on the web

setup with 20-40,000 downloaded microstock images, please contact me.

Is that it?

Not quite. Legislation is being considered to allow the use of orphan works. Orphan works are images where the copyright holder cannot be identified. This is only proposed legislation, but is not welcome, unless

you happen to be a large corporate with lots of images you would dearly love to use but can't risk being sued when the owner turns up. Just because an image is "found" why should it be used without permission and payment? Orphan works legislation only benefits the shareholders, and the talent of the creator remains unrewarded. There has never been a time in the past where adding

metadata and © notices to any image posted on the internet has been more important.

Infringement

When someone uses an image without permission they infringe your commercial rights and can have the added issue of infringing your moral right to be identified as the creator. Countless images are used on the web without permission, each use is an infringement and the creator entitled to damages or fees. Actually tracking them down and recovering the money is another matter, but I have successfully pursued a company for infringement. The process is worthy of an entire feature to discuss the techniques and pros and cons, but it is not difficult to recover damages and its worth remembering that ignorance of the law is no defence. Some choose to blame their website designer, but it's the end user of the image that is ultimately responsible. It's not a hard rule I apply, but recovering damages is only worthwhile if the infringer has any money, otherwise I treat it as an educational matter, explaining to the infringer what they have done and helping them understand more about copyright. Some take the view that asking "for the image to be removed" is sufficient. I disagree with this strategy and for one simple reason;

the infringer will simply remove my image and search for another "free" image and steal from someone else, thereby perpetuating the crime. Unless the true value of online image use is appreciated, the infringer will simply continue to steal.

If anyone is in any doubt as to the value of a web image, then a recent success by Getty is worth mentioning. Via the courts, Getty recovered nearly £2000 in damages plus legal fees from an infringer, a company that had used a solitary Getty image on their website without permission.

And finally....

I do get approached by individuals and companies asking to use my creative endeavours for free but almost all are declined. I do give my work away, but most of my "freebies" are select individuals or organisations that have helped or assisted the image creation process in some way. Direct and measurable help such as space on a dive boat, or indirect assistance such as granting access to an otherwise unobtainable subject like a military diver qualifies for something in exchange, often in the form of a print. This may seem harsh, but until the world is a cash-free utopia I have to charge for image use rights, and keep a close



We are at liberty to critique and discuss the use of creative blur, the composition or the choice of subject under 'fair use' but we cannot use this image to illustrate a blog on pufferfish.. Image © JP Trenque

eye on how much money is earned in exchange for the rights acquired. Occasionally I'm offered a credit or byline in exchange for a picture, sometimes with the claim of "its good exposure". Sadly credits or bylines are not recognised as a valid currency at my bank ...remember, it's a moral right to be identified as the creator and offering to add a credit in exchange for image use is a joke.

Protect your work and ensure it carries a copyright notice, either in the metadata or on the image itself.

Above all, value your work, and the work of others. If you don't value your creative endeavours, why expect anyone else to treat your work in the same way?

Some useful resources:

Fees guide from the London Freelance Guide:-
www.londonfreelance.org
Copyright action:-
www.copyrightaction.co.uk

Simon Brown
www.simonbrownimages.co.uk

Simon runs individual one-to-one courses teaching photographers the business of selling their work. If you would like to start earning money from your creative endeavors but are unsure where to start, then this course may help.

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A conversation with...

Martin Edge

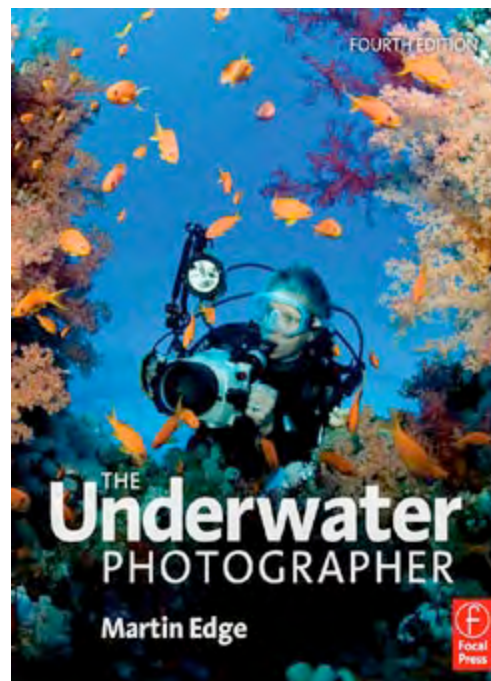
by Alex Mustard

I am fortunate to meet many underwater photographers on my travels and the conversations we have shared continue to help my photography improve. The more views and opinions I am exposed to, the more I learn and the wider my knowledge base. My aim in this series of articles is to share these chats with a wider audience.

My victim this month is Martin Edge. Martin is considered the master of teaching underwater photography who has helped countless photographers not just grasp the basics, but excel all the way to the top. His book, *The Underwater Photographer*, published by Focal Press, is widely regarded as THE reference for underwater photographers combining simple to follow explanations, real world advice and a detailed coverage of the subject. With the brand new, completely re-written 4th Edition being released imminently, I was keen to quiz Martin about the new book, but I was also interested in trying to understand what has made him such a successful

teacher and communicator. I also wanted to chat about his personal underwater photography, which does not always receive the attention it deserves, and his love of innovative techniques.

More than 30 years have passed since Martin Edge could be considered a newbie, but after speaking to him, I believe his ability as a teacher of underwater photography is intrinsically linked with the challenges of his formative photo years. Born in the landlocked English county of Staffordshire, “with no interest in diving” and from a family “devoid of anyone artistic, either musicians or painters”, Martin joined the police force aged 19, in 1974. In 1976, he married Sylvia, and in 1977 they moved, with work, to Dorset on the south coast. It was here he got his first taste of diving, when a fellow police officer suggested he gave it a go. “These were the days before widespread diving certification, we just went in and I loved it. I was hooked and Sylv and I joined a local dive club.”



The cover for the forthcoming 4th Edition of The Underwater Photographer.

One wouldn't normally expect the British police force to be a place to nurture artistic talents, but more than once it played a key role in Martin's photographic development. “My partner, at the time, in the Vice Squad was an avid [land] photographer and he persuaded me to hire a Nikonos III for my first ‘tropical’ trip to the Spanish island of Minorca. I knew nothing of f-stops or shutter speeds,



Martin Edge, at his house where we spoke for this interview, with one of the scrapbooks he kept in his early days, filled with inspirational images cut or copied from the pages of books and magazines.

but he taught me the basics. The day before we left, I called into Peter Rowlands' place, Ocean Optics, which at the time was near Battersea power station in London. He hired me an Oceanic 2000 flashgun.”

“When we got to Minorca the compressor was broken, so we spent the week snorkelling. Peter had suggested settings of F8 at 1/60th. I got my slides developed and they all



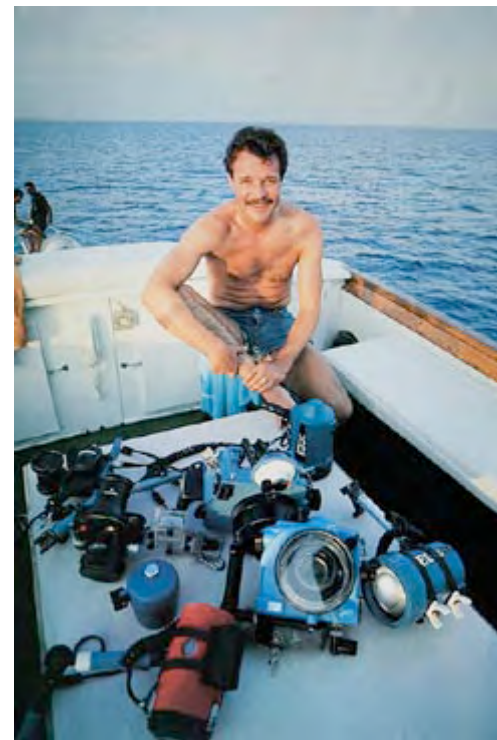
Martin's first published pictures, from a trip to the Red Sea in the early 1980s.

came out. I was off. I continued to build up the kit. I got an extension tube from Steve Frink, when he was in Key Largo. 1982 - I went in and bought it from the man himself. It was the first and only time I have met him [Steve wrote the foreword for the 4th Edition]. I bought a Subawider [wide angle supplementary lens] for the Nikonos from Peter. Then an Oceanic 2003 strobe and borrowed £500 from my Mum to buy a secondhand 15mm.”

Martin describes these early acquisitions with an enthusiasm we

can all relate to. There is a similar excitement as he recalls his first major competition success at the internationally renowned Brighton Underwater Film Festival (UK). We all remember that treasured moment when we first see our name up there with the names we’ve long admired. “I entered a picture of shrimp in an anemone at Brighton in 1983 and there it was in the winners list flanked by pictures taken by Flip Schulke and Jacques Cousteau. That was a wow moment.”

Martin credits much of



Martin in the Red Sea with various kit including Nikonos IIIs, Nikon housings and Oceanic strobes.

his success to the vibrant British underwater photography scene at the beginning of the 1980s and the generosity of others with their knowledge. He recalls with great affection, and detail considering it was more than 25 years ago, how these photographers gave him their time and took a genuine interest in his photography. For years now, he has been the one giving encouragement and advice, but the fact that he still values dearly the 1:1 feedback he

received is certainly part of what makes him such a successful teacher.

“My heroes, at the time, were Pete Rowlands, his mate Steve Birchall, Pete Scoones and Mike Valentine. Although Mike Valentine rubbed up a few of the pros the wrong way, he was always really encouraging with new photographers [Valentine is now an underwater cameraman for movies, he was behind the housing for the likes of Star Wars, Bond, Bourne, Indiana Jones etc]. He was at Brighton ‘83 presenting one of his AVs [audio-visual slide show] and came up and asked me if I had anything in the competition and I told him I was highly commended. I said, “You don’t want to see this!” He said, “I do.” And I remember he walked the whole length of the dome at Brighton with me to see my picture. And he was really enthusiastic. You don’t forget something like that.”

“BSoUP [the British Society of Underwater Photographers] was very important in my development. I discovered BSoUP in 1983 and drove up to meetings each month. At my first meeting, Brian Pitkin welcomed me and Georgette [Douwma] won the monthly Focus On competition. I won BSoUP’s Best Beginner in 1985.”

Martin rapidly rose to prominence on the international stage in the second half of the 1980s as a result of innovative six projector AVs,



An article on balanced light by Martin from the Peter Rowlands' original Underwater Photography Magazine in 1988.

which he put together with AV expert Jim Eldridge. It was a poignant time because his daughter, Katie, was born with cerebral palsy and Martin recalls how working on the AVs helped pass the evenings between hospital visits. Martin and Jim premiered “Sea Of Dreams” based on photos from the Red Sea at BSoUP, and the BSoUP newsletter recalls that uniquely it received a “spontaneous standing ovation” from the audience of experienced underwater



Peter developed the original Underwater Photography Magazine into Sport Diver, the cover here noting its incorporation, and featuring Martin's watershed jellyfish photo.

photographers.

“Sea Of Dreams was followed up with “Imaginations” set in the Maldives, which we launched at Brighton in 1987, following Stan Waterman on the stage. I remember Kurt Amsler being very encouraging. We were the first to do it with underwater pictures, so we got invited to film festivals across Europe. At a Festival in Antwerp, Jim and I turned

up to the Gala Dinner in our dickey bows and found we were completely overdressed. The only other people who were similarly dressed were Hans and Lotte Hass, so the four of us spent a delightful evening together. In fact we were almost inseparable from that moment on at the event.”

His awarding winning breakthrough images in 1980s were the result of hard graft, combining his own ideas with the knowledge interrogated from the top shooters of the day. Police detective training has its uses! “Every month Bob [Wrobel, Martin’s long time UW photo buddy] and I were asking questions at BSoUP. We’d work out ahead of time a list of questions for different photographers and I used to say to Bob ‘Go and ask such and such this, and ask it like this’, while I talked to someone else. I got to talk to Doubilet, Howard Hall, Pete Rowlands, Georgette [Douwma], Mike Valentine, Scoonsey [Peter Scoones], Linda Pitkin. I wanted to know how they had got their best shots. The Police Force taught me how to interview people and get them talking! I wasn’t bothered about the settings, I was using the same settings as the best photographers, I wanted to know about the motivation and the mind set that brought the really exceptional images.”

“I remember asking Pete Scoones in detail about the lighting in one of

his famous shots and his response was ‘I’ve never been asked that question before.’ And he answered it. He knew exactly what I wanted to know. Rowlands did too.” Martin’s approach was a bit like reverse engineering, he figured out recipes on how to create beautiful images. He taught himself and his approach proved perfect for explaining to others how to do it, too.

The watershed in his development came on an early dive club trip to Cornwall. Despite the expense and long journey, Martin chose to skip the organised diving and snorkel to photograph a jellyfish he had spotted in a tide pool. “It was an important decision. It was a photo that I felt I created, made happen, rather than had just taken on a dive. That was the moment the penny really dropped. The photo did well in everything I entered it. It has been in all my books, it was the moment I realised what went into great photos and that underwater photography had nothing to do with diving.”

So to the 4th Edition of The Underwater Photographer. There is no doubt that digital underwater photography has matured a great deal in the last few years, but having poured so much into the very popular 3rd Edition, the man himself was less sure. “When I wrote the 3rd Edition, I felt that’s it there is nothing else to say. Although the book was pitched to

cover both film and digital, the focus was pretty much all digital. So when I was asked to do a 4th Edition, which was about a year ago, before agreeing I asked myself has enough changed? And after a couple of weeks' research I convinced myself it had. In actual fact, so much new material has come up that my initial writing schedule of 3 months has ballooned to a year. I have even given up my golf for it."

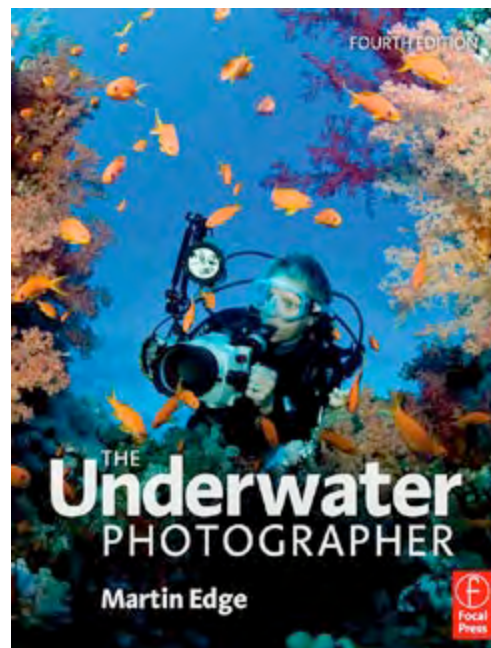
The new book is due out in early November and as he tells me about it, it is clear that Martin is chomping at the bit to see what people make of it. "We cover all the big topics, but it is also packed full of little tips and tricks that I do all the time, almost sub-consciously, that I have never written or seen anyone else mention. I actually carried a pen and piece of paper with me twenty-four-seven for the last year, and every time something came into my head about underwater photography I wrote it down. I am sure that everything I know, can think of and do is in this bloody book! And it is going to be a big book."

The 4th Edition promises to be encyclopaedic in its coverage, but one of the reasons for the popularity of Martin's books is that he tells readers what he thinks. Sometimes endlessly listing all the options available can leave the reader confused. Martin will give you the options and then what

he recommends. "In the introduction I say that my intention is to produce the most comprehensive book on underwater photography. However, I also make the point that this is underwater photography through the eyes, mind and philosophy of Martin Edge. And you've got to make sure you seek out other opinions too, because other people will agree and disagree on all manner of things."

That said, Martin has asked a number of underwater photographers to contribute chapters and the opinions of others are also woven into the main text. He reminds me that I am not the only one with a Dictaphone, "You know when I taped you in the car, when we were chatting? I used all that!"

As a photographer, Martin is driven by innovation, yet his own photography is often overlooked artistically, as his shots are usually dissected for teaching purposes. "When people like us are trying to push the boundaries, you are talking about a chinks of light. You're not going to come up with a whole technique that has never been done. We have to find the little thing, that was perhaps passed over before and exploit it. For example, recently I have been playing with higher ISOs and shooting right at the end of dusk. Technically over exposing, so the water is light instead of dark. I am



The cover for the forthcoming 4th Edition of The Underwater Photographer.



Martin Edge in 2009.

playing with wishy-washy textures in the water, which gives the ocean a unique blurred look. If that makes sense? I'm talking really dark, ISO 1600 at 1/8th second. I think it's exciting. The key to finding images that exploit the high ISO capability of the latest cameras is to think 'where is it dark?' and shoot there. At these exposure my torch has the power of a HMI light."

And his closing advice for innovation, "Go and play, set dives aside to be wild, free and silly. So much of what I have found that works has come from mad ideas!" The underwater photography world awaits the 4th Edition of The Underwater Photographer, by Martin Edge, with baited breath.

Alex Mustard
www.amustard.com

www.edgeunderwaterphotography.com

Komodo Workshop

By Catherine Masson,
Rachel Russel & Cedric Villiere

Catherine Masson

Diving and photography have always been the two things in my life which have remained consistent in my desires for them both, and my eagerness to improve and learn new techniques.

As a student at The London College of Art studying photography, I am learning all sorts of tricks of the trade, meeting very successful photographers and studying the way they work behind the lens. I feel confident now that I know quite a lot about Landscapes, Portraits, Still Life, Beauty and Graphics but without the experience. However, none of these fields of photography compare to capturing beautiful images underwater.

It is a completely different technique using your body to balance yourself and the camera instead of a tripod, searching hard for your subject, instead of planning ahead and building a set. All photographs, if you succeed in what you want to achieve are very rewarding. None however, give me the same satisfaction or butterflies in my stomach if I have captured a turtle looking right at me from just a couple of centimeters, or flying with a Manta Ray whose enormous wing span manages to fit in my wide angle lens, or discovering something you have never ever seen before and you capture it for your memories.

Although this is exciting, no underwater images are any achievement if the picture is not sharp! And believe me, sometimes this can be quite

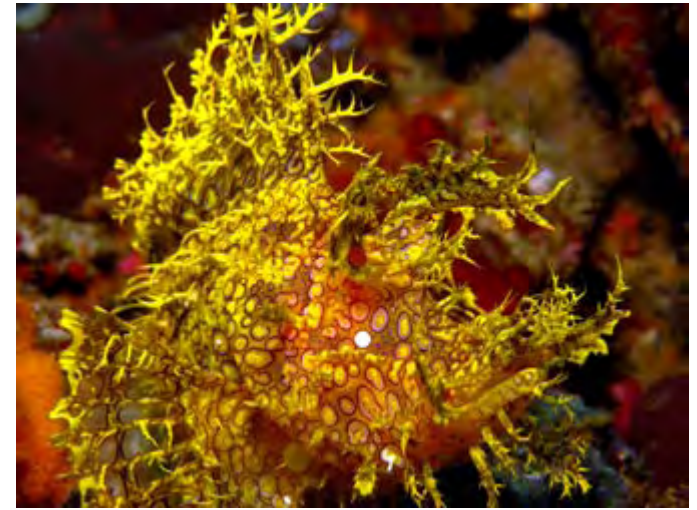


Kayaking during the surface interval, next to the impressive S.Y. Philippine Siren © G. Rambert

tough work if you have a current trying to whisk you away from your subject, or your buoyancy is not controlled so you can't stay as still, or worse, you get so distracted you forget your depth, and your time and this can have devastating consequences.

I see underwater photography as a challenge, with many obstacles but if done correctly the pictures are not only outstanding they are incredibly rewarding because you managed with patience and skills to get it. Underwater photography is an addiction but a beautiful one!

One person who knows more about this than any other is Gerald Rambert, who has inspired me from a young age to take a lens with me into the water. His work is extraordinary and I was amazed at how his eyes could spot the tiniest creature. His body always stayed in control of the water, long enough for him to get close and steady his camera to use his macro lens to capture his subjects. Many of us would dive close to him to watch the way he moved and to study his style. We knew that if he



Yellow Rhinopias taken with a canon G10 in Ikelite housing & Ikelite strobe. F4@1/60 © C. Masson

Turtle taken with a canon G10 in Ikelite housing & Ikelite strobe. F4@1/60 © C. Masson



was photographing something- it would definitely be something worthwhile to take yourself or to even spot what it was he had seen!

I will never forget when we were diving with

15 sharks- white tipped and black tipped reef sharks and the occasional loan bull shark. He managed to sneak up on a white tipped reef shark round the corner of a bit of reef sheltering him from the current. The picture is extraordinary and I never knew you could get that close to a shark or that they roamed around so close to the reef!

Gerald was a great teacher as well. His patience was outstanding with us all trying to get his attention to ask countless questions and to explain to us individually how we could improve our technique. The results were outstanding because at the end of the trip, when we all got to see each others work, we were amazed at how much we had improved in those two weeks of having help from him.

Kitty Jempson, another photographer was also full of enthusiasm and encouragement to us. She was also like Gerald; a fish who seemed to disappear for hours while we were all up out of air on the boat waiting for her to emerge with her infamous model Chris. I very much enjoyed showing her my photos for well structured criticism and she was so good at cutting the bad from the good. Her pictures were also outstanding in composition and sharpness and it was always exciting to take a peak at her images.

The photography teaching we had was incredible. None of us felt intimidated or overshadowed. We were a team, a team of learners. For me, managing to grasp the technique of manual photography underwater and using a big strobe for the first time was the best. I finally learnt how to have a relationship with my camera and this is now going to be my lifeline in achieving a successful career as a freelance photographer. I yearn to be back in the water every day, to be back on the boat

with all the team who worked so hard to look after us and to be surrounded by all those very talented photographers- amateurs or not, we came back as professionals! I am already saving all that I have and counting all those long nights and cold days until our next photography trip with Worldwide Dive and Sail in the Philippines!

Rachel Russel

Exceptional diving with so many photo opportunities from dolphins, sharks and manta rays to spawning sponges, zebra crabs, numerous nudis and the ever-so cute pigmy seahorse. So much colour, so much variety, such great light & visibility and all of it completely to ourselves. That's the beauty of Komodo! Plus of course the infamous Komodo Dragon. What a treat to get up so close and personal to these powerful and imposing carnivores.

So how was the photography? Even as a beginner I loved every minute of it. Watching and learning from the pro's I literally witnessed my own photos improving with every dive. Yes, even me with my little Canon compact, fish-eye and strobe I found myself taking the most amazing photos within days. Whether just getting to grips with the basics of composition or grappling with the more bamboozling relationships between exposure, shutter speed, depth of field, etc Gerald & Kitty were readily on hand with helpful advice and demonstrations both above and below the surface. Even the evenings were put to good use, over a few beers of course, learning how to crop, sharpen, brighten and clone in Photoshop on the massive 47" flat screen TV in the lounge bar.

And that leads me to comment on the boat itself: Worldwide Dive and Sail's newest fleet



*IXUS 90 IS
with Inon
Fisheye and
Inon Strobe.
F8@1/60
© R. Russel*



*IXUS 90 IS
with Inon
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member, the S.Y. Philippine Siren. A truly spacious and luxurious 40m yacht, designed by divers with diving & photography in mind. Remarkable attention to detail in its building and furnishing, there are power sockets everywhere, dedicated fresh

water tanks for camera equipment and each diver has his own station with a personal draw to keep safe those little bits of dive gear that inevitably would go missing. There's ample space in the cabins with each one having its own "ensuite" plus a desk & chair with computer & flat screen for downloading and viewing your very own pictures. Similarly the communal spaces are just as roomy with comfy leather sofas and a (slightly temperamental) espresso machine. And when we did manage to tear ourselves away from the cameras the upper sundeck was a perfect haven for 40 winks between dives.

The dedicated crew are a lot of fun too. We certainly were not allowed to go hungry by the talented chefs who would serve up delicious meals inspired from all around the world on a (very) regular basis. My personal favourite being the gooey hot-chocolate pudding - exactly what's needed after a late night dive. Then there's the hot towels and magical massages that could put any insomniac into a restful slumber. And from a diving perspective, we always felt in very safe hands with the experienced dive guides and the boat handling skills of the Zodiac drivers. And of course, the boat owner himself, Frank who stamps his own personal style on the whole operation making it impossible for anyone to go home without a smile.

It's been a couple of weeks since I arrived back home and I'm still buzzing from the thrills of such a wonderful trip and I find myself grinning like a Cheshire cat every time I glance up at my very own works of art on the office wall. In fact I enjoyed the trip so much I've already booked myself in for next year's workshop. Yes, I'm addicted and I can't wait!

Cedric Villiere

"Shades of blue and grey, snow flakes, weird light... underwater photography can be a very tricky activity, and the results just so far from what you saw... So, when friends proposed me to join them on a cruise in Komodo where the team of World Dive and Sail organized an UW photography workshop, I jumped at it!

First step, change my digital compact for something more serious. First contacts with Gerald, and a couple of emails down the road, Cath, Paul & me, decided to go for the same kit, a Canon G10, combined with Patima Housing and Sea&Sea strobes. Manual settings but not too complex or bulky, I think this was a perfect choice for the three musketeers!

After the stress of the first dive, "will it leak?" things went very smoothly. The kit is comparatively heavy for compact but very well balanced, easy to manipulate and logical.

First results were already a quantum leap but then we sat with Gerald, and he went through the G10 possibilities. With a couple of very direct facts and simple examples, he made relatively obscure concepts very clear. After a couple of sessions, aperture, shutter speed, exposure, and the direct impact of the settings on the images became very obvious.

Back in the water, the pics improved dramatically... Deep and clear blue backgrounds, bright colours, correct light, a whole new world appeared through our lenses. For the first time, I had the impression to bring back to the surface what we saw below it. Sometimes, even nicer...

Then Gerald and Kitty took us to the next step, with the tech side improving fast, we had to train



Crocodile fish . Canon Powershot G10 in Patima Housing . F4.5@1/125



Morey eel . Canon Powershot G10 in Patima Housing . F4.5@1/100

our eye, get the best out of a possible shot, learn how to position ourselves or the subject in a better way, pick the right angle, choose the right light, and moved rather fast from technically OK to nice pictures...

Back on the boat, the final touch is given by couple of clicks on the laptop, "et voila !"

The real amazing thing is how simple it has been to take those lessons underwater with us, apply them to real dive conditions and bring them to life (or to the screen...). Not to forget a funny side effect, some of those lessons also apply above water, and allowed me to bring my DSLR to a next level too...

After ten days, and many dives, I really have the impression something clicked and that my pics are getting there... Still so many things to learn, and skills to improve, but my results at the local competition and comments from friends, back home, made me very happy.

**Catherine Masson,
Rachel Russel
& Cedric Villiere**

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The Coral Sea

A dwarf, a pigmy and a genie

By Troy Mayne

After all the planning for a photographic dive trip has been completed, most photographers comprise a wish list of the subjects they most wish to photograph. Rarely wish lists are fulfilled. I normally aim high with three shots or subjects, but they are difficult shots or rare subjects. If I manage to get one out of three I am content. Two out of three, extremely happy, one hundred percent, well I've never experienced that luck.

I had booked a one week live-a-board dive trip with Mike Ball Dive Expeditions (MBDE) on Australia's far northern Great Barrier Reef. I had high expectations, but my wish list was a tough one, Dwarf Minke whales, Lacy Scorpion fish and the Pigmy Seahorse. All but the Minke Whales are very tough to find, and it was at the end of the Minke Whale season so all three were a big ask.

My dive trip was to the Ribbon Reefs on the Northern Great Barrier Reef and Osprey Reef out in the Coral Sea. I have been out on MBDE in the past out to the Coral Sea to Flinders Reef. It is some of the best reef diving in the world so I was excited to see Osprey Reef.

Mike Ball pioneered Live-A-Board diving, with the world's first purpose built dive vessel. Being the first and only Dive operator to be inducted into the Diving Hall of Fame and having won numerous international awards for his diving operation, Mike Ball offers some of the best diving



around at a standard rarely challenged.

The flagship of MBDE, the MV Spoilsport, whilst an aged lady, is still one of the best purpose designed dive vessels going. With all the creature comforts, facilities and expert, professional crew, it's truly a brilliant dive experience, particularly for photographers. For a change, it seems photographers are the focus and everyone else is almost second class.

Spoilsport has camera only change tables with air blowers and numerous camera only rinse points, it makes the other side of underwater photography almost pleasurable.

Exceptional facilities and comfort aside, I am sure most divers would forego all of the comforts associated with a 5 star service for 5 star diving. Fortunately, on Spoilsport each goes hand in hand. With years of experience in the area, the crew have intimate knowledge of the sites and the creatures that inhabit within.

Professional dive briefs and plenty of crew to guide, divers are armed with the knowledge and



locations of a huge range of amazing wildlife to explore and photograph. So it was no surprise when I was told that there was a very good chance of my wish list being granted. So the Trip Director, Just like a genie, might be able to grant me my three wishes.

We ventured out into the wild blue beyond, the Coral Sea. Leaving the relative protection of the Great Barrier Reef, to venture far out into the Coral Sea. Of course, access to Osprey Reef is governed



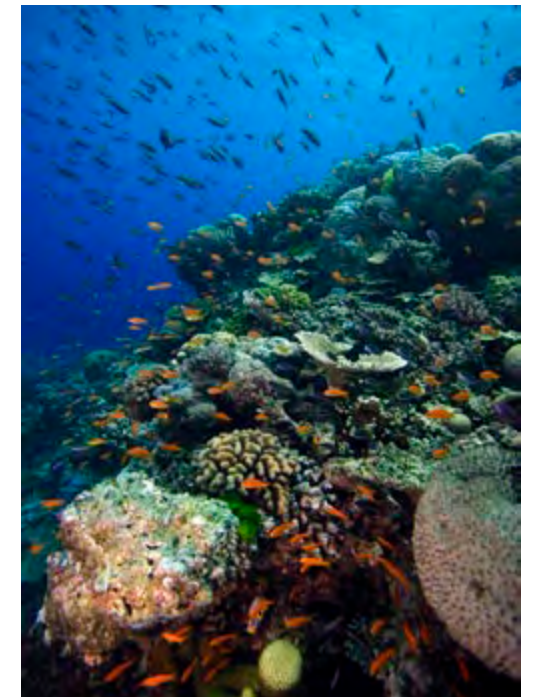
(Above) Lacy Scorpion Fish, Nikon D200 Sea and Sea housing, Nikon 18-70, f-9, 1/125, ISO 200, twin Sea and Sea YS 250 Strobes



(Top right) Silvertip Shark, Nikon D200, Sea & Sea housing, Sigma 10-20mm, f-5.6, 1/100, ISO 400, Sea & Sea YS 250 strobe

(Far right) Reef scene, Nikon D200, Sea & Sea housing, Sigma 10-20mm, f-7.1, 1/160, ISO 200, Sea & Sea YS 250

(Right) Peacock Mantis Shrimp, Nikon D200, Sea & Sea housing, Nikon 105mm VR, f-16, 1/125, ISO 200, twin Sea & Sea YS 250 strobes.



by the conditions, so an Osprey Reef visit whilst common, is still a privilege.

Once we had arrived, we were met with 40 metre visibility, large pelagic life, and pristine coral reefs. Having dived the Coral Sea

previously, I wasn't surprised and glad to be back. It wasn't long until my first wish had been granted, the elusive Lacy Scorpion Fish.

A shark feed is conducted on the northern end of Osprey Reef. Dozens of sharks congregate around the



(Above) Pigmy Seahorse Nikon D200, Sea and Sea Housing. Nikon 105mm VR, f-32, 1/125, ISO 200, twin Sea & Sea YS 250 strobes.



(Top right) Olive Green Sea Snake, Nikon D200, Sea and Sea housing, Sigma 10-20mm, f-6.3, 1/50, ISO 320, Twin Sea & Sea YS 250 Strobes

(Right) Hawksbill Turtle, Nikon D200, Sea & Sea housing, Sigma 10-20mm, f-5.6, 1/80, ISO 250, twin Sea & Sea YS 250 strobes

natural coral amphitheatre as divers take their place to view the exciting spectacle. Divers are amongst the action as the sharks are fed from a large bin. Very little food is actually given and the feed is conducted under fairly stringent safety conditions. This is an excellent opportunity to photograph sharks up close that may

not otherwise be available.

After Osprey Reef we travelled to Lizard Island to pick up and drop off passengers, then we made our way to the Ribbon Reefs. The far northern GBR has some of the best diving on the Reef. With sites like the world famous Code Hole and Steve's Bommie, there is no shortage of top





(Above) Dwarf Minke Whale, Nikon D200, Sea & Sea housing, Sigma 10-20mm, f-4.5, 1/80, ISO 200

(Top right) Manta Ray, Nikon D200, Sea & Sea housing, Sigma 10-20mm, f-7.1, 1/200, ISO 200, Twin Sea & Sea YS 250 strobes.

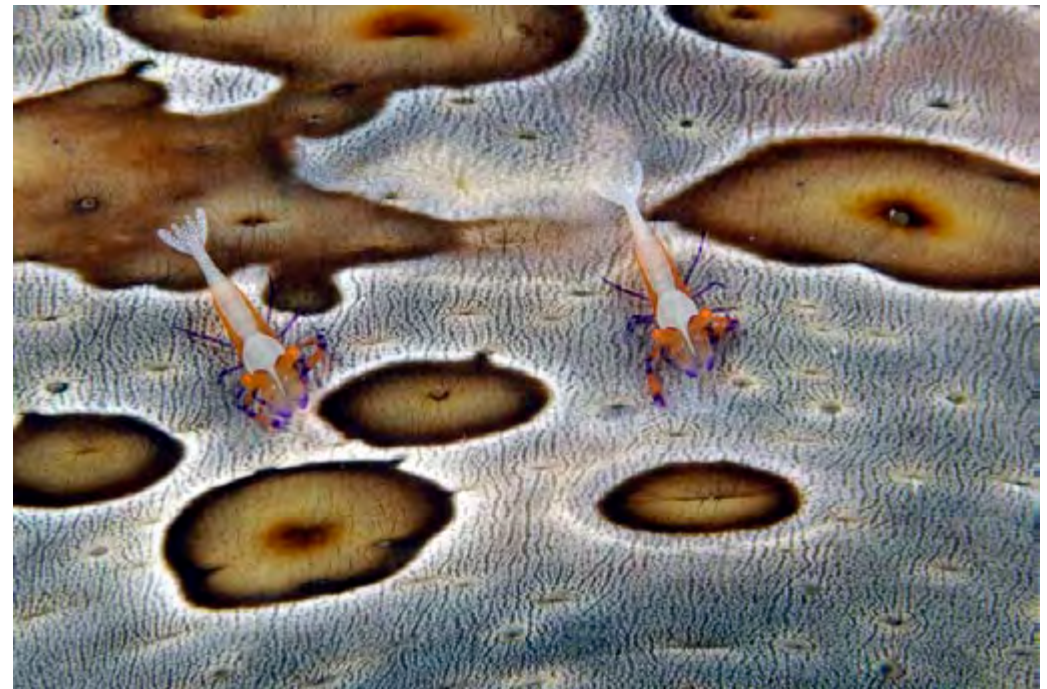
(Right) Emperor Shrimp on Leopard Sea Cucumber, Nikon D200, Sea and Sea housing, Nikon 105mm VR, f-14, 1/100, ISO 100, twin Sea & Sea YS 250 strobes

class diving. Whilst at the Cod Hole I was granted my second wish, the very beautiful and demure, Pigmy Seahorse.

There seems to be a greater diversity and greater proliferation of marine life the further north on the

Reef. The reefs are less visited so tend to be in a more pristine state than down more southern reefs.

Whilst at Steve's Bommie, we were visited by a very large and beautiful Minke Whale. The northern Great Barrier Reef is the only place in



the World where whales come to seek out human interaction. Each encounter we had, lasting over 3 hours, we exited the water before the whales left the area. The whole time they were around, they circled us, extremely curious, closely watching. They were truly an amazing encounter, and an awesome photo opportunity. Third and final wish granted.

There is a wide range of sites with a huge variation of underwater topography and underwater subjects. From pinnacles, reef flats, massive walls and massive platform reefs, the Reef expedition caters for all reef

diving tastes and has a great variation to prevent boredom.

As with any Coral Reef diving there is a wide diversity of marine animals, from large pelagic animals, to the smallest and cutest of reef critters, a diver is limited only by their own ability to find them. But with expert guides with intimate knowledge, divers may find animals that they may never find themselves.

The diving from Mike Ball's SpoilSport, is world class, and so is the service. It's a rare privilege to dive from a boat where every facet of the trip is setup to accommodate

photographers. The trip comes at a high end price, but the extra expense is worth paying when you get a high end trip.

Troy Mayne

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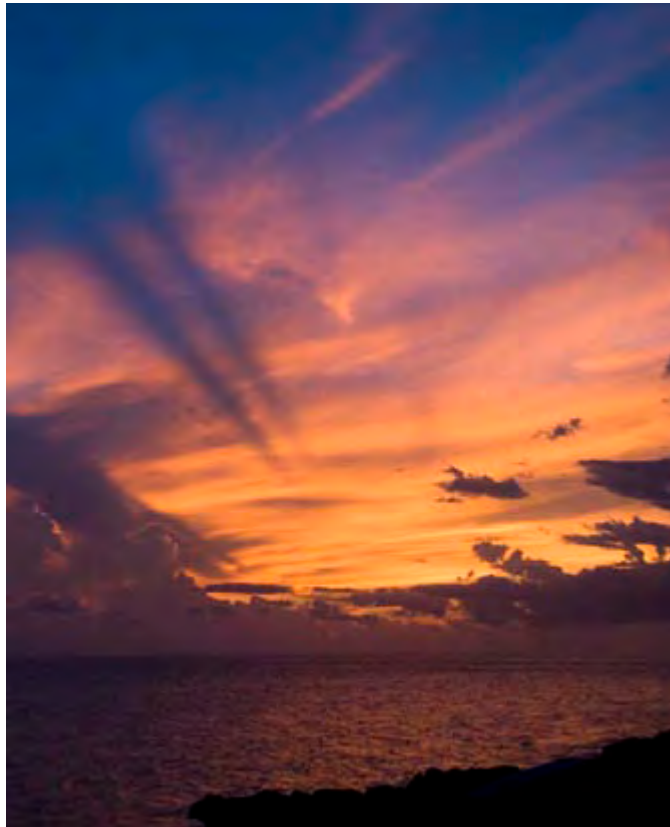
The Road Less Traveled in Cayman

By Jonathan Dietz

When you hear of diving in the Cayman Islands, what often comes to mind are the amazing wall dives, the great visibility and Stingray City. If you google 'Cayman Islands diving' for images you'll find that most of the resulting photos will be of Stingray City and reef scenes.

I've been living and diving in the Cayman Islands for about eight years now and dabbling in underwater photography for six of them. After about 250 dives here, I was getting pretty bored with the normal sights - barracuda, turtles, eels, stingrays, etc. Looking to jumpstart the excitement that I had felt in my early jaunts of diving, I started planning trips to other Caribbean islands that were known for different or more unusual creatures like seahorses, frogfish, nudibranchs, etc. Until relatively recently, I would have sworn that seahorses were extremely rare in the Cayman Islands, nudibranchs were almost non-existent, and frogfish hadn't been here in years.

Here in the Cayman Islands, every now and then I run into someone who says they have a friend of a friend or an uncle or brother who has seen things that are considered by most divers to be quite rare here. It's never been first hand information though and I could never get specific locations or details so I've always been a tad skeptical of the information. But one thing that most of these stories had in common was that they were in canals,



The northwest point of the island not only has amazing sunsets but it is also has great shore diving and nudibranchs, juvenile frogfish, seahorses, pipehorses and pipefish have all been recently spotted.
Nikon D80, 18-200 zoom, f4.5, 1/40, ISO100

mangroves, or other places that most divers would rarely venture.

About a year ago, in urgent need of something to renew my passion for diving and underwater photography, I decided I would start on a quest to investigate some of the stories I had heard and search for some of these elusive creatures that seemed to be almost mythological in the Cayman



Sargassum Frogfish; Nikon D80, Ikelite housing, 60mm macro, dual Ikelite DS-125 strobes, manual exposure, f10, 1/200, ISO100

Islands.

Just after having made this determination, coincidentally, or perhaps it was divine intervention, I got a call from a divemaster friend while I was sitting at my desk at work. He told me that while returning in his boat from a dive with a group of tourists he had come across a patch of sargassum. He slowed down to check it out and one of the

tourists said, ‘Hey, what’s that weird yellow thing? Well, lo and behold, it was a sargassum frogfish! So, he and I went and spent over an hour taking pictures of the beautiful fish that neither of us had ever seen before. It was the biggest rush I had experienced in quite some time. Finding the sargassum frogfish may have been mostly luck, but it certainly inspired me to continue on my quest.

The first site I chose to scour was beneath the docks at the local yacht club. I had heard a story or two of seahorses being seen on boat lines so I thought this was a good place to start. The water is relatively clear and only about ten feet deep. It’s slightly brownish green and the bottom is covered in jellyfish, so it’s not very appealing at first sight. Nevertheless, I jumped in and for the first thirty minutes or so, I saw only discarded bottles, tires, some underwear, and lots of jellyfish, which are actually quite good subjects! Finally, I started to relax a bit and went into search mode (you macro hunters know exactly what I mean!). Almost immediately I saw a lined flatworm which I had only seen in ‘The Book’ before. Very cool. Within ten minutes, I had found a total of four flatworms and I couldn’t believe it. After eight years of never seeing one, I had just found four! I could now consider my first mission a success, but just as I was congratulating myself, I almost had an accident in my wetsuit, and I don’t mean bumping into something! Out of the corner of my eye I spotted a large ominous monster rushing right over my head from behind me! A great white shark was the first thing that came to mind. After I pulled my head out of the muck, I slowly peeked out to see a giant spotted eagle ray peacefully gliding away in the murky distance. I was relieved that it was just a friendly eagle ray checking me out but I was still a



Yellow Seahorse next to dock at the Yacht Club; Nikon D80, Ikelite housing, 10.5mm fisheye in 60mm port, dual Ikelite DS-125 strobes, manual exposure, f16, 1/60, ISO100

bit shaken and I started to wonder about the sanity of my commitment to my version of muck diving in the Cayman Islands.

The next day, I was still on the high from finding the flatworms so I headed back to the Yacht Club but this time I decided to try another more secluded area. I jumped in and amazingly within minutes I had found a gorgeous yellow seahorse on the edge of a dock just below the surface. I kept exploring and soon thereafter found a second yellow seahorse. I was ecstatic! Once again, I couldn’t believe that after eight years of diving in Cayman and only having seen one seahorse, I had just found two all by myself!

The following weekend, I decided to check an undeveloped area with canals that I had heard had some weird type of ‘slug things’. The muck diving gods were smiling upon me once again (or laughing at me and the muck I would have to dive into) and



Nudibranch in algae beneath a dock at the Yacht Club; Nikon D80, Ikelite housing, 60mm macro, dual Ikelite DS-125 strobes, manual exposure, f18, 1/125, ISO100

I found that for a stretch of perhaps 100 feet there were ubiquitous hairy sea hares (*Bursatella leachii*). For the next two hours I snorkeled in the warm brown (but clear-ish!) canal water, with maybe three feet of visibility, and snapped away, starting with my 60mm lens, moving on to my 105mm lens and ending with my 10.5mm fisheye for some close-focus wide angle shots. For the third time in two weeks, I had found something I had never seen before and I now had a bug that I knew I wouldn’t be able to kick for quite a while.

This was all the start of my quest to explore the underwater road less traveled in the Cayman Islands. As a result, the past year for me has been filled with shallow muck dives and snorkels in excess of two hours searching for my next find, with canals, mangroves and seemingly barren hardpan areas having been my playground. I have seen all kinds of nudibranchs, flatworms, seahorses,



Pipehorse on hardpan in 15 feet of water off the Northwest coast; Nikon D80, Ikelite housing, 105mm macro + 3x diopter, dual Ikelite DS-125 strobes, manual exposure, f14, 1/80, ISO100

Sea Hare and photographer in the sea grass only a few feet from shore; Nikon D80, Ikelite housing, 10.5mm fisheye, dual Ikelite DS-125 strobes, manual exposure, f14, 1/125, ISO100

juvenile frogfish, juvenile scorpionfish the size of my pinky fingernail, and bumble bee shrimp just to name a few. My most fulfilling find has been the pipehorse since I was fruitlessly searching for one of these little guys for years and even named my website after this obscure creature. There are still places on my list that I have yet to explore and I am sure many more surprises await me.

My challenge to other underwater photographers is to try something new when it comes to diving and photography. Try looking for subjects somewhere you wouldn't normally go. Try something that is out of your comfort zone. Talk to people from all walks of life, not just divers, see what stories they have for you and then go explore a little. You might be very pleasantly surprised

what you find!

On a side note, there was recently a photography competition where the winners would be published in the 2010 calendar produced by a local publishing company. The only real guidance was that the photos were to show the beauty of the Cayman Islands. I figure the judges will be looking for somewhat typical Cayman Islands photos, as I described

earlier ñ turtles, stingrays, nice reef and diver with a light shot, etc. These subjects are indeed great subjects and provide opportunities for beautiful photos. And, to be honest, the general public will most likely relate to those pictures better than a close-up photo of a hairy sea hare in the mangroves! Unfortunately for me, I've spent most of my dives over the past year taking pictures in places that your average diver would never think of diving. Needless to say, I don't have any recent mainstream shots that I think could win first place. However, I still have a number of shots I think are good and show a different but still beautiful side of the Cayman Islands. My choice to submit was a split level shot of a sea hare in the mucky sea grass with a photographer, boat and dock in the background - wish me luck!

Jonathan Dietz



Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards.

These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

www.magic-filters.com

Fijian Feast, Beqa Banquet

By Nigel Marsh

Fiji's Beqa Lagoon has become famous around the world for just one dive site - Shark Reef - rated by many as the best shark dive in the world. However, Beqa Lagoon has much more than sharks, with rich coral reefs, artificial reefs and an amazing collection of marine life. Beqa Lagoon has something for everyone.

Beqa Lagoon is located off the southern side of the main Fijian island of Viti Levu. Diving here is centred around the small town of Pacific Harbour, around a three-hour drive from Nadi along the picturesque Coral Coast. My wife, Helen and I recently spent a week there with Beqa Adventure Divers (BAD) that are based in the very comfortable Lagoon Resort at Pacific Harbour.

The next day we were off to Shark Reef, which BAD dive three to four times a week. In 1998, local dive operators started dumping fish scraps on a reef to see if they could attract a few sharks. They got permission from the local villages to use Shark Reef for this experiment, as it had a lot of dead coral from coral bleaching. For several months they regularly dropped the fish scraps on the same site before

they decided to have a look and see what they had attracted.

Chief shark feeders Manasa 'Papa' and Rusiate 'Rusi' told us about that first dive, and how they were amazed by the number of sharks swarming around, especially bull sharks. Over the next few months Papa and Rusi started to feed the sharks and teach them some manners. Three feeding platforms and viewing areas were built, so they could feed different sharks at each location. After several more months everything was ready to take paying customers to safely see the sharks being fed. It didn't take long for word to get out and for Shark Reef to become the most popular shark dive in the world.

BAD have a perfect safety record with their shark feeds. They give a full briefing prior to the shark feed, on what will happen and what to expect, they also lay down a couple of simple rules. Everyone in full wetsuits, everyone wears black gloves, no

Eliki gives the dive brief prior to the shark dives. Nikon D90, Tokina 12-24mm, 1/200, f7.1.



snorkels, no hand waving and hang onto your camera - as they can quickly disappear if floating around, eaten by one of the giant trevally!

Our first dive at Shark Reef had outstanding conditions, flat seas and 30m plus visibility. The first feed is at 30m, and as soon as we entered the water we could see masses of fish swarming under the boat, plus several reef sharks below. We headed down to 30m to the viewing area and then watched one of the feeders bringing down a bin full of fish heads, tails and frames. You could hardly see him, or the bin, as he was being circled by a whirlpool of hundreds of giant trevally, red bass, fusiliers, rainbow runners and surgeonfish, plus one huge Queensland groper.

With everyone in place and the bin on the bottom, the lid was opened to feed this overwhelming mass of fish. The first to be fed was the groper, who quickly swallowed several fish heads. Then the giant trevally and red bass charged in for food, fighting with each other for scraps.

In the background we could see half a dozen bull sharks cruising about, occasionally one would charge in to pick up a scrap that escaped the fish. Tawny nurse sharks, lemon sharks and silvertip sharks regular appear at this feed, but we didn't see any during our stay. After 17 minutes the food was gone and it was time to move up to 10m, where the reef sharks get fed.

Papa was up there waiting for us with several dozen grey reef sharks, white tip reef sharks and black tip reef sharks milling around him. Papa informed us that this is the most difficult feed, as he can have a dozen sharks charging at the bait at one time. With everyone situated along the coral wall we watched Papa for 20 minutes as he fed the reef sharks.



Rusi, with his distinctive yellow hood, feeds a bull shark. Nikon D50, Nikkor 18-55mm, 1/100, f8, Ikelite Housing, Inon Z240 Strobe.

This was spectacular shark action, but getting photos was a challenge, the sharks were performing well, but at times it was hard to see them with the schools of sergeant majors milling about. The sharks were coming within inches of our heads, but Papa had more of a handful with white tip reef sharks squirming between his legs and grey reef sharks zooming in from several directions at once. The black tip reef sharks were very shy and didn't feed, but a large moray eel slipped in to take some food.

During the shark feed there were around a dozen BAD staff in the water, either feeding or as safety divers. At no time do you feel threatened by the sharks, which all know the routine; this is a very professional operation with safety the number one concern.

For the second dive it was down to 15m for the bull shark feed. We were diving Shark Reef in



A group of black tip reef sharks in the shallows. Nikon D50, Nikkor 18-55mm, 1/100, f11, Ikelite Housing, Inon Z240 Strobe.

October, the end of the bull shark season when they depart for two to three months to breed, but we still had around a dozen bull sharks in attendance. After all the frenetic pace of the reef shark feed, the bull shark feed was more subdued, but no less exciting.

These bull sharks are huge, 2.5m to 3m long and stocky. However, the crew from BAD informed us that these were the small ones, and we should see the big ones that come in after the breeding season. Rusi was feeding the bull sharks, which are much more well-mannered than the reef sharks, coming in from the left as trained and then exiting on the right. It was an impressive sight seeing these large sharks feed so gently from Rusi's hand. The food and bottom time went all too quickly and we returned to the boat impressed with Shark Reef.

Our last Shark Reef day came all too quick. For the first dive Papa did a third feed for the black tip reef sharks at 4m on the top of the reef. It was



When Scarface makes an appearance the action gets red hot at Shark Reef. Nikon D50, Nikkor 18-55mm, 1/100, f8, Ikelite Housing, Inon Z240 Strobe.

great fun watching a dozen zippy black tips as they munched on the food, but hard to know which way to point the camera with so much action.

The final dive was the bull shark feed and again around a dozen bull sharks were coming in for the food. After ten minutes we heard a sound from a safety diver and turned to see a white shape behind all the fish. This white shape kept getting bigger and bigger and bigger. It was Scarface, the resident 4.5m long tiger shark, and was she an amazing sight!

Scarface makes an appearance about once a week and when she comes into feed the bull sharks hang in the background, you couldn't blame them as was twice as big. Scarface slowly swam straight up to Rusi and opened her giant mouth, allowing him to drop in the food. After getting a piece of food she then slowly cruised over the watching divers, the first time just a foot above our heads!

It was quite a sight to see this huge tiger shark slowly cruising around like a submarine, either



While photographing the shark action at Shark Reef was our main goal, we also had plenty of opportunities to explore the rich reefs and wrecks in Beqa Lagoon. Helen with a wall of colourful soft corals at ET. Nikon D50, Tokina 10-17mm, 1/100, f10, Ikelite Housing, Inon Z240 Strobe.

coming in for food or checking out the divers. At one stage she did a drive by, coasting by all the assembled divers. For close to 30 minutes we watched this massive shark feed with awe. We surfaced with a huge smile, what a way to end a week of great diving.

Nigel Marsh

[www.](http://www.nigelmarshphotography.com)

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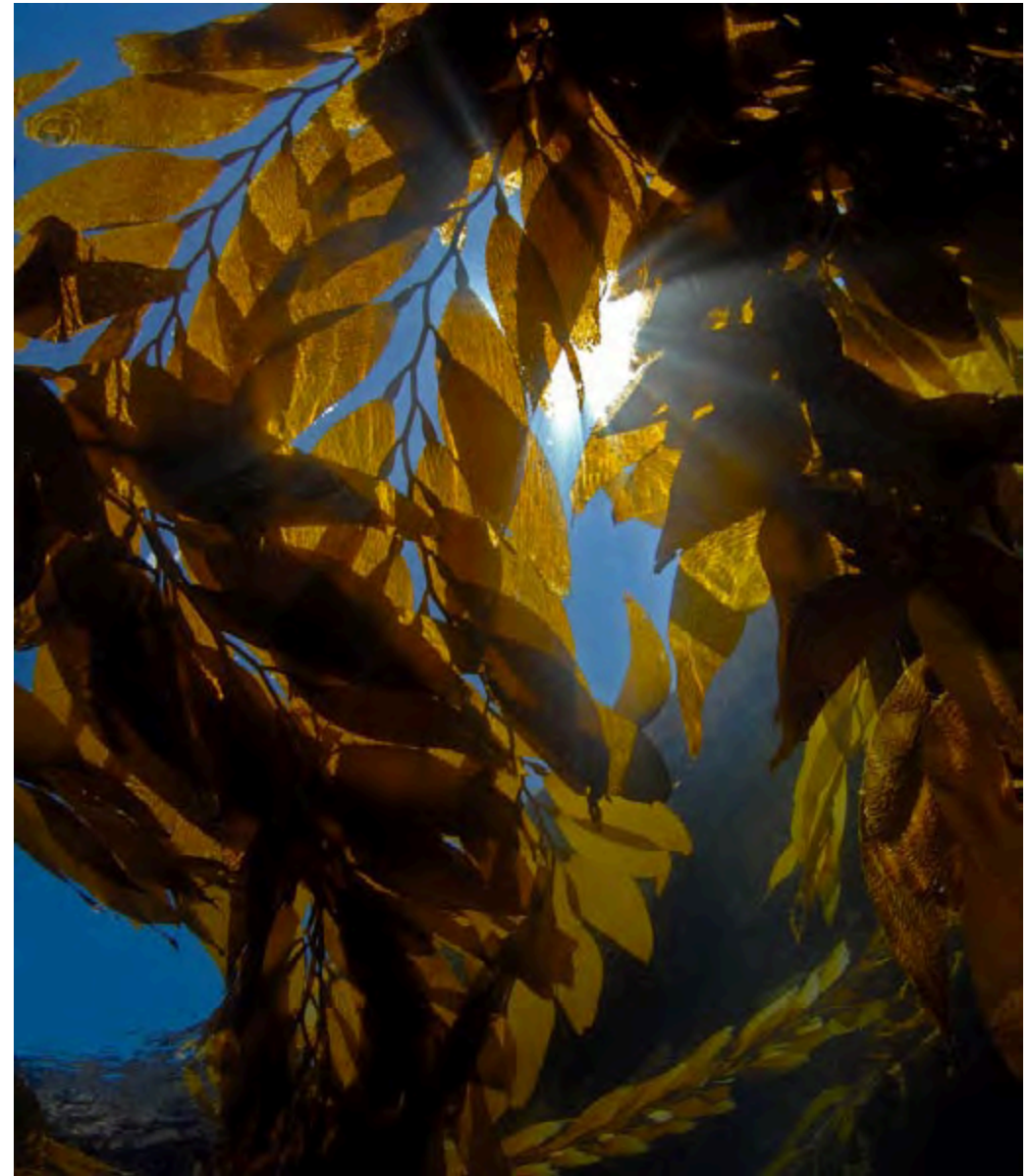


“Kelpology”

by Joseph C. Dovala

It is difficult to describe the feeling of security one feels when the first strands of kelp come into view. The feeling of vulnerability washes away once inside the undulating greenish brown curtain. Kelps as seen from underwater provide an amazing habitat which can not be appreciated from a topside vantage point. The beach goer wrinkles their nose and scurries by the piles of giant brown algae unceremoniously dumped on the sand by waves. But just like the grandeur of a redwood forest cannot be gleaned from a truck loaded with chain-sawed logs, these odorous mounds of vegetation belie the vast riches and beauty of the kelp forest hidden beneath its canopy. Kelps love cold water and typically grow only along a very narrow belt within temperate seas. This includes North America, Northern Europe, South Africa, Australia, New Zealand and Japan. By far the biggest concentration is off the Pacific Coast from Alaska through California into northern Baja California. Many ocean critters depend on these amazing stands of algae for food, shelter and as a nursery.

When baby kelps begin their life, they start out as plankton - free floating, drifting with the currents until they find a suitable place for attachment where they can grow. This is usually rocks, but can be virtually any hard substrate including everything from automobile tires to ship wrecks. A structure called a holdfast forms and secures the young kelp to the bottom. The holdfast is often confused with a root structure, but kelp is an alga (not a plant), and as such, does not have roots. It takes in nutrients throughout its structure and gas filled floats called pneumatocysts buoy up the stipes and blades (analogous to branches and leaves in plants) toward the sun to allow for maximum photosynthesis. Some kelp can grow at phenomenal rates. Researchers have observed nearly two feet per day under ideal conditions in giant brown kelp (*Macrocystis pyrifera*). While the holdfasts are tenacious, they can be broken loose by strong surges or from feeding activities of animals like sea urchins. Once the kelp loses its anchor, it begins to drift and can actually yank other kelps from their attachments.



Kelp canopies just beg to be shot at an upward angle in silhouette. The sunburst pattern works well as long as you partially block the sun ball; even more important when using digital capture. Add a touch of strobe and the modified silhouette becomes “stained glass.” Subal ND2 housing, Nikon D2x, Nikkor 10.5mm FE, f/18, 1/200sec, ISO 200, available light. Anacapa Island, visibility about 30ft.



Color images also work well providing the same “rules” are followed. Sometimes including a hint of bubbles gives the viewer a feeling of being there. Aquatica AD700 housing, Nikon D700, Nikkor 16mm FE, f/16, 1/320sec, ISO 400, available light. Anacapa Island, visibility about 30ft. Some shadow areas burned in Photoshop Elements.

After winter storms the beaches can be wall-to-wall algae.

The holdfasts, stipes, and blades together create a living canopy that directly provides shelter and food for a number of animals. Blacksmith, a type of damselfish, are often scene in non-polarized schools in and under the kelp. Blue rockfish also spend much of their lives in the kelp canopy. Gobies, wrasses, greenlings, rays,

flatfish, surf perch, and scores of other finned critters depend on the kelp stand.

A kelp community is much more than “seaweed and fish.” In fact, up to a thousand or more species may inhabit a healthy kelp bed stand. Besides the fishes and their young, it includes mollusks, anemones, gorgonians, bryozoans, sea stars, brittle stars, urchins, sponges,



Underwater silhouettes seem simple in their concept, but execution can be difficult. Kelp silhouettes are very dramatic as long as you keep the composition fairly simple. Shooting directly into the sun usually is better if you’re able to block out a portion of the sun ball. This minimizes flares and sharpens subject edges. Also the higher range of f-stops is preferable. Subal ND2 housing, Nikon D2x, Nikkor 10.5mm FE, f/14, 1/100sec, ISO 200, available light. Anacapa Island, visibility about 40ft. Some shadow areas burned in Photoshop Elements.

tunicates, annelida (worms), and the list could go on and on. Nudibranchs are nothing more than marine snails but are some of the most colorful critters in the sea. Gorgonians and sea anemones may appear to be plants but are actually animals. Their beautiful tentacles are quite deadly to plankton and other small marine life.

They have the ability to reproduce sexually or asexually depending on environmental conditions and cues. Brittle stars under normal conditions are cryptic and remain in the shadows. They can however over populate an area and completely take over the environment leaving no kelp and few other animals. The cause of this mass



Kelp forests are made for the underwater wide angle scenic. Having said this, they are one of the most difficult scenes to effectively capture. There's a lot going on with constant movement. Some kelps like this feather boa (Egregia laevigata) can seem out to get a passer-by when the surge makes the stipes flow. Put a model in the right place, wait for the surge, and the image comes alive.

Aquatica AD700 housing, Nikon D700, Nikkor 16mm FE, f/8, 1/160sec, ISO 640, two Ikelite DS-125 stobes _ power w/ diffusers. Catalina Island, visibility about 40ft. Image dodged, burned, some backscatter removed in Photoshop Elements.

invasion appears to be linked to over fishing of several keystone species including large lobster, rockfish, and larger sheephead.

Fishes inhabit more than mid-water under the canopy. A large number have made the bottom their preferred residence. The blue banded goby, also known as a neon goby, is

a bottom dweller that can be found resting on their pectoral and ventral fins. They typically run ¾'s to just over 2 inches in length. Baby treefish, a type of rockfish, are very colorful and spend their early lives hiding in the shadows of crevices in the rocks. Kelp groves are routinely visited by transitory life too. Jack mackerel,



With the plethora of animals that call the underwater forest home, there generally isn't a shortage of subjects. Shooting conditions can be rough though. One of the big reasons the critters like it here is they can hide. In a dense kelp stand they don't have to go very far to disappear either. Two of the big fish players are the garibaldi and the sheephead (unless there's been a lot of spear fishing). Both can be approached if care is taken and you can get close enough for an environmental portrait.

Subal ND2 housing, Nikon D2x, Nikkor 10.5mm FE, f/9, 1/200sec, ISO 200, two Ikelite DS-125 stobes _ power w/ diffusers. Anacapa Island, visibility about 30ft. Some backscatter removed in Photoshop Elements.

harbor seals, and sea lions make frequent forays into the underwater jungle. Sometimes they look for food, sometimes to find cover, and once in awhile just to play amongst the swaying "vines" in the surge. Most divers are well aware of the

comfort the dense kelp forest can provide against perceived open sea marauders. Contrary to a plethora of very bad movies and T.V., kelp is very difficult to get seriously caught up in especially under the canopy. However, proper equipment configuration and



Strawberry anemones. Getting macro close opens up a world within a world. Ikelite housing, Canon F1, 100mm macro, f16, 1/60sec, Kodachrome 64, two strobes

techniques should be the norm for these visits.

Kelp is also more than a playground for divers. For thousands of years humans have used kelp both directly and indirectly. It can be used promptly as a food or when processed can be made into a host of products. The big boom began during WWI when almost half-a-million tons were harvested to make potash for gunpowder and fertilizer. By the 1930's a kelp component called algin

found its way into all kinds of goods from frozen foods to toothpaste to vitamins. As an emulsifier, algin can keep ingredients in suspension for salad dressings, dairy products, and shampoos to name a few. Algin is also heavily used in scientific applications for research and development on a daily basis. Today thousands of wet tons are still harvested for a multitude of uses in cosmetics, paints, and animal feed. As we enter into the 21st century with the unknowns of global



An advancing army of sea urchins against the kelp stand. Subal ND2 housing, Nikon D2x, Nikkor 16mm FE, f/7.1, 1/125sec, ISO 200, two Ikelite DS-125 stobes _power w/ diffusers. Anacapa Island, visibility about 40ft. Some backscatter removed in Photoshop Elements.

warming and new pollutants, more pressures will most certainly come to bear on the sea's forests.

Joseph C. Dovala
www.jcdovala.com



Photo by Janine McMurdie

Bikini Atoll is now closed once again. But you can take a dive trip for just \$4.95 and see the majesty of the "Nuclear Fleet!"



By popular demand an expanded version of the eBook, *Ghost Fleet of Bikini Atoll* by Joseph C. Dovala, is now available. With almost 4x the pages it contains nearly 100 photos and much more text. The book is in PDF file format easily read by a number of free existing software programs such as Acrobat Reader. Electronic photo books, or eBooks, are able to showcase high quality images and text in a new, exciting, inexpensive, and environmentally friendly way. They have relatively small file sizes, usually less than 20mb. *Ghost Fleet of Bikini Atoll* (12mb, 89 pages) is only \$4.95 (US) each emailed. Please visit www.jcdovola.com for details.

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Subjects - Anything from whale sharks to nudibranchs in full detail

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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 1

My last half dozen overseas trips have been solely with other underwater photographers and I hadn't been on a trip with my dive club for a couple of years. So when I went to the Red Sea in September with the club on a 'Simply the Best' safari (Brothers, Daedalus and Elphinstone) on MY Blue Seas, I wondered if it really would be 'the Best'.

The problem was that I had become used to taking time with a subject. I knew that on this trip I'd probably only have time for one or two shots – three if I was lucky – before my buddy became impatient and wanted to move on. So I was worried that I'd have difficulty getting some decent images; and that my buddy wouldn't be talking to me by the end of the trip!

I kept telling myself that the point of this trip was to go diving with old friends again, not photography. But that didn't stop me feeling stressed. Although about half the divers had a camera, I was the only one with housed dSLR and dual strobes. So I also felt the need to justify why I had spent around twenty times as much on my kit as everyone

else had.

Despite being right about my buddy's impatience, I was able to get a few competent shots of soft and hard corals on the first few dives at Little Brother – some even using unsuspecting divers as models. So I was feeling more confident and beginning to relax and enjoy myself.

But the stress returned when we encountered the resident female Napoleon Wrasse on Big Brother.

Perhaps it's my camera; or maybe it's my technique; but I have always had great difficulty getting the camera to focus on a Napoleon wrasse. I assume that the problem arises from the even colours and lack of defined edges of the fish. Whatever... I was having the same problem again.

It didn't seem to be a problem for everyone else though. They were all clicking away making the best of the opportunity afforded by this tame wrasse – and getting, I imagined, some wonderful close up shots. All I was getting was a series of blurred images... and stressed!

Then I remembered 'TCUP' – the mnemonic that helped England win the Rugby World Cup in 2003:

'Think Clearly Under Pressure'! So after taking a deep breath and calming myself down, I focused on a nearby diver, hoping to get diver and fish on the same plane, or both within the depth of field.

This is the one in-focus shot I got of the Napoleon wrasse on that dive: a somewhat surreal image of a diver and fish in synchronicity – both apparently looking at the same thing in the near distance; with a third diver adding depth to the scene, but looking in a different direction and seemingly oblivious of all that is happening beneath him.

On the next dive I managed to get a few good

shots of the same wrasse and a larger male. But everyone thought this was the best.

The trip really was 'the Best' too – it was the most enjoyable I've been on had with the club; and my buddy was still talking to me at the end...



Nikon D200, Subal ND20, 2x Inon Z-240 strobes Tokina 10-17mm at 17mm. 1/45 @ f9.5 Manual, ISO 200.

Parting Shot 2

On more than one occasion I have looked at a Snake Eel hiding in the sand and wondered what these guys would eat for lunch (they have to be guys, cause no girl in her right-mind could be this ugly).

I imagined a lone cardinal fish, perhaps a wandering flounder, maybe even a small octopus. Well I was about to find out that this particular Snake Eel was hungry enough to eat poisonous prey!

We (me and my faithful spotter wife –Dawn) were meandering around the shallows of Puri Jati, one of Bali's famous muck diving sites. We'd really only just descended and had already found a nice coconut octopus living in an old boot, a beautiful orange ornate ghost pipefish hiding near an algae patch.

It was while I was taking a photo of the ghost pipefish, that something moving caught my attention a couple of metres away. We both saw it at the same moment; a snake eel, which neither of us had seen until now, had erupted from its sandy burrow and captured a puffer fish in its fearsome jaws.

Now please just let me digress here, because you need to know some details. I was taking photos with my

Olympus E-330 DSLR fitted with a long macro lens, a telconverter plus a Reefnet SubSee Macro Wet Lens. I was actually taking shots of the ghost pipefish's eye. Now I have a snake eel eating a puffer that I want to get photos of.

It went like this; unscrew the SubSee lens adaptor (I knew I should have bought one of the ReefNet swing-out adaptors – I could have saved valuable seconds here) and sit it on the bottom, no time for careful storage in my BC pocket. Move my strobe arms out, re-adjust strobe powers.

The Eel is still just sitting there with the puffer sticking out of its mouth... but for how much longer? Open lens aperture, hold breath, gentle kick. First shot... puffer now fully inflated, I think it's jammed in the eel's throat! No it's taking another bite... Second Shot. Now it's swallowing hard... Third Shot. Now it's firmly stuck in the eel's throat and it can't fit back in its sandy home to hide... fourth shot.

It was later while inspecting the



photos, I saw the large flounder sitting in the background, maybe it was hoping for a bit of puffer fish lunch as well. Surely there are nicer fish to eat than these inflatable pin cushions?

Jeff Mullins
www.ReefWreckandCritter.com

Do you have a nice shot with a short story behind it?

If so e mail me and yours could be the next "Parting shot".
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