

UP Supplement

UP5
Aug/Sept
1987



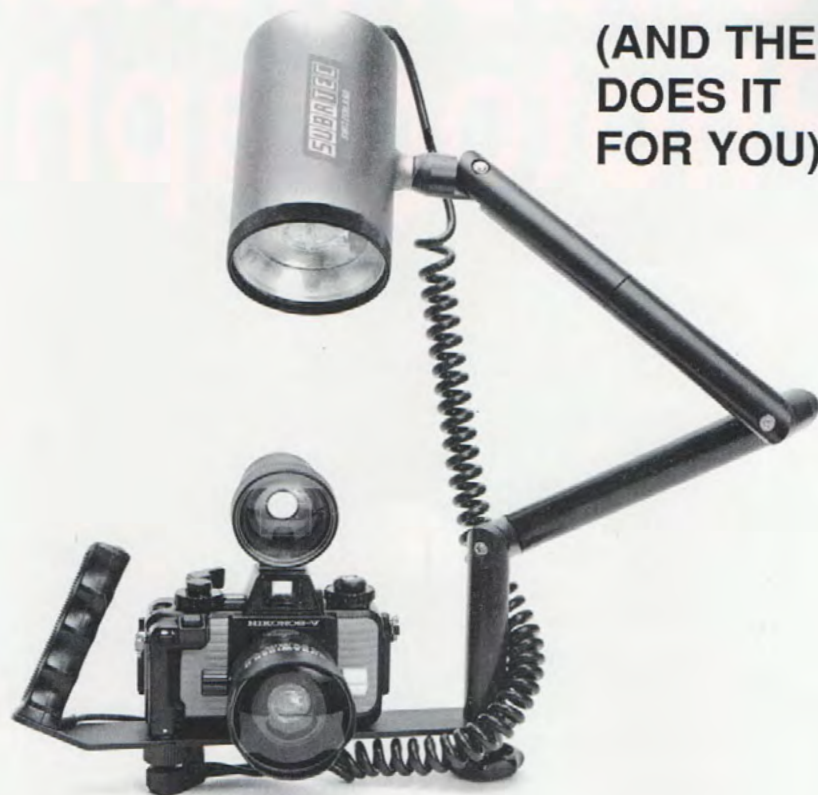
Issue 118/66

Underwater Photography



Aug/Sept 1987

IT SHOWS YOU KNOW



(AND THEN,
DOES IT
FOR YOU)

Owning a Subatec S200 shows that you understand. It gives you total TTL simplicity yet still allows full manual control with all Nikonos lenses.

The Subatec S 200 is a remarkable TTL or manual flash. It is the most advanced unit available, in either mode. It has features which put all the others into the shade. It is the only one with four, yes four, TTL powers. It is the only one with a remote focusing light. It is the only one with four, yes four, manual settings. It is the only one with an aluminium housing. It is the only one.

Subatec products are available in the UK from:

Ocean Optics Ltd

4 Greyhound Road, London W6 8NX. Tel 01 381 6108

Underwater Photography Magazine

Issue No 5.
Aug/Sept 1987

Contents

- 4. Letters
- 5. New Products
- 6. UP Reviews Sea and Sea's 20mm Nikonos lens
- 9. UP Reviews Subatec's S50 flashgun
- 12. UP in the UK at the BSoUP/AGFA Competition
- 16. UP Overseas in the Caymans with Nancy Sefton
- 20. Completing Composition with Mia Buehr
- 23. Book Reviews. 3 new books reviewed
- 24. Neon images explained by Peter Rowlands
- 25. How was it done? Kurt Amsler peels the cover
- 26. Basic course. What lenses do what?
- 28. Underwater Photography Course
- 29. AGFA Competition results or lack of them...
- 30. Short Ends and UP and Coming
- 31. Classifieds. Buying or selling?

Editorial

Britain's island status provides us with the environment in which we can innovate and succeed. This protection allowed us to thrive away from interruptions and so our underwater photography has thrived. But such an advantage only exists if we continue to innovate and my recent experience at Fotosub '87 tells me that we've got to pull our socks up and get back to being hungry for better images. We are too insular and do not mix enough with other underwater photographers and so starve ourselves of an important form of stimulus.

Competitions are a little false in that images of all types are being judged together and anyway, why should one image necessarily be better than another? But this apart, the standard of underwater photography in other countries is very high and we can no longer claim to lead the field. Their technical innovations are just as advanced and, more importantly, their enthusiasm is high. Countries such as Italy have a strong number of underwater photographers who are not afraid to try something new. They have an audience which seems to be much more prepared to accept change and appreciate underwater images, however they were produced. In this country, we have for too long been concerned with technical ability rather than image innovation and this has resulted in a generally high standard but with little or no brilliance. The reasons are many but if competitions are considered they must take a major part of the blame. For many years they have stipulated no 'darkroom trickery' or 'manipulated' images and this has stunted innovation. To so limit an underwater photographer is to say you can't be creative and yet photography is a creative medium. Rules are imposed by those who really don't know and who shouldn't be allowed to affect underwater photography.

We're going to have to do something because, if this goes on much longer, we won't be a force to be reckoned with.

Underwater Photography is published bi-monthly by Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX 01 381 6108. Telex 265871 MONREF G Attn WJJ204.

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

Angry of Scotland

I have received my copy of UP Magazine June/July today.

I noticed with great regret that your photo competition is only open to BSAC or SAA.

1. As your magazine is not to do with a particular club/association, I do not see how you can restrict entry to members of one.

2. You unfortunately 'forgot' about the Scottish SubAqua Club which is the oldest organised diving club in Britain.

I do not have any pictures to enter the competition but I hope that you will note and consider these two points.

I enjoy your magazine and hope to stay a reader for years to come.

G. Fotheringham, Dundee

I am presuming that the competition to which you are referring is the Red Sea Calendar Competition organised by Red Sea Adventures, Twickers World and Speedwing.

As Underwater Photography Magazine is not connected with the running of this, we have passed on your comments to them and am sure that their "forgetting" the SSAC was not intentional.

Thanks for your kind words about UP and lets hope we can keep it going for many years for you to remain a reader!

Alverstone Society of Underwater Photographers

In response to your editorial in issue 4 of UP let me introduce you to SAA Club 383. We meet fortnightly, usually in different members houses and review each others latest slides, talk photography and diving and arrange diving trips.

Admittedly, not all of our members are underwater photographers but I think the club works well.

Best wishes with UP; I particularly enjoyed issue 4.

Mrs M. Gray, Farcham

Another Aquavision complaint

I was extremely interested to read your article on the out of focus properties of the Aquavision Sony video units. Your frustrations experienced in the approach and non-response of Val Ranetkins of Aquavision is also echoed in this section of

Underwater Photography Page 4

the world.

Like yourself we approached Aquavision with a view to acquiring the agency line for the Australasian market. The specific product line in mind was the Aquavision lens adaptor for the 16mm Nikon lens.

The problem you have encountered also extends to the Aqua lens. On receiving the first lens I proceeded to test it in a swimming pool to ascertain depth of field and focus at different lens settings. In the results not one frame was anywhere near in focus. Further tests were taken to establish that I had not made an error, and various f-stops used in an effort to increase depth of field. I sent these results to Aquavision and after a period of time the latest model of Aqua lens was sent out, which had apparently already been successfully used. On repeating the same focus tests again the results proved out of focus, although slightly better.

In a second test I installed a 1.0mm shim to extend the lens from the film plane and intended to test this at depth. The bloody lens housing leaked at 60 feet (I was able to save my 16mm lens without damage but the Nikonos was not so fortunate).

My next approach proved that measurements from the film plane of the Nikonos to the back of the lens when compared to the installation of the 16mm lens attached to the Nikon F2 were out by 1.5mm.

On taking the old Aqua lens I installed a specifically machined shim to extend out the lens from the film plane by 1.5mm. The results on a test proved satisfactory although further trial and error on the shim thickness needs working on.

There is no doubt that the problem also extends into the Aqua lens. Val Ranetkins is somewhat vague and slow to respond but has been reasonable and did endeavour to correct the problem by replacement (although I could have done without it).

I find it difficult to understand why such apparatus which is undoubtedly of very high technical engineering would slip up on such a vital factor as focus. Your article will certainly hit between the eyes and could cause irrevocable damage to the future continuance of Aquavision, which may or may not solve the problems. This is not a criticism of yourself however, your article admits tolerance and necessary patience.

Although my problem may be solved it is a relief that I'm not the only person experiencing such problems. It would be interesting to know if other Aqua

lens users are also experiencing out of focus problems.

Tony Gardiner, New Zealand

Thanks for your feedback, Tony. The positioning of lenses in relation to the film plane is much more critical with wide angle lenses. This is why all Nikon Nikonos lenses are sprung loaded to keep the distance exact whatever the pressure on the camera body.

It seems that Aquavision are a company with mechanical engineering capabilities but who seem to have a few gaps in their optical knowledge/quality control.

The up to date situation regarding the Capsule 8's is that we sent Aquavision a copy of our report but have not had any reply as yet.

We have carried out modifications to our existing housings to make them perform perfectly and so provide a very small, ultra wide angle video outfit.

Let's hope that other readers let us know of any similar problems with Aquavision or any other underwater photographic equipment manufacturers as our intention in the long term is to stop the end user being a guinea pig in the manufacturer's haste to get their products onto the market and have some money in the bank. Has anyone got details of similar problems?

Pressure problems

I am due to fly to the Maldives for my first venture abroad and have heard that there can be problems with underwater cameras in cargo holds.

Can you throw any light on this please?

J. Greenham, Staines

The problem with all high flying aircraft is that they pressurise the passenger cabins but not the cargo holds. This results in a reverse pressure being exerted on the O rings. The other snag is if you land at a different altitude you might not be able to remove the lens from your Nikonos or open your housing as the internal pressure is less than the external.

The simple solution is to remove the main O ring from your Nikonos or housing and there won't be a pressure problem, as long as you remember to fit it before you dive...

We'll go into more detail with an article in a forthcoming issue

Sea and Sea's YS50 TTL flash for Nikonos V

Using the same housing as their YS50MS (shown in the Feb/Mar issue of UP and to be reviewed along with the TTL next issue), Sea and Sea have produced a small unit in both size and price. Its 90° angle of coverage underwater will cover all lenses up to 20mm and will almost do for the 15mm types.

Available now, the YS50TTL costs around £215 in the UK and is supplied with arm and bracket for the Nikonos V. As such, it is the lowest priced TTL flash on the market and on initial inspection, looks very good value for money.

Sea and Sea products are available from good dive shops and underwater photography outlets.

UP will be including a full report on the YS50TTL and the YS50MS in the October/November issue.



Nikonos Double Bracket from Sea and Sea

With the arrival of two new flashguns from Sea and Sea, they have also produced a simple double bracket for mounting two flashguns on a Nikonos.

Two flashes will give much more even light, especially with close ups where the harsh shadows from a single flash can be distracting. The first unit is triggered from the camera and the second is a YS 50MS set to slave.

The Nikonos double bracket costs around £50 in the UK and is available from Sea and Sea stockists.



New waterproof video housings from EWA

Just announced from EWA are more housings to use the latest video cameras in the rain and down to 10 metres.

Top of the list is one for the very popular Sony 8mm C100 Pro camera as well as the CCD V3/30. The V3 is about the same size as the Handycam but has a zoom lens and electronic viewfinder, as well as built-in playback.

As the list of video cameras increases so does EWA's list so for an up to date list, please contact the UK importers, Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX

Nimar's JVC GR-C7 housing

Similar in design to their other Video 8 housing, Nimar now produce a version for the JVC GR-C7 camera as well as for the 8MM versions from Metz, Nikon, Pentax, Olympus. These are all identically shaped "badge engineering" products.

The housings allow full use of the camera down to 90 metres and a 4 head lighting array gives 300 watts for 25 minutes. The switch for the lights is incorporated in the handle so you don't have to move your eye from the viewfinder.

Greenaway Marine's One off video housings

A marine biologist wanted to house the Sony CCD V100E Pro camera but nothing was commercially available.

Greenaway Marine produced a housing within 5 weeks for £1495 complete with correcting optics. A 5" monitor housing with separate power supply was added for better viewing for £595.

They would be pleased to quote for any video housings from Compact to Broadcast quality. Please contact the Video Section, Greenaway Marine Ltd, Broad Hinton, Swindon, Wiltshire SN4 9PA

UP Reviews

Sea and Sea's 20mm Nikonos lens

As if to confirm their dedication to the production of underwater photographic equipment, Sea and Sea have released their 20mm F3.5 prime lens for all Nikonos cameras.

This follows Nikon's surprise release of their 20mm lens early last year which has proved popular as it provides a useful wide angle without the pricetag of a 15mm lens.

Sea and Sea's decision to concentrate on a prime 20mm lens indicates the widest angle it is possible to produce without the cost becoming alarming. It also happens to be a very useful focal length although underwater it really equates to about 26mm. For some reason Nikon denote their lenses so and Sea and Sea would be foolish not to follow suit.

Why 20mm?

Having been used to the 90° angle of most of the Nikonos wide angle lenses and supplementaries, we have rather taken these for granted as being the norm for wide angle work. There are times, however, when such lenses can be too wide, especially if you want a detailed shot of a head and shoulders of a diver. With a 90° lens you have to get in so close that perspective distortion becomes exaggerated and upsets the balance. A 20mm will make you move only slightly further back but you will achieve a more natural perspective for the shot.

The same applies when using ultrawides focused close. With a 90° lens the perspective can sometimes be too exaggerated and the 20mm gives a more pleasing but still close focusing result. As stated before, the costs are far less than the 15mm without too many disadvantages so the 20mm is a good compromise of quality and price.

The Sea and Sea 20mm is a small lens, not much larger than the Nikonos 35mm lens, measuring just 62mm diameter by 61mm in length and 98mm wide (including control knobs). The 58mm front filter threads let you use your existing filters for the Nikonos 35, 28 and 80mm lenses.

The 7 glass elements are arranged in 7 groups and are housed in a well machined all-aluminium housing. Underwater, the 20mm lens covers 79°30' across the diagonal which is a useful angle for portraiture and, with the ability to focus



Above: When fitted to a Nikonos V with the Sea and Sea optical viewfinder, the 20mm lens makes a neat package. Covering nearly 80° underwater and costing about 30% less than the Nikon 20mm in the UK, Sea and Sea's 20mm looks set to be a popular lens. The quality of design, construction and packaging are high and should be an example to all other independent manufacturers that this attention to detail must result in increased sales and reputation.

Right: As these swimming pool tiles show, the Sea and Sea 20mm lens is a good performer. The distortion is minimal and the edge to edge definition, even at wide apertures is good. The lens to subject distance is 1 metre. Nikonos V on a tripod with Pan X film. Auto @ F3.5 gave 1/125th.



Right: A simulation of scenic shots shows the 20mm lens performing well from edge to edge when focused at infinity and using the widest aperture of F3.5. Swimming pools are not the most natural subjects but their tiles are ideal for testing lenses. Nikonos V on a tripod with Pan X film. Auto @ F3.5 gave 1/125th.



Right: The depth of field sticker on top of the lens gives figures for F4, 8 and 16. Giving figures for all apertures would have meant minuscule print size. These represent a sensible compromise but a full chart for all apertures and focus settings is printed in the instruction sheet.



down to 0.4m (1.3 feet), it has a versatile range.

Tested down to 60 metres (for the serious snorkeller), the Sea and Sea 20mm lens has a maximum aperture of F3.5 which is one stop slower than the Nikon version. In practice this doesn't affect performance too much unless you constantly work in dark conditions at full aperture.

The focus knob is calibrated in both feet and meters and the aperture has click stops from F 3.5 to 22. Setting this control in between the clicks gives half stops for extreme accuracy. With a limited amount of space on the outer lens housing, depth of field is indicated with a sticker showing the range with apertures F4, 8 and

16. For example, with the 20mm lens focused at 1 metre and the aperture set to F8, you will be in focus from 0.6m to 3m. This is a useful range which reduces the need for ultra accurate distance estimation. For those who want more detailed depth of field figures for all apertures and focus settings, the instruction sheet supplied with the lens has a comprehensive chart containing all this information.

The sprung loaded bayonet fitting locates the lens positively when fitted to any model of Nikonos camera and the optical design allows the auto and TTL functions to work with the Nikonos IV and V.

As with most prime lenses, the Sea

and Sea 20mm does not come supplied with a viewfinder. Their optical viewfinder with its parallax correction dial is designed to be used with the 20mm lens without the masking frame in place.

The combination of the 20mm lens and optical viewfinder makes a small package which is both easy to use and versatile for all water conditions.

So much for the physical facts but how does it actually perform?

Our swimming pool tests confirm that the 20mm Sea and Sea lens is indeed a good performer and competes well with Nikon's version. The critical test of any lens is when taking at full aperture and the 20mm lens performed well at F3.5. Closing down the aperture ensures crisp detail from corner to corner. The distortion both at 1 metre and infinity is minimal and the overall definition is excellent.

Flare should not be a problem with the coated optics so this 20mm lens can be regarded as very good value for money and, for once, it seems that paying less doesn't mean compromising on quality.

The Sea and Sea 20mm lens costs £270.50 and is available from Sea and Sea Dive shops and underwater photography shops.

Peter Rowlands

IKELITE DIGITAL DIVE LOG

The ultimate waterproof dive timer and watch. This is it! Forget the others!



- DIVE TIMER DISPLAY
- *Bottom time
- *Surface interval
- *Dive number
- *8 previous bottom times
- *8 previous surface times
- £129.95**
- WATCH DISPLAY
- *Time of day
- *Day of week
- *Numeric month & day
- *Stop watch
- *Alarm
- *Back-lighted display

Full details in catalogue

MINI 'C' LITE

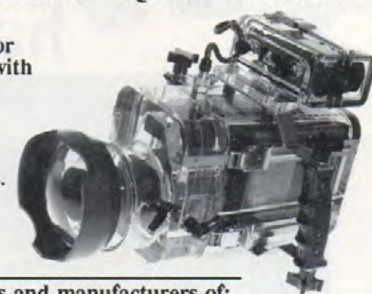
Now with halogen bulb. Most versatile and durable small waterproof lamp on the market. Only £27.95 Free alkaline batteries Shown used as a strobe aiming light. Details in catalogue



Greenaway Marine Ltd

SOLE UK DISTRIBUTORS OF "IKELITE" EQUIPMENT OF USA

IKELITE. Clearly superior video housings complete with corrected dome optics as standard. Will also fit wide angle adaptor to give 95°. Housings to fit most models. Full details in catalogue.



Suppliers and manufacturers of: UNDERWATER PHOTOGRAPHIC EQUIPMENT

Our new catalogue contains details of the complete Ikelite and Nikonos underwater system. Strobes, torches, Dive log watch, Video housings, Cases, Boxes, etc. The complete system for underwater photographers. Clip coupon for details. Tel: Swindon (0793) 736667 Telex 449703

Please supply 1986/7 colour catalogue.

NAME.....
ADDRESS.....
.....
ACCESS No.....OR
Enclosed £1. OVERSEAS AIRMAIL £3
GREENAWAY MARINE LTD
Reg Office, Showroom & Workshop
Broad Hinton, Swindon, Wilts
England SN4 9PA

UP

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, 4 Greyhound Road, London W6 8NX.

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

Subatec's S50 manual, wide angle flash

Anyone who has considered buying or has bought a wide angle lens with a coverage in excess of 90° will have experienced the hidden sting-in-the-tail when it comes to compatible electronic flashes.

Most standard units are designed to cover around 70° which is fine for lenses like the Nikonos 28mm but if you have a Subawider or SWL 16 covering more than 90°, a standard flash will only light the centre of the frame. This can, at times, give some interesting results but will become annoying. The simple solution is to diffuse the angle either with wide angle adaptors made by the flashgun manufacturers or to wrap a hanky over the unit to do the same job.

This apparently easy spreading has a major disadvantage in that the power of the unit is reduced, resulting in having to use a wider aperture with a correspondingly shallower depth of field.

The solution to this limitation is to buy a dedicated wide angle flashgun which retains a high power over the much wider angle of coverage. The main snag is that units with this specification cost well over £500.

This is a limitation we have had to accept in the past but now Subatec from Switzerland have produced a unit which gives not only a useful wide angle output but which doesn't cost the earth.

The S50 is a single power manual flashgun and is a very small unit measuring just 3 3/4" diameter by 4 1/2" length. Its robust cast aluminium housing is anodised black and a dome front port combined with the wide angle reflector gives a coverage of 96°.

An interesting design feature is that the internal ni-cad batteries are recharged through the Nikonos plug so the main housing is totally sealed and maintenance-free. This should ensure reliability and simplicity of use. A 240/110v charger is supplied which gives a full charge in 10 hours.

The S50 is powered by 4 AA batteries which give around 70 flashes after a full charge with a recycle time of around 5 seconds. The 900µf capacitor gives a claimed underwater guide number of 11 with 100asa in metres. Underwater guide numbers vary with the clarity and this seems optimistic. A more realistic guide would be F8 at 1 metre with 100 asa. This makes the S50 just one stop less powerful than the Oceanic OS 2003 and the Subatec S100 and it covers the same angle. That



Left: The Subatec S50 does not come complete with arm and bracket but is shown here on Subatec's versatile assembly. This will allow the flash to be placed in almost any position as well as having a single handed quick release mechanism for handheld use. The S50 itself is so light even on land that it will not tax any mounting system yet its output is only one stop less than the Subatec S100 and Oceanic's OS 2003. The excellent performance is matched in the price of just £270 so this Subatec will appeal to most wide angle users.



Above: The rear of the S50 has a large on/off switch, a ready light port and exposure guide



Above: Charging the S50 is via the Nikonos socket using the 220/110v battery charger supplied

performance from such a small unit is quite remarkable, especially as the cost is around £270, which is almost half the cost of a Subatec S100.

The S50 has only one power output controlled by a simple switch at the rear. Aperture scales for 100 and 200 asa are included on a sticker at the rear. Also at the rear is the green ready light port.

Weighing just 800 gms on land, the S50 is neutral in salt water and very slightly negative in fresh. Not supplied with an arm and bracket, Subatec offer an injection moulded arm and bracket with multi-positioning and a quick release for handheld use. This can be used with all models of Nikonos camera.

The S50 is a really impressive unit as it combines wide angle coverage

with a small size and low pricetag. The first units to arrive in the UK didn't have instruction sheets which is annoying but we understand that Subatec omitted to include these!

Having said that, the S50 is so simple and obvious to operate that most people could understand it right away. It is so good to see a manufacturer seeing a requirement in the market and plugging it. Subatec have produced the right specification at the right price and will enable wide angle lens users to light their frames without breaking the bank.

Paul Langley

The 2nd World Championships

This short report is included to be topical but, at the time of writing, the winning entries were not ready so it is intended to include a much fuller report in the next issue when all the images should be made available by the organisers.

Organised by FEDAS, the Spanish diving authority, under the wing of the CMAS, the 2nd World Championships of underwater photography was held in Cadaques, Spain on June 19/20th 1987.

Cadaques is a very picturesque town just north of the Costa Brava which has escaped commercial development and retains its charm.

14 nations were represented with two underwater photographers per nation. Add on models and assistants and you have a band of around 40 to organise and cater for.

Each entrant was provided with a Zodiac inflatable powered by an Evinrude engine and were allowed 2 rolls of 36 exposure Ektachrome 100 or 200. Two days were laid aside for the competition with 4 hours each day from around 9am to 1pm for underwater photography.

This timing was imposed to allow

the organisers time to take the films back to Barcelona for processing.

5 frames from the two films had to be entered for judging to show a portfolio of talent and there were no categories. No guidelines except to say that anything goes. This made the job even more difficult as entrants had to anticipate the taste of the judges.

One dive was allowed on the day before the competition to check out the area and choose a dive site for the following day.

The diving around Cadaques is excellent for macro work with tube worms, tompot Blennies, yellow anemones and a host of small marine life. The terrain is rocky with plenty of nooks and crannies for lobster, conger and octopus. There were no large fish evident but wrasse were approachable and colourful.

The visibility at the time was an unusually low 30/40 feet but it varied from hour to hour and location to location. The weather was far from good with a strong wind on the first day making the boat ride out a lumpy affair.

The sun was kept hidden by a thick

cloudbase but on the second day things improved and a teasing sun poked its head out now and again.

A much fuller report together with a full display of the photographs of the winning entrants will be published in the next issue of UP but, to save you the suspense, the team event was won by Enrico Gargiulo and Pierfranco Dilenge of Italy with Antonio Miro and Xavier Safont from Spain in second place followed by Peter Scoones and Peter Rowlands from Great Britain.

In the individual category, Kurt Amsler of Switzerland came first, Pierfranco of Italy second and Peter Scoones of Great Britain third.

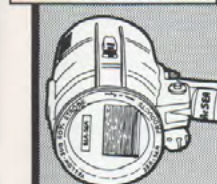
The event was a total success and enjoyed thoroughly by all those who attended. It is to be hoped that it can become a more regular event for it is only with regularity can such events become established as the competition which all underwater photographers throughout the world aim to win.

We'll go into more detail in the next issue.

SEA&SEA

DISTRIBUTORS OF
WATERSPORTS EQUIPMENT

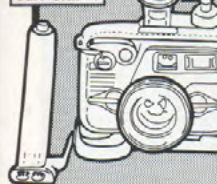
STROBE YS50 AUTOMATIC

SEA&SEA
UNDERWATER CAMERA EQUIPMENT

YS50 AUTOMATIC STROBE

COMPUTERISED DISTANCE
ADJUSTMENT. MANUAL OVERRIDEFOUR APERTURE SETTINGS. 1/4 to
1/11 GUIDE NO.30 (ASA/ISO 100)

SEA GRIP V

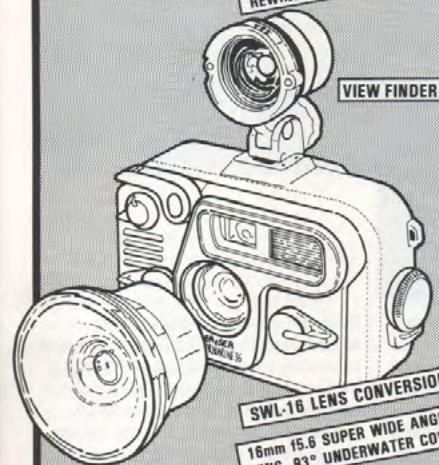


SEA ARM III

MOTOR MARINE 35SE

QUALITY 35mm UNDERWATER
CAMERA. BUILT IN LIGHT METERMOTOR DRIVEN FILM ADVANCE AND
REWIND.

WIDE CONVERSION LENS



VIEW FINDER

SWL-16 LENS CONVERSION

16mm 15.6 SUPER WIDE ANGLE
LENS. 83° UNDERWATER COVERAGEAVAILABLE AT ALL
LEADING DIVING SHOPSDEALER ENQUIRIES INVITED
SEA & SEA LIMITED
5 ALEXANDRA LANE · TORQUAY · DEVONSeacam
UNDERWATER PHOTOGRAPHIC EQUIPMENT ENGLAND

READY FOR THE BEST!

FISHEYE-35
— professional
aluminium case
for Nikon F3 with
action finder and
MD4 motordriveFISHEYE-35 the ultimate in 35mm
underwater photography.23 Old Orchard Lane, Leybourne, KENT
ME19 5QH. Tel: (0732) 847766DON'T READ
THIS UNLESS...

You want to learn to dive at a recognised school with fully qualified instructors, all equipment supplied, accommodation and meals included.

OR

You want to attend a weekend course in underwater photography with cameras supplied or bring your own.

If you do,
just send the coupon to:
**FORT BOVISAND
UNDERWATER CENTRE**
Freepost, Plymouth, PL9 7BR

Please send
me details of
diver training
& u/w photo

Name.....
Address.....

UP

BRITISH SOCIETY OF



NIKONOS-FLOODERS

Five different and amusing designs created exclusively by Rico! Printed onto quality 50/50 polycotton wash-fast garments. Sweatshirts are available in Grey or White for just £9.50 inc p&p. T-Shirts are available in white only for just £4.95 inc p&p. Both are available in small, medium, large and extra large sizes.

TAURUS PROMOTIONS LTD

Derby Mill, Thomas Street, Bolton, BL3 6JU.
Tel 0204 396555

Humorous
T-Shirts and Sweatshirts

OPTIMISTS



SUB-AQUA CLUB

PLEASE FORWARD:
(State size, quantity, colour etc)

NAME

ADDRESS

CHEQUE/PO enc for £

UP

The BSoUP/AGFA On the Day Competition



Left: The winning shot "On the Day" was taken by Warren Williams from North London. It attracted nearly twice as many votes as the second placed slide so was a popular winner.

Warren is a pioneering underwater photographer from the early days of BSoUP. He makes his own housings to an extremely high standard and has many awards to his credit.

Having had a dive around the harbour wall at Bovisand and not found anything much to shoot, he decided to try his luck in the Rock Pool where he had taken some good work in previous years.

The light overhead was not too brilliant and the Rock Pool wasn't too productive. Warren had loaded his Agfa film into his Nikons V onto which was fitted a 16mm full frame fisheye lens in a Warren Williams designed and built housing.

Minimum focus is just 2"!

The dive wasn't going too well until he saw this shot on his way out. The shape of the weed on the surface framing the composition well. He set the camera to Auto and the aperture to F8 at around 1pm. His matched optical viewfinder gave him accurate composition.

When the roll came back from the processors, he chose this one as he liked its mood and feeling. An appropriate choice as it turned out for it captured the audience's mood and feeling so much that they voted it overwhelmingly into first place.

Warren won the BSoUP Trophy and 10 rolls of Agfa film

Despite favourable forecasts and a run of good visibility, the week leading up to this annual event saw the waters around Fort Bovisand suddenly lose their clarity and take on a heavily silted gloom. Such occurrences are unfortunate but far from terminal as the whole point of this originally unique competition is that the conditions are the same for everyone.

The event was invented by BSoUP and its principle has since been adopted by many organisations in several countries. The basic formula is that each entrant buys a single roll of 36 exposure film at 9am and they then have until 4pm to expose it underwater and return it for processing. In this way everyone is

competing on the same basis. For the past two years we have had the invaluable sponsorship of AGFA who provide all the Agfachrome films as well as their E6 chemicals to process them.

The other original aspect is that once the photographers have chosen their two favourite shots, they are judged by the general public rather than by a selected panel of officianados. This often produces an interesting twist and is one which the entrant must take into account when taking shots for this competition. In addition, it gives those non-photographers a definite feeling of involvement and helps give this exciting event a special quality.

Presented at the same time are the

Black and White and Colour Print competitions. These 10"x8" prints can have been taken anywhere in the underwater world and are displayed in the reception area of the Fort to attract the votes of anyone who happens to be there that day.

But it is the On The Day Section which causes the most interest and attraction. Having had over 70 entrants last year, BSoUP was ready for a daunting increase but surprised when just over 40 bought film and prepared for battle. This surprise becomes relief for the film processors who have the nerve racking task of developing the films that evening in far from ideal conditions. The higher the number of entries the more their nerves get



racked.

An overnight south west wind turned a calm sea into a swelly chop and made James Egan Layne bound boats bob up and down on their way past Penlee Point. Such conditions played havoc with balance and stomach control and resulted in quite a few photographers being well below par until they landed back at Bovisand. The fearless ploughed on to their sheltered locations to find clarity far from perfect (20 feet?) but happy in the thought that it's the same for everyone.

With the last year being full of double exposure talk, backlighting fill-in and TTL auto synchronisation, the air was full of excited speculation as to which new technique would be let out of the bag to scoop the BSoUP On the Day Trophy. Some exposed once, surfaced, dried off, rewound and then exposed the black areas again. Others went upside down for that

clusive angle and others relied on a few well chosen props to brighten the day.

The boat divers ventured as far as convenience and health would allow while the shore divers risked their blob buoys around the harbour where excellent macro subjects abound. The swell made entry a little bit of a balancing act with one hand on your camera and the other ready to cushion the staggering fall but by mid afternoon it looked as if most of the films would receive some underwater light and be returned for processing.

Meanwhile, old experienced hands looked on as the enthusiastic bees buzzed from site to site, in and out of the foaming water and up and down. These old hands are not so old in years but succeed by cunning forethought. They watched the bobbing boats and blob buoys trying to push back the frontiers of underwater photography and quietly loaded their film and prepared to

Left: Second place "On the Day" was this shot by Peter Rowlands.

It is a combination of two images i.e. a double exposure. The 50 asa Agfa film was loaded into a Pentax LX with a 16mm lens in a Hugyfot housing and the film marked in relation to the sprocket holes of the camera.

Paul Langley posed just off the lighthouse end of the breakwater. He lay on top of a large rock with the lighter water behind him and so the foreground was left totally black. The depth of water was 40 feet and no flash was used as there was quite heavy sediment in the water. A silhouette diver was preferred for a sense of drama.

18 shots were taken like this before surfacing. The exposure was 1/175th @ F5.6

With equipment off and hands dried, the film was rewound and loaded into another Pentax. This one had a 50mm macro lens fitted and a Subatec S100 flash. Inside the Breakwater on the second dive, Peter looked for interesting and colourful subjects to add into the unexposed areas of the first 18 frames.

He was pleased to land on an area where starfish were up on their legs (arms?) and in the middle of spawning. This left the water very milky and reduced the contrast so having shot 9 frames using front lighting, the flash was placed behind the starfish for dramatic backlighting. F22 aperture was used @ 1/175th sec. The resulting backscatter was inevitable but it was hoped that it would add impact.

Having double exposed the 18 frames, the rest were spent capturing this unusual spectacle in more detail and full frame.

face the dangers of "the rock pool".

For those who don't know, the rock pool is two small tidal pools right in front of Fort Bovisand. They fill at high tide and in between tides the still waters settle to provide a mostly gin clear studio into which to wade. Delicately shaped stringweed rises from the seabed(?) to lick the surface and look chocolate box when backlit. It's a formula for success. A for Auto and F for F8 and you're half way there.

Meanwhile the seadogs were rolling back in. Some with more water in their cameras than when they set out, others with only a few frames exposed and still more with ideas which never worked. Torrential rain greeted them as they headed for the consolation of the showers.

The processing team sprang into action with their 15 litre tanks of 38°C Agfa chemicals and, because the entry was



Left: First place in the Black and white prints went to Martin Edge from Poole with this shot of a compass jellyfish.

Jellyfish, for future reference, seem to have a strong appeal in these type of competitions where the general public are asked to vote so don't ignore them when they next appear.

This particular specimen was encountered off the Cornish coast at Porthoustock in the open sea whilst diving with his buddy, Bob Wrobel. It was floating around in 10 feet of water.

As so often happens with freeswimming subjects and photographers, too much is happening too quickly and the shots were a bit hit and miss so it was decided to reposition the subject into a more controlled environment.

A little while later, the jellyfish found itself in a large rock pool with a calm surface exhibiting an attractive Snell's Window.

Taking turns to work with the subject, Martin had Ektachrome 64 film in his Nikonos 111 fitted with a 15mm lens. The available light was just right for shining through the subject and he took 10 good shots of which 3 were favourites. 1160th at F22 got the exposure correct. Despite being 2 feet long with a head the size of a dustbin (no, not Martin, the jellyfish) the camera to subject distance is only about 9".

To arrive at a black and white print, Martin had a 5"x4" internegative made and then printed from that to achieve his winning result.



Above: Try getting a group of underwater photographers to assemble on time and in the right place; especially after the previous night's celebrations. We managed to capture this many at 10am on Sunday morning with one of those auto everything compact cameras which make land photography so easy. Why don't they make them that easy for underwater?

smaller than expected, had them all dry by 7pm! Historically, this is unheard of and caught us all unawares so, for once, the films were waiting for us to return from eating rather than, as has been in previous years, appearing when we were really ready for sleeping.

The success of the operation is due to the scale on which BSoUP now operates, thanks to AGFA's generous sponsorship. These 15 litre tanks will process 36 films at a time and we have three baskets of film spirals so we could cope with 108 films in about 3 hours! Funny enough, it isn't the time it takes to process which is the problem; it's the time needed to load the spirals and then to offload them again before hanging the films up to dry.

With their roll of film draped over their arm, each entrant then had to choose their favourite two slides for projection to the general audience. Scissors could have sold for £10 a pair. Light boxes would have been swapped for Krugerands and an eyeglass was worth at least a wife or two.

The difficult choices were made and the votes cast by the mostly impressed audience. Bearing in mind the conditions on the day, it is surprising the quality and standard which was produced.

Needless to say the general public confirmed their love of pussycats and flocked to the backlit rock pool stringweed while the minority of discerning taste looked for originality and perception. Ah well, such is the imbalance but such are the rules.

Peter Rowlands

(Bobbed up and down to come second)



Above: The processing team consisted of Peter Rowlands, Paul Langley, Mike Maloney, Vivienne Pearson and George Ristich. Last year there were 73 films to process which severely tested the system but this year, with just 46 films, the atmosphere was more relaxed. Agfa provided the Process 44 (E6 compatible) chemicals to fill the 15 litre tanks. Films were loaded onto stainless steel spirals and put into a basket holding 36 spirals. The temperature was kept at a constant 38°C by placing the tanks on thermostatically controlled dishwarmers. Everything was going smoothly until Rowlands pressed the wrong switch during the first developer and the lights came on for a split second. This unfortunately fogged the first few frames of 6 films and Peter's sincere apologies go to those who suffered. He informs us that his stains came out after a good overnight soak.

Firefly Wetsuits Ltd



Decompression Computers and instrument combos now in stock.

Air to 3800 psi.

Agents for Scubapro, Mares, Poseidon, Suunto, Dive Dynamics and more.

Also waterskiing and boating equipment.

All at competitive prices.



Export Sales

Access and Visa Welcome

Mail Order Available

Firefly Wetsuits Ltd

495 Fulham Palace Road, Fulham, London SW6.

Tel 01 736 3271.

Mon-Fri 10.30am to 7pm. Saturdays 9am to 6pm.

UP Overseas in the Caribbean Caymans

Nancy Sefton reports



Above: With consistent visibility in excess of 100 feet, the Caymans have been chosen as the location for several commercials. For the amateur, the clarity makes diver shots much easier and backscatter from the flash is unlikely. With high ambient light levels, balancing the available light with the flash is simpler.

A coral reef is a timeless entity, its inhabitants living out their assigned roles, dying and being quietly replaced. When a diver descends to a favourite coral reef, change is the last thing he wants to find. He seeks the familiar pale shafts of sunlight rippling across coral heads, foraging fish, undulating sea whips, a world of diffuse blue, wrapped in silence.

We give frivolous names to dive sites, coral cities that have lain unnamed for thousands of years. Sometimes, we bestow special protection in the form of Marine Parks but such status is merely a human commitment to see that the reefs remain unchanged.

In 1986, the Cayman Islands Government made its own commitment to an irreplaceable natural resource and designated one third of Cayman's coral reefs as underwater parks. These areas include all of the popular dive sites that lure over 50,000 diving visitors annually.

Flat coral outcrops, the Caribbean's Cayman Islands are emergent peaks of the mostly drowned Sierra Maestra Range extending south from

Cuba. Basking in obscurity until the middle of this century, residents of this British Crown Colony were quick to discover that they have an attraction irresistible to the world of finance: a tax haven status granted by King George III in the late 1700's.

If this factor first put Cayman on the map, sports divers soon did their part by discovering the fabulous Cayman Reefs in the 1960's. From that time, Cayman's rise to the Diver's Hall of Fame has been both rapid and inevitable. In the early 70's, the first exclusive dive resort was opened and by 1980 there were three dozen licensed dive boats plying the turquoise blue waters around Grand Cayman. Today, the islands are visited by more divers than any other Caribbean destination.

The lure is unmistakably the famous Cayman Wall, a sheer drop-off wrapped around each of the three islands. It is shallow, about 60 feet below the surface (the exception is at Little Cayman where Bloody Bay Wall rises to within 20 feet). The wall is also so amazingly accessible. In many areas, divers can swim to the wall

from the shore. Dive boats, visiting the precipice regularly for the first dive of the day, get there so quickly that divers barely have time to gear up before the anchor is thrown overboard.

The wall's face is vertical, pierced by narrow canyons and tunnels in which black coral thrives. Divers can explore these endless passageways and still remain above 100 feet. Photographers take delight in the profusion of rainbow-hued sponges, some as big as barrels, that grow from the Wall's face. Passing eagle rays, schools of Tarpon, inquisitive groupers and a myriad of close-up creatures provide endless photo opportunities in this clear warm water.

Grand Cayman's famous wrecks lie shallower. The Balboa in George Town Harbour was sunk in 1932 by a hurricane; she lies today in large sections on a 30 foot sandy bottom, her hull encrusted with corals and sponges. The Oro Verde, sunk purposely as a dive site in 1980, lies intact at 50 feet off Seven Mile Beach, a refuge for schools of snapper and Sergeant Majors. These finny residents lie in wait for visiting divers, ganging up on anyone

Below: The wreck of the Oro Verde was sunk on purpose as a tourist attraction and lies in just 50 feet. Coral in the foreground gives the shot much more impact.



foolish enough to bring food with them.

While Grand Cayman constitutes the diving mecca, the two smaller sister islands, Little Cayman and Cayman Brac, have long lain in the big island's shadow. But this is changing. Divers who wish to experience less crowded dive sites are bypassing the action centres for the quiet, laid-back atmosphere of 'the Brac' and even the more pristine remoteness of Little Cayman.

Both islands offer the same excellent wall diving and have recently acquired the type of dependable dive operations that have long kept their larger sister island in the limelight. Cayman Brac boasts three medium sized resorts and jet service sometimes direct from the US. Its population is 1800; there is not much more to do there besides bask in the sun, dive and perhaps scale the 180 foot cliff that gave the island its name (Brac is Gaelic for bluff).

Little Cayman, the last bastion of

wilderness in this tiny nation, has a mere 20 permanent residents, about 10,000 booby birds and an outstanding undersea asset: Bloody Bay Wall, a vertical, mile high precipice that crests at 20 feet. The late Philippe Cousteau dubbed this area as one of the world's three finest dive sites. Three small resorts, all of them catering to divers and sport fishermen, keep the small inter-island aircraft busy all year round.

Diving facts

There are at least two dozen dive operators based at Grand Cayman, two on the Brac and three at Little Cayman. All have well equipped dive boats and experienced crew. The island's Diver Operators Association has agreed upon specific rules related to depth limits and marine conservation; its a self policing body.

Most Cayman dive boats carry a maximum of 20 divers and at least two crew. In general, one dive master per 10 guests

supervises the dives. It is the rare wall site which lures divers to 100 feet in depth; most dives are limited to 80 feet for 40 minutes followed by a second dive in an area of coral heads or spur and groove formations from 30 to 50 feet.

There are several dozen dive sites in the most popular areas of all three islands; a single dive boat does not normally repeat a dive site within one week unless it is requested to do so. Although the vast majority of visitors dive from licensed boats, off the shore diving is available in several key areas; tanks can be hired by those showing certification cards.

The most popular site is Eden Rocks just south of the capital, George Town. A dive shop on shore handles tank rentals and provides other equipment. A few diving resorts boast off the shore reefs within 150 yards of the beach. Although the wall is within 300 yards of the shore in a few places, wall diving from the shore is generally discouraged.

Weather conditions

The serious diver/underwater photographer should pay attention to seasonal variations in wind and water conditions. Grand Cayman, with its rectangular shape, is the only island of the three boasting a lee side in almost any wind. However, the famous North Wall is accessible only when strong prevailing northeasterly's are not blowing.

The sister island's best areas are also located on the north coasts. These two islands are roughly finger-shaped and about 11 miles in length and have no lee side in prevailing wind conditions. Since winds are strongest in winter, divers who can pick their travel times chose spring, fall and summer (in that order); this constitutes the 'off season' for hotel rates.

Variations in the air and sea temperatures are minimal; winter seas are 78 to 80 F with air temperatures in the mid 80's. In the summer, seas rise to 85F with land temperatures a humid 90F. For divers, a 3/16" wetsuit is comfortable in winter and spring but not necessary in summer or fall.

Because the islands are flat, lacking mountains and rivers, underwater visibility is excellent all year with winter seas being only slightly clearer thanks to reduced plankton levels. Average visibility is 100 feet.

Photo facilities

Photographers have found Cayman diving to be oriented their way. Spearfishing is illegal on all dive sites (spearguns, in fact, cannot be imported onto the islands). As a result, fish are tame, so tame in fact that

you may find a grouper trying to get into your BC pocket for titbits.

Today numerous photoservices are available, ranging from 1 hour slide and film processing to video camera rentals and customised underwater tapes. Photo instruction is offered all year long: intensive week long courses as well as one day seminars. A few operations run dive trips exclusively for underwater photographers.

Slide film processing costs between \$8 and \$10 US per roll; automatic machines are used and only Ektachrome and Fujichrome films can be accommodated. All Kodacolor and Fujicolor print films can be processed by a number of 1 hour colour labs at a cost of about \$15 US for a 24 exposure roll. Film costs vary but are about 20% higher than in the US. A full range of Nikonos cameras, lenses and other attachments as well as flashes are available for rental from \$20 US per day (camera only) as are underwater video units.

Perhaps the most successful photo instruction, ongoing since 1972, revolves around Jim and Cathy Church who conduct week-long classes from May to September. Students film is processed daily.

In 1975 The Cayman Islands BSAC chapter purchased and installed a recompression chamber located near George Town adjacent to a private medical clinic. The chamber is operated by trained BSAC divers and has successfully treated around 100 cases, most flown in from nearby countries which have no such facilities.

Marine Conservation

The 1978 Marine Conservation Law and subsequent marine park legislation prohibits the taking of any marine life, even in non-park zones. Line and spearfishing are limited to certain areas and possession of spearguns is limited to locals who are licensed. Food fish, lobsters and the edible conch are protected by size, quantity and seasonal limitations. As far as scuba divers are concerned, the prevailing motto is "Take only pictures, leave only bubbles".

Oddly enough, with all the fanfare, the new marine parks will not really change the basic underwater experience for the visiting diver. Surface markers delineating park boundaries are in evidence as one travels to and from the dive sites. The occasional lone fisherman sitting in his skiff is no longer seen in the marine reserves. The lush reefs and walls of Cayman appear the same, the fishes and other reef inhabitants going about their lives oblivious to the fact that their homes have been transformed by the stroke of a



Above: Spotted Moray Eels and Arrow Crabs inhabit Cayman's coral reefs along with an almost inexhaustible supply of other "little critters". It is ideal country for close up lenses.

Below: Care must be exercised when approaching these small Christmas Tree Worms, especially when using an extension tube with a framer. They are best shot with extension tubes and some are more willing to pose than others. They abound in a wide variety of colours.



pen into Marine Parks.

The advent of parks will no doubt call new attention to Cayman's spectacular reefs but these hardly needed a glamorous new title to attract visitors. The real purpose of park status is to ensure that generations of divers yet to come will enjoy the Cayman underwater experience and that the people of the islands will forever retain their natural heritage.

Traveller's tips

The Cayman Dollar is linked directly to the US Dollar at C\$ 0.8 to US \$1. Both currencies are readily accepted as are major credit cards and travellers

cheques. Hotel accommodation is cheapest between May and December; however dive trip costs do not change seasonally, averaging US \$30 for a two tank dive trip (slightly higher in the sister islands). Voltage throughout Cayman is 110 AC as in North America.

Grand Cayman offers both condominium and standard hotel accommodation. Rates are about the same for both with condominiums having kitchens in a country where dining out can be expensive. Grand Cayman has several large supermarkets for those planning to prepare their own meals.

The islands are served by Cayman Airways, Eastern Airlines and Northwest



Left: Constantly swirling silverfish at Eden Rocks are controlled by breathing out to frighten them away and then shooting them when they come back into formation. Their silver bodies can prove tricky for correct exposure with flash.

Cayman Brac and eight times weekly to Little Cayman.

Land photographers looking for dazzling attractions may be disappointed except for migratory and resident birds as there is little in the way of wildlife residing in these somewhat arid, flat islands. The richest life is found in the abundant mangroves, not easily accessible.

Classic beach sceneries may be found on the Seven Mile Beach, a dramatic expanse of clean, white sand dotted by multi-coloured sailboats; offshore, the waters are an incredible peacock blue. Sunsets here are unsurpassed.

Orient from Miami and Houston. Other US gateway cities are to be added shortly. Inter-island travel is via Cayman Airways jet and 30 passenger Shorts service, daily

The most interesting subjects, photographically speaking, may prove to be the Caymanians themselves. They are friendly and hospitable; a mixture of many

racers, they are also free of ethnic bias. Racial strife is unheard of. Caymanians are worldly and affluent, enjoying the highest standard of living in the Caribbean.

Activities for the non-diver include freeport shopping in George Town, the bustling, modern capital, and sightseeing trips that include the island's turtle farm. Watersports include sailboarding, Hobie Cat rentals, parasailing, snorkelling, water skiing and a host of self and motor powered surface vehicles for hire.

The most intriguing addition to Cayman's roster of ocean-orientated facilities is submarine trips both deep and shallow; one may ride to 100 feet in company with 30 other passengers or to 300 feet in a small research submersible, dropping down the Cayman Wall into the realm of the deep dwelling denizens.

No matter how you see it, Cayman's dazzling underwater world is well worth a trip, particularly for photographers seeking prolific, easily accessible coral reefs.

Information on travel to the Cayman Islands may be obtained in the UK from The Cayman Islands Dept of Tourism, 17b Curzon Street, London W1 and in the US from 205 Catalonia Avenue, Suite 604, Coral Gables, Florida 33134.

Nancy Sefton

TWICKERS WORLDWIDE DIVING

THE PHILIPPINES	TURKS & CAICOS	SHARM EL SHEIK
BELIZE	GALAPAGOS	BONAIRE
THE SKELLIG ISLANDS	TRUK LAGOON	THE CAYMAN ISLANDS
	TURKEY	THE RED SEA
SUDAN	LADY JENNY V	COMORES

Our 1987/88 brochure will be available at the Brighton Film Festival on 24th/25th October. Divers wanting to Summer Dive this year should contact us to discuss their requirements.

01 892 7606

22 CHURCH STREET, TWICKENHAM TW1 3NW, MIDDX

Completing Composition with Dr Mia Buehr



This shot makes better use of light as an attention gatherer. The diver's face is illuminated and emphasised by the bright mask rim so the viewer sees it first. We can see the diver's expression and follow his glance to the wreckage. The contrast between bright face and darker wreckage gives a sense of drama to the picture. Nikonos 111, 15mm lens, Subatec S100 flash, Ektachrome 64.

Suddenly, there it is in front of you, hovering just above the sand, delicate colours playing over its body like shadows on water. A cuttlefish! Frantically you clutch your camera, set the exposure and focus on the cuttlefish. But what do you do now? How should you frame it? How can you be sure to take a shot that will do justice to a subject like that?

If you're a bit uncertain of your sense of composition you try desperately to think of some rule, some surefire formula that will ensure that your shot is perfectly composed. But the problem is that there really is no such hard-and-fast rule, no straightforward formula that will ensure success. Walk through an exhibition of prize-winning photographs and you'll find that each one is different, each follows different 'rules', each makes its visual impact in a different way. Of course you'll hear a lot about the 'rules' of composition that try to simplify the complexities of arranging the subject in your viewfinder.

One that's very popular these days is the 'rule of thirds' which states that if

you divide your frame into three sections horizontally and three vertically and place your subject on one of the places where two lines intersect, then you'll have a well composed picture. There are just two problems with the rule of thirds, as there are with any rules of composition. First, not all shots composed according to its rule work well and second, you'll see many effective and beautifully put together photographs that totally ignore the rule of thirds. Any 'rule' like this works by simplifying some of the basic principles of composition into an easily understood formula. So what exactly is the rule of thirds trying to say?

First it cautions you not to put your subject right at the edge of the frame. That is very sensible advice; a picture whose subject seems to be lurching out of the frame is very un-nerving. Second, the rule tells you not to put the subject squarely in the middle of the frame. That too is often a good policy because a subject sitting right in the centre of the shot can be static and boring. But there are exceptions to this rule; some subjects will

do very well in the centre of the frame. The result is that sometimes the rule of thirds works well and sometimes it doesn't. And sometimes you'll find a subject that just can't compose according to its dictates. The moral must be; use the rule of thirds or any other compositional formula if you find it useful but don't let it limit you. Rather, try to see your subject as shapes in the viewfinder and learn to settle those shapes comfortably within the rectangle of your frame (See UP Issue 4 Page 8)

But seeing subjects as simple shapes is only the first step to putting a picture together. Arranging shapes to make a well balanced picture will give you a good composition but not necessarily an exciting one. Look at a really striking picture and you'll find that your eye is immediately drawn to some dramatic element of the picture: perhaps the open mouth of a fish, the stark silhouette of a diver or a vivid splash of colourful soft coral. Though it may seem to you that you couldn't look anywhere else, it is in fact good composition which leads your eye to the right place for maximum impact. Just



think of all those pictures you've seen where the subject was interesting but the picture was somehow not very exciting. But if a striking subject isn't enough to catch the eye, what is?

Fortunately for the photographer who wants to make an impact, the eye is very predictable in its behaviour and there are one or two things which will attract it like a magnet. Top of the list is a patch of light or bright colour. Put a bit of

illuminated white or yellow in darkish shots and that's what the viewer will see first. Now if your patch of light calls the attention to an exciting part of the picture, if for instance you've illuminated a fish's face so that it stands out against a dark background or caught the curling tentacles of a pale anemone in your flash then because you've drawn the eye to an important part of the picture, the result will be drama and impact. But if the

Right: Though the basic shape of this subject is a well balanced triangle, the effect of the bright highlights is to draw attention to the far right and so gives the impression of an unbalanced picture. Nikonos 111 with 28mm lens. Small housed flash Ektachrome 64.



Left: This is a good example of how not to do it! The basic shape of the subject is a balanced triangle but the viewer's eye is distracted by the brightly coloured details like bottle, compass strap ABLJ etc., and jumps nervously from one to the other. So it isn't easy to see just what's happening in the picture especially as there's no emphasis on anything interesting. The result is an unexciting, unsatisfying picture. Nikonos 111, 15mm lens, Oceanic 2003, Ektachrome 100.

brightest part of your picture is, for instance, part of a divers backpack, then all you've really done is take a picture of a backpack. Let your flash reflect brightly off a sandy bottom and it won't matter that a stunning fish is lurking in the gloom; what your viewer will see is the sand.

Bright colour is a two edged sword and has probably ruined more pictures than it has helped. Remember all those pictures where the vivid yellow of a divers watch strap or ABLJ has been positively mesmerising and has distracted you from the real subject of the shot? Patches of bright colour can actually 'trap' the eye and prevent it moving smoothly around the picture. The big problem here is that light can be very unpredictable underwater. Without a lot of experience it's hard to know just how your flash will reflect from a subject or its background and often it's only when you collect your slides from the processor that you find you've taken a really striking photo of your buddy's contents guage. Experience and forethought are the only things that will help you here.

Though the light is the most efficient attention-getter of them all, there are others; eyes, for instance. If the eyes of an animal or diver appear in a picture, they'll be the immediate point of interest. For maximum impact eyes must be well lit, well positioned in the frame and always in focus. And use the direction of their glance to call attention to some other interesting part of the picture.

So a picture grabs your attention first by attracting your eye to some interesting part. But what happens next? If you keep staring at just one part of a photo, you'll go away feeling bored and let down. To maintain your interest, a photo must guide your eye smoothly around the frame so that you'll see it all effortlessly. If the eye has to jump from one part of a



The lines that guide your eye around a picture needn't be the outline of the subject. Here, the subject (a diver's silhouette) is contained within a wedge of light thrown from the surface. The eye sees the picture as a triangle and follows the boundary between light and shadow around the frame. Nikonos 111, 15mm lens, Subatec S100 flash, Ektachrome 64.

picture to another with no smooth connection between the parts you'll get the impression of a jumbled, badly put-together shot. A simple shape against an uncomplicated background will always be easy to look at because the eye can look at it without having to work too hard and be able to travel around it without interruption. What you want are clear lines which lead the eye smoothly around the whole scene. The lines needn't be the

outlines of your subject; they could be changes in contrast or differences in colour or a pattern of light and shadow. But make it easy for your viewer by guiding his eye smoothly to what you want him to see and he'll go away thinking that he's been looking at a really good photograph.

You may think that we've gone a long way from the basic principles of composition but good composition is really just the art of making your pictures

interesting and satisfying to look at. Understand the shape of your subjects and the shape of your frame and understand how the eye reacts when it looks at a picture and you'll understand all there is to know about composition.

Dr Mia Buehr

Books on Marine Life

Red Sea Reef Fishes £32

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

Divers' Guide to Red Sea Reef Fishes £20

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

Sharks of Arabia £26

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

The Red Sea £24

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

New Titles

Red Sea Safety: £16.75

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

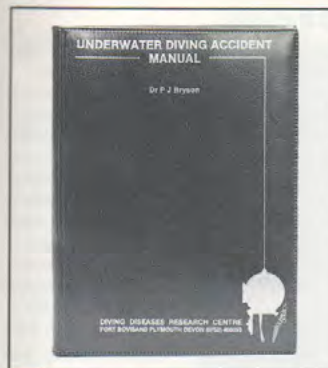
Red Sea Invertebrates £39.50

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&p each book)/Access No to
IMMEL PUBLISHING LTD, 37 Dover Street, London W1X 3RB
(01-491-1799)



Book Reviews



Underwater diving accident manual
by
Dr P.J. Bryson

Underwater photographers can tend to get so engrossed in their subjects that they can forget how long they have been underwater. Statistically, however, underwater photographers do rank as some of the most productive yet safe divers in the world but even so, this small manual is an invaluable source of procedural information.

This spiral bound manual is printed on waterproof paper. Why more publishers don't do the same is puzzling. The tear resistant paper will withstand life at the bottom of a dive bag and be ready for use, should the need arise. Produced in conjunction with the Deep Diving Research Centre based at Fort Bovisand, Plymouth, the manual combines the best of both worlds in that it has a good medical base with a sound knowledge of diving. These two requirements produce a very practical manual which at £6 is not expensive for the information and advice it contains.

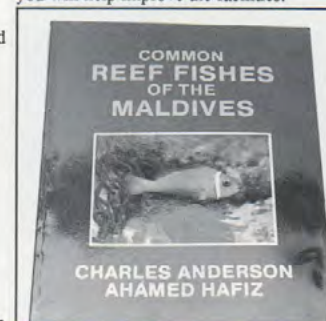
A flow chart takes you through the various stages from being a suspected case to needing medical/hyperbaric treatment. All of the diving related diseases are covered from decompression sickness, burst lungs, hypothermia, drowning, nitrogen narcosis, carbon monoxide and dioxide poisoning, vomiting, shock, oxygen poisoning, heat exhaustion and finally, jelly fish stings.

DDRC is a registered charity in the process of setting up a national diving emergency network to work in conjunction with the present diving rescue services. With their extensive facilities at Plymouth, they have established themselves over the past four years and

now treat approximately half of all the reported sports diving accidents in the UK. Since they are a charity, the profits from the sales of these manuals will go back into DDRC to continue their expansion and knowledge. You know that your money is going into improving your safety so buy one and don't lend it to anyone. If they want one, make them buy their own; otherwise you will be hindering progress in diving safety.

It is a manual I hope you never have to use but is one which I strongly suggest you buy for your own present and future safety.

They should be available at your local dive shop or direct from DDRC, Fort Bovisand, Plymouth, Devon. DDRC have no connection with Plymouth Ocean Projects (Bovisand) and are a registered charity so by buying a manual you will help improve the facilities.



Common reef fishes of the Maldives
by **Charles Anderson and Ahamed Hafiz**

This 83 page softback book has a colour picture per page with details of family, scientific name, English, Dhivehi, German, French and Japanese name together with details of size, food and habitat.

It is aimed at the Maldives diver who wants to identify the fish straight after the dive before the memory inevitably fades and as such it does a good job. All of the common species you are likely to see are covered.

The colour photos have all been taken in situ and will make positive identification easy.

At £4.95 (plus £1 p&p), it isn't overpriced and with direct flights from UK to Maldives scheduled for next year it should accompany many visiting divers.

Common reef fishes of the Maldives is available from Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX.



Nikonos Cue Cards
by **Jim & Cathy Church**

Anyone who has bought the Nikonos Handbook by Jim & Cathy Church will know just how comprehensive and easy to use the book is to learn from. The one big snag is that you can't read it when you most want it i.e. underwater!

There's enough to remember about the diving equipment let alone your camera so these waterproof cue cards are a good idea and can be taken with you for reference wherever you are.

Altogether there are 5 in the set. Each one is 7"x5" in size and printed on thick plastic card. A hole at the top left of each lets you string them together for safety.

The cards deal mainly with the Nikonos 1VA and V cameras together with their Nikon flashguns but in practice, the information given is relevant for most TTL and Auto flashguns. There are also sections for manual exposures with cameras and flashguns which will make these cards relevant to all underwater photographers.

The cards cover the following topics:

- Card 1. Sunlight exposures
- Card 2. Manual strobe/flash exposure control
- Card 3. TTL strobe/flash exposure control
- Card 4. How to use extension tubes and close up lenses
- Card 5. Multiple flashes and secret exposure chart

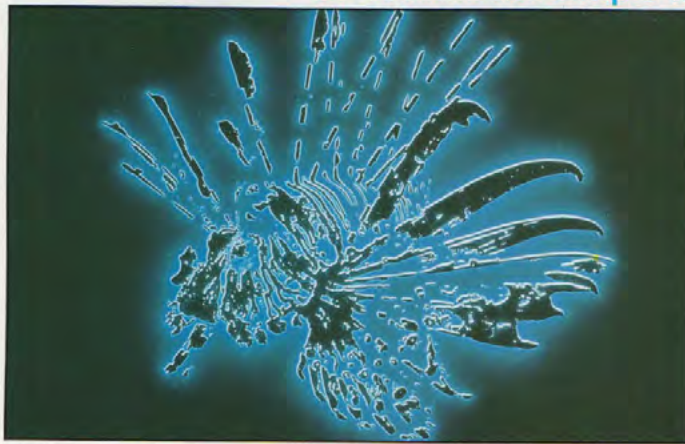
On the first 4 cards there are page references to the Nikonos Handbook if you want further details but on the whole, these are good reminders of the procedures needed for perfect exposures.

Available in the UK from Ocean Optics Ltd, the Nikonos cue cards cost £12.95 (+£1 p&p) for the complete set and will prove useful to jog your memory at a time when you can't read the book.

These cards are one of those ideas that make you think 'Why didn't someone do it sooner?'

Developing Neon Images

UP reveals the simple facts



In the last issue Steve Rosenberg described how to convert your existing slides into high contrast lith images. This time we'll go one step further and see how these liths can be recycled to achieve even more impact.

In order to keep things as simple and inexpensive as possible, we'll be working in 35mm only although for real quality and control it would be better to work with 5"x4" or even 10"x8" film. However, 35mm will be much simpler and you don't need any extra equipment other than a register mount slide.

Register mounts are identical to ordinary ones in that they hold a 35mm slide flat within the 2"x2" mount for projection but they also have two or three accurately placed location pins into which the film sprocket holes register. Register mounts are used extensively for audio visuals where one image must superimpose onto another without any movement.

These mounts are available at good photo shops and GePe Register Mounts are probably the most available in sensible quantities. They come in packs of 20. The alternative, used extensively in the AV world, is Wess Mounts but these are only available in 50's.

Lith film is available in 100 foot rolls so if you know anyone who has some, try to borrow some rather than buy a whole roll. Chemicals to process lith film are as easy to use as black and white chemicals and even quicker. The film can be handled in the standard red lighting used for black and white printing.

To make the first lith copy, sandwich a piece of lith film under your chosen slide and expose it to a controlled source of light. An enlarger is suitable but make



sure the slide mount is in the middle to ensure correct register. Exposure times will be trial and error depending on the strength of your light source.

Process this piece of film in a small print developing tray. The whole process takes no more than 3 minutes. The result will be a negative high contrast image consisting of black and clear areas. Lighter areas on the slide will become black on the lith. With the first lith dry, you must make a contact of this to get a positive image so that you then have another frame where the lighter areas of the original slide are now clear rather than black.

Putting both of these liths into the register slide mount will give you a totally black image as the clear areas on one frame are covered by the black areas on the other and vice versa. This may seem rather pointless

Left: A plain lionfish becomes a glowing "galleon of the night" as its shape is transformed by this simple three step process.

The type of subject which lends itself well to this treatment are those where it is isolated on a plain background. The nice thing is that the most mundane originals can become quite startling when converted so trial and error could unveil a winner. The equipment needed is no more than a basic black and white darkroom would have and the time it takes is about 15 minutes per image so you can soon build up a good range of subjects.

Left: This negative image results from making a lith contact of the original lionfish slide. All of the shades have been reduced to either black or clear so emphasising the shape. Lith film can be handled and processed under red safelighting so you can watch the image appear as it is being processed.

Left: By making another contact of the above contact onto lith film you get a positive image of identical size. Mounting these two together will give a totally black image which can become neonized using a simple technique explained in the text so, if you are one of those readers who only read the captions, you'll never know how to do it.....

but all you now have to do is separate the two frames with a piece of tracing paper. Kodak produce a smooth Kodatrace but any good paper should do and this will let light through the outline of your subject.

The final step is to copy this onto either colour slide or negative film using a wide aperture and overexposing by at least two stops. Place a filter of any colour you like behind the slide and you'll add the final colour. This produces a coloured flare or neon effect.

Once you've mastered this, the sky's the limit and experimentation is the name of the game so put some time aside and see what your original images can become.

Peter Rowlands

How was it done?

World Champion Kurt Amsler explains

This shot was taken for Uwatec, a Swiss Company who make the Aladin Dive computer. It is activated by touching it and so the idea behind the name and the idea is that it performs magic when touched.

As with all my important shots, I paint them first in detail and this was shown to the client for their approval. As I was going to Florida to shoot manatees in fresh water, I decided to shoot this in the crystal clear Florida springs in February this year. The visibility was in excess of 200 feet yet I chose to shoot in a cave known as Catfish Hole. This gave a black/dark background and also helped slave flashes to trigger.

The globe is no more than a plastic domestic lightshade with a small macro flash inside. A hanky was wrapped around it to diffuse it for more even lighting. This flash was triggered by a long lead from the camera which was a Nikon F3 with 16mm lens in a Sea and Sea housing.

A Sea and Sea YS150 flash set to slave was placed in the top of the cave to add the main light onto the diver and Aladin computer. Despite looking quite simple, this shot took over 4



hours to take even though we were in just 6 metres of water.

There was a strong current running through the cave and this kept moving the globe so a weight had to be put inside. Whenever we went to take the shot, several sunfish wandered into shot and had to be encouraged away. If you look in the top left you will see the one that got away by staying in frame!

Once we had stabilised as much as possible, I had a steadier image in the viewfinder. I didn't want to see the diver's eyes in the mask but wanted a reflection to create a science fiction/futuristic atmosphere to the image. My model, a friend and diving instructor whom I use whenever girl models aren't needed, was instructed to tilt his head down slightly to achieve the reflection.

What I didn't anticipate was the reflection of the hands in the mask which I think adds to the futuristic feel. That was an added bonus.

As well as tilting his head, I asked him to breathe gently without the usual plumes of bubbles. This would disturb any sediment and also distract the eye too much away from the focal point - the globe and the Aladin.

The wetsuit is one made some years ago in Germany and is coated neoprene which gives a glossy finish. I use it sparingly as too much use would make it less effective.

With time ticking away and only one roll of Ektachrome 100 to play with, I was under a little bit of pressure. I prefer to have more film, especially when using

slave flashes which may not go off every time. However, being in a dark cave is ideal for triggering slave flashes and they worked every time.

The Sea and Sea top light had to be positioned so as not to overexpose. The main exposure calculation being a balancing act between the flash in the globe and the top light. F8/11 was used with 1/30th shutter speed.

The clients were pleased with the resulting image and had a large poster made to send to importers of the Aladin throughout the world. It will also be used in their display adverts in diving magazines.

Before accepting the job, my main request was that my name must appear credited whenever the picture is used. The inclusion is unobtrusive but is most important to me in my career as an underwater photographer.

Since taking this shot, I have used the same basic setup in Fotosub 87 where I was awarded first place in the individual section. Doing the shot for the second time was much easier as most of the problems were known. I just substituted a red starfish for the Aladin!

Kurt Amsler

Basic course

Which lens?

The type of lens you choose to use will affect your results dramatically. Changing camera bodies will hardly make any difference to your results as they are basically just light-tight boxes which expose the film to light. It is the lens which dictates the image to be recorded on the film so it is far more important than the camera. The more versatile your range of lenses, the better will be your results.

Lenses are described by focal length. The lower the focal length number, the wider the angle of the lens. For example, a 20mm covers 94° and a 35mm covers 65°.

There are four main categories of lens: ultrawide, wide, standard and telephoto.

Ultrawide angles

This range of lenses are widely used underwater as their extremely wide angle of coverage (from 90° to 180°) allows large objects to be photographed without moving too far back. The further away you are from your subject, the poorer your results will be.

There are two types of ultrawides - fisheye and true wideangle. The fisheye types are usually 15 to 17mm focal length. They cover angles up to and sometimes over 180°. Lines at the edge are wildly curved and, in their extreme, they are totally circular. These circular fisheye lenses were very popular in the early days of underwater photography.



Above: The straight sandy bottom is curved by a full frame fisheye wideangle but there are very few instances when this distortion is evident.

Modern designs of these lenses have produced "full frame fisheyes". These usually cover 180° with the usual edge curvature but there is no circular image. It is filling the frame. On land the curvature is still very evident but underwater, where there are few straight lines, the visual effect is minimal. It is this extremely wide

angle of coverage (about twice what you see through your mask!) which makes these lenses almost perfect.

The true wideangles range from 18 to 24mm and they produce geometrically correct images.



Above: If you took shots of swimming pool tiles, a true wideangle would record them as straight lines without distortion.

The 15mm Nikonos lens is such a lens and has an enviable reputation and pricetag. (Quite why Nikon call it 15mm is puzzling as its effective focal length underwater is 20mm.)

In order to achieve this perfect geometry, there is a slight disadvantage in that objects will change scale depending on where they are in the frame. This can be especially evident with divers as objects towards the edges of the frame are compressed. Again, underwater, this is not too noticeable as long as you aren't very close to the subject.

All of the supplementary wide angle lenses for the Nikonos such as the Subawider and Sea and Sea SWL 16 are true wide angles.

Wide angle lenses have another big advantage in that they have a very wide depth of field. The wider the angle of lens, the more will be in focus either side of the exact point of your focus. This means not having to be so accurate with distance estimation and gives the ability to have a picture sharp from the close foreground to the furthest background.

In murky water, wide angle lenses are almost compulsory to keep the water between you and your subject to a minimum. This keeps clarity and contrast at their highest. Using such lenses in clearer water allows large scenes to be captured without moving too far back. Divers can be captured from head to foot from just over 3 feet. Move them further back and you include them in the scene.

Wide angles

These lenses are just less extreme in

angle but still wide. They range from 24 to 35mm covering angles 80° to 60° respectively and are all true wide angles. Examples of such a lens is the Nikonos 28mm (which is in fact around 35mm underwater). The Nikonos and Sea and Sea 20mm lenses are in this category as their effective underwater focal length is about 26mm.

These lenses are useful for a more natural perspective equating at the 35mm end to our own eye. There are times when the ultrawides are too wide and force you to come in too close for detail. The wide angle lets you stand slightly back and achieve a more natural result. When talking of prices for prime lenses, they are also much cheaper and so suit the needs of most.

Standard lenses

These cover around 50° and are around 50mm. They are the lenses usually supplied with the camera but they aren't in fact the most useful of lenses. It is only by using them as a base onto which to add other lenses that they can become more versatile. A classic example is the Nikonos 35mm lens (which is around 50mm underwater). For scenic or diver shots you would have to be at least 10 to 12 feet from the subject. This is sometimes the very limit of our visibility in murky waters so the shots will be terrible.

If you want to move in closer to obtain clarity on some marine life, the minimum focus of the lens is 2.75 feet. This is still a lot of water to degrade the image so, once again, the results will be far from satisfactory.

The only way to extend the lens's range is to add other lenses to it to widen its angle or to make it focus closer.

Close up lenses

These are especially useful for capturing colourful marine life and they are the easiest and simplest way of producing excellent shots right from the start. They are supplementary lenses which attach to the front of the lens and allow it to focus much closer. How close depends upon the strength of the lens but common distances are from 6" to 12". Examples of these lenses are the Nikonos close up outfit and Ocean Optics' CU 001 lens.

The disadvantage of close up lenses is that the closer you focus, the shallower will be the depth of field. This isn't a

problem for reflex cameras but with a Nikonos it makes distance estimation much more critical. The problem is solved by the manufacturers who provide probes or frames to indicate the focus point. The result is a very simple to use and practical outfit.



Above: The Ocean Optics CU 001 close up lens attaches to the front of the Nikonos 35 or 28mm lenses and has two probes to indicate the exact point of focus

For cameras in housings, the equivalent is a +dioptre lens which screws onto the front filter threads of the prime lens. They are usually available in 1, 2 and 3 dioptre.

The much more widely used alternative is a macro lens which is designed to focus much closer yet still be turned to focus on infinity.



Above: Macro lenses have an extended focusing range and perform well at close distances

This versatility is far less restricting and makes the standard angle macro lenses of around 50 to 55mm the certain choice of most serious marine life photographers.

Having the ability to focus in onto any size of subject right down to an area just 4 times the size of the 35mm frame (1:2 reproduction) is a versatility which combined with reflex viewing is a delight which, once sampled, will be hard to give up.

Extension tubes

These are simple devices which place the lens further away from the film and the further this is, the closer the lens will focus. They allow even closer focusing than close up lenses; the most

powerful extension tubes will capture subjects just 1/4 the size of the 35mm frame (2:1 reproduction).



Above: Extension tubes fit in between the camera body and the lens so they cannot be removed underwater.

The focus is critical and Nikonos extension tubes are supplied with a probe or framing device to ensure accuracy.

Extension tubes do a different job compared to close up lenses. They focus so much closer that they should be considered as different lenses. The size of subject you wish to photograph and the size you want to reproduce it will determine whether you need a close up lens or an extension tube.

Telephoto lenses

These are hardly ever used underwater as the minimum focus and narrow angle coverage coupled with even shallower depth of field make them very difficult to use, especially the 80mm on the non-reflex Nikonos. The only time this lens should be contemplated underwater is with the Close Up outfit on the front.

The exception to this rule for housed cameras is the telephoto macro lenses which are 100 to 105mm focal length and can focus down to give 1:2 reproduction as with the 50/55mm macro lenses. The difference is that the camera to subject distance is greater and this can be especially useful for shy creatures.



Above: The 100/105mm macro lenses are long when fully extended so need special ports on the housing to accommodate them

Once again, depth of field is minimal but, when you can focus through the viewfinder, this isn't a problem. In addition, flash lighting usually allows a small aperture to be used to give slightly increased depth of field.

Conclusion

Despite there seeming to be a wide range of lens options for underwater use, most serious photographers use about 3 lenses on a regular basis. They may have more lenses in their carrying case but, if they noted which were used regularly, it would only be three of them.

These would be either a full frame fisheye or true wideangle, a close up/macro lens and a set of extension tubes. With these three options there won't be too many subjects which won't fit the frame. This assumes that you have the right lens on at the time...



Above: With a Nikonos, 35mm, wideangle, close up and extension tube, you can capture most subjects.

For those starting out for the first time on limited funds, the choice depends very much on the type of photos you want to take. If its diver or wreck shots in British waters then an ultrawide/wide angle is the one for you. They vary in cost from just over £100 to well over £1000 and, surprisingly enough, the cheaper lenses perform very well.

If its marine life detail you want, the choice is much simpler and also appreciably cheaper. Close up lenses start at just under £70 and a single extension tube is around £45. The other beauty of these devices is that they are so easy to use. Most of the variables such as focus and exposure are controlled leaving you to concentrate on the subjects and the composition. The exposure is controlled because the flash to subject distance remains the same so once you've established the correct aperture, it will only need to be varied according to the colour/brightness of the subject.

One slight disadvantage of close ups is that they do require flash light to add the sparkling colours whereas you can take stunning wideangles by available light, given the water clarity. This makes close ups more expensive initially if you have to buy a flash at the same time but, if you are to continue in underwater photography, a flashgun will be a vital item in your success.

In the next issue we'll look at flashguns.

UNDERWATER PHOTOGRAPHY COURSE 1 WEEK ON LADY JENNY V IN THE RED SEA

February 24th - March 2nd 1988



Underwater Photography Magazine has chartered the Lady Jenny V for one week from 24th February to March 2nd 1988 for the most exciting underwater photography course ever to be organised from the UK.

Peter Rowlands will give you personal tuition and help with your underwater photography to make sure that you not only enjoy your Red Sea diving but also come home with quality underwater images.

You will be shown how to get the best from your equipment and your films will be processed each

day so that you can see your results before you dive again.

There is no better and more enjoyable way to improve.

The whole trip will be for underwater photographers with as many dives as you can manage together with evenings discussing all aspects of underwater photography.

While you are underwater, we'll be processing your previous film!

Slides taken the previous day will be projected for helpful discussion so that you will be able to see your images in detail.

There will even be a

competition at the end of the week to find the best slide!

The all-inclusive price is just £769. There are no hidden extras and you will return from the week with not only memories of fantastic dives but also the pictures to prove it. Bookings are being taken now so please apply soon to guarantee your place.

Further details are available from:

Peter Rowlands
Underwater Photography
4 Greyhound Road
London W6 8NX

AGFA Competition Results

Oh, dear. Where are you all? Does no-one dive in the UK anymore when the sun is out or are competitions not the best way of encouraging photographers to show their work?

The 6 entries received this time for Sunburst shots in the UK weren't good enough to warrant having them printed. That may sound high-handed but remember that the aim of this competition (if that's the correct word) is to encourage photographers to air their images and impress their colleagues. The result, hopefully, would be a page of at least one excellent image (and more if they arrived) that would enthuse and encourage others. Despite its aims, it seems that those who produce the excellent work don't want to show it. We want to try and find a way of seeing and showing the good work.

This situation does seem to have repeated itself for, in the past BSoUP in London wanted to encourage members to show their slides at the monthly meetings. In the early days of BSoUP when images were being strived for, there was always a lively debate whenever a new slide appeared on the screen. This usually took the form of friendly banter but, if the slide was any good, the conversation soon turned to

questions of technique, location and so on.

The banter put some people off as it is a harrowing experience having your pride and joy peeled apart with apparent ease and seemingly mocking humour.

The result was a lack of slides on the screen so it was decided to have a "Slide Clinic" where a member brought along 6 slides and two experienced underwater photographers made constructive comments. This idea seemed fine but it degenerated as poor material was shown and no-one had the nerve to stand up and tell the truth - the images are ordinary, they can and should be improved. Go away and improve them like this, like this and like this. The photographer was being given too easy a time. "Oh, that's an interesting shot" was about the most encouraging comment. (If anyone says that one of your shots is "interesting" it usually means they can't think of anything good to say about it).

The result was an embarrassing part of a BSoUP meeting where people would count the hairs on their palms rather than offer help. The photographer would go away delighted that the audience had seen their best work and thought it was interesting. I must be good. How much

better it would have been for that same person to be given good hard, realistic advice which, if they decided to act upon it, would improve his/her attitude about images for the future. Above all, it would make them try harder if they really wanted to improve their underwater photography.

And that seems to be the centre of this whole dilemma. There don't seem to be the people around with the talent who are really trying hard. Yes, that's a bit harsh but we don't get anywhere by saying there's some "interesting" people around.

So where does this leave us with the competition? We really don't know and we're hoping that you could suggest something to help encourage those high quality images to come out from the slide sheets and be blasted across the pages of UP. That can only be of benefit to all of us.

Please let us know how you think it could be done. It may be that you think a magazine is not the place to do this so lets hear how and where we can enable top quality images to be seen and appreciated as much and as often as possible.

Please write to us and let's see if we can't solve this one together.

Competitions Worldwide

**8th Nelos Film Festival,
Antwerp, Netherlands.
19th December 1987**

This annual event has grown in size and now has four main sections. It attracts entries from around the world but with an obvious European bias.

Division 1 is for prints. There are no categories, just black and white, colour and creative. Division 2 is slides and once again there are no major categories except Macro (up to 1:3) and Others. Division 3 is for Audio Visuals and 4 is for Films either Fact or Fiction.

There are no charges to enter and neither is there for attending the event on Saturday December 19th when the results will be announced and displayed.

Entries must be received by 15th November 1987 and the judging will be on 28/29th. You can attend the judging and project your audio visuals if you want. UP has copies of the rules and entry forms so drop us a line or ring us for a copy or write to the Organisers, NELOS, Kongostraat 28-9000, Gent.

**Nikon Photo Contest
International 87/88
October 31st 1987**

This annual competition attracts excellent entries from all over the globe, tempted no doubt by the dazzling array of prizes.

There are literally dozens of cameras and lenses to be won and, for the second year, a special underwater category has been created.

Entries must be duplicates which will not be returned. They can be either prints up to 10"x12" or 35mm slides. The original must be supplied if the shot wins. No original, no prize. Reading the rules carefully indicates that you don't have to use Nikon equipment - "Only photographs taken with a 35mm camera such as the Nikon may be accepted as entries".

Previously published or about to be published shots cannot be entered and the competition is open to amateur and professionals alike.

First prize in the underwater category will receive a Nikonos V, 28 and

35mm lenses and an SB102 flash. Second prize will get a Nikonos V with 28 and 35 mm lenses and third place will get a Nikonos V body.

All of the winning photographs will be published in the Nikon Photo Contest International Annual 1987/88 sent free to the winners but for sale through your Nikon importer.

Brighton '87

The rules are now available for this, the 8th such event.

New categories include "Special Effects" to encourage 'creativity and experimentation' and also a new "Grand Master" section for those who have already won an award in any kind of national or international competition.

The prizes are as attractive as ever with a £2000 Gold Rolex being awarded to the Grand Master. Entries must be received by Monday September 14th.

For further details of the competition and the Festival weekend, write to Diver Magazine, 40 Grays Inn Road, London WC1X 8LR

Short Ends

Rechargeable lithium batteries

Egyptian Red Sea Photo Competition

Late Prizes for Brighton '87

Anyone who uses ni-cad rechargeable batteries will know how annoying it is that you can't measure the state of charge accurately. In addition, their power drops suddenly at the end of their charge and can leave you stranded with no flash when the fish are posing beautifully.

Molicell from Canada have announced the arrival of rechargeable lithium batteries which offer several distinct advantages. They give higher output per size in both volts and amps, their charge retention is much better and they don't suffer from "memory". They are also lighter and will perform much better than ni-cads when used in packs of several cells. But the main advantage is being able to test the state of charge.

The big disadvantage at present is the cost - about 6 times more! but no doubt this will drop as sales increase and research and development is recouped. Charging the cells is more delicate with overcharging being serious. This is solved with special timed chargers which will probably be more expensive initially.

UP will keep you informed.

The finishing touches are being put to the rules for a major competition organised by the British Society of Underwater Photographers on behalf of the Egyptian Tourist Board.

All shots must have been taken in the Egyptian Red Sea and there are three categories - free swimming subjects, static subjects and man in the sea.

35mm slides only can be submitted and the judges will be looking for images which convey the attraction of diving in the Egyptian Red Sea. Up to 6 slides can be entered per category and there will be no fee involved.

The winner in each category will receive an all expenses paid trip for two to Cairo for a week including several days diving off the Egyptian Coast.

A grand reception is planned when the winners are announced. This is expected to take place in April 1988.

Further details will appear in the next issue of UP together with an entry form.

Guaranteed to get all cine buffs dusting their Eumig Nauticas is the late arrival of a major prize from Sony UK Ltd.

A Handycam Video 8 camera and housing are up for grabs in the cine section. This outfit is worth over £2000. It will be interesting to see if the number of entries in this category increases as a result of the prize.

The weekend starts on Friday evening with a Mayor's Reception. The Conference part takes place throughout Saturday and Sunday in the Dome at Brighton with a major exhibitors display in the adjacent Corn Exchange.

Speakers at the Conference have yet to be announced but the cost of the whole weekend package including entry to all the functions is £50 per person. Diver have weekend hotel accommodation for £105 for a double and £75 for a single room.

The rules, entry forms and booking details are available from Diver Magazine, 40 Grays Inn Road, London WC1.

Classifieds

For Sale

Nikonos V with 35mm lens. Hardly used. £350 ono. Tel 0548 830709

For Sale

Tussey aluminium housing for Nikon F3 with dome port and 105 macro port £600. Nikon F3 camera with MD4 Motordrive, DA2 Actionfinder and 105mm macro lens. £900. Will split if required. Tel 0942 819816 (Eves) 0204 396555 (Day)

Wanted

Aquaflash for Nikonos 111. Must have the auto/slave sensor. Tel J.Thornhill 0206 47086

For Sale

Oceanic OS 2003 flashgun with EO connector and Nikonos 111 to EO adaptor. In excellent condition including Scubapro 21" ball joint arm + prorip. £310. Sekonic L164 marine meter. Mint with 3 month gn'tee. £115 Tel Martin Edge 0202 679565

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 to Z&A, 52 Highfield, Letchworth, Herts. Tel 0462 685459 Evenings

Wanted

Nikonos 111 with 35mm lens. Tel R.J.Bradley 0306 882244 ext Bodyshop

Wanted

Subawider and viewfinder. Tel J. Perkins. Thetford 861 637

Wanted

Nikonos 11 flashgun Tel Mr Mason 01 581 6597

For Sale

Nikonos 11 with 35mm lens, electronic flash in perspex housing and L86 light meter. £125. Tel G. Wilson 01 272 5333

Close Ups



Everyone knows that the easiest way to produce sparkling results is with close up photography.

The Ocean Optics 001 Close Up Lens has established itself as *the* lens for close ups with all Nikonos cameras.

Used on the 35 or 28mm lenses, the CU 001 brings you into pin sharp focus at 10". Stainless steel probes indicate the focus area without hindering composition and the glass optics and aluminium housing complete a robust, high performance system. Surprisingly enough, the CU 001 costs just £69 (+ £3 p&p). A small price for such quality.

Ocean Optics Ltd

4 Greyhound Road, London W6 8NX
Tel 01 381 6108

Free classifieds for goods up to £100

CLASSIFIED ADVERTISING ORDER FORM

Free classifieds for private sales up to £100 otherwise 25p per word. Box surround £5 extra.

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 4 Greyhound Road, London W6 8NX ACCESS and VISA most welcome. Card No. Exp date

UP and Coming

UP Reviews

Sea and Sea's YS50MS and YS50TTL flashguns. Also their JVC GR C7 aluminium video housing

UP Overseas at FotoSub '87

Full details of the winning entries and behind the scenes information from the 2nd World Championships in underwater photography

UP Overseas in Bonaire

American Gregory Brown shows us around this idyllic location

UP in the UK at Lough Hyne

Keith Wilson takes us to Ireland's first Marine Reserve

Tantalising Tentacles

Nancy Sefton shows us their inhabitants

Book Reviews

IMMEL's Guide to inshore marine life in the UK

Meet the imagemakers

Paul Langley interviews Britain's Warren Williams

**Subscribe and Succeed. Then tell a buddy about UP.
We need all the subscriptions we can get to continue.**

SEA AND SEA'S YS50 TTL

IT'LL SET YOU UP
WITHOUT SETTING YOU
BACK



* Available in Orange or Green * Fully TTL
compatible with Nikonos V * Supplied complete
with arm and bracket * Guide No 24 (ft) with 100 asa
* 20mm angle of coverage * Manual or TTL modes
* 140 flashes on manual (More with TTL)
*** Costs only £214.95 (plus £5 p&p) ***

The Sea and Sea YS50 TTL flashgun marks a watershed for today's underwater photographer. Never has a unit provided so much of what you want at a price that you can afford and its specification, for once, is based on what you really need. The result is the most useful and affordable TTL flashgun on the market today.

The full range of Sea and Sea Products can be seen at

Ocean Optics Ltd
4 Greyhound Road, London W6 8NX
Tel 01 381 6108

**UP6
will be in
UwP119
due out on
1st March**