

# Double Exposures - The Third Image

**Peter Scoones, a founder member of BSoUP and one of Britain's leading u/w photographers explains how to expand your images**

There are times when one wishes to create an image that is other than the straight record shot of a subject in front of the camera. This could be because the subject is rather dull on its own or, because of restricted access, it does not allow a satisfactory composition. In addition, you may wish to enhance the drama or simply create a desired composition.

There are many times when manipulation in the darkroom at the printing stage can achieve this. The simplest example of this "darkroom trickery" is the cropping of a single image to produce a more satisfying composition. Another is the shading or burning in of specific areas in a picture to produce a different result from the original record.

A common technique which is a further stage in image enhancement is the printing of clouds from another negative into an otherwise featureless sky. Of course several components can be introduced from other originals so this can be as simple or as complex as you wish. The level of complexity is up to you but the end result is the same - the creation of a combination picture.

An extension of this technique is the production of original images where later combination with others is envisaged to make the final picture. Of course, this requires a commitment to further work beyond the initial pressing of the shutter release. Where the two separate images are combined to create a third, each stage in the reproduction process will reduce the original image quality, however small this may be.

However, if one contrives to produce the combined images in-camera onto the original film, there can be a great gain in image quality.

A major additional benefit of this in-camera combination technique is that the mind is engaged in a more creative way. There is now more than one image that goes to produce the final picture and since there is no opportunity for rearranging or rethinking later, more effort is needed from the start.

How does one go about making these combination images in the camera?

In essence, two or more exposures are made on the same frame. There are a large number of land cameras which allow multiple exposures to be made on one frame by disengaging the interlock between shutter release and film transport so that the film remains stationary while the shutter is reset. It is

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*Double imaging can transform British shots. The jewell anemone was taken with a 50mm lens at 1:2 lit with a specially made pencil spot beam flash. 1/75th @ F11. The film was then rewound and the background exposed with a full frame fisheye 17mm lens at 1/1000th @ F4. A wide aperture was used to throw the background out of focus. AGFA 50 slide film. This shot by Peter Scoones won the BSoUP/AGFA "On the Day" Competition in June 1986. Peter uses a Pentax LX in a special housing which he designed and made in 1985/6. It allows all of the camera's functions to be operated underwater including rewinding the film and winding it on again for double exposures. This is a big advantage with the LX when double imaging.*

then possible to make a second exposure on that frame by pressing the shutter release. Repeating this procedure allows as many exposures as you like to be made onto the same frame. Obviously, for practical reasons this facility is unlikely to be used by an underwater photographer.

Fortunately there is a more suitable method that can be used with most 35mm cameras that have sprocket driven film (Calypsophot and Nikonos

models before the Nik 111 do not). For the multiple exposure techniques, the frame on which the exposures are made must be accurately repositioned for each subsequent exposure. With sprocket driven film advance, careful, accurate and repeatable film loading is necessary. A method that reliably achieves this for many 35mm cameras including the Nikonos 111, 1VA and V is described overleaf.

## Double Exposures.....

### INITIAL SETUP

Ensure that the rewind button or setting is not engaged and then wind on and release the shutter three or four times with the camera back open so that the sprockets can be checked for positive drive. It may be necessary to lightly rest a finger or thumb on the sprockets during wind on to be sure that it has re-engaged after rewinding. Mark a pair of sprocket teeth with a silver marker pen or similar. Also mark a position on the camera so that it lines up with the sprocket. Check that the sprockets return to this position each time when releasing and winding on.

### LOADING

With the sprockets lined up as described above, load the film, ensuring that the tongue of the film is secure and that the sprocket holes at the top and bottom of the film are engaged with the sprockets. Now mark the film between the sprocket teeth with a fine felt tip pen. The best type is an indelible/waterproof marker such as the Stabilo range available from large stationers/office suppliers. Rewind any slack into the cassette and check that the film is still positioned correctly.

Close the camera and advance to the first exposure.

### EXPOSING

Making a careful note of the frame numbers, expose the first part of the combination. Note the position in the frame or viewfinder and make sure that there is sufficient blank space to fit the second part of the picture. Make sure that this blank area does not have too much exposure because that will degrade the subsequent image. Be careful with flash positioning to avoid lighting up the background. Be aware of ambient light and note that a background at least 4 stops underexposed is needed if an overlaid image is not to be degraded.

### RE-EXPOSING

After the first exposure has been made, rewind the film taking care not to wind the film all the way back into the cassette. Reload as before, line up the film and sprockets and then make the second exposure.

The biggest problem with Nikonos cameras is the accurate framing of images but attempts at this technique will train the photographer to visualise the coverage of the lenses and this will be of benefit even where multiple exposures are not being made.

The owners of SLR cameras in housings are naturally at an enormous advantage since they have through the lens viewing and precise positioning of the subject within the frame is easier especially if a focussing screen with grid markings is used.



**Left.**  
*The first exposures of the tube worm were taken with a 50mm macro lens at 1:2 on a Pentax LX in a Hugobol housing. The background was open water but, because the flash to subject distance was close, a small aperture left it black. Changing lenses to a 16mm full frame fisheye allowed the diver shot to be taken placed in the dark area from the first exposure. In some of the shots there was an overlap which more accurate framing would have avoided.*

*Technical details:  
1/75th sec @ F22 for the tube worm and 1/75th sec @ F11 for the diver.  
Kodak VPS colour negative film printed onto b&w paper.*



**The initial setup**  
*Mark a pair of sprockets with a permanent pen or Tippex. Also mark the camera body to check alignment each frame. Most modern cameras will wind on the same amount each frame so as long as you load the film to align, you will be able to double expose.*



**Loading**  
*To take successful double images, it is vital that the film is reloaded into exactly the same position to ensure correct framing when it is wound on. An indelible marker line is simple to apply and foolproof in operation.*

Combination pictures do not guarantee instant success for, at the end of the day, it is the photographer who has to produce the idea and the results. Life is not made any easier by trying to produce results this way. Instead of having to frame and compose one subject correctly there are two or even more subjects to cope with. It makes you think much harder about what you want as an end result and how to go about it. There will certainly be a lot of wasted film before the technique is controlled but when you do, you will find it will have benefits to your underwater photography way beyond the mastering of the technique itself.

**Multiple imaging is the most significant technique to affect underwater photography for a long time.**

**Next issue, Peter Scoones and UP will show the new images and possibilities using this exciting new technique. Don't miss out! Subscribe to UP now and keep ahead.**

# Back to Basics

The old saying "You only get out what you put in" is very relevant to underwater photography. The images you produce will reflect the effort you put in but this doesn't mean that it's an uphill struggle from now on. All you have to do is master a few, simple basics and these will provide you with the foundation upon which you and your images can build. Take a little time to grasp the basics now and you will be more complete and productive in the future..

Photography, whether it is on land or underwater, is all about making sure that the image recorded on the film is the image you want. In order to match up these two requirements you have to understand only four basic concepts.

The first is shutter speed, the second is aperture, the third is film speed and the fourth is focus. As all films are supplied with a specified film speed, you've only got three concepts left of which focus is the simplest.

Film speed is a number which indicates how fast the film will react to light. The higher the number the faster it will react. What you, as the photographer, have to do is make sure that the correct amount of light reaches the film.

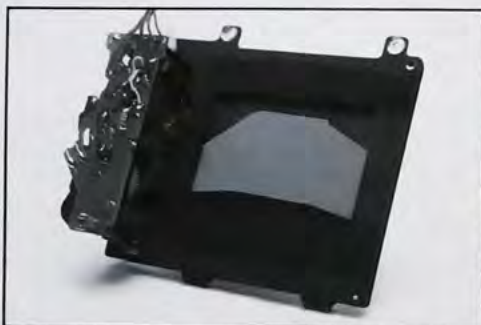
Your two basic controls are the shutter speed and the aperture. The shutter speed governs how long the film is exposed to light and the aperture controls the amount of light coming through the lens.

In most 35mm cameras, the shutter speed is controlled in the camera body and the aperture is contained in the lens. The camera body is a light tight vessel which can open and close a blind in front of the film by controlled amounts. Modern shutters can open and close within times as short as 1000th of a second or they can open and then close as long as 1 second later. Don't worry how they do it, just be thankful they do. In between these average outside limits, there are various different times available. These various times in between are all relative to one another in that they are arranged in various stages (known as "Stops"). Each "stop" is either twice as long in duration or half the duration of the previous speed depending on whether you are going from faster to slower or vice versa. For example, if you want a shutter speed faster than 1/2 a second, the next stop would be 1/4 of a second. If you wanted a shutter speed slower than 1/500th of a second, the next slowest would be 1/250th of a second. Stop here and make sure you accept this concept. It forms the basis of so much that is to follow.

Even non-photographers cannot fail to have noticed how fast actions become blurred when viewed by the naked eye. If you want to try to freeze that action on film, you must use a fast shutter speed. Too slow a shutter speed will keep the shutter open too long, during which time



The shutter speed on a Nikonos V can be set manually for speeds between 1/30th and 1/1000th sec or, if set to "A", the shutter speed will be set by the camera depending on the amount of light coming through the lens. This is known as "aperture priority" where you chose the aperture and the camera's electronics set the shutter speed.



What used to be a simple device for exposing film to light has now become a complex electronic shutter such as this Nikonos V assembly. The accuracy is consistent and the reliability is excellent. However, their sole function is to open and close the shutter blades to regulate the light reaching the film.

a fast moving subject will have moved considerably and will be recorded as a blur. Underwater we are not inundated with too many rapidly moving subjects and the water itself has a slowing down effect on movement so we are lucky. For most subjects, you will be able to hold a camera steady enough to use shutter speeds as long as 1/30th of a second. This may not sound particularly long to you but, when you've got to hold a camera perfectly still, it's more than long enough. Choosing a faster shutter speed will let you capture faster action without blurring. The next control you have is the aperture. This is an opening in the centre of the lens which controls the amount of light passing through it. By opening up the aperture you let more light through and vice versa. But just as you thought you were coming to terms with these new concepts, photography now throws a wobbler to you.

As with shutter speeds, the amount which the aperture is open can be controlled in stages (also known as

"Stops"). Open up the aperture by "one stop" and you have effectively doubled the amount of light coming through the lens. Close it down one stop and you halve the light. The photographic wobbler is that the numbers allocated to each aperture stop seem to be in reverse order. For example when a lens aperture is "wide open" the aperture number might be 2.8 and the maximum amount of light is coming through the lens. But when you close the aperture down to its smallest opening, the aperture number is 22 which implies that more light is coming through the lens. In fact the reverse is true. It is this complication which causes the most misunderstanding in the early stages because it is not logical. Take time to settle in with this apparently mixed up concept and, once you grasp it, you will be almost there. Finally, lenses are designed to rearrange light rays coming from a chosen scene onto the film inside the camera. In general optical terms, the further away the lens is from the film, the closer it will be in

The aperture governs the amount of light coming through the lens. This is controlled with a diaphragm which reduces the amount of light by half when "stopped down" or doubles the amount of light if "opened up" by one stop. Note that the depth of field indicators show a minimal zone of sharp focus at F2.5. "Stopping the lens down" will increase this depth of focus.

For some illogical reason, the larger the aperture, the smaller its number. I.E. on a Nikonos, the widest aperture is 2.5 and the smallest is 22 but 2.5 lets much more light through than 22. This is confusing at first but, once learnt, is an important factor in achieving results.



The smallest aperture on a Nikonos lens is 22. Here the diaphragm is closed down to its smallest size for minimum light transmission. As can be seen from the depth of field indicators, the smaller the aperture, the wider the depth of field. If you want your subject to be as sharp as possible, you should use the smallest aperture possible to achieve the correct exposure.

To complicate matters further, lenses don't perform as well at small apertures. They resolve best at between F5.6 and f11 but, for most of us, this difference is not very visible except when viewing your shots through a microscope! The advantage of increased depth of field is far outweighed by the negligible loss in definition.



focus. So focus is achieved by moving the lens in relation to the film. This movement occurs when you "focus" a lens by turning the focus control and is not something you have to worry too much about. Most land cameras are "reflex", letting you look through the lens before taking the picture. In this way you can see exactly what is in focus as you move the lens/focus control. Unfortunately for us, underwater photographic equipment is still fairly basic when compared to land cameras and reflex viewing is only available if you put a land camera in an underwater housing. With all amphibious cameras, you have to estimate the distance from your lens to the subject and set the focus control manually. Whichever system you use, your first aim should be to get results which are sharp. Only once you can guarantee this should you think of progressing any further.

So what might seem to be the hardest lessons are the most important. However, if you take the time to familiarise yourself with these four basic concepts, you will have the foundation upon which to take successful photographs both above and below the water

**Next issue: UP will describe the relationship between apertures and shutter speeds and how best to combine them.**

## Books on Marine Life

### Red Sea Reef Fishes £32

Dr. John E. Randall describes in detail 325 species of Red Sea reef fishes, enhanced by the author's own colour photographs.

### Divers' Guide to Red Sea Reef Fishes £20

Waterproof supplementary volume to the above, containing numerous colour photographs, with common and scientific names of each species.

### Sharks of Arabia £26

Just published, this is the latest addition to our knowledge of Red Sea, Indian Ocean and Arabian Gulf Sharks. Dr. Randall has combined scientific accuracy with a presentation which is of interest to the general reader and scientist alike.

### The Red Sea £24

An informative and colourful book in which the author, Dr. Peter Vine, explores all aspects of the Red Sea with emphasis on its rich marine environment.

To be published - Autumn 1986

### Red Sea Handbook: Guide to Dangerous Animals

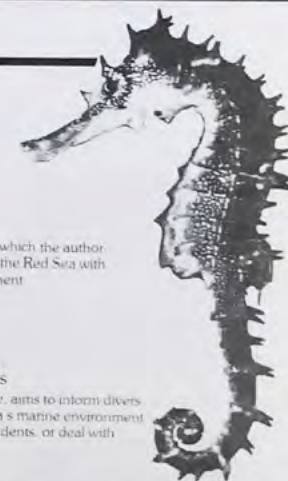
In this book the author, Dr. Peter Vine, aims to inform divers of some of the dangers of the Red Sea's marine environment and gives advice on how to avoid accidents, or deal with them should they occur.

### Red Sea Invertebrates

In this well-researched book, Dr. Vine provides an up-to-date description of invertebrate species found in the Red Sea, with comprehensive checklists which will be of use to amateur and professional divers alike. Ecological notes, over 270 full colour photographs and many detailed line drawings serve to make this an attractive publication for anyone with an interest in marine life.



To obtain  
Send cheque (plus £2 p.p. each book) to: **Arise No. 1**



# UP Overseas in Eilat



Eilat, as the welcome sign indicates, is a watersports centre where you can enjoy windsurfing, paraskiing snorkelling and diving. Hotel accommodation caters for all pockets and dive centres are well stocked providing an efficient and varied service. U/w shot taken with 16mm lens on Pentax LX in Hugyfot housing. 1/125 @ F8, natural light. VPS Colour neg film. Shots copied using soft masks.

When looking for new locations and dive sites in which to practice their skills, underwater photographers have a slightly different set of requirements when compared to other divers. Unless there is something specific at depth, we are more than happy to stay shallow where we have the odds more in our favour. The water is warmer and brighter, the life is more prolific and our underwater time is not restricted by decompression calculations or narcosis effects. Once we find a good spot where the life is performing, underwater crowbars wouldn't prize us away and the results back up the theory.

For the most part not being particularly club orientated, underwater photographers tend to keep in small individual groups bonded mainly by their shared interest, preferring to operate without the feeling of being timed. They need to be left free to create images but still able to cope with and control their own diving safety. Such attitudes do not always go down too well on boats where divers and underwater photographers are destined to sample the same waters. The best solution in terms of productive images is to dive for photography rather than with it. Organise your diving like this and the quality of your images will progress rapidly.

One area which may not appeal to you immediately is Eilat; situated, as

most of you will no doubt know, on the border between Israel and Egypt at the top of the Sinai Peninsula. Opposite is the Jordanian port of Aqaba and all around is barren desert so Eilat is an oasis both above and below the water.

Charter flights to Eilat tend to be available from October to April making it an ideal and warm winter location. For those who consider Eilat merely as an airport and stopping off point on their journey to the exciting diving to the south, they are passing over a most productive image producing area. True, there aren't the spectacular drop offs which bring on underwater vertigo and true, there aren't the appearances from large open water animals but just off the sandy shores around Eilat is a collection of small coral heads which contain concentrations of marine life which rival anywhere in terms of variety and spectacle.

Eilat's attraction for the underwater photographer is that you are allowed to get on and to concentrate where and when you want. In addition, the charter flights to and from Eilat are both plentiful and cheap being supported by a healthy tourist trade. Once you are in Eilat, there are levels of accommodation to suit all pockets, a climate to suit all members of the family and activities both during the day and evenings to break up the underwater photographic effort when

needed. All of this is concentrated in a small area where a journey by car from the dive shop to the farthest dive site is no more than 10 minutes.

Potential visitors who wish to control their own time and dive locations would be well advised to hire a small car. They are readily available for around £130 per week but rates vary with the time of year and can be booked from London/the country of your departure. On a practical note, a four seater car such as the Ford Fiesta is ideal for two underwater photographers with their additional equipment and space requirements when reloading cameras. Driving is on the wrong side of the road if you are British but they provide special cars with steering wheels on the other side to help you adjust without danger. Inevitably there will be times when the driver's mind, and therefore the car, will drift to thoughts of the colourful corals or co-operative fish only to be rudely brought back to their senses by the blast of a juggernauts horn. Fortunately, roads outside of Eilat have very wide pavements on the same level as the road which come in handy in such situations.

Armed with your car and bottles from any one of at least three dive shops, you can sample the simple and effective delights of underwater photography around Eilat. You will need proof of your diving

## Eilat.....

qualifications, naturally, before you can hire diving equipment but everything is available from tanks to weightbelts and from wetsuits to valves. The main dive centres are Lucky Divers in the Moriah Hotel in the centre of town, Aquasport on the edge of town and Red Sea Divers opposite them in the Caravan Hotel where package trips are available to simplify bookings. They are open sensible hours and can all fill tanks within minutes if you are in a hurry. English is spoken at all of the dive centres and guides are available to take you to known locations. Your first impressions of the area both above and below the water may not be too favourable. Above is the arid desert littered with man's debris while underwater the seabed is flat or gently sloping sand punctuated with small seemingly colourless outcrops and, once again, containing its fair share of human litter. Do not despair though for on closer inspection underwater you will be treated to a magnificent display of marine life around these coral heads which will keep the close-up photographer content for many dives and the beauty of it all is that they are all very easy shore dives. You can kit up at your own pace, your underwater time is almost unlimited and the climate will dry your wetsuit quickly to encourage you to put it on again for another dive.

The most famous of all these coral outcrops is Moses Rock, a long swim from the Aquasport Diving Centre or a short one from within the Nature Reserve beach. From here, having paid to get in, you can reach Moses Rock in a couple of minutes and the chances of you getting lost are nil since there are even underwater arrows pointing you in the right direction. If all this is starting to sound a bit worrying with too much human interference, you soon get used to the fact that you are sharing the area with snorkellers, swimmers and a constant procession of glass bottomed boats. If you are the type who likes to think that diving should be in unexplored and uncharted waters, Moses Rock will prove a disappointment but if, as an underwater photographer, all you want is a host of co-operative subjects in as small an area as possible then Moses Rock will not disappoint you. There is something for everyone on this large coralhead teeming with life in the bright shallow water.

Overhangs provide ideal shapes and backgrounds for diver shots, the sun is never far away for those effective sunburst shots, the soft corals come in all colours and the fishlife is prolific and, most useful of all, tame. They have, after all, become used to visiting divers and see them as no threat whatsoever. Take anything remotely resembling a plastic bag out of your pocket and you will be immediately surrounded by a ball of swirling fish so dense that you would think the sun had been suddenly extinguished.

Moses Rock is probably the most dived area in the Red Sea yet it still provides an almost bottomless supply of photographic subjects. It is a favourite location for some of the world's leading underwater photographers.



Above:

An ultra wide angle lens will allow you to include small subjects in the foreground yet still have plenty of depth of field to include a diver and the surface in the background! A reflex camera is almost essential when considering these compositions. Pentax LX in Hugyfot housing, Subatec S100 flash. VPS colour negative film. 1/75th @ F22

Below:

The beauty of Eilat is that the marine life changes from month to month. This small pipefish was one of dozens last April but the previous April there were none so you never know what your lens will find. Pentax LX with Subatec S100 flash plus a small slave flash. 50mm macro lens at 1:9. VPS colour neg film. 1/75th @ F22



Further towards the border between Israel and Egypt there are several more coralheads varying in both size and life. The three most dived are The Lighthouse which shows at low tide, the slightly deeper Pinnacle and the heads at Taba. All of these sites can accommodate many divers without feeling full up but if its clear undisturbed water you want for diver shots, you would be well advised to take potluck anywhere else as there are coralheads all along this coast. The popular ones are so because they have more life but the quieter heads still have

worthwhile life of their own so don't be put off at the thought of a trial dive. You are almost guaranteed to find something photographically interesting wherever you dive.

A particular favourite is The Pinnacle where the slightly deeper water (40 feet) shelters you from the buffeting shallower water. This small outcrop is about 20 feet high and has a compilation of marine life which seems unending. Soft corals fill every available space while glass fish sweep and swirl around them. Anthias dart around the outcrop in search



#### Prizewinners from Eilat

These two shots were both taken in April 1986 in Eilat in no more than 30 feet of water during a shore dive. The top shot came first and the bottom one came second in the black and white section of the BSoUP/AGFA Competition in June 1986 so you don't have to go too far for your images.

The lion fish was taken on a night dive at The Lighthouse while the Puffer fish was at Taba Beach in the no-mans land between Israel and Egypt. At night, lion fish are much more approachable and the Puffer was in a large hole with no exit at the rear so he didn't have much option but to pose for the camera! Why make things difficult for yourself if there's an easy way? The secret of successful fish portraits is to find fish who want to be photographed...not the other way round.

Both were taken with a Pentax LX and 50mm macro lens with Kodak VPS colour negative film. Subatec S100 flashgun. 1/175th @ F22. To make black and white prints, the colour negatives were printed directly onto Ilford Multigrade paper filtered for Grade 4 contrast.

In strict terms, if you want black and white prints from colour negatives, you should use special paper (Panalure from Kodak) which copes with the differing contrast but as I rarely print b&w from colour negatives, I make do with normal paper and avoid subjects which are too contrasty. Trial and error is needed as some negatives print much better than others so be prepared to use paper to find out.



of food drifting in the slight current. There seems to be a resident large moray though he may move around from outcrop to outcrop. The exact marine life varies from year to year too. Visitors in January one year may well see a completely different emphasis when they return a year later but this is what makes it so interesting. The subjects are changing but not so fast that you miss them. The life around the Pinnacle is both full and varied. Add to this the ability to get under some areas and you can be taking marine life pictures with the sun bursting through the background. Its all so easy and enjoyable. If the subjects are co-operative you can stay or if they're not, you can easily go back to shore, rest up for a while and return an hour later.

After a while, you can become so laid back that you will be happy to be going in the water with just a few shots in the camera because you know the subject you are after and you don't need to use a whole roll to get it. You are much more in control and this shows in your results.

For those who are experimenting with exposures or techniques, Eilat offers at least two 1 hour processing shops. They will process and print your colour negative film for not much more than UK prices and you will have instant confirmation that all is well or see how to improve a shot. Just imagine being able to dive in the morning and, while you have lunch in town, have your film processed to view before you dive again in the afternoon! I can't think of a better, simpler method to ensure success.

As if the day diving is not enough, you should not return from Eilat without having a night dive. They are so easy. There are several times to go night diving. These vary from transition dives where you enter the water as the sun sets and you see the reef life gradually retire and make way for the vibrant night life. You can go in just as the surface light is on its last legs or you can wait until it is totally dark. On each of these timings you will experience different dives and see differing subjects. Octopus will come out into open water, moray eels will swim past you and unseen species of marine life will appear before your lens. For night dives, close up lenses are the most effective as the marine life is approachable and your equipment will be simpler to control and operate. A good dive light is obviously essential for safety but it is also needed to search for subjects around the coral heads. Be warned though that some subjects discover you first and can give you quite a fright.

In terms of film to recommend for general use, the shallow waters around Eilat will not need any faster speed than 100 asa unless you are after a particular kind of result which a faster film will produce. If you want fast processing, you will have to use colour negative film as E6 processing is only available in Tel Aviv and takes 10 days. However, the E6 process is very easy and you could process in your hotel room.

As you may well have gathered by now, UP is quite keen on Eilat as a very productive photographic venue which is not too expensive to visit and which will send you home with a high standard of results.

Text and Images by P. Rowlands

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## CONGRATULATIONS!

on the first issue of

## Underwater Photography

## AGFA

are sure that this innovative addition to both diving and photography will prove as successful as

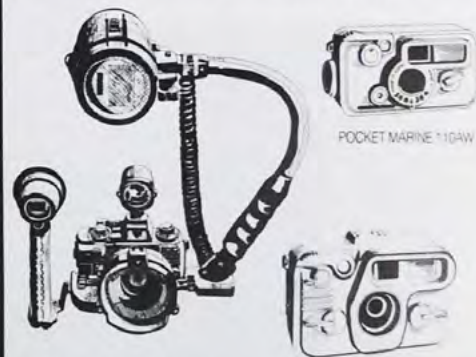
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in providing the best in underwater photography.

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INFORMATION & BROCHURE SEE IT

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TESTED TO 45 METERS

# UP in the UK

## Lawson Wood takes us to St Abbs, Scotland

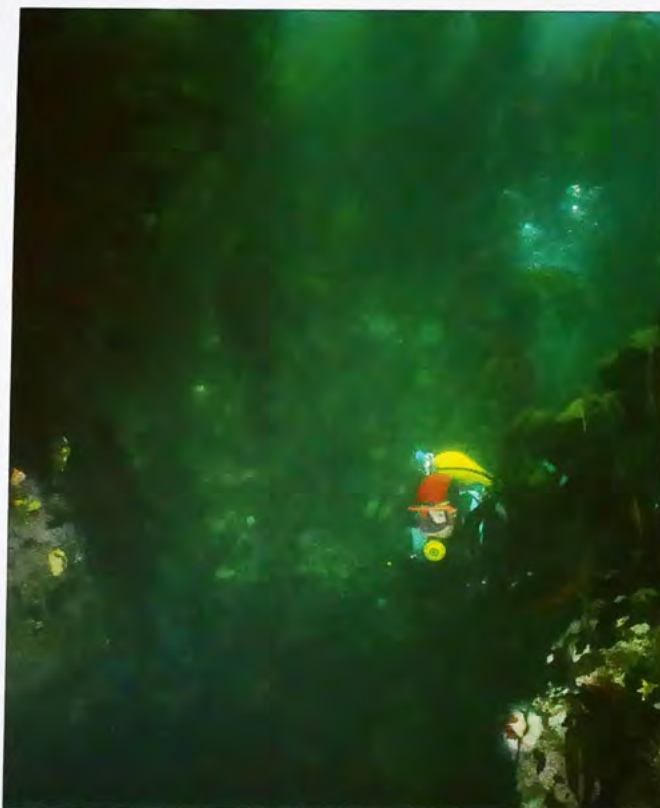


Nikonos V with 15mm lens and Oceanic OS 2001 flash. Fujichrome 100 film. 1/160th @ F5.6

St Abbs has always been on the lists as a favourite dive site but really only got the recognition it deserved when it was linked with the Barefoots Marine Reserve at Eyemouth. The reserve was officially opened in August 1984 by David Bellamy whose earliest dives were at St Abbs. The Marine Reserve is now being described as the best marine biological site in Britain.

It's only recently that more and more people are realising the photographic potential of St Abbs and it is fast becoming the best dive site in Britain. It's hard to say what makes it so special - no it's not, it has easy access, good relations with the local fishermen, more clear water than can be imagined and every possible marine habitat that can be found around the shores of the United Kingdom is packed into 5 miles of coastline.

Soft mud for seapens and scampi prawns; sand for astropecten starfish, sea potatoes, masked crabs and squid; gravel/shingle for brittle stars, feather stars and major feeding grounds for all the invertebrate species; boulders for octopus, ballan wrasse, wolf fish and the rare Yarrell's blenny; cliff faces for plumose



Easy access and usually clear water make St Abbs an area well worth a visit. An annual weekend along the lines of the BSUP "On the Day" competition is planned for later on next year. Above shot taken with a Nikonos V and 15mm lens, Ektachrome 100 1/160th @ F11

Macro photographers and marine biologists will find plenty of life around the coast of St Abbs. Nikonos 111 with 1-2 extension tube and OS 2001 flash. 1/160th @ 11 Agfa CT18 film



anemones, dead men's fingers and nudibranchs; kelp beds for leafy meadows, sea urchins and spider crabs and on the St Abbs Headland there is diving alongside guillimots, razorbills and shags.

Apart from the fact that St Abbs Head is the largest breeding colony for seabirds on the mainland of Britain, there are caves running more than 50 metres into and through the headlands; archways you could drive a bus under and sea-mounts rising from 35 up to 18 metres. An 80 metre wreck called the Glan Mire in 28 metres of water is festooned with life where the rare Bolocera anemone has a symbiotic relationship with a species of shrimp.

Whew! I think I'd better stop there before I give the rest of the secrets away. Suffice to say that no matter the level of photography you are at or what type of camera you have, this is definitely diving to put on your holiday list and for those of you who know this already, why not look in and see me.

Oh yeah! by the way, I run the Northburn Caravan Park and the Barefoot Diving Centre in Eyemouth where I can help you with accomodation and air, but, most of all, help you find the dives to suit your photographic taste.

**Text and Images by  
Lawson Wood**

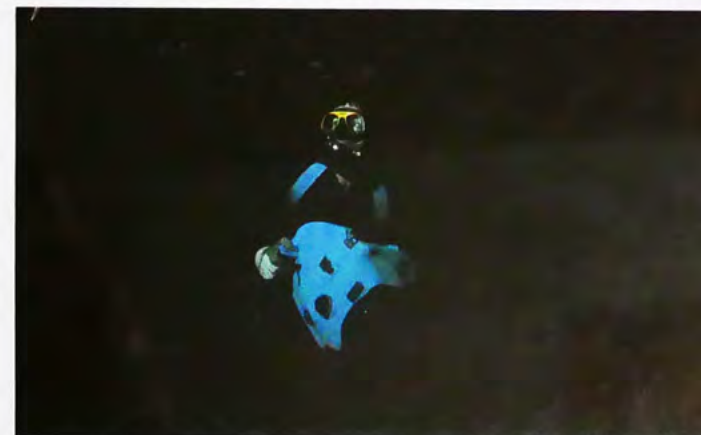


Above:  
What feature on this coastline would be complete without a shot of a wolf fish. Nikonos V with 15mm lens, OS 2001 flash. 1/160th @ F16 on Ektachrome 64 film. Lawson should be able to point you in the right direction if you want wolf fish shots.

Left:  
The sheltered harbour with easy access where local fishermen do not frown on divers. This combination makes St Abbs a major attraction for divers from all over the country.

**Seacam**  
UNDERWATER PHOTOGRAPHIC EQUIPMENT ENGLAND

## IF YOU HAVE THE CAMERA — WE HAVE THE CASE



**Cameraman Michael Pitt using Seacam Arriflex 16SR housing**

*For more information, write or ring*

## Book Reviews

To take successful underwater photographs it helps to have a knowledge of your subject including where it is likely to be found, what its habits are and when it is best photographed. Unfortunately for underwater photographers there are very few books which impart such specialist information but four recently published books go a long way to providing us with sensibly relevant information.

Published by IMMEL in London, there are three books of which one is available in two versions - a fully comprehensive hardback and a condensed waterproof softback for travelling/quick reference.

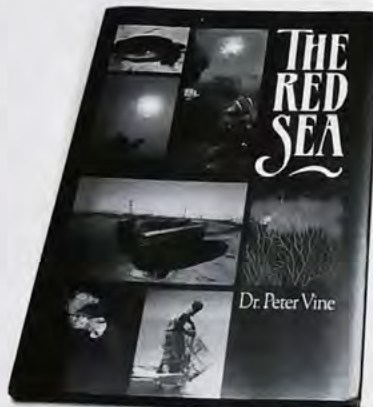
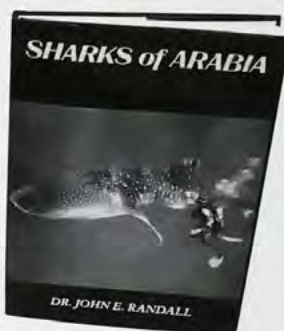
### RED SEA REEF FISHES by Dr J.E.Randall

This is the full hardback version with 194 A4 pages containing no less than 446 colour photographs enabling you to identify any one of 57 families and up to 325 species of fish from these well dived waters which cover the Red Sea, Gulf of Aden and the Arabian Sea/Gulf.

The photographs are a mix of in water shots together with plain background images which combine to make identification both easy and visually relevant. Not only are the images simple and effective but the text is also full of interesting background information as well as hard facts. For instance, did you know that Grunts (Haemulidae) are so called because of the sound made when they grind their pharyngeal teeth or that if you wanted shots of Halfspotted Gobies you should look in silty dead-reef areas?

Armed with this book, an underwater photographer will be more aware of the subjects without having to wade through scientific text normally associated with other fish identification books.

If there is one drawback it must be the cost of this book at £32 but you have only to look at it to appreciate that, for the Red Sea underwater photographer, this is a book which over the years will be a priceless companion either on site or back home.



### THE WATERPROOF GUIDE TO RED SEA FISHES by Dr J.E.Randall

This version is aimed at on site use and contains 365 colour images to aid identification of almost any fish you are likely to encounter on a Red Sea reef.

The waterproof paper allows you to take the book underwater if you want but it is probably most useful for being robust paper capable of surviving in the bottom of a divebag or camera case where it is most useful straight after a dive when your memory is freshest.

Although it does not have the hardback detail other than common and latin names together with general sizes, this is all you need to pinpoint your find straightaway and makes it a good book for the note making underwater photographer. At £20 the Red Sea Reef Fishes is excellent, expensive but essential - just like underwater photography.

### THE RED SEA by Dr P. Vine

For those underwater photographers visiting the Red Sea for the first time or wishing to learn more background detail about this fascinating area both above and below the water, this A4 128 page book covers all relevant aspects from the history to the maritime traditions and from the bird life to the marine environment. This is a well illustrated glossy book costing £24.

### SHARKS of ARABIA by Dr J.E.Randall

For those who want shots of sharks (and there appears to be a bottomless market for good material) the Red Sea supports a wide variety of creatures from this ancient family.

This 148 page A4 book costs £26 and provides both scientific identification information together with historic and modern facts relevant to the area. In terms of underwater

photographs, the book confirms that good shark shots are difficult to obtain but the line drawings and specimen photographs are sufficient to whet the appetite and inform the brain.

We understand from IMMEL that Autumn 1986 will see the arrival of The Red Sea Handbook and Red Sea Invertebrates which, if they follow the same quality combined with information lines will be useful additions to the range.

IMMEL Publishing are at Ely

**Next issue, UP reviews The Nikonos Handbook by Jim and Cathy Church which includes Nikonos V and TTL flashgun details.**

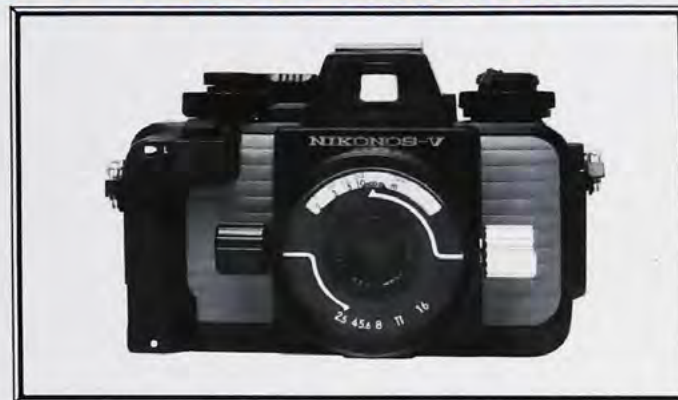
## Your last chance to win a Nikonos V with 35mm lens

Subscribe to "UP" before the end of December and you could win a Nikonos V with 35mm lens worth £469 retail.

Nikon have led the field in underwater photography for nearly three decades with their Nikonos amphibious camera.

The Nikonos V is the most advanced model yet with auto and manual shutter speeds and, for the first time ever in an amphibious camera, TTL flash metering. Its small size and ease of operation have made the Nikonos the most widely used underwater camera in the world. The Nikonos range of lenses for both above and below water use are perfect performers designed without compromise and their TTL flashguns have simplified underwater photography for everyone.

Nikon were quick to see the importance of "Underwater Photography" Magazine and have generously donated a Nikonos V



with 35mm lens as a raffle prize for all those discerning underwater photographers who subscribe to "UP" before the end of December 1986.

The winner will be notified on January 5th and full details will appear in the Feb/March issue of "Underwater Photography".

Return your completed UP subscription form before December 31st and you will be included in the draw to win a Nikonos V and 35mm lens generously donated by NIKON UK Ltd.

## Birchley Products

### SLR CAMERA HOUSING

Another first for Birchley Products, we are pleased to announce a custom-built injection moulded SLR camera housing.

The concept is a three part injection moulded camera housing into which controls are fitted for each individual camera. The three parts are:

- \* A clear polycarbonate rear moulding into which the camera is attached via a stainless steel plate.
- \* A central body moulding in ABS through which the shutter and rewind controls are fitted.
- \* A lens tube moulding in clear polycarbonate. Controls for distance and aperture are fitted here.

Control bearings are solvent welded and O ring sealed. Main body mouldings are also O ring sealed. The front lens through which the camera photographs is a clear acrylic disc which is easily replaced if required. Depth limitation 120 feet (36m).

The camera housing is sold as a basic unit including shutter release, rewind, aperture and distance controls. Also available is a flash housing with built-on spotting light.

The flash has a guide number of 22 in metres with 100 asa. The spotting light and the flash are powered by a rechargeable Ni-cad battery pack. When the light is on the flash is activated.

Other flash configurations may be used, please check with us. The flash housing is manufactured in ABS with polycarbonate injection moulded plastic components.

Price: Camera housing £130.39 + VAT. Flash housing including flash, spotting light, Ni-cad batteries, lead and arm £86.91 + VAT

Note: This versatile housing can accommodate other cameras; also if the flash unit isn't big enough, we have other housings. Please check with us for your exact requirements.

## PHOTEC

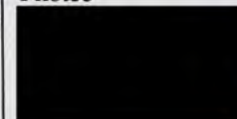
### Underwater photographic equipment hire

Nikonos cameras, lenses, manual and auto flashguns, accessories, cine lights... All available at reasonable hire rates.

Also contact us for secondhand equipment sales at competitive rates.

Watch for details of U/W Photography courses and all inclusive photography holidays.

Send a large SAE for full details. Photec



# On Assignment

## UP shoots Peter Scoones shooting The Deep Sea Jivers

The fast changing world of pop music is always looking for new ways to stimulate its market and recent years have seen the emergence of pop videos with exciting electronic sophistication. These are very expensive and effective but, when it comes down to album sleeves, still photographs must help sell the product.

Once again, the music industry is desperate for new angles to produce arresting images and they frequently turn to underwater photography to provide the extra sparkle they require.

There can be no doubt that the different feel of an underwater shot will halt a customer's scanning eye and help increase sales but if only the music/promotion industry would get its act together they would achieve much better results.

Take the latest project as a prime example.

The Deep Sea Jivers, a 2 year old band, are experiencing success in Japan and want to appeal to a wider audience. They are just launching their debut album "Raptures of the deep" which uses an underwater image on the front cover and their single from this album is called "Deep Sea Jiving". They want an image of the band underwater without bubbles. It's as simple as that. Or so they thought.

As so often happens, the last person to be commissioned was the photographer. (When will they learn that he/she should be the first?) Fortunately for the group's management company, they hired Peter Scoones whose extensive experience in both stills and cine was to come in handy. He had just over 3 days to get his act together.

On the day allotted, a small pool had been hired by the group for just three hours. They had no idea just how long underwater work takes but they would soon learn. Their inexperience and naivety so nearly led to a flop.

Arranging 4 people to be at the bottom of a pool is complex enough especially when the specially hired underwater co-ordinator has been told that the members of the band could dive down on their own and hold a pose for the camera so extra tanks and feeding lines would not be needed. Once again, the inexperience of the group's promotion company caused major problems for the underwater photography team.

To eliminate the tell tale background, it was decided to use a spot of light from the surface to give the desired elimination but also to give strong theatrical shafts of diagonal light.

James Jordan, who had worked with Peter before, was called in to provide the lighting and arrived with his assistant and an array of studio electronic flashes and stands which could provide around 8000 joules of light. (The most powerful underwater flash is about 150 joules!) A



*Shots can be so much better with planning and co-ordination as this shot shows. Although, as the text describes, the first session did produce a useable image, it was only after the photographic team offered to shoot more images for free that the best shots emerged.*

*This shot was taken with a Mamiya RB67 in an Ocean Optics housing with a 37mm lens using 400asa colour negative film. 1/1400th @ F11. Surface studio flashlight illuminates the group with a bubble screen behind to add sparkle.*

U/W PHOTO TEAM:

Peter Scoones, James Jordan, Georgette Douwma, Peter Rowlands, Doug Green.

long EO lead would plug into Peter Scoones' cameras so that he could trigger the flashes from underwater.

While the photographic team were setting up, Doug Green, the underwater co-ordinator, was teaching the group how to use tanks and valves. The odd coughing fit could be heard from the shallow end but, by and large, the members of the group did remarkably well, considering. The plan was for the keyboards player and drummer to have tanks of their own while the bass and

saxophone players would be fed with air from the surface on long hoses.

It is surprising how quickly time ticks away when there isn't much time allocated and, having started at 8 am, it was soon 10.30 and only half an hour left. The drums and keyboards were in place at the bottom of the pool bathed in a dappling circle of light from the two spots on the surface. In order to check the lighting and show the land based Management representative/art director.

### Deep Sea Jiving...

what the shots would look like, Polaroid 35mm instant slide film was loaded into a Nikonos with 15mm lens and 12 exposures made. This also tested the flash triggering.

Back to the surface and wrapped in towels, the photographic team developed the film using the Polaroid instant processor and, hey presto, instant slides to reassure all concerned but time was not reassured and continued to tick away regardless.

The crunch time was approaching when it all had to come together, or else. On the first take, all the members of the band got into positions and were held there with foot weights. The valves and masks were removed and the posing began. One shot was possible before one of the group shot to the surface but, as Peter Scoones described later, it didn't feel good. The time was now 11am and our time had, in theory, run out. Pool attendants hovered looking at their watches as the general public had to be allowed in at 11am!

A half hour extension was pleaded and begrudgingly granted but the pool had to



open. Whilst final co-ordination of the group was being arranged, the pool attendants were laying lane dividers on the surface and soon each lane was filled with swimmers ploughing up and down the pool.

With chaos just around the corner, the go was given for what had to be the

last take. The drummer and keyboard player were in position and the front two were lowered into position. Signals were passed to and fro and valves and masks were removed. 5 shots were rattled off as soon as the flash had recycled before the two front members went to the surface. Three and a half hours

*Left This is the original shot taken at the "first" session which, considering the limitations of the shoot is an effective shot which the group used on the cover of their single. However, as you can see from the colour shot taken at the second session, the results can be improved enormously by early co-operation with the photographic team. Pentax LX with 20mm lens. Light from surface studio flash. Colour negative film printed on Panalure paper.*

condensed into half a minute.

Despite the chaos, an effective shot was achieved which was used on the cover but the results could have been so much better if the commissioning company had liaised much more closely, and sooner, with the photographic team. It is, after all, they who produce the photos. More time was needed as the second take was far better than the first. The group were getting better by the minute and another hour would have brought even better results. After all, when you consider that most photographers charge a day rate even though it is only a morning booking, the cost of the pool becomes negligible so another hour or two would have been financially and image-wise much more productive.

From a potential disaster springs eternal hope. As a direct consequence of this assignment, a photographic team has been formed to specialise in such work and UP will be involved in the hope that, one day, art directors will see the potential of underwater images.

Finally, the team arranged another more organised session for free and shot some very exciting images which are to be used in the Group's publicity campaign in the Sunday Supplements.



*A group member is taught the basics, a sax is fitted with a demand valve and props are taken underwater while the clock ticks away.*



**We live with the hope that underwater photography will become regarded as an exciting medium rather than as a gimmick into which is put very little sensible forethought. But, then again, we are ever optimists pestered by reality.**

## Two New Competitions

Competitions are a great way of judging your work against other underwater photographs. They can be brutally honest but do give a largely impartial opinion of your work when compared to others.

By and large, competitions are not very well supported in terms of quality or quantity. Its either because good work isn't being produced or it's not being entered. We suspect its a combination of both reasons. However, one fact is certain - IF YOU DON'T ENTER, YOU WON'T WIN.

UP will be organising two regular competitions, details of which are included below. In addition, where deadlines permit, we will bring you news of forthcoming competitions worldwide.

Organisers of competitions please note. Keep us informed of your latest project so that we can keep this section as useful as possible. Underwater photography may not be a competitive sport but it thrives on competition.

## AGFA Bi-monthly underwater photography competition

### WIN 10 ROLLS OF 50RS SLIDE FILM FROM AGFA

UP is delighted to announce that AGFA have kindly agreed to sponsor this bi-monthly u/w photo competition by donating 10 rolls of film to the winner. Those who use AGFA slide film are impressed by the sharpness and rich colours especially in the shadows (we've got plenty of those underwater). The UP Bi-Monthly Competition is aimed at encouraging work to fit categories. You can use any techniques you like. The idea is not to have restrictions other than the broad idea behind the category. Competition is a daunting word and in this context is not quite correct for we are looking for good shots which show initiative and flair (no, not flare) but this doesn't mean that a straight shot doesn't stand a chance so enter whatever you see fit. We look forward to seeing your work. Entries must be 35mm slides or larger with your name and address clearly marked on the mount and a spot at the bottom left hand corner to indicate the correct way up. They should arrive by the 1st of the month before publication. i.e. Jan 1st for Feb/Mar issue. Sorry the first one's a bit sudden but you've got plenty of time over Christmas and it gives you a good excuse to go and hide when the relatives come visiting.

The entry fee is £1.50 per slide. This includes safe return postage and, if you so wish, some constructive comments on the slides if you want. Please state whether you want any comments when the slides are returned.

The categories are as follows:

- |                 |                                                                                                      |
|-----------------|------------------------------------------------------------------------------------------------------|
| <b>Feb/Mar</b>  | <b>British Close ups</b><br>10"x8" area and smaller. UK only.                                        |
| <b>Apr/May</b>  | <b>Active divers</b><br>Divers actually doing something rather than just posing/being in the frame.  |
| <b>Jun/Jul</b>  | <b>Exciting lighting</b><br>Show how additional light excites. This can be single or multiple light. |
| <b>Aug/Sept</b> | <b>Sunburst shots</b><br>Get the sun in frame. UK only.                                              |
| <b>Oct/Nov</b>  | <b>Double exposures</b><br>1+1=3? Prove it with UK shots only.                                       |
| <b>Dec/Jan</b>  | <b>Fish</b><br>It sounds easy but good ones aren't.                                                  |

So get cracking and show off a bit. You shouldn't take underwater photographs and keep them in a drawer.

## "UP COVER" Competition

### £75 prize

The most important photograph for a magazine is the front cover and UP knows it will always have difficulty finding enough suitable covers. To make sure the cover shots are available, we are offering to pay £75 for good cover shots, payable when the shot is published.

Before you all bombard us with material, we aren't paying £75 for just any old shot. Suitable entries must be 35mm vertical format as a minimum size but above all, they must be differently exciting/innovative. A

prime example is Peter Scoones shot on the front cover of the September issue of Diver Magazine.

This is a shot which expands underwater photography both in terms of effect and communication. It is way ahead in conception and is just what we wanted for our first front cover. Shots such as this are not taken by chance and are the result of consistent thought and planning so get thinking and planning.

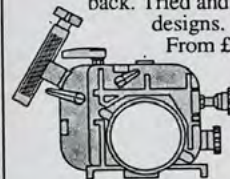
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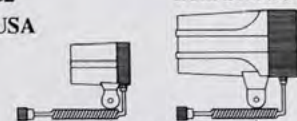


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## We like to keep 'UP' too.

Congratulations and best wishes to Peter Rowlands and Ocean Optics Limited on the launch of "Underwater Photography".

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# Deep Down Dependability

The undersea world, largely unexplored, with unspoilt scenery, in fact an alien environment. To explore this dream beneath the sea your need is the best in diving equipment, after all this is your life support, can you afford not to have the best?

It was many years ago that Jacques-Yves Cousteau introduced sport diving to everyone, by his part in the invention of the aqualung. Through the continuing voyages of Calypso and as Chairman of the Board of U.S. Divers, Jacques-Yves Cousteau ensures that the U.S. Divers range of equipment is second to none. So good in fact, the Conshelf has been accepted as the standard regulator in the Royal and United States Navies. The new range of regulators include the Conshelf 21, Conshelf SE2 and Pro Diver all having features that other regulators try to achieve.

The new Calypso buoyancy compensator, so comfortable it takes the weight of the cylinder onto the hips. The sea band can be as snug as you wish because it is depth compensating, it will not loosen and slip around underwater. This B.C. hugs your body producing little drag underwater, due also to its design it is ideal for the dry suited diver giving easy access to chest valves. The Calypso is acclaimed to be the most comfortable B.C. available.

Luxfer, part of the giant Alcan group with plants in the U.K., U.S.A. and Australia are the world's largest manufacturer of diving cylinders. The MDE Luxfer Aluminium Cylinders in blue hammer finish, range from the 24 cu ft pony to the 82.98 and 125 cu ft sizes.



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## How was it done?

Peter Rowlands reveals "that" wreck shot



As one of a group of underwater photographers visiting the Red Sea on a typical package trip, I dived the Orlando at Ras Mohamed. At that time, I was going into the water with no less than three camera outfits (the stupidity of youth) in the belief that more film equals more results. I now know differently.

Because of the expected current I took only one camera - a Nikon F2 with motor and 16mm 180° full frame fisheye lens in a Hydro 35 aluminium housing by Oceanic USA. Electronic flash was to be provided by an Oceanic OS 2003 on a 15" ball joint arm. This is a bulky outfit but does give the benefit of full reflex viewing and, when using the 16mm lens, is an outfit which could not be equalled by a Nikonos system at the time. The severe curvature of the lens on land is eliminated underwater where there are few, if any, straight lines to upset the image. The film in the camera was a 36 exposure load of Ektachrome 64.

As so often tends to happen in clear water, buddies come and go as the dive progresses and I found myself with Andrew Spencer neatly kitted in a silver and blue wetsuit. Knowing that the wreck had been dived and photographed continuously for many months by visiting divers, I decided to try for a different shot.

Assuming that most shots were being taken on and close to the wreck, I swam about 30 feet past the stern for a rear view. The strong current was pushing me

in this direction and I knew that the swim back to the wreck would be a struggle - especially with a Hydro 35 causing extra drag, so my time to take shots would be limited.

The midday sun was shining and a separate light meter confirmed that 1/60th at F5.6 would give correct exposure. This tied up with my general rule that, in clear tropical water around 30 feet, you can't go far wrong with 1/60th at F5.6. I usually preset my camera to this so that if anything occurs suddenly, there's a chance the exposure will be correct if I fire off one "from the hip" before taking a light reading to take a more calculated shot (assuming the subject is still around).

Whether I signalled to Andy to swim up to the wreck I cannot remember and I certainly cannot remember looking in the viewfinder and saying this is a cracking angle. At the time, the current was pushing me out into open water. With physical forces prevailing, I took two shots in rapid succession (one of the advantages of a motordrive). The flash fired for the first shot and, because it hadn't had time to recycle, didn't fire on the second.

The first exposure suffered from slight flash backscatter as the visibility was milky. The diver was in a slightly better pose with a pleasant plume of bubbles just exhaled. The second exposure (printed here) is better because the flash not going off has eliminated backscatter but the pose of the diver is not nit-pickingly

quite as good. Two exposures were all that were safely possible before I had to fin my way back to the wreck. From there I could pull myself back to save air.

The next time I even thought about these shots was when the films were collected from the processors back in London. As soon as I saw the two frames, they jumped out at me. I liked them instantly. The size of the wreck in relation to the diver gives the shot a strong feeling of scale and seems to be appreciated by all viewers whether they are photographers, divers or the general public. It is a shot which many people like to show to others when trying to describe the excitement and atmosphere of a wreck dive.

With the shots processed, I thought they would be valuable in terms of reproduction fees and so invested in having 5" x 4" duplicates made in both colour and black and white. This cost about £20. The prints made from the b&w negative have so much more impact that the shot is nearly always used in b&w. However, I understand that with a slightly complicated printing technique involving a black and white mask, a colour print with much more contrast will result. If so, this page may well see a further description and illustration.

If I was pushed to list my favourite shots from my work/portfolio, then this would be in the top three.

## Classifieds

**FOR SALE**  
Nikonos 111, Sea and Sea YS50 Auto, Flexi arm and tray, Novatek 3:1 extension tube, £400

**FOR SALE**  
Complete beginners kit. Nikonos 111, Aqua F1 Auto, Oceanic extension tubes, Subawider, Ocean Optics Close up lens. £520 ono.

**FOR SALE**  
Nikonos 1VA. Hardly ever used. Never used for diving. New seals and land flash attachment. £215.

**FOR SALE**  
Nikkor 55mm F3.5 micro for sale. Perfect condition or exchange for Konica 55mm F3.5 Macro-Hexanon lens. £75.

**WANTED**  
Ball joint arm Oceanic or Ikelite. Must be in good condition. Tel

Make your ad stand out above the rest with a box surround. Only £5 extra - they bring results

**FOR SALE**  
Nikonos 80mm lens. Mint £125 or exchange for Subawider wideangle adaptor. Phone

New/secondhand collectors books on all aspects of the underwater world including wrecks, fish identification

**FOR SALE**  
Perfect condition Ikelite OM1 Olympus Motordrive housing. Extras include supereye viewfinder, focus rings etc. Price £250 o.n.o.

**FOR SALE**  
Nikonos SB101 flashgun. New, unused and still in original packing. £200. C.Gough-

**NIKONOS REPAIRS**  
by Ocean Optics. Nikon authorised. Tel

Dive base at water's edge of Mediterranean island. Luxury home for 6, boat, compressor, tanks. To share. Not expensive. Serious divers only. Virtually virgin diving territory. Timeshare Apartment.

Sea & Sea new catalogue now available. Send large 18p SAE to Sea and

Devon. Many new exciting products are shown.

**FOR SALE**  
Nik 111 £225 ono. Aqua F1 £150. YS50 Auto £150. OS 2000 £100. Extension tubes from £20. Subawider £65. New Nik 111 bulb flash £40. PHOTEC is updating stock. All

**WANTED**  
Marine housing for Canon A1.

Photography Courses. Lorn Divers, Oban. New Aquastar 38" for 12 divers. Air to 4000psi. Scotlands newest Marina. Day expeditions to some of Scotlands most interesting sites.

**WANTED**  
Powerful flash with EO connector. Mark Caney, Cydive, 1

**FOR SALE**  
Two custom built u/w cine camera housings. Can be adapted to video camcorder. Sell separately £50 each ono. Buyer collects.

**NIKONOS HANDBOOK** by Jim and Cathy Church. Includes Nik V and TTL flashguns. £19.95+£1.50 p&p. Available from Ocean Optics.

**FOR SALE**  
28mm Nikonos lens in original packing with instructions. Used twice. Genuine reason for sale. £140 ono. Phone Ken

**FOR SALE**  
Ricoh flashgun. Two of them in perfect condition. Ricoh housing and spare one with plenty of spares. Only £100. Tel 0792

**FOR SALE**  
One Novatek Plus 3 close up lens. Fits onto Nik lens. In focus at 9 inches. Changeable underwater. Bargain price £12. Dave Sice

**FOR SALE**  
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**WANTED**  
Underwater studio props - sharks, octopus, mermaids, treasure chests anchors etc to hire or purchase. Phone

**FOR SALE**  
Diamond 8mm neoprene drysuit £110 and offshore pro 7mm wetsuit £65. 5ft 7ins with 41" chest. Phone Mr

**FOR SALE**  
Nikonos 111 flashlead (new) £15. Phillips adaptor for Nik 111 flashes on Nik 111 cameras (used) £5. Tel Ian

**FOR SALE**  
Sea and Sea 20mm lens, optical viewfinder £150. Membrane drysuit (ex Navy) £50. Neoprene drysuit £150. 10"x8" colour prints Basking shark, red dead mens fingers, Wreck (Hispania), Octopus. £1.50 each + post. Super Xmas presents. Tel Tony

**FOR SALE**  
Camera Care holdall, yellow, with shoulder straps and waist belt, three sided zip, never used, will hold Ikelite housing, Nikonos etc. £25 Phone 0229

**FOR SALE**  
Sea & Sea Motormarine 35 underwater camera. Plus tray and Sea & Sea Electronic flash. Worth over £300 new. Open to offers.

**FOR SALE**  
Nikonos 1VA, 28mm lens, Sunpak Marine 32 strobe, Nikonos close up outfit with frames and books. £450.

**FOR SALE**  
Beaulieu 4008zm1V cine camera super 8 with aluminium carrying case, Pentax 42mm screw converter for interchangeable lenses, charging units, battery, cold weather cables etc. Excellent condition value £700. Bargain £390.

Underwater Photography Expedition to St Kilda 1987. 9 or 14 days escorted by professional underwater photographer. This is your chance to dive in viz of 160 feet and improve your technique with tuition. Tel 0704

**FOR SALE**  
Large format 6x6cm Yashica in Heco Mar aluminium housing. Built in close up lens. Two complete units. £275. Tel Jan Lenart

Qualified diving instructor with full photo equipment seeks occasional interesting assignments. Paid or unpaid at home or abroad. Contact 01

**FOR SALE**  
SB102 (large flash) £250. Little used. Reason for sale - no longer Nikonos user.

**FOR SALE**  
Nikon F2 aluminium housing complete outfit with F2 body, Actionfinder, 55mm macro and 20mm wide angle, dome port and gearing. EO flash connector and carrying case. Its all ready to shoot. Bargain at £650. Tel

**FOR SALE**  
Nikonos Close Up Outfit plus carrying case in mint condition. £150. Aqua F1 Auto flash in good condition. £150 Can be seen in Bath or London WC2. Tel

## Classifieds

**WANTED**  
Nikonos V, 20mm lens, Oceanic OS 2001/2/3 flashgun and Pelican case.

**FOR SALE**  
OS 2003 Nik 3/4 240v charger. Good condition £235. Ikelite Meter housing No 5051 new £15. Ikelite Olympus T32 flash housing with auto lead £35. Standard Vismaster + finder £75. 2 L86 meter brackets £9 each. Nik 4/5 case £15. Tel Ken

A classified in UP will be read by u/w photographers all over the world. Buy or sell the UP way to get fast results.

**FOR SALE**  
Nikonos 11 with 35 lens and bulb flash. £130. Tel B.Greaves

**NEW ZEALAND DIVE MAGAZINE.**  
Downunder's top dive magazine. 84 pages. 6 great issues each year. Air mail subs £25 a year. Send now to NZ DIVE, PO Box

**FOR SALE**  
Nikonos 111 with 35mm lens. Unused since Ocean Optics service. £200 ono.

**FOR SALE**  
Pentax 17mm. Full frame fisheye. £125.

**FOR SALE**  
Nikonos 1VA, 35mm, Subawider with viewfinder. Ocean Optics CU001 lens, Aqua F1 Auto flash, Parallax adjustable viewfinder and Pelican case. £800

**FOR SALE**  
Nikonos 15mm lens and viewfinder. Boxed. In good condition. Old style. £460 ono. Tel

**FOR SALE**  
Hydro 35 Oceanic housing unit with Nikon F2 camera, Tamron SP 90mm telemacro lens £695. Nikkor 15mm F2.8 lens boxed, unused. £650. Seacor 21mm F3.5 £125. Tel C.

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Classifieds only cost 25p per word but must be prepaid. Phone numbers are one word. Deadline for adverts is the 1st of the month preceding publication date. i.e. 1st March for April/May issue. Make cheques payable to UNDERWATER PHOTOGRAPHY and send to \_\_\_\_\_  
ACCESS and VISA most welcome. Card No. \_\_\_\_\_ Exp date \_\_\_\_\_

## Join UP in The Red Sea on board Lady Jenny V



*Lady Jenny V floats on the crystal clear Red Sea water hovering over the delights of a Red Sea reef with its profusion of colourful corals. The two images were copied (sandwiched using soft edged masks. Lady Jenny was copied with the surround masked black and the underwater shot was double exposed into the black area with the opposite area masked. UW shot Nikonos 111, 15mm lens, Oceanic 2003 flash. Fuji 50 slide film 1/60 @ F11. This was taken while diving from Lady Jenny 3 at The Museum - a spectacular site for u/w photography.*

**Peter Rowlands will lead a special u/w photography trip on January 21st 1987 and it won't cost you a penny extra!**

Everyone knows how good the Red Sea is and that the Lady Jenny V is one of the most established boats in the area. Now you have a special opportunity to join the UP team led by Peter Rowlands for a week of underwater photography on January 21st

1987.

You will have experience on hand to help you with advice on your equipment and your underwater photography to make sure that you return with new and exciting images. But what is so special is that it won't cost you a penny more than normal. The cost of the week is only £719 which is exactly the same as Speedwing's price so you are paying nothing more to have personal underwater photographic help for a whole week.

# Just add water and shoot



The Sony 8mm Handycam with its 40 metre housing and 80 watt light is a complete underwater video package. There's only one camera control - it's fully automatic - all you do is press.

You can play the results back instantly on your TV/monitor in full colour. No fuss, no problem. Cecil B. would drown in his grave.

The Sony 8mm video system is available at special package prices from

## Ocean Optics Ltd

# The British Society of Underwater Photographers

The British Society of Underwater Photographers was formed in 1967. Today it has over 300 members throughout the world and is still the only photographic society catering exclusively for underwater photographers.

When it was formed the prime objects of BSoUP were to create a forum for the exchange of ideas and information about underwater photography and to put the activity on the map. Today, the Society is still dedicated to encouraging and developing underwater photography in all its aspects from slides to cine. Its members vary from divers who have never previously taken a snapshot to eminent professionals who lead the world.

Much of what an individual obtains from BSoUP depends on what they want from the Society. For those who require information and contact with other enthusiasts, BSoUP caters in several ways.

General meetings are held in London each month. At these meetings there is usually a talk on basic techniques to help beginners, a section to encourage members to show their slides for constructive comment and a general interest topic which may range from new equipment to more specialised techniques. Frequently, topics dealt with attract attendance from members as far apart as the North and South West of England.

In addition to the monthly meetings, BSoUP produces its own bi-monthly newsletter which is sent to all members. This contains news of meetings and competitions, items on new techniques and adverts for equipment for sale.

Some members of BSoUP are particularly keen to enter competitions. For those who have yet to win a major prize there is an annual contest for the handsome trophy kindly donated by Diver Magazine. For all members, there is a monthly competition on a particular theme which is judged by the audience present at the meeting and also an annual portfolio competition open to all. There is at least one annual "splash-in". This is held at Fort Bovisand, Plymouth and is linked with a photographic competition. One feature of the event is a competition for the best pictures taken underwater in the surrounding waters on that particular day. The film provided is processed that evening and then judged by all the members and the general public who are present at the viewing.

Members have the opportunity to earn money from their pictures by submitting them to Seaphot/Planet Earth Pictures which was formed by BSoUP member Gillian Lythgoe. She supplies pictures to publications and advertising agencies on behalf of the photographers concerned and then negotiates suitable fees.

BSoUP is not a diving club in any way but it always strongly advises its members to ensure that they receive proper and adequate training in diving techniques before they take up underwater photography.

Further details regarding membership can be obtained from

Put yourself  
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Full details from: Derek Edwards,

Do you want to identify the  
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The first of a planned series of slide sets of marine life is now available.

COELENTERATES - Jellyfish, anemones, corals.  
24 colour photographs taken by 5 British Underwater Photographers and an authoritative text.

Price: Just £7.50 (+ 60p UK post)

From:

Marine Conservation Society

The Marine Conservation Society is a registered charity under the Presidency of H.R.H. The Prince of Wales. The Society seeks to promote the study and protection of the marine environment.

## Short Ends

### UK PRICE INCREASES

Unless it's escaped your notice or you've just got back from a trip to Mars, the weakness/strength of the Pound/Yen has been causing some seriously rapid price increases. From our point of view, it's mainly Nikonos and Sea & Sea equipment who have been affected. For some crafty reason, Sony have increased the prices of their accessories but kept the main items such as video cameras at the same price. History has shown that prices which go up rarely come down and the future doesn't look any better. Prices of goods from America have remained fairly stable for once.

### BRIGHTON '87

Diver Magazine have confirmed that Brighton '87 is taking place in October 1987 and this will be the undoubted highlight of the underwater photographic year. As well as international speakers over the weekend there is the competition which attracts entries from all over

the world. Its a weekend of non-stop activity and excellent images so don't miss it. For further details, please contact Diver Magazine, 40 Grays Inn Road, London WC1 but written details will most probably not be available until the New Year.

### "UP" COVER SHOT

Covers are always difficult to find and we wanted a different image to the normal u/w scene with diver etc. Louis Boutan's shot of a hard hat diver underwater was copied from his book "La Photographie sous-marine" on 125asa Plus X b&w film. The book is owned by Nigel Phillips, book specialist, London. The Nikonos V was printed in to size but slightly out of focus and the surrounding area touched up to blend the images. Ilford Multigrade B&W printing paper at Grade 4 was used for both images. Incidentally, Louis Boutan's book is a rare item and worth well over £100 if you find one.

### WHAT DO YOU THINK OF IT SO FAR?

Magazines depend upon readers and subscribers but they also must have reactions and opinions either verbally or in writing to make sure they are on the right tracks. UP welcomes comment letters aimed at improving each issue.

As this is the first issue, there aren't any such letters to print but all those suitable will appear in the next issue as a regular feature. These letters can take the form of opinions, requests for help and so on, so let's hear from you.

### UP TITLE GRAPHICS

For those of you into graphics (all you AV producers should be), the cover title was produced on a computer and then converted to slide by RCW Colour Slides, 7a [redacted]. They specialise in computer images onto slides as well as transparency duplicates and soft edged masks for multi-projector AVs.

## UP and coming next issue

### Marine biology photography

with Dr David George, Chairman of the Marine Conservation Society David is an award winning underwater photographer and a leading marine biologist. In this regular feature, David will be describing how to get the most from marine animals and plants

### UP goes Gozo in Malta

with David Nardini and Charles Hood

These medal winners from Brighton '83 show you the sights and how they captured them on film

### Video in depth

UP brings you bang "up" to date on this latest movie boom

### UP in Plymouth, Devon

Home of Fort Bovisand and a worldwide centre for marine biological study, Plymouth is productive and pretty. BSoUP's annual Splash-In is held here and for good reasons. UP shows you around.

### Basic Course: Shutter speeds and apertures

They control your results. UP describes them and how to get the most from them

**Plus New Gear Worldwide, How was it done?, Competition winners, Classifieds, Short Ends and much, much more. Subscribe and succeed.**

# IT'S NOT CALLED THE MASTER JACKET FOR NOTHING

Straps to keep hoses neat & tidy

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All round buoyancy, no unused air space in whole Jacket.

Dump and over pressure valve

Webbing Quick Release Harness.  
Takes all single tanks from  
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Built-in Nylon Backpack for  
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Will hold samples, instruments, etc.

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Quick Disconnect Inflator  
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Second Dump and Drain Valve

Scubapro Master Jacket and Scubamaster B.C.'s also available with  
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**AIR II Inflator/Regulator.** Cat. No. 21-080-000  
The greatest contribution to diver safety ever. An  
efficient buoyancy device inflator coupled with a good  
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Send £1.00 for catalogue, price list and stickers.

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**UP2  
will be in  
UwP115  
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