

UP Supplement

UP3
Apr/May
1987

Underwater Photography



CLOSE



The CU 001 Close Up lens fits over the 35 or 28mm Nikonos lens and, with the camera lens set to minimum focus, will let you take pin sharp shots just 10" from the lens.

The glass optics ensure top quality performance and the aluminium body provides rugged protection. Complete the outfit with hot dip coated stainless steel probes and you have a lens system which is built to last and which will not limit your compositions.

Its the best selling close up lens in the UK and is value for money at just £69 inc VAT. (P&P £1.50)

WIDE



For many years, the Subawider lens has helped photographers to obtain high impact shots without having to pay the price of a Nikonos 15mm.

The lens pushes over the 35mm lens and increases its coverage from a narrow 46° to an incredible 90° capable of making murky water appear much clearer.

The results you will get are 'full frame' - that is free from circular fish-eye distortion and no exposure adjustments are needed. At only £155 inc VAT (P&P £2.50), its no wonder they are so popular.

SPOT



There is, quite literally, nothing to touch the Mitylite in terms of performance, size and price. That's why they are so effective and widely used.

They have limitless applications but are perfect for flash aiming lights with their pencil sharp beam (the Americans say its a state of the art, high intensity, Xenon fired lamp module and dioptic computer designed reflector that's the secret). We say they're too bright to look at and will stay working when you're snorkelling to 2000 feet (as you do).

Supplied with 2xAAA batteries, the Mitylite is just £8.95 inc VAT (P&P £1.50)

FLASH



The Nikonos V with its TTL flash metering is the most sophisticated amphibious camera around. Attach it to an Aqua F3 TTL flashgun and you have a system which will give you hassle-free exposures with your very first roll of film.

More powerful (and cheaper) than the Nikonos SB103, the F3 represents the best value TTL gun on the market today and we can't see how any other manufacturer will ever beat it.

4 AA batteries (not supplied) give a 28(m) GN with 100asa and it comes complete with a mounting arm and baseplate for just £279 inc VAT (P&P £5).

FROM

Ocean Optics Ltd
Worldwide Underwater
Photography Specialists

Underwater Photography Magazine

Issue No 3.
Apr-May 1987

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Editorial

We are a minority within a minority. Diving is a small market and underwater photography is an even smaller fraction of this. This leads to both problems and advantages. Problems because underwater photography equipment is not as sophisticated as it's land equivalent but advantages in that there is not a bewildering array to choose from. Our limited market does not attract too many large name manufacturers; Nikon being the exception and how fortunate we are that they continue to produce and update the Nikonos range. The standard of their equipment is extremely high from the design stage right through production and eventually in packaging and presentation.

Most smaller companies do not seem to pay much attention to presentation, packaging and especially to instruction manuals. They seem so pre-occupied with the product that they forget, or can't afford, to package the goods attractively and provide clear instruction books. All of the small independent manufacturers are guilty of this and, worse still, many of them release goods onto the market before they have been thoroughly tested. This results in the customers being the guinea pigs when new products arrive and this is far from ideal.

With this in mind, UP's policy is to report the facts as found when testing equipment. If we feel there are deficiencies, we will say so in the hope that the manufacturer will react and improve the product. We have no intentions of being unnecessarily harsh but hope that our constructive criticism will be of benefit to both the manufacturer and the purchaser.

Finally, your comments would also be appreciated about equipment design and performance. The more we tell the manufacturers, the better will be the eventual products.

Underwater Photography is published bi-monthly by Ocean Optics Ltd.

Subscriptions are available by mail order. Annual costs are £15 UK, £18 Europe and £20 Overseas

SLR housing breakthrough



Nimar housings from Italy.

- * For all 35mm SLR cameras with or without winders.
- * Includes Nikonos 3/4/5 flash connector.
- * Aperture and focus gears for any lens included.
- * 3 interchangeable ports for ultrawide angle and macro lenses. Dome port just £36.10!
- * Precision injection moulded polycarbonate with 1/2" walls
- * Depth rated to 120 metres.
- * Accessories include flash housings, mounting arms and viewfinder magnifiers.

SLR housings are just **£225**

For further details of these remarkable housings, please contact
Ocean Optics Ltd, [redacted]

UP's 'designer' sweatshirts have arrived



Stand out from the crowd in these high quality, attractive sweatshirts but be ready for those overseas assignments. Once they know you read UP, you could be on the next plane with a model at your side and a box full of Kodachrome and all for just **£9.50**.

Available in white and light grey, the UP sweatshirts cost just **£9.50 inc postage**. Please state your size when ordering.

UP Reviews Nimar Video 8 housings



Video camcorders (a camera and recorder all in one unit) have been available on the land market for a number of years but it is only comparatively recently that suitable waterproof housings have become available. These enable us to use these interesting new cameras underwater and seem set to open up a whole new lease of life for underwater moving images.

To design and manufacture a housing for these camcorders is a time consuming and expensive business. Because these cameras are being constantly updated, they can soon become yesterday's model and eventually disappear altogether. This spells trouble for housing manufacturers who then have a limited amount of time in which to recoup their research and development costs and to generate enough profit from sales to invest in more housing designs.

The result of this has been that only a few housings have been made; manufacturers preferring to wait until the market settles down. Those housings which have appeared have usually been made of cast aluminium as the initial cost of a pattern/mould is reasonably low. The exact cost varies with size and complexity but is usually around £2000. The limitation is

that these moulds cannot produce limitless amounts of housings but this is not a problem in the small numbers world of underwater photography equipment.

The exception to this rule has been Sony who have recently produced the Marine Pack for their 8mm Handycam camera. This is an injection moulded housing, the mould for which must have cost in excess of £40,000! You don't have to be a brilliant mathematician to see that they must sell these housings in big volume if they are to recoup their initial investment and then go into a profit. Only Sony, who have control over their camera production as well, can justify such a major investment.

That was the situation until quite recently but we now have what promises to be a major new manufacturer of injection moulded housings from Italy. Plasmecanica produce a range of housings under the brand name 'Nimar' and after some poor early designs, they seem set to force the pace.

Top of the Nimar range is their Video 8 housing which is designed to accept the Sony V8AF and other very similar versions from Yashica, Pioneer and Avimax. We presume that Sony actually

manufacture all of these cameras and then sell some of them to other firms to put their own badge on and sell under their own name. Sony sell more cameras and the other companies get an addition to their range without costly research and development. The process is known as 'badge engineering'.

Plasmecanica are an injection moulding company so they already have the expertise but, even for them, their Video 8 housings represent a major investment. The result of their confidence is a well designed and produced housing which is the first to allow reflex viewing with 8mm video cameras.

First impressions are that these housings are large but this is inevitable since the cameras which they house are awkward in shape and do not lend themselves to a snug housing. Secondly, the style and strength of design are impressive. They are much better in the flesh than on the page. The wall thickness is at least 1/2" which, with today's modern plastics, makes it extremely strong and must put injection moulded housings on a par with aluminium ones for strength and durability.

Loading the camera is, in common



Above: With the lighting pack removed, the Nimar Video 8 is much lighter and so much more buoyant in the water. Attaching a weight will help to reduce this and will make the housing much more convenient to operate.



Above: The LCD panel can be viewed through the rear of the housing to see the tape counter, battery indicator and recording status. It would be possible to fit other controls here to rewind and replay the tape underwater.



Above: The rear of the housing is held in place by three large stainless steel catches with snap-in safety locks. Tape cassettes can be loaded and removed without having to remove the camera from the housing but a battery change means total removal.

with all housings, a fiddle first time. Once you know the ropes, however, it's much, much easier.

On the model UP tested, the Sony V8AF camera was used and the viewfinder has to be removed and fitted into an auxiliary housing. This is easily done but if you want to use the camera on land in a hurry, it would be a pain having to remove the viewfinder. The solution, if you do want quick access, would be to purchase a second viewfinder and commit it to the housing.

If you do not, as yet, have a camera, the neatest viewfinder configuration is on the Pioneer. It sits on top of the camera and so doesn't have to be removed. The resulting viewing position with the Pioneer is from the rear of the housing and although we didn't try this underwater we think this will be a convenient position. On the Sony version, with the viewfinder rehoused, the viewing position is slightly more awkward, being above and to the left of the main housing but, as with all equipment, you soon get used to a housing's layout.

The controls are simple and effective, providing camera power, zoom, focus and record. A large toothed gear is attached to the focus barrel and this is the only attachment which needs to be added to the camera prior to housing it.

The lens is a 6x zoom from 12 to 72mm which is a useful range but the minimum focus, at 3 feet, is a little restricting. Wide angle adaptors and close up lenses are available to solve this and so provide a much more versatile range. For those of us who are used to still camera lenses, the F1.4 lens on the video 8 cameras makes filming in low light much more possible.

The camera mounts onto a sliding baseplate which allows the camera to slide back without removing it when changing video cassettes. The 'record' control lever has to be removed from the housing and then refitted once the camera is in place but no special tools are needed to do this. A large clear panel at the rear lets you see the LCD display which shows the tape counter and operating mode.

For the DIY enthusiasts, it would be possible to fit external controls to allow tape rewind and play controls. This would then let you view your results underwater and, if they weren't quite right, reshoot them! Video certainly seems to take all the hassle out of underwater photography.

On land, the housing and camera weigh around 10 kg but underwater the large displacement volume results in a positive buoyancy. This is preferable so that weights can be added externally to achieve neutral buoyancy in any water.

Right:
The complete outfit with lighting array is very slightly positive in a swimming pool and is very manageable. This will increase slightly in saltwater. The position of the viewfinder is not as awkward as it may look on this the Sony version.



The addition of Nimar's lighting unit reduces the positive buoyancy considerably and makes it almost neutral. On land, this complete package weighs 16.5 kg so excess baggage could always be a problem! The lighting system consists of two battery packs and four 75 watt lights. The battery packs fit neatly under the housing while the lamp heads are mounted on the stabilising fin.

With the camera installed and the stabilising handles fitted, the controls do not fall easily to hand. The 'record' control is a bit of a stretch from the right handle

and, because the housing has a textured finish, the 'camera power' control is difficult to see and can rotate out of position. A clear panel in the latter area and moving the right handle a few centimetres in the former would improve handling considerably. Both of these can be done quite simply but that really should have been Nimar's job.

The 1" viewfinder is both large and bright but is low on contrast and black and white. You will not be able to judge the exact quality of your images until you playback through a proper monitor but

with experience, you can get a good idea of the final results.

The Nimar Video 8 housings are operational down to 60 metres and, in common with so many independent manufacturers, come with a poor set of 'Italian English' instructions. It is not so much how it is written but the fact that there are no drawings to identify the various parts on the housing. On a piece of equipment which costs well over £1000 and which houses a camera worth well over £1000, you would have thought a better set of instructions would be provided. Who knows, Nimar may be reading this and doing something about it....

The UK price for the Nimar Video 8 housing is £1255 and a complete package with the light array is £1755 inc VAT. The latest news from Plastmeccanica is that they have a new housing for other video 8 camcorders. These, once again, are almost identical units 'badge engineered' by Metz, Bauer, Olympus, Ricoh, Nikon, Pentax and Minolta. These are smaller camcorders and so should result in a smaller, lighter housing but UP will review these when they reach the UK.

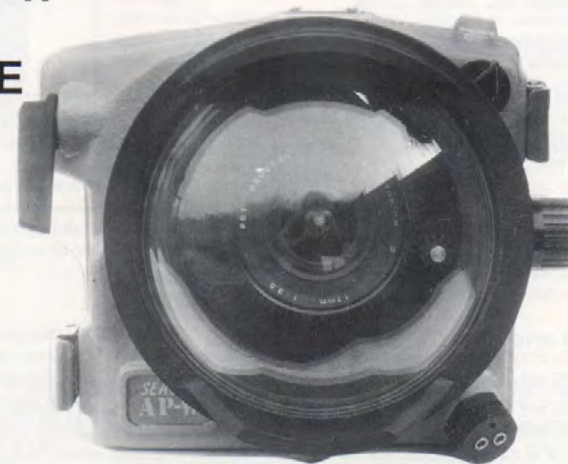
Nimar products are distributed to dive shops by SOS Ltd and are also imported by Ocean Optics Ltd.

Peter Rowlands

Seacam
UNDERWATER PHOTOGRAPHIC EQUIPMENT ENGLAND

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beauty.
A compact case for all
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winder.



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New products

Ocean Optics chosen as EWA UK agents

EWA Marine products from West Germany have appointed Ocean Optics as their sole UK importer. Their range has developed to include flexible housings to allow almost any camera to be taken underwater. Disc, compact, SLR, cine and video cameras can all be accommodated for use down to as deep as 20 metres. In addition to the camera housings, EWA produce waterproof document cases in various sizes for anything from credit cards up to charts. They also have housings for hand held VHF radios, waterproof beach bags and inflatable carrying holdalls.

20mm Sea and Sea lens

This prime Nikonos lens should be available in May. It fits all Nikonos cameras and is compatible with the Nikonos V TTL functions. This small lens covers 79° underwater and has a maximum aperture of 3.5. Minimum focus is a useful 0.4m (1'4") and the filter size is 58mm - the same as the Nikonos 28, 35 and 80mm lenses. A depth of field scale is supplied with the lens. As yet, there is no definite price available.

Sea and Sea 17mm lens

UP misled you in the last issue. The Sea and Sea 17mm lens is still being imported and is readily available. Our apologies to all and to Sea and Sea UK for the mix up.

Sea and Sea YS50MS flash

Confirming Sea and Sea's dedication to underwater photography equipment, they have produced a brand new version of the existing YS50. Full details are not yet available but initial specification seems to be Guide Number 20 with a 90° coverage. 4 AA batteries will give around 130 flashes which reduces to 70 if ni-cads are used.

There is a built in slave circuit and the recycle time should be 5 seconds. A full UP review is planned but for further details, please contact Sea and Sea UK Ltd, 5

Sea and Sea JVC GR-C7 video housing

You've got to admire Sea and Sea for their investment plans. Their latest housing is for the compact VHS-C camcorder from JVC. Its an aluminium housing with controls for focus, zoom and stop/start. A built-in microphone allows you to record underwater.

A 0.5x semi fisheye lens is incorporated in the housing but, in common with many manufacturers, no angle of coverage is quoted. Measuring 14x7.6x7.2" and weighing just 9 oz underwater, it is small and light and has handles at either side. Price and delivery were unknown at the time of writing but we will keep you informed.

For further details, please contact Sea and Sea UK Ltd.

Sea and Sea Cine light CL 8050

As video camera become more widely used underwater, lighting will be more in demand and Sea and Sea have produced an interesting version. The 80 watt output halogen bulb can be switched down to 50 watt when you don't want too much light (such as in close ups). This is achieved underwater and so doesn't involve changing bulbs. A fully charged ni-cad battery pack will give 50 minutes at 50w or 35m at 80w. Measuring 5" diameter x 9", the CL 8050 weighs 9 oz underwater but, as yet, no firm price has been made available.

For further details, please contact Sea and Sea UK Ltd.



Sea and Sea wide angle adaptor

For those who use the Sea and Sea Wide angle lens with the Motormarine SE 35mm camera, they can now use it with a Nikonos by purchasing an adaptor which fits onto the 58mm screw threads on the Nikonos 35mm lens and the Wide angle lens then screws into the adaptor. When used on a Nikonos 35mm lens, the focal length is around 24mm. The UK cost of the wide angle lens is £131.80 and the adaptor is £25.16.

Further details are available from Sea and Sea UK Ltd., Devon. Sea and Sea products are available from diving and underwater photography shops.

Two new Subatec Movie Lights

No doubt expecting increased demand due to the arrival of video cameras and housings, Subatec, who already manufacture an extensive range of professional self-contained underwater movie lights, have announced two new lights.

The two new additions are housed in aluminium and their outputs are 80 or 100 watt respectively. Measuring 100mm diameter by 170mm long, the 80 watt version runs for 35 minutes before needing a recharge while the 100 watt version is slightly longer at 100mm diameter by 205mm long and lasts 30 minutes. A 35w bulb can be used in the 80w version and a 50w in the 100w version. These lower output bulbs increase burn time to 70 mins and 60 mins respectively.

To keep the costs down, Subatec have simplified the design without compromising on output or performance. A charger is included in the price which is £233.12 for the 80 watt and £281.12 for the 100 watt.

Readers may be confused that a mere 20 watt increase in maximum output puts the cost up so much but this is because the 80w is 6 volt and the 100w is 12 volt.

UK agents for Subatec products are Ocean Optics Ltd,



SubAI Miniflex housings from Austria.

To compliment today's small and sophisticated cameras such as the Minolta 7000 and Canon T70, SubAI, a long established housing manufacturer in Austria, have produced two beautiful new housings.

They are so small that they should be considered as cameras rather than housings and the standard of finish is impressively high. Interchangeable ports are available which can be fitted without special tools to make the Miniflex housings both versatile and lightweight.

A flash housing is also available for the Minolta AF 2800. No UK importers exist but you can obtain details and supply directly from SubAI.

7252 26424. SubAI is owned and run by Mr Stepanek who is very helpful and speaks English.

Greenaway Marine deepwater tank facility installed

UK Ikelite agents Greenaway Marine Ltd have just completed installation of a 3' diameter, 6' deep tank which can test housings down to 500 feet. They already have a smaller tank and their own swimming pool on the premises and have installed the new tank to cope with the demand for pressure testing larger video, cine and industrial instrument housings. Greenaway Marine Ltd say the tank is probably the largest of its kind in Europe designed specifically for this purpose and they intend to make it available for testing housings other than those they make and market. For further details, write to Greenaway Marine Ltd, Post Office

Seacam AP-W housing to be unveiled at Crystal Palace

After several adverts announcing the arrival of their latest compact housing, Seacam inform us that it will be on show at the BSAC Crystal Palace exhibition. The AP-W is designed for all SLR cameras with or without their winders but no firm prices were available at the time of going to press. For full details, write to

Seacam is the only UK firm specialising in the production of cast aluminium housings so UP hopes that a housing will be made available to us so we can commission a full review to appear in a forthcoming issue

Back to Basics

Which camera is best for you?

Compared to land photography, there is a much smaller choice of cameras for underwater use. They fall into three broad categories - amphibious cameras for use down to 10 metres, amphibious cameras for deeper use down to 50 metres and housings for land cameras.

AMPHIBIOUS CAMERAS FOR USE DOWN TO 10 METRES



The Nikon L35AW and Canon AS6 were the first 'splash' cameras from these two major manufacturers. They weren't the first and their arrival has encouraged other to introduce 'splash' models. Depth ratings range from 2 to 10 metres.

Recent years have seen a frenzy of activity in this area. 5 years ago there was really only the Minolta Weathermatic, a 110 format camera but now there are 35mm shallow water cameras available from Canon (AS6), Nikon (L35AW), Fuji (HDM). Now Vivitar and most recently Ricoh have also produced such cameras. In simple terms, all of these cameras are intended for use in the 'splash zone' and occasionally underwater. From a serious underwater photographers point of view they are not versatile enough in that their depth rating is limited and the accessories available are either very limited or non-existent.

Most have built in flashes which should really only be used on land as they are so close to the lens that they would cause extreme backscatter, even in clear water. As they are aimed at the 'point and shoot' user, these cameras tend to be fully automatic with a limited range of shutter speeds.

They are, however, great fun to use as they allow shots to be taken in what was traditionally a forbidden area. Surfing, waterfalls, skiing and even in the shower/bath are just some of the new locations where these cameras thrive.

AMPHIBIOUS CAMERAS FOR USE DOWN TO 50 METRES



Producing cameras for use down to 50 metres is an expensive exercise and all for a comparatively limited market. The choice of cameras is therefore very limited too. Only Nikon and Sea and Sea pander to our whims.

Although the choice is extremely limited, this type of camera is the most widely used underwater. For serious underwater photography, the most popular is the Nikonos which is fully waterproof down to 50 metres.

For those who flinch at the latest prices, there is the Sea and Sea Motomarine 35 which has a range of accessories including close up and wide angle lenses and external flashguns. This is a motor wind and rewind 35mm camera with a 35mm fixed lens. A built in light meter indicates correct exposure settings.

Because it has been produced in various models since the late 1950's, the most popular amphibious camera is the Nikonos which has interchangeable lenses, a wide range of accessories and, with the latest version, sophisticated exposure control for both available light and electronic flash. Their availability throughout the world has established them as a standard and independent manufacturers have added to Nikon's accessories to make the Nikonos system by far and away the most comprehensive.

Nothing is perfect and amphibious cameras do have some drawbacks. The main one being that they do not allow 'reflex' viewing through the lens. This means all focusing has to be done by estimating the camera to subject distance and setting the lens accordingly. Such a limitation is not too terminal as most underwater photographs tend to be taken with close up lenses which incorporate a framing/focus device or with wide angles

which have a wide depth of field so reducing the need for ultra accurate distance estimation.

The big advantage of amphibious cameras is that they are small and easy to use. You load them just like a land camera and there are no external controls to line up when assembling the camera. Their accessory lenses are corrected for use underwater and so tend to give higher quality results.

That there are so many Nikonos's in use today is indication enough of their suitability for serious underwater photography. Like all equipment, they are not perfect but I'm sure that if we had an SLR Nikonos, we'd find some fault with it!

CAMERAS IN HOUSINGS

The alternative to an amphibious camera is to put your existing land camera into an underwater housing. These fall into two sections. Flexible housings for use down to 10 metres and rigid housings for use down to 100 metres.



Only one manufacturer, EWA from West Germany, produces flexible housings. It feels weird entrusting your sophisticated land camera into what seems like a heavy duty plastic bag but in practice they work well and are an inexpensive way of producing underwater photographs.

The flexible housings are similar to shallow water amphibious cameras in that they are not intended for serious use but rather are ideal for using existing equipment in conditions which would ruin normal cameras. They can accommodate a wide range of cameras and there are different sizes to allow flashguns, motor drives and zoom lenses to be used. Being flexible, they are far from easy to use but do allow land cameras to go underwater at a comparatively small cost (around £55 to £70).

For more dedicated use, there are rigid housings available for most 35mm SLR and some large format cameras. The big advantage of using a land camera in a housing is being able to see what is in focus and to be able to compose accurately. In addition, you have a much wider choice of cameras available. Being able to see the focus allows you to use macro lenses which are very versatile. These are ideal lenses for nearly all forms of small marine life.



A large viewfinder SLR camera with a macro lens is an expensive combination but is one which would be hard to part with once you've sampled its delights.

Being able to compose is also a major benefit but make sure that your camera in a housing provides this benefit

as most SLR's have small eyepieces which are fine on land but when there is the wall of a housing and the displacement of a mask, your eye ends up quite a way from the viewfinder. The result is that you can only see the centre of the frame. Accessory viewfinders are available (from Ikelite and Nimar) to improve this situation and they offer an effective solution.

The top of the range alternative is to use an SLR which has a removable prism. This can be replaced with a larger prism which gives the full frame viewing from further back. Unfortunately the cameras with this facility (Nikon F/F2/F3, Canon F1/F1N and Pentax LX) are all at the top of the pricelist although secondhand prices can be a worthwhile consideration.

Compared to amphibious cameras, housings tend to be much bigger, heavier and more complicated to use. Practice does improve the situation and most people get used to their housings and their little idiosyncrasies.

Rigid housings are available in two materials - aluminium and injection moulded plastic. Aluminium housings tend to be more expensive but are tougher and not prone to flexing at depth whereas plastic housings tend to be cheaper and more versatile in terms of the cameras they

will house.

Cost wise, there are basic rigid housings available for just over £200 but as soon as you want them as small as possible with multiple features and interchangeable ports, the price goes up rapidly and may end up with three noughts on the end! However, the versatility and reassurance of a reflex camera in a housing is a benefit which is worth the extra financial stress.

If it's just the cost which is prohibitive for you, look out for secondhand outfits as these can be on sale at very low prices. Underwater, you don't need a particularly sophisticated camera - the fewer electronics the better, some say, so don't be put off if the camera is an older mechanical model.

The decision whether to house a land camera or use an amphibious one is not an easy one. Future 'back to basics' will explore the issue further as it is one of the major decisions which faces every underwater photographer.

There are advantages and disadvantages from both sides and this dilemma will only disappear when there is a suitable SLR amphibious camera. UP cannot envisage any manufacturer producing such a specialist item but would love to be proved wrong....

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UP in the UK on Lundy with Brian and Linda Pitkin

Lying in the Bristol Channel, 11 miles from the nearest land, at Hartland Point, North Devon, Lundy is approximately 3 1/2 miles long and just half a mile wide. Mainly comprised of granite, the island rises some 400 feet above sea level with steep cliffs on the western side and gentler cliffs and valleys on the more sheltered eastern shore. Since 1973 Lundy has been recognised as a voluntary marine reserve but in November last year the island became Britain's first statutory marine reserve, its interesting and diverse marine life being subject to legal protection. And not without good reason.

The island lies approximately north/south and prevailing winds are from the southwest. The seas can be very rough particularly in winter and numerous ships have come to grief on the jagged rocks. These include the Iona, a paddle steamer, the Kaasberg and Robert, both cargo vessels, and even a battleship, HMS Montagu. Apart from the Robert, these wrecks are mostly broken up, although still very worth diving for their photographic potential. Whatever direction the wind, there is usually somewhere sheltered to dive.

The marine fauna includes many colourful species in profusion such as bright yellow mediterranean cup coral, *Leptopsammia pruvoti*, the yellow zoanthid anemone, *Parazoanthus axinellae* and red dead man's fingers, *Alcyonium glomeratum*, normally found infrequently on the southwest coast of Britain. In addition, the undersea walls are covered with patches of jewel anemones in every conceivable colour combination. Add to this an abundance of the commoner species and occasional visitors such as thresher and basking sharks that have turned up in the normally clear waters and you have all the ingredients for an underwater photographers paradise. There are too many sites to do justice to them all in such an article so mention will be made of a few. One site which underwater photographers visit over and over again is the Knoll Pins, on the east coast. Two pinnacles of rock rise from the seabed a few metres offshore, breaking the surface at low water. Between them lies a superb gully lined with yellow cup corals, zoanthid anemones, red dead man's fingers and jewel anemones. In addition to macro photography, this is an excellent site to photograph divers swimming between the colourful walls. We have also found angler fish and dogfish among the weeds on the northerly slopes of the pinnacles and



Left: Jewel anemones are such familiar subjects for macro photography that it is not always easy to get a fresh angle on them. The juxtaposition of two in the frame can make an interesting composition, particularly with an upright format. The non-reflex Nikonos isn't ideal for such shots so take a series to cover the angles and to give you a choice. Nikonos 11 with 1:1 extension tube, Vivitar 273 flash in Ikelite housing, Ektachrome 64. Linda Pitkin.



Left: A close up balanced light shot of red sea fingers. This was one of a series taken as an experiment. After taking a light reading I held my Nikonos 111 with 28mm lens (set at F5.6) with a supplementary close up lens and frame below the subject and pointed directly up towards the surface. I balanced the available light by holding my Oceanic 2000 about two feet behind and to one side of the camera. The Ektachrome 100 film was processed the same evening and provided a stimulus for further experiments. Brian Pitkin.



Above: Encountered at night a few yards off the beach, the slow-moving snake pipe fish is easy to approach for photography. Aligning this long thin fish and swaying weed in a satisfactory pose is more difficult but a series of attempts from different angles increases odds for a successful result. Nikonos V, 28mm lens plus close up lens and framer, Sunpak marine 32, Kodachrome 64. Linda Pitkin



Above: Taking macro shots at 1:1 gives the opportunity to get in close enough to concentrate on a single flower-like polyp of *Parazoanthus*. Approaching a subject from a low profile helps to isolate it from distracting background details. Lit with flash from below, the slender column is free from shadow while the fine translucent tentacles display a subtle glow. Nikonos 111 with 1:1 extension tube, Sunpak Marine 32, Kodachrome 64. Linda Pitkin.



axinellid sponges, fan corals and other interesting static life on the deeper south side of the outer Knoll Pin.

The Robert, a few hundred metres offshore, is a must for anyone keen on wreck photography. She lies in 30 metres on her starboard side with much of the superstructure still intact. The hull is literally covered with plumose anemones and encrusting marine life. Shoals of young fish move gracefully among the davits and railings. Large lobsters hide in her empty cargo holds.

The humble diving beach, in the bay at the southern end of the east coast, is an ideal site to try out new equipment and ideas. Entry couldn't be simpler, it is only a few steps down the beach from the diving hut to the water's edge. At high tide, walking off the jetty is like stepping into the swimming pool. Underwater the beach slopes gently away to about five metres, with a fine selection of seaweeds.

Visibility is variable but can be excellent, particularly at high water slack. Here you can relax and take your time to get the results you want. Diving is the easiest way to get to grips with your subject but snorkelling can also work well in this situation. Seaweeds can make interesting subjects for photography and natural light shots work particularly well in the shallow waters. Using the sun to backlight tall fronds of weed can produce dramatic results.

The sheltered bay has other life to catch the photographer's eye. Ballan wrasse weave their way placidly in and out of the fronds. Plankton tend to drift in towards the beach and at times you can pick and choose between various specimens of lions mane jellyfish and compass jellyfish. The inclusion of a reflection in your photograph is an effective approach that takes advantage of the jellyfish's proximity to the surface. The plankton may also lure

Left: The lion's mane jellyfish pulsates gently to the surface then sinks a few feet before repeating the cycle. When the subject displays such predictable behaviour it gives the photographer the opportunity to plan a shot. Getting just below the jellyfish, looking upwards and waiting for it to touch the surface brings a reflection into the field of view. Using a Nikonos camera has the disadvantage of not being able to see the exact composition and parallax can be a problem when composing wide angle close ups. Taking series of photographs reduces the risk. Nikonos 111 with 15mm lens, Sunpak Marine 32, Ektachrome 100. Linda Pitkin.



Above: A chance encounter. This basking shark came to within 10 metres of the jetty where I happened to be ready, camera loaded with Ektachrome 100 and wearing a wetsuit. I grabbed my mask and fins and slid silently into the water. Using a Sekonic lightmeter, I took a light reading of myself, set the aperture on my Nikonos 111 with 28mm lens to F5.6, the focus to 2 metres and waited whilst the shark slowly circled the bay. I took four natural light shots as it cruised past by just pointing the camera in its direction. Incredibly it returned a few minutes later and I managed a further three, again without using the viewfinder. Brian Pitkin.



Right: Late in the afternoon, misty rays of sunlight stream through the water making an ideal backdrop for a seaweed shot. Natural light is the dominant source of illumination used here to produce a partial silhouette. The addition of a low level of flash light picks out some detail on the tall fronds of the knotted wrack. Being in such shallow water it is often cumbersome to use cylinders. This shot was taken while snorkelling using a Nikonos 111 with 15mm lens, Sunpak Marine 32, Kodachrome 64. Linda Pitkin.

Lundy...

a spectacular basking shark within camera range! At night the familiar sights of this small haven are replaced by a new set of denizens. The common edible crabs and spiny spider crabs still trundle busily to and fro. But the photographer can hope for less commonplace creatures to pose in front of the lens, such as snake pipe fish, a handsomely striped relative of the sea horse also found amongst weed.

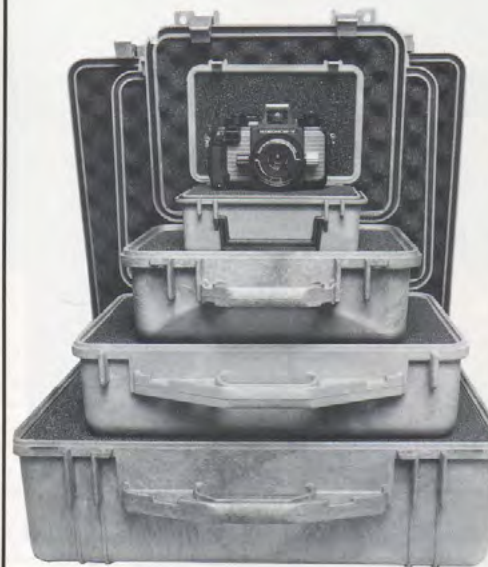
Lundy is deservedly famed for its rich walls of colourful and rare marine life and has much to offer the underwater photographer. Whatever camera system you dive with you should find many interesting subjects to photograph and enjoy. Passage to Lundy is usually on the island's own vessel, the MS Oldenberg, from Bideford, Ilfracombe or Clovelly, depending on the time of year.

Accommodation for groups of three to twelve divers is available and there is quite a choice from full board at the Millcombe House Hotel to self-catering either in one of the numerous cottages or the lighthouse and castle keeps, all a steep climb up from the beach. You may also camp if you wish. Meals are available in the island's pub, the Marisco Tavern, where you can purchase groceries. There is a compressor plus changing facilities on the beach. Advice and dive location sheets are available. You must provide all your own diving equipment, including boat. You only pay for air in addition to accommodation and carriage to the island.

For further information write to The Lundy Company Ltd., Lundy, Bristol Channel via Bideford, North Devon EX39 2LY Telephone 0271 870870

Brian & Linda Pitkin

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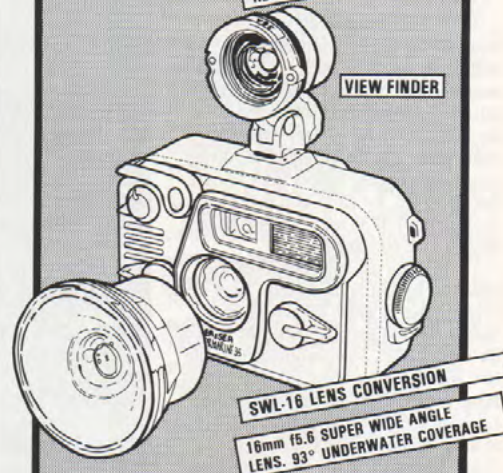
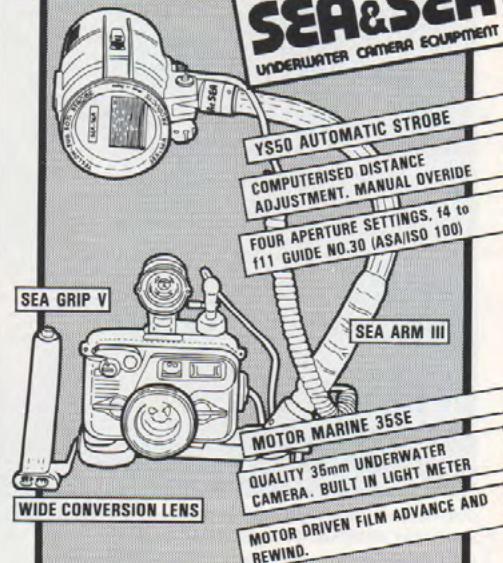
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UP Overseas

on Lady Jenny V in the Red Sea



Despite many clumsy visitors over the years, the profuse marine life regenerates in even the most frequently dived areas. A small slave flash, held by the diver, has brought out extra colour and detail in the fan coral and a narrow angle flash has retained a feel for the ambient light. Nikonos V, 15mm lens and Vivitar 283 flash. Fuji 50 slide film at 1/90th @ F8

When considering overseas locations for underwater photography, the Red Sea is one area which is referred to and recommended time and time again despite it having changed nationalities and been the subject of bitter military rivalry for many years. It is the quality of the diving which has attracted visitors from all over the world and, for those who have sampled the delights, it is an area to which all new locations are compared.

When the Sinai peninsula was under the control of the Israelis, there were several ways in which to dive the area. Safaris had you sleeping under the stars at the water's edge, Sharem offered bordello huts and large dive boats provided live on board luxury. With the handing over to Egyptian control, an agreement was signed to limit commercial development for 5 years and this led to the disappearance of safaris, the running down of Sharem facilities but not the availability of dive boats.

Being self-contained floating extensions of the country of their registration, dive boats have been able to continue operating but not without locally imposed restrictions. These have not deterred the determined operators and the

most determined of all must be the Lady Jenny V, owned by Tony Turner, a Midlands based businessman.

Originally, Tony and his firm, Red Sea Adventures, ran two boats out of Sharem - Lady Jenny 111 and V. The 111 was luxurious and far too good for divers. She was far more suited to entertaining moguls from the Mediterranean. The Lady Jenny V however has stood the test of time and has continued to provide a consistent service despite changeable local conditions (both on land and underwater).

Getting onto the Lady Jenny V is a simple task. You book through their UK agents Speedwing and everything is then laid on for you. Actually getting to the Lady Jenny V is another matter for you have to change countries, go from aeroplanes to coaches, through borders and then onto another coach. All the time, you are responsible for lifting your usually weighty camera cases. In addition, timings, completely out of the organisers control, may mean spending your first night in a hotel on land and can get your holiday off to a tiring start but these initial hours of discomfort only help to make you more appreciative when you finally step on board the Lady Jenny V.

At 96 feet long the Jenny V is capable of taking 16 guests in 2 double, 4 x 2 berths and a large 4 berth cabin. Space per person varies from cabin to cabin but there's plenty of room to work on cameras in between dives.

On-board facilities include 110 and 240 volt charging, a fully equipped darkroom whose main function is to process E6 films but Cibachrome enlargements can also be done, if required. Skipper Adrian O'Neil processes films overnight for a very reasonable cost (around \$4) and they are returned in protecting sleeves for easy handling. From the underwater photographer's point of view, this ability to see your results so soon is a major factor in making the Lady Jenny V a very productive vessel.

For video photographers, there's a VHS player and colour television for you to playback your shots instantly. There is also a library of natural history tapes for the night owls. As with all technological equipment being operated in far from ideal climates, hiccups can occur to cause local interruptions to the service but that's not the end of the world because you are floating on some of the best underwater photography sites in the world.



Above: Black coral (it's the stems which are black) is the favourite haunt of the hawkfish and there are plenty of both around Sharem. Hawkfish are easily disturbed but do tend to come back to the same spot sooner or later so hang around and you should be rewarded. Probes and frames are out so it's macro lenses in housings or remove your probe/framer and take pot luck. Pentax LX in Hugobot housing with 50mm macro lens. Subatec S100 flash at full power. Kodachrome 64 at 1/75th @ F16.

Right: This may be just another fish shot to you but it's a photoplepharon to me and it's the first shot I've ever got of one. Taken at night with the gear as above except the lens was a 100mm macro. There were hundreds of them flashing their eyes at me and when I turned on my torch they were blinded and slowed down to let me take their portrait. The 100mm lens has very shallow depth of field and a minimum focus of around 2 feet so I took several shots, some of which were sharp and some which ended up in the bin.



Restricted by a suddenly imposed Egyptian area limitation and an unusually high wind ("It's never usually like this") our trip wasn't able to sample the delights of Tiran Island or the Shadwans, but, in the Red Sea, wherever you go, your camera will not be short of subjects. In fact, the first thing to learn is not to take too many pictures too soon. The initial tendency is to fire away like a machine gun at everything that moves but it is better to relax first and soak in the underwater atmosphere and then concentrate on each frame. On Jenny V, there's plenty of time.

This initial excitement is perfectly understandable if you are used to a limited divetimes (as UK conditions usually dictate) but, on the Lady Jenny V, your diving time is virtually unlimited. Your only limitation being how much you can stand. Resident diving organisers, Alex and Tamara Double, are on hand at all times to describe new sites, calculate and log your dives and to make sure there's plenty of air. Like all good operators, their presence is unobtrusive and their delivery is amicable without being trivial. The same goes for the crew and it is this blend of calm experience which helps visitors of all standards to get the most from their time on board.

Underwater, there is little that has not been written about Red Sea diving. The profusion of glamorous soft corals and the abundance of marine life make it an idyllic location for all underwater photographers. The water clarity is nearly always good and there can be the odd surprises from turtles, manta rays and even the occasional shark. The waters are nowhere near warm enough to dispense with wet-suits and the long times spent underwater mean that a full suit with hood is the most comfortable.

As far as subjects go, they make you want to take their photographs. Most of them seem to be straight from the pages of a Hans Hass or Cousteau book and yet here are you taking their photographs. The Red Sea has a special feel which never seems to lessen, however many times you return. It is this powerful impact which must have attracted us so much and, in return for this pleasure, underwater photographs have been instrumental in the promotion of the Red Sea to other divers. Such profuse and colourful subjects in such shallow water and so accessible. The correct combination of all three is so rare.

The Red Sea has subjects of all shapes and sizes from wide angle scenery to close up marine life so be prepared for variety. Oddly enough, there seem to be very few animals whose shape and size conform to 1:1 extension tube

Right: The bows of the Yulanda are now underwater and she is slipping down the slope. Eventually, she will go all the way into the depths and could become out of reach. This was taken at 45 metres with a 16mm full frame 180° lens on a Pentax LX in a Hugyfot housing. Kodachrome 64 on auto @ F4 was giving a shutter speed of around 1/130th. The diver was hovering to instructions at around 30 metres and this is the true angle of the seabed. The bubbles to the right of the prop are mine as I couldn't hold my breath long enough for them to get out of frame. Converted to Plus X b&w film and printed onto Multigrade paper with some burning in at the top.



Lady Jenny V...

requirements unless you use them to take detailed shots of parts of subjects. In this way you will be more concerned with patterns and texture rather than whole animals. Being on board Lady Jenny V gives you access to more open water pelagic species and you always have the feeling of being at the edge of the ocean rather than just in the sea. The difference is enormous and should show in your results.

Diving from a large boat solves many traditional problems encountered by underwater photographers. The most important being the lack of sand which could stick to O rings and cause a flood. This helps keep maintenance simple and still effective. The other main advantage is that you are available on the water should anything swim into the area. Quickly kitted up with snorkelling gear could see you in the water with large marine life such as manta rays or turtles. Shore based diving can miss out on these special visits.

At just over £700, a week on the Lady Jenny V is a major expense in the annual budget but when you consider the amount of time you can spend underwater and the scenes you will see, the value for money rating is extremely high.

Peter Rowlands

Lady Jenny V sails south

In August this year, Lady Jenny will up anchor and sail on a Voyage of Discovery down the Red Sea from Hurgada to Port Sudan, stopping en route to dive on some rarely visited reefs. Alex and Tamara Double will lead the trip and their knowledge of the area will greatly enhance the expedition.

The trip enters its second phase when the Lady Jenny lies off the Sudan and a third on the return leg to Hurgada.

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Alex and Tamara will be on the stand at Crystal Palace on 4/5th April and happy to discuss the trip.

TWICKERS WORLD

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.

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 on the housing is 120 feet (36m). The camera housing is sold as a basic unit, including shutter release, rewind, aperture and distance controls. Also shown is a flash housing with a built-on spotting light. The flash has a guide number of 22 in metres, 100 asa. The spotting light and 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 to include flash, spotting light, Nicad batteries, lead and arm £86.91 + VAT



Decompression meters

Can they take photos?

UP can hardly claim to be bang up to date in bringing you this report on decompression meters since they have been around now for several years but we thought that we would include occasional reports on specific pieces of diving equipment which we feel are relevant to underwater photographers.

Having used both the Decobrain and the Edge, we have become convinced that these luxuries of today will become tomorrow's necessities as more divers discover them and, most importantly, as the price comes down. At present, you have to consider paying between £400 and £500 but in a few months time there should be others available at between £200 and £300.

Decompression meters combine several instruments in one. They are a depth gauge with maximum depth recording, a dive timer and a decompression meter all in one. Some go even further and indicate water temperature and barometric pressure.

Most types (there are soon to be around six on the market) use solid state electronics to simulate the saturation and desaturation of nitrogen in the diver's blood. Different tissues in our bodies absorb and release nitrogen at differing rates. Some absorb and release very quickly while others are very much slower to both absorb and consequently to release. In calculating the differing rates, the more tissues a meter simulates, the more accurate it will be.

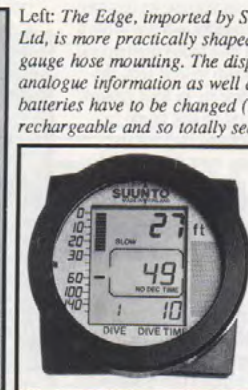
The result is an instrument which is working for you all the time, monitoring your depth and time and advising you what you can or can't do in safety. All you have to do is check your remaining dive time reading to make sure you aren't running into decompression. If you are, these meters will then tell you at what depth and for how long you must decompress before surfacing.

In two recent trips, we used both the Decobrain (kindly loaned by Spirotechnique UK Ltd) and the Edge (kindly loaned by Stoney Cove Marine Ltd) but, as was stated at the beginning, UP does not intend to review individual pieces of diving equipment but prefers to report on the overall usefulness as an underwater photography tool.

True, they don't take photos but they do allow you to forget about the tedious and usually restricting calculations. The more you dive the better these instruments become for they take



Above: The Decobrain (right) is well established and provides easily viewed and comprehensive information. Red flashing lights are included for use at night and the unit, although initially bulky, does not obstruct when strapped to your arm. The second generation meters are smaller, cheaper and have extended battery life. Their smaller size means fewer displays but that's not a significant problem. The pre-production units on the left and centre have a 5 year battery life and should cost under £250 from Spirotechnique UK Ltd.



Left: The Edge, imported by Stoney Cove Marine Ltd, is more practically shaped for arm or contents gauge hose mounting. The display has more analogue information as well as digital but batteries have to be changed (The Decobrain is rechargeable and so totally sealed).

Left: Soon to arrive from Suunto is a small unit for console or arm mounting. They should be here by late spring. Importers are Blandford SubAqua

repeat diving calculations in their stride. When you've got co-operative subjects posing down there, the last thing you want is to be calculating times and depths.

The most noticeable advantage of these sophisticated instruments is that they tend to allow you to dive for much longer than you would ever have thought possible. This isn't because they bend the rules (no pun intended), it's because they constantly monitor your depth and time.

Most photographic dives tend to cover a variety of depths during a dive and, in most cases, you may only be at your maximum depth for a fraction of the whole dive time. As soon as you go shallower, some tissues are already starting to desaturate nitrogen so the decompression meter takes this into account. The result is almost certainly an extension to your dive

times. As an example, I was able to make three dives to 45 metres on the same day and spend a total of 25 minutes at the maximum depth without running up major decompression times. This was because I took my shots at depth and then gradually worked my way into shallower water. The meter took all this safely into account whereas traditional tables would have had me twiddling my thumbs, confined to a long surface interval.

The only way to appreciate a decompression meter is to use one. I feel sure that once you have sampled their capabilities, you, like me, will consider them as essential pieces of equipment.

Peter Rowlands

Sea & Sea's SWL 16 lens

It seems to have been quite a busy time at Sea and Sea Japan. The early part of this year has seen them announce a number of interesting new products, the first of which to appear is the SWL 16 wide angle supplementary lens for the Nikonos 35mm lens.

The SWL 16 is a solidly made 'screw on' lens which is attached to the Nikonos 35mm lens by screwing it onto the 58mm diameter filter threads. This method of attaching has both advantages and disadvantages. Advantages in that, once on, it won't fall off but disadvantages in that you have to have intact filter threads on your lens. There are no disadvantages if your filter threads are OK but they are prone to getting knocked out of line. They can, however, be straightened if the damage isn't too severe.

The solid feel about the SWL 16 comes from its construction. The housing is machined aluminium and the optics are glass. The finished product is both attractively designed and looks the part.

Waterproof down to 200 feet, the lens consists of 4 elements in four groups, the front being flat and so not prone to damage even though there isn't a lens hood. The rear element is protected so that the SWL 16 can be placed on a flat surface without damaging the elements. A minor point, maybe, but very practical if you want to use your gear and keep it scratch-free.

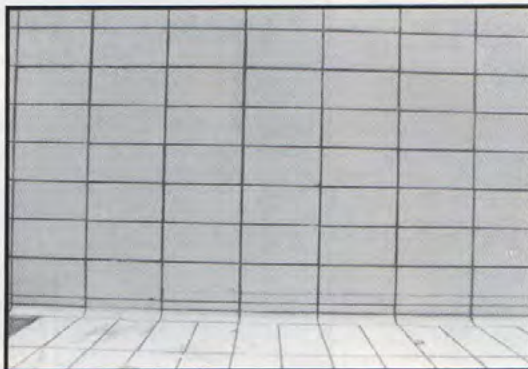
Packaging is both attractive and effective. A pouch protects the lens and both front and rear lens caps are provided. Once again, these are minor points but they do make a difference (The Subawider, a similar lens from Switzerland, comes without either lens caps or a pouch and we feel that this is an important omission. Subatec, are you listening?).

Weighing 14oz, the SWL 16 exerts a slight pull on the 35mm lens but there's nothing to worry about. The 35mm lens can't pull off altogether and can't be pulled far enough forward to unseat the O ring. At around 2" long and 3" in diameter, this lens is not ungainly and, being aluminium, will be capable of taking a few unintentional knocks.

Only designed for use underwater, it is advisable to enter the water with the lens screwed on and then remove it underwater to make sure there aren't any small bubbles sticking to either the rear element of the SWL 16 or the front of the 35mm lens. There are small slots to let water into the small space in between the SWL 16 and



Left: The Sea and Sea SWL 16 screws onto the 35mm Nikonos lens and converts it into a 91° wide angle lens. The resulting pictures are 'full frame' without the circular distortion you get with fish-eye lenses. The depth of field with wide angle lenses is extensive, even at small apertures, and reduces the need to estimate distances accurately.



Left: Taken at the recommended settings of infinity and F5.6, the SWL 16 shows excellent geometry and overall definition. Such clinical tests are slightly unnatural but if a lens passes this test (and the SWL 16 certainly does), it will perform very well in the real world.



Left: Although the instructions do not recommend using apertures wider than F5.6, we tried it and found that it still works but the edges do go a bit soft. Not enough to prove unusable though so Sea and Sea are being optically over-cautious which is admirable but ignorable.

the 35mm lens but bubbles will almost certainly stick.

Once underwater, you are ready to shoot but make sure the lens cap is off! It may sound silly advice but the Nikonos is non-reflex and the viewfinder won't tell you if the lens cap is still on!

Whilst on the subject of viewfinders, the SWL 16 is not supplied with one but you should consider buying one as they aid composition with such a wide angle of coverage. Sea and Sea make a neat one with parallax adjustment and removable masks for use with the SWL 16, 28 and 35mm lenses.

That's enough of the facts, now let's look at the results.

UP tested the SWL 16 in a swimming pool where the rectangular tiles are perfect for seeing how well lenses are performing. Care should be taken, however, not to over-react too much if slight distortion is evident for, in the real world, underwater, there aren't many straight and perpendicular lines. Having said this, our tests showed the degree of correction and geometric reproduction is very high indeed.

The SWL 16 is a true wide angle, like the Nikonos 15mm lens, and you would be hard pushed to tell the difference between the two when using apertures of

F8 and smaller. The beauty behind the 15mm lens (and the reason for its price) is that it performs equally well down to F2.8 where most other lenses suffer from loss of edge definition.

The SWL 16 is no exception. At apertures wider than F5.6, the edges are a little soft and Sea and Sea advise that the SWL 16 should not be used at apertures wider than F5.6. The impression given in the usual poor instruction sheet which comes with the lens implies that it won't work wider than F5.6. This intrigued us and we assumed that this limitation is in the interests of image quality rather than being a physical impossibility. This is in fact true, for our shots at F2.8 and 4 were fine except for soft edges but we see no reason why you can't use wider apertures, especially in low light conditions, and accept that the edges won't be pinsharp. (In low light conditions, the edges are usually in darkness anyway so its hardly a problem!).

Because the lens covers the 35mm, stickers are provided to indicate focus and apertures. These are stuck around the control knobs. A sticker is provided for focus although the instructions do state that the SWL 16 must be used with the 35mm lens set at infinity. Once again, this made us curious as it seemed to limit the

capability of the lens (some excellent shots are taken with wide angle lenses focused really close) so we tested the lens at various focus settings and found that at F2.8 with the 35mm focused at minimum (2.75ft), you are in focus extremely close. Sea and Sea should really publish depth of field tables for various apertures and focus settings; otherwise they are not publicising or encouraging the lens to be used to its full capabilities. And capable it most certainly seems to be.

Our swimming pool tests were impressive and being coated glass optics we imagine that the problems of flare should be minimal (something the Subawider is prone to).

The Sea and Sea SWL 16 sells in the UK for £137.65 inc VAT and their optical viewfinder is £48.70. At these prices, the performance and value for money is excellent.

Improve the instructions, supply a depth of field chart for various focus settings and they should have a popular product.

Sea and Sea products are imported by Sea and Sea UK Ltd and are available from some diving and underwater photography shops.

Peter Rowlands

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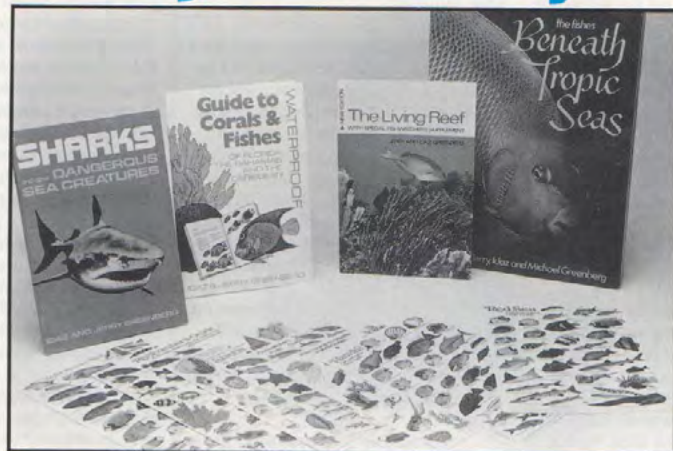
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In this book the author, Dr. Peter Vine, aims to inform divers of some of the dangers of the Red Sea's marine environment and gives advice on how to avoid accidents, or deal with them should they occur.

Red Sea Invertebrates £39.50

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&pn each book) Access No. to



Book Reviews

Two more from IMMEL's impeccable stable

Red Sea Safety by Peter Vine

The general public has always had a morbid interest in marine creatures capable of inflicting severe pain or preferably death on their assailants. Funnily enough, for divers, the reverse seems to be true; for we are the ones who expose ourselves to these creatures which arouse so much interest.

When you bear in mind the number of dives made worldwide it is surprising that there have not been more incidents recorded where divers and marine creatures have clashed - to the detriment of the diver.

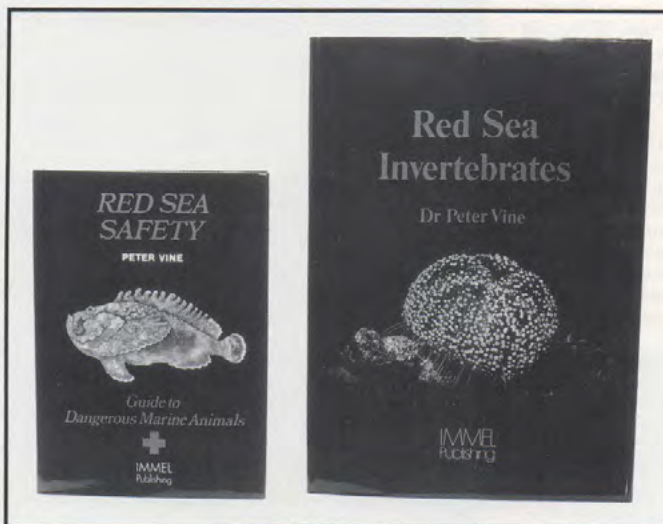
Given that this morbid fascination with death appeals to the most basic instincts, it is a pleasure to read a book which does not seek to sell by pampering to the minds of the mindless but rather presents its comprehensive detail in a matter-of-fact manner without resorting to cheap sensationalism which seems to increase sales and circulation.

It is now becoming enough to say that this is an IMMEL book for they seem to be producing marine books the consistent standard of which has never been seen before.

Red Sea Safety is 144 pages of well presented, fascinating and colourfully illustrated facts about everything you knew was dangerous together with some surprising revelations about what you thought was safe.

The delivery is well balanced in that it imparts painful facts with some degree of reassurance. For example, the effect of venom varies from person to person. In the case of the Crown of Thorns Starfish, Peter Vine confessed that, after repeated wounds over a period, he experienced mild euphoria when the spines pierced his skin but the same species caused another unfortunate sufferer to be sick for four days. Usually it's the more you know, the more you've got to worry about.

Red Sea Safety identifies and illustrates the potential dangers, describes the symptoms and then prescribes a course of treatment for both divers and snorkellers, should they ever come into contact with such potentially dangerous creatures. In addition, a section deals with first aid in the marine environment to include ear infections and cuts underwater. Smaller than the usual A4 books from



IMMEL, Red Sea Safety costs £16.75 and is presumably aimed at being taken to the site and referred to as a constant source of information. Such information being presented to promote confidence rather than fear.

IMMEL books are available from the publishers direct at Elv House, 37 or from your nearest underwater photography shop.

Red Sea Invertebrates by Dr Peter Vine

That IMMEL books are quality seems to be beyond question. Their past track record has produced books of impressive quality and full of relevant, well illustrated information. Their latest addition, 'Red Sea Invertebrates', continues in this mould. In fact, this book actually breaks that impeccable mould because it creates a new, even higher standard in photographic and information presentation.

This is a book which has to be expensive because it is so good. At £39.50 in the UK, it is both expensive (because books rarely cost £39.50) and cheap

(because so few books ever contain such confidence building information). This one seems to be a unique combination of all that is required.

224 A4 pages with colour on every spread, this book combines such attractive layouts with informative text that it must represent the very best in educationally inspiring books. For invertebrate studiers or if you are just curious, they are all here; sponges, coelenterates, worms, crustaceans, molluscs, bryozoa, echinoderms and urochordates.

If you judge a book by the length of its review, you've got this one wrong. There's no point in going on about a book which seems to be so perfectly balanced. It combines scientific information with photographic quality and presents it all in such an entertaining and yet artistic layout.

Most books can be reviewed with words but this is one which must be seen to be appreciated. Once you've seen it, all you've got to decide is whether you can afford £39.50. That depends on you and your circumstances but it's certainly not expensive for what you are getting.

Peter Rowlands

How was it done?

Alex Double reveals his BBC Wildlife winner

"Well, they've caught up with me at last", I thought, as I pushed the officially stamped buff envelope to the back of my mail along with a bank statement and outstanding electricity bill. It took a couple of days before I could summon up the courage to open the latest demand.

"Dear Alex Double", it began. Seems friendlier than usual so I read on. "You have won first prize in the underwater category of the BBC Wildlife Photographer of the Year Competition. We hope that you will be able to attend the prizegiving ceremony and receive your cheque for £250 at the Natural History Museum in November....."

As I picked myself up off the floor, I tried to remember just what slides I had submitted as I had entered them such a long time ago. The BBC wanted chapter and verse describing the photo and I couldn't even remember which one it was but by a process of elimination, I was able to work out just which shot it was.

This is one of a series I took using a borrowed 15mm Nikonos lens



(which subsequently flooded). The lens was fitted to a Nikonos 111 and I was diving at 10 metres off Abu Kaban, one of the spectacular reefs off Safage on the Egyptian Red Sea coast. Loaded with Kodachrome 64 film and with an Oceanic OS 2001 flash attached, I was set at 1/60th sec at F8. The light reading for daylight was 1/60th at F5.6 so I was underexposing by one stop to achieve a good juicy blue background.

I took care not to get too close to the fish. Firstly so that they would keep their solid shape and secondly so that the flash would not overexpose the nearest fish. I kept the OS 2001 flashgun as far

away from the subject as possible to reduce its power and just add a little squirt of light to pick out the fish nearest the lens. Without this subtle addition of light, the shot would not have worked at all. I spent about two hours exposing a 36 exposure roll, concentrating on keeping the shoal looking as solid as possible as well as making use of the light coming through from the surface.

The fish were quite manoeuvrable by my breathing out suddenly or making sudden movements and fortunately these glass fish are very territorial so there was no risk of frightening them off altogether. This shoaling is a natural tendency to

make them look more dominant to approaching predators so they were quite cooperative.

I was unable to attend the prizegiving ceremony so I asked a very dear friend to stand in for me. In a later letter he described the scene to me. Everyone was there. David Attenborough, Peter Scott, David Bellamy and everyone famous connected with wildlife filming. Picture the scene. A large room full of chattering people clinking glasses and discussing their latest projects. As my friend, Don, entered the room with his girlfriend on his arm, the whole room looked at them and then went deathly quiet.

Don immediately looked down to see if his zip was undone but realised the cause of the spectacle almost immediately. Yolanda, his girlfriend, was wearing a fur coat! A rapid retreat followed by a re-entry wearing a more ecologically acceptable borrowed plastic mac solved the icy stares. I suppose not everyone knows that rabbits are an endangered species.

Alex Double

Competition results

'Working divers'



Martin Garnett of Long Eaton, Nottingham is this issue's winner with a well composed shot with plenty of action and drama. Martin took the shot in October 1986 off Dogleg Reef on the Great Barrier Reef, Australia. He was using a Nikon FG20 in a Hugyfot housing with a Sigma 24mm lens. Using Kodachrome 64 film, he was just above the divers who were at 12 metres with the camera set to auto for an available light exposure.

A total of 22 slides were submitted - not all by Martin! A large percentage had divers who were just in the frame rather than actually doing something so make sure you think about the rules and submit suitable slides. We want more entries! The more we get, the more we'll print so get UP and go.



Left: A very pleasing shot by Bill Trotman from Papua New Guinea taken in PNG but we couldn't see what was being photographed so it lost out.

Right: Steve Simpson from Liverpool sent this rich shot taken off Trefor Pier on the north Wales coast last August



Win 10 rolls of AGFA film

"Exciting lighting"

Next issue's competition is for shots showing exciting lighting i.e. dramatic use of natural or additional light such as backlighting or multiple flash.

There is no restriction on the type of subject just as long as its excitingly lit and the shots can be from anywhere in the world.

Entries must be 35mm slides and the entry fee is £1.50 per slide.

When sending entries through the post, you must take care to pack them well. Glass-mounted slides should be especially well packed as they are easily broken and will decimate your emulsion.

Entries should reach UP by no later than May 4th and will be returned within 3 weeks (except the winning entry).

If requested, UP will pass comment in the form of constructive criticism.

Send your entries

For details of BSOP-AGFA's 'On the Day' competition, see the BSOP column on page 29

Underwater photographs wanted



in association with BBC Wildlife Magazine, the Fauna and Flora Preservation Society, and the Natural History Museum, London

The aim of this international competition, now the largest of its kind, is to reveal through the work of wildlife photographers the beauty, wonder and importance of the natural world. The judges will be looking first and foremost for aesthetic appeal, and will be placing a strong emphasis on photographs taken in wild and free conditions.

which encompasses one of the largest protected areas in North America—Wood Buffalo National Park—as well as the national parks of Banff and Jasper in the Rockies. Species to be seen include whooping cranes, wood buffalo, wolves, grizzlies, moose, mountain goats and bald eagles.

Travel Alberta will give the winner and his or her partner the wildlife holiday of a lifetime by providing whatever transport is necessary—car, helicopter, snowmobile or horse—to reach some of Alberta's remote and unspoiled wilderness areas.

£5,250 IN CASH PRIZES . . .

Thirty cash prizes will be awarded: a first prize of £250 and a runner-up prize of £100 in each category.

THE PRUDENTIAL AWARD . . .

The Wildlife Photographer of the Year 1987 will be the person whose photograph is judged to be the best in the competition. He or she will win the Prudential bronze trophy—a scarlet ibis, to be presented by Sir Peter Scott—and a two-week holiday in the wilderness areas of Alberta, Canada, courtesy of Travel Alberta.

. . . AND THE HOLIDAY

This can be taken at any time in 1988, except during the Christmas period. The overall winner and partner will be flown to the province of Alberta, which stretches from the Arctic North West Territories to the US border, and

. . . AND THE EXHIBITION

A special awards ceremony will take place at the Natural History Museum in London at the end of November, hosted by Barry Paine, to launch the opening of the 1987 exhibition of winning and commended photographs. This will run from 27 November 1987 to 31 January 1988.

THE JUDGES

Dr Giles Clarke, head of exhibition planning, the Natural History Museum, London.
Bruce Coleman, director of the Bruce Coleman photographic agency and adviser to FFPS.
Pedro Simón, art editor of *The Sunday Times Magazine*.
Rosamund Kidman Cox, editor of BBC Wildlife.
Gwen Lloyd, photographer and corporate identity manager of the public affairs department, Prudential Corporation.
Bruce Pearson, photographer, biologist and artist.

MAIN RULES

1. This is an international competition, open to anyone except those individuals involved in its organisation, and the employees of BBC Wildlife Magazine.
2. Photographers or their legal representatives must hold full copyright of all pictures entered.
3. Up to THREE photographs may be entered in EACH category, with the exception of categories 1 and 2, for which one sequence of three counts as one entry.
4. You must declare which photographs have been taken in captive or unnatural conditions, and if the animal subject of a picture has been restrained in any way, hand-reared or kept in captivity at any time.
5. Domestic animals (cats, dogs, farm breeds, etc.) and cultivated plant varieties do not count as wildlife.
6. Where necessary under the Wildlife and Countryside Act or

- equivalent national or international legislation (eg. in the case of protected species) photographs must be accompanied by copies of the relevant permits.
7. Photographs that have won a prize in another competition are not eligible.
8. Entries must be transparencies (slides) only (35mm or larger), with the exception of category 15, for which unmounted monochrome prints (any size) should be submitted. Please do not send transparencies in glass mounts.
9. The photographer's name and address must be written on EACH transparency or print (or sequence of photographs, in the case of categories 1 and 2).
10. Each photograph must be placed in a separate envelope; for example, if you enter 10 photographs in four categories, you will need 10 envelopes.
11. The following details must be written on each envelope: category number, your name and address, a description of the subject of the photograph (see also rule 4) and where and when it was taken. The envelopes must not be sealed and should be mailed in one package. (No photograph may be entered in more than one category.)
12. Your entry packet must be accompanied by ONE copy of the form (see right).
13. If you want your entry returned, you must enclose an a/c of suitable size.

YOUNG WILDLIFE PHOTOGRAPHER OF THE YEAR

Sponsored by PRUDENTIAL

£1,000 IN CASH PRIZES

A first prize of £100 and a runner-up prize of £50 will be awarded in each of the five age categories: A. 8 and under; B. 9 to 11; C. 12 to 13; D. 14 to 15; E. 16 to 17.

The young person whose picture is judged to be the best in the competition will be given the title Young Wildlife Photographer of the Year 1987 and will win the Prudential Award (to be presented by Sir Peter Scott)—a bronze sculpture of an ibis, a cheque for £250 and a day on location with wildlife photographer Heather Angel.

The prizes will be presented by tv presenters Nick Davies and Su Ingle, and photographer and film-maker Simon King.

YOUNG PHOTOGRAPHERS' RULES

1. You or your parent or guardian must read the main rules below, which, with the exception of rules 8 and 17, apply to you.
2. Your photographs can be prints (colour or black and white) or transparencies.
3. Your subjects can be any wild animals or plants, or landscapes with a 'wild' flavour.
4. You can enter up to three photographs in your age category, but each one must be placed in a separate envelope marked with your category letter, name and address, and a description of the photographs. Post your entries in one packet clearly marked with your category letter, and labelled Young Wildlife Photographer of the Year. Also include a stamped, addressed envelope and one copy of the main entry form signed by you and a parent or guardian.
5. The results of the Young Wildlife Photographer of the Year competition will be published in the November 1987 issue of BBC Wildlife Magazine.

- If special postal services are required, please enclose a cheque made out to the Fauna and Flora Preservation Society; overseas photographers should enclose an international reply-paid coupon to cover postage.
- No entries can be returned before August. Winning and highly commended photographs may be kept until the opening of the exhibition.
- Should the quality of entries fall below the standard required, the organisers reserve the right not to award a prize in a particular category.
- The organisers and sponsor reserve the right to free reproduction and exhibition of the prize-winning entries and those that are highly commended in connection with this contest and publicity for it.
- The winners will be chosen by a panel of judges appointed by the organisers. The organisers' decision on all matters relating to the competition is final.
- Results will be published in the December 1987 issue of BBC Wildlife Magazine. Winners will be contacted in August.
- Photographers aged 17 or under must read the Young Photographers' Rules above.
- Every care will be taken with photographs entered for this competition, but we cannot accept liability for loss or damage, however caused.
- THE CLOSING DATE for entries is Saturday 27 June, 1987.

MAIN CATEGORIES

1. **WILDLIFE IN ACTION:** Entries must illustrate either a dramatic scene showing animal movement or a dramatic moment in an animal's life. A sequence of two or three shots is eligible in this category. The prizes will be presented by Sir David Attenborough.
2. **THE WORLD IN OUR HANDS:** This is the main conservation category. Photographs should (i) be suitable for use as a poster advertising a particular conservation campaign; or (ii) illustrate or symbolise conservation in action or the destructive effects of people on the environment; or (iii) show a scene before and after the instigation of a conservation project or a damaging development. A sequence of two or three shots is eligible. The prizes will be presented by Professor David Bellamy.
3. **ENDANGERED WILDLIFE:** Photographs must illustrate species that are endangered at a national or international level (full details must be supplied). They can be taken in the wild or in captive conditions. If you need to check whether or not a species is endangered, send an a/c to the FFPS, 8-12 Camden High Street, London NW1 0JH. The prizes will be presented by Lady Philippa Scott.
4. **ANIMAL BEHAVIOUR — BIRDS:** The prizes will be presented by Tony Soper.
5. **ANIMAL BEHAVIOUR — MAMMALS:** The prizes will be presented by Dr John Sparks, head of the BBC Natural History Unit.
6. **ANIMAL BEHAVIOUR — ALL OTHER ANIMALS** (ie. other than birds and mammals): The prizes will be presented by Dr Ron Hedley, director of the Natural History Museum, London.
7. **IN PRAISE OF PLANTS:** Photographs should highlight the beauty and/or importance

of plants, and can illustrate them in close-up or en masse. The prizes will be presented by Anthony Huxley.

8. **THE UNDERWATER WORLD:** Photographs, which must have been taken under water, can illustrate any freshwater or marine subject. The prizes will be presented by Heather Angel.

9. **HUMOROUS VIEWS:** Photographs must be capable of raising a chuckle from judges who have been shut in a darkened room for five days. They must not, however, ridicule an animal subject (humans excepted). The prizes will be presented by Bill Oddie.

10. **FROM DUSK TO DAWN:** All photographs must have been taken in the wild between dusk and dawn and must feature animals. The prizes will be presented by Eric Hosking.

11. **URBAN WILDLIFE:** Subjects must be in a truly urban setting. The prizes will be presented by Chris Baines.

12. **COMPOSITION AND FORM:** Photographs, which must illustrate a natural subject in an abstract way, will be judged on their aesthetic values alone. The prizes will be presented by Jonathan Kingdon.

13. **WILD PLACES:** Photographs must illustrate a natural habitat or an atmospheric landscape. The prizes will be presented by Julian Pettifer.

14. **ANIMAL PORTRAITS:** Subjects, which can be photographed in wild or captive conditions, must be shown in close-up. The prizes will be presented by wildlife film-maker Hugh Miles.

15. **BLACK AND WHITE PHOTOGRAPHS:** All black and white prints will be judged in this category. The choice of subject is limited to those listed above. The prizes will be presented by *The Sunday Times* photographer Sally Soames.

ENTRY FORM Name:
Address:
.....
Telephone no (day): (evening):
Number of photographs entered for each category:
A ☐ B ☐ C ☐ D ☐ E ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐
7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐
Total entered: ☐
I have read the rules of this competition and agree to abide by them.
Signed: Date:
(In the case of young photographers, a parent or guardian must sign below.)
I can confirm that understands the rules and that the photographs entered are solely his/her work.
Signed: Date:
Entries should be sent to Helen Gilks, Competition Manager, Wildlife Photographer of the Year, Natural History Museum, Cromwell Road, London SW7 5BD.

Win a Canon AS 6 outfit!

Donated by Canon UK Ltd



Answer five simple questions correctly and you go into the draw to win a Canon AS-6 camera outfit. This includes the camera with built-in flash, close up lens, viewfinder, 35mm cassettes and an attractive carrying bag.

QUESTIONS

1. What is so special about the AS6 lens underwater?
2. To what depth is the AS-6 waterproof?
3. Is the AS-6 camera positively buoyant?
4. Can the close up lens be used above and below the water?
5. List all of the auto functions of the the AS-6.



The Canon AS 6 outfit can be taken anywhere. Climb with it to the top of a mountain. Dive with it below the waves. Expose it to rain, snow, dust or sand. The AS-6 will just keep on shooting. Special moulding and sealing techniques throughout the AS-6 body, and a tough buckle clamp for the back cover, make the camera weatherproof and waterproof. The rugged housing will stand up to the toughest conditions - and can be washed in running water when it gets dirty!

Send your answers to UP to arrive no later than April 30th and you could be the lucky winner.
A perfect prize to take on your summer holidays.

BSoUP News

AGFA sponsor the 'On the Day' competition Chairman Brian Pitkin explains

Each year, the Society organises its popular photographic competition at Fort Bovisand, Plymouth where the excellent facilities, proximity to some spectacular underwater scenery and abundant marine life subjects make it an ideal venue.

This year, the event will take place on Saturday May 30th. Major sponsorship from AGFA has provided the film and processing chemicals.

There are four classes of entry. Black and white and colour prints, which can have been taken anywhere in the world, must be entered prior to the event. These are then displayed at the Fort and the general public are invited to vote for their favourites. The maximum size is 10"x8" and there are no subdividing categories: as long as it was taken underwater, you're in with a chance.

In addition to the print sections, there is the 'on the day' competition which, when it was originally started by BSoUP, was the very first of its kind. Other countries and organisations have since

followed BSoUP's pattern (some even claiming it was their idea!).

The 'on the day' section is open to everyone. Competitors are issued with a single roll of 35mm AGFA film at 9 am and have until 4.30 pm to expose it underwater and return it for processing. The returned films (not all the films are!) are then rushed down to the darkroom where they are processed in AGFA E6 chemicals and returned to their owners as soon as possible. They then have to choose their two favourite frames to submit for judging. The judges being, once again, the general public.

There are two types of entry which can be submitted. Contrived or humorous shots are separated from the marine life/diver shots and voted for separately so entrants have a choice as to the type of shots they take. Some stick to one or the other whilst the adventurous few try to take both types and submit one of each for judging.

As you can imagine, this is an action-packed day and the organisers have

of all of the sections are then announced and the awards presented by a prominent member of the Society.

The winners in each of the four sections are presented with trophies, donated by Ocean Optics, Greenaway Marine and Aquamatic, and the winning three in each class are presented with gold, silver and bronze medals, struck especially for the Society. Some rolls of AGFA film are also presented to each of the winners.

For those who feel at a disadvantage because of lack of experience or unfamiliarity with the area, the past winners have shown that it is not always the established underwater photographers who carry off the awards. There are some of BSoUP's top members who have never won the 'on the day' whilst comparative newcomers have entered for the first time and come away with the goodies!

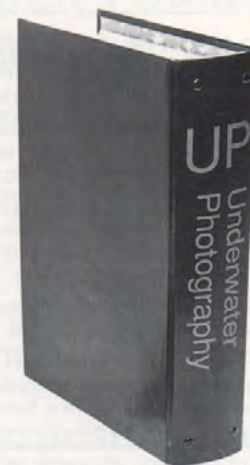
If you would like an entry form or further details, please send an SAE to Brian Pitkin, Chairman BSoUP.

KEEP UP

Underwater Photography Magazine will build up into an invaluable source of information and stimulus. Keep your copies protected and easy to refer to in our special binders capable of holding 12 copies.

These strong binders are black with rich red lettering and will compliment any bookshelf.

To obtain your binder, just send £5.95 and yours will be sent by return.



Access and Visa most welcome. Phone with your details for same day despatch.

Short ends

Lady Jenny V to the rescue

After the Eilat based boat 'Fantasea' went aground during rough weather, Lady Jenny V upped anchor and went to the rescue. Skipper Adrian O'Neill towed her off the reef without any loss of life or terminal damage. It's all in a days work.... Jenny V is off for a major refit and refurb in June ready for the tempting trip to the Sudan and Sanganeb Reef. Prior to this, Annika Rice will be on board with a trip led by Reg Vallintine and we understand she won't be arriving by helicopter...

'Castaway' underwater footage shot by Mike Valentine

Cinemagoers may already have seen Castaway starring Oliver Reed and Amanda Donohoe based on the book of the same name by Lucy Irvine. The underwater footage shot on location in the Seychelles by Britain's Mike Valentine.

Shot on 35mm stock using housings originally made by Al Giddings for filming 'The Deep', 'Castaway' director Nick Roeg uses the underwater environment to highlight the dangers of tropical island life and to illustrate dream sequences. Interestingly enough, the trailer for the film has a high percentage of underwater material to add to the attraction of the film while in the full length version, a little over 6 minutes was underwater. Mike is now contracted to film with Nick Roeg again on 'Track 29' in Texas in June.

Lorn Divers photo courses in 1987

Based in Craobh Marina, Scotland's newest marina 20 miles south of Oban, Lorn Divers is run by Bruce Howard. They operate a 38' Aquastar capable of 16 knots with 12 passengers. Their 1987 brochure mentions underwater and photography and video courses which will be available. Please write for further details to Lorn Divers and Cruises, Craobh

Leisurediver Watersports open up Los Cocoteros, Lanzarote

On April 2nd 1987, Leisurediver Watersports will open their new sports centre at Los Cocoteros in Lanzarote, Canary Islands. Situated right at the water's edge on the north east coast, the complex has 30 units varying from studios for 2 people to two-bedroomed apartments for up to six people. The idea behind the complex is to make many watersports available to visitors. For divers, there are good varied dives to be had from the shore and safaris are available to go to other sites on the island. Lindsay Warren, the London Director of Marketing, hopes underwater photographers will come to the complex and plans are afoot to organise a competition for shots taken while at the complex and, later on, to have an 'on-site' event. For further details, write to Lindsay

UP and coming next issue

UP in the UK on H.M.S. Royal Oak, Scapa Flow

This 600 foot battleship lies in 100 feet of dark, cold water. Although an official war grave, UP has been granted special permission to photograph this spectacular wreck.

UP Overseas On Safari in the Red Sea

Safaris are back! Paul Langley samples these sun, sand and stars diving holidays and dips into the Red Sea to complete the package.

Nimar SLR housings reviewed

These new injection moulded housings from Italy look like good value for money so UP will pull them to pieces and put them back together in detail.

Special effects with 'lith' film

American Steve Rosenberg shows how to transform the ordinary into the extra-ordinary and from then on, the sky's the limit. It'll breathe life into your shots.

Competing with composition

Composition is the key to success. Dr Mia Buehr shows how a few simple rules will improve your shots and make them a force to be reckoned with in competitions.

Aquavision Handycam video 8 housing reviewed

This ultra compact, ultrawide angle aluminium housing from Canada seems set to break a few records. UP puts it through its paces for you.

Basic course

Film is to an underwater photographer what canvas and oils are to an artist. UP gives full details on the best film for your needs and how to get the most from it.

Plus: New product news, How was it done?, AGFA competition winners, Classifieds, Short Ends and much much more. Subscribe and succeed.

Underwater Photography. Page 30

Classifieds

FOR SALE
Nikonos V body, 20 mm u/w Nikkor lens and the Nikon DF12 optical viewfinder. All mint condition. Only used once. Genuine bargain at £598 inc VAT. Phone Chris

FOR SALE
Nikonos 1VA, 35, 28 and 80mm lenses. Nikonos close up outfit and SB101 strobe. Excellent condition. £650. Tel 0243

VIDEO EDITING
and duplication. Cut your video down to size. Aquamatic (evenings)

FOR SALE
IKELITE CASE for Pentax LX and winder. Easily adapted for other SLR's. Mint condition. £235.

Duplicate transparencies. Hand produced from your original 35mm transparencies. Onto 5"x4" £15; 120/6x7 £11: Slight cropping on short side, or selective. CWO please to: Copy-Rite, 83

FOR SALE
Close up lenses and accessories for the Nikonos. 6", 9", and 12" subject distances. Interchangeable underwater. Send 18p stamp for specs and prices. Z&A, 52 evenings

FOR SALE
VIDEO PACKAGE, JVC GRC 1 (VHS C) camcorder in Sea and Sea aluminium housing together with movie light and arm. £1500 complete. Tel David

FOR SALE
Nikonos SB102 flash complete. £440. SB102 auto sensor £25. Oceanic OS 3000 TTL flash £350. Tel Ocean

FOR SALE
Oceanic OS 2003 Nik 111 £220. Nikonos 15mm new style with old viewfinder £699. Oceanic Progrip 1VA £9. Tel Ocean

FOR SALE
Slave adaptor for Nik 111/1V/V flashguns £40. Toshiba TM1 Nik 11 flash £60 (as seen). Nik lens filter protector £1.50. 58mm UV filter £3.

Sekonic L164 meter & bracket £95. Sekonic L164 meter £85. Sea & Sea 1:2 Macro tube £37.50. Sea & Sea 1:3 macro tube £37.50. Sea and Sea Sea arm 111 flexible £40. Sea & Sea baseplate £10. Tel Ocean

FOR SALE
Minolta Weathermatic £45. Ikelite Compact housing for Konica C3 £1. Yes £1. Oceanic Nik 111 thumb release £4. Nikonos 35/80 frame finder £10. Nikonos flash bottom plug £1. Nik 1VA O ring kit £2.50. Pelican case w/o foam £40.

A BOX SURROUND
makes your ad stand out from the crowd. Only £5 extra, they are worth it.

FOR SALE
Nikon F2 outfit in aluminium housing. F2 body, action-finder prism, 55mm macro and 20 mm wide angle lenses. Dome port and gears. EO flash connector and carrying case. Very good value at £650. It's ready to shoot.

FOR SALE
Nikonos 35mm F2.5 lens. Mint. £50. Tel Ascot

Always mention UP when answering adverts

CLASSIFIED ADVERTISING ORDER FORM

Only 25p per word. £5 for a box surround

Please include the following classified advert in the next issue of UP.

NAME & ADDRESS _____

Phone Number _____

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 May for June/July issue.

Make cheques payable to UNDERWATER PHOTOGRAPHY and send to _____

ACCESS and VISA most welcome. Card No. _____ Exp date _____

Underwater Photography. Page 31

INDULGE IN YOUR SCUBA DIVING FANTASIES

Book a group of 12 or
more for the same week
and one will go free



If the vagaries of British weather are getting you down, then cast it all aside and give yourself the treat of all treats.

Already an experienced scuba diver? Then come to our purpose-built watersports resort and make the most of the varied and spectacular underwater scenery and abundant marine life of Lanzarote's clear warm seas. Dive till you are sated, sneak up on dozing fish, capture them on film, explore a flooded (but extinct) volcano or extend your diving abilities with our resident Scuba Diving Instructors.

Never scuba dived before but always fancied a go? Then you too can safely experience for yourself the fun of 'blowing bubbles' and enjoy the tranquillity of gliding underwater with our expert Instructors. Now is the time to open your eyes to the beautiful sights, sounds and sensations of the underwater paradise.

Indulge in your windsurfing fantasies. If you already know how to windsurf, then in between dives, you can stream across the waters powered by the famous Canary Islands' NE Trade Winds or brush up on technique with our RYA Instructors.

If you have never windsurfed before but would like to, our enthusiastic Instructors are there to introduce you to the thrill of zipping over clear blue seas with the wind in your sail.

And there's a lot more besides such as all the facilities of our self-contained complex, the spectacularly different beauty of Lanzarote and unlike most other holidays, our standard price does not fluctuate with the season.

Tempted? Then find out more by dropping us a line or giving us a call.

LEISURE DIVE WATERSPORTS ACTIVITY HOLIDAYS (UP487)



HOLIDAY [REDACTED] DARING

contracted through Sunair Holidays Limited, ATOL No. 1482

UP4
will be in
UwP117
due out on
1st Nov

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