

# Pat Baker's Underwater Photography Museum & Library

**Not just a museum - an appreciation celebrating the pioneers and practitioners of photography and archaeology underwater, to be shared with all who are interested.**

Ten years old in 1954, I first “discovered” the Underwater World – not in the actual sea but via a surprisingly comprehensive diving book section of Chelsea Public Library and the gallery displays in The Natural History Museum.

These wonderful, and free, institutions were both within walking distance of my family's Chelsea home.

Additional inspiration came from knowledge of the exploits of World War II “frogmen” and, even more, Walt Disney's 1954 film interpretation of Jules Verne's Twenty Thousand Leagues Under the Sea.

Six years later came another passion, for the art, the processes and equipment of photography. This led, in 1963, to the decision to become a professional photographer, enrolling for 3 years study at The Polytechnic School of Photography (Regent Street) and qualifying in Photography

- Scientific and Technical, a good grounding, I secretly hoped, if ever I could discover just how to combine these two passions. I also was able to join the Poly's BSAC (Special) Branch No.172, at last learning to scuba dive, mostly in company with budding marine biologists, an inspiring group to share underwater experiences with .

***Pat Baker's Underwater Photography Museum & Library – Perth, Western Australia***

***Pat Baker with his “Classics” – Lewis Photo-Marines 1&2 / Hans Hass RolleiMarine / Calypso-Phot / his own pioneering, super-wide 19mm lens on Nikonos 1. He holds a 53 year-old self-portrait, taken in the photographic department of the Geological Museum, South Kensington, in 1967.***





*360° Panorama of display and library space.*



*The Largest and the Smallest – Go-Pro Hero3+ (18 gram) and Pentax 6x7 in Australian Sea-Tite housing with 8” dome for 30mm full-frame Fish-Eye (12 Kilogram).*



*The Nikon SLR housings – 21 of them, (models F to D7000, dating from c.1968 to the present).*



*The 16mm movie outfits –1965 plexi Kodak CK Special / Éclair ACL and Pat's Beaulieu 16R (both with 60metre film magazines) / Pat's CK Special / 1950s Bolex H16 (the earliest in the collection).*



*Shrine to 'Twenty Thousand Leagues Under the Sea' and the historic diving books of William Beebe, and others. Also, Pat's most recent acquisition, a 1960's HugyPhot housing for the Exa camera, a gift from a friend in Canada. For this display Pat has installed an Exacta 24mm lens (auto aperture) with optical correction wide-angle port. Inspired by Peter Scoones, Pat made this lens 40 years ago for his own Olympus SLR housing (also in the museum; fitted with fish-eye dome port).*



*Underwater 3-D cameras, Pat's special interest.*

*(L-R) Fuji W3 Camera in 10Bar Housing with Sea&Sea (90°) Wide16Lenses/ GoPro Hero HD 3D / [above] Sony APS pair mirrorless pair split-image macro (prototype) / JVC GS-TD1 Stereo Video in converted Amphibico wide-angle-ported housing / Pair of Sony HVR-A1P Video in welded aluminium housing with Sea&Sea (90°) W16 Lenses / [below] Pair of Nikonos 3 with 15mm UW-Nikkor lenses - mounted for film-based 3D wreck site recording / Sony Alpha 6300 with Lumix macro stereo lens, for stills and 4K video / [above] Pair of Olympus Tough 8100 cameras in PT048 housings with Sea&Sea (90°) W16 Lenses - mounted for video-based 3D wreck site recording.*



*The workshop; in the foreground a “work in progress” - converting a Tussey housing to take a Leica MD 35mm, with 18-28mm lens.*

From '67 to '69 I gained a great deal of work experience with the Photographic Department of the South Kensington Geological Museum, next door to my beloved British Museum of Natural History.

Enrolling in an early 1969 weekend recreational Underwater Archaeology course with the School of Nautical Archaeology Plymouth (the following year Alan Bax and Jim Gill greatly expanded S.N.A.P., this enterprise becoming the Fort Bovisand Underwater Centre) which changed my life; a realization that I might be able to specialize in Photography for Maritime Archaeology! Worldwide it seemed there were no such jobs available; there were however many underwater archaeological endeavors that I could

volunteer for.

My knowledge, skills, experience and equipment (often self-made) improved, with work in Britain, Cyprus and Sweden. In 1972 I resigned from my, now Senior, Photographer position with the Geological Survey to join a 4-month expedition to the Azores. Whilst on mid-Atlantic Terceira I received a permanent job offer from Jeremy Green at the Western Australian Museum; to be photographer for their well-staffed, funded and equipped Department of Maritime Archaeology – an offer I accepted and stayed with for the next 44 years.

Late in my career, starting with a wide range of photo equipment already owned, I began to assemble a collection of cameras; those I had,



*Pat's Historic Scuba Gear.*

over the years, owned, used...or coveted (the largest group, I admit).

When I retired from the WA Museum in 2017 I assembled the 140+ underwater cameras and extensive specialist book and movie libraries within a stone cottage, set in the lush, green garden (created by wife Brenda and her sons) of our Hamilton Hill home.

A 60" 3D TV was added. Also a well-equipped workshop, and unfinished tasks galore!

All are welcome; just phone (061 439156047) or e-mail (pebren@bigpond.com) first!



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# *Don't settle for 2nd best*



Film - No Filter No  
White Balance



Digital - No Filter Manual  
White Balance



Magic Filter Manual  
White Balance

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](http://www.magic-filters.com)*