



"Aerial" view of the canyon. SONY A6500 with Ikelite Housing. ISO 6400; 10mm; F4; 1/60 s. Background highlighted with 2x Trojan Fatman Video Lights. Photo by CA



Divers at the intersection. SONY A6000 with Nauticam housing. 2x INON Z240 strobes. ISO 1600, 10 mm; F/7.1; 1/20 sec. Background highlighted with Trojan Fatman Video Lights. Photo by AK

you will cross a thermocline where the temperature will drop from 27 degrees Celsius to a still comfortable 20 degrees. At the same time the water becomes crystal clear. And now magic happens. Suddenly you find yourself in a huge, open passage that brings the Grand Canyon to mind. The walls of the canyon looks like frilly curtains. For many years they were being formed by slowly flowing water. Far below you can see a sandy bottom. Your bubbles go up through narrow gaps in the rocks make a loud low

sound. Some divers believed that it is sound of the Tram riding streets above you. But they are actually separated by 60m of solid rock to the surface. So there's little chance to hear anything from there.

Every couple of minutes you meet crossings where you need to decide on the line which was agreed at the briefing. Believe me after a few turns it starts to be more and more difficult so make sure that you have a well described dive plan with you. If you go deeper, the corridors become



Rafał getting ready for the dive in the main chamber. This is the very same place reached by the first explorers. SONY A6000 with Nauticam housing. 2x INON Z240 strobes. ISO 1600, 10 mm; F/7.1; 1/20 sec. Photo by AK

less spatial. The roof is closer to you and from time to time you need to carefully pass narrower restrictions. In some areas instead of sand you can find some clay on the walls and on the bottom. If you are not careful it is very easy to spoil the visibility to zero. As you gradually ascend you find yourself again in the big open spaces. Some walls are beautifully shaped by nature and some are just raw and rocky. Behind every corner you will find something different.

On the main tracks prepared for

visiting divers you can go down to 40m depth. If you are trained, certified and equipped enough you can choose more advanced routes going down to 70m depth. As I did mention Molnar Cave is a real labyrinth. You can make a loop and even traverse through the old part using the second entrance located outside. The cave is very well marked. Guiding lines are very solid and permanent markers will always guide you to the exit. But do not be fooled. This is still an environment that does not forgive any mistakes.



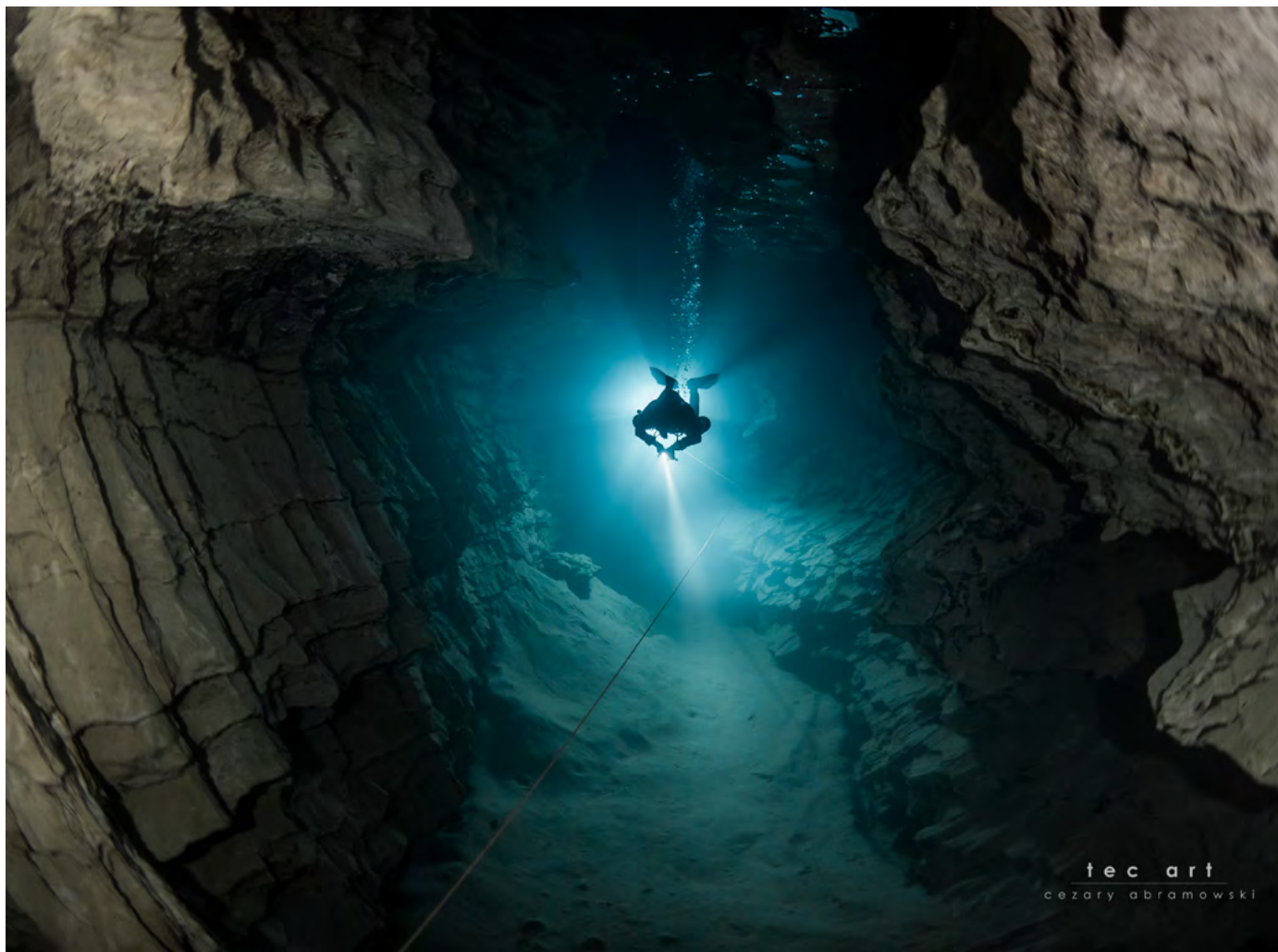
The open spaces of the Molnar Cave. OLYMPUS E-M1 with OLYMPUS housing. 2x INON D-2000 strobes. ISO 640; 8mm; F/1.8; 1/40s. Background highlighted with Trojan Fatman Video Lights. Photo by CA

Follow all the procedures that you have learned on your cave diver course.

As you are approaching the main chamber on your way back the water temperature rises back to 27 degree. It will make your deco more pleasurable. You can make yourself comfortable at the deco bar. It is a good time to review the pictures from your camera.

In January I was invited by

Cezary “Czaro” Abramowski to a photographic project in Molnar. Cezary is a cave diving instructor and very experienced technical diver. He has realized a few ambitious diving projects in Egypt and Mexico. Together with Artur Caputa and Rafał Tomaszewski we were diving for a few days to document the beauty of the place. Underwater caves provide photographers with some challenges. First and obvious is lack of the



This composition was inspired by Stanley Kubrick's favorite one-point perspective. OLYMPUS E-M1 with OLYMPUS housing. 2x INON D-2000 strobes. ISO 800; 8mm; F/1.8; 1/40s. Background highlighted with Trojan Fatman Video Lights. Photo CA.

natural light. If you turn off all the lights you start to understand the term pitch black. To capture the depth of the space in the wide chambers or long corridors you need an additional source of light on top of strobes installed on the housing. One option is an additional strobe with photo cell that will

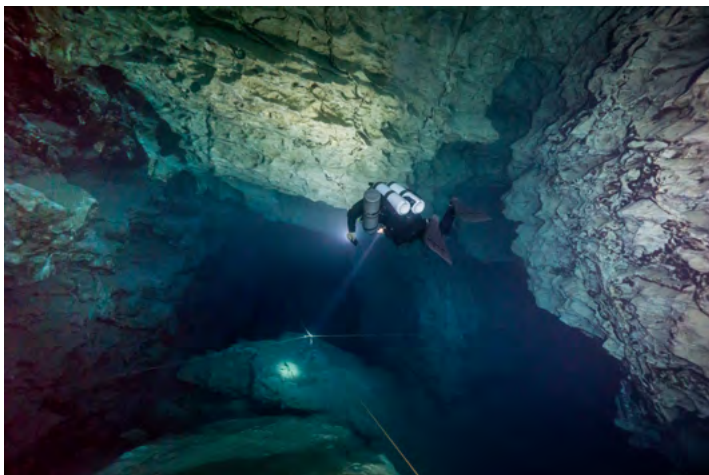
remotely fire the flash.

The second option is video lights. We went for the second. I was using a SONY A6000 with wide angle 10-18 lens, double INON Z240 strobes. On top of that Rafał and Artur were equipped with Trojan 13 000 lumens video lamps to highlight



One of the spatial passages. Walls were beautifully shaped by water flow. SONY A6000 with Nauticam housing. 2x INON Z240 strobes. ISO 1600, 10 mm; F/4; 1/60 sec. Photo AK

the far background. Permanent lights will provide you with less power than strobes. At the same time they allow for more control over the frame and are helping your autofocus all the time. However in order to capture further background you need longer exposure times so further objects might be



Artur reaching intersection at the wide chamber. SONY A6000 with Nauticam housing. 2x INON Z240 strobes. ISO 1600, 10 mm; F/7.1; 1/25 sec. Background highlighted with Trojan Fatman Video Light. Photo by AK

less sharp. I was also using a trick of directing strobes away to deflect the light from the bright walls of the cave. Overall we had a great time and I do hope you will enjoy the results of our work.

Diving in Molnar Janos Cave is an amazing experience. Big open spaces, narrow passages, beautifully shaped rocks and even life. Yes in some places you can find living creatures – small creatures from freshwater amphipod genera.

It is truly surprising how such a big system can be hidden just below the streets of the big European City.

The project was supported by TROJAN dive lighting

<https://trojandiving.pl/gb/>

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