

UP Supplement

UP6
Oct/Nov
1987



Issue 119/59

Underwater Photography



Oct/Nov 1987

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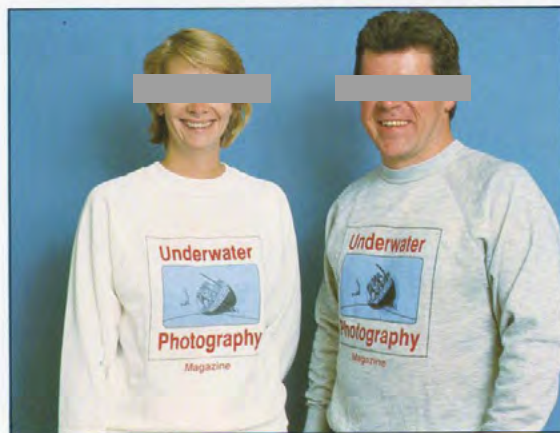
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Underwater Photography Magazine

**Issue No 6
Oct/Nov 1987**

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Editorial

Brighton '87 is about to happen as I write and it is with anticipation that I am looking forward to this special weekend. The line up of speakers combines exciting newcomers with the old favourites and should provide a balanced and informative couple of days. The underwater film festival is always a well supported side to this event with entries coming in from all over the world, inspired no doubt by the possible prestige and glittering prizes. That underwater photography or photography of any kind should be judged is a bit misleading for we all have our own opinions as to what is favourite. However, that's the system and that's what we accept.

Nothing, however, is perfect and Brighton Film Festivals have been subjected to varying comments and criticisms. The trouble is that most of these take the form of conversations from one underwater photographer to another and do not find their way to the organsiers. If such comments do, it is usually by way of a third party and the original comments have been either exaggerated or diluted. The result is that future events tend to repeat the same alterable hiccups because no-one bothers to write and offer helpful/informed response.

Underwater Photography Magazine would like to see the Brighton Film Festivals stay as the showpiece for underwater photography in both the UK and overseas. To do this we would like to hear from all of you who attend Brighton '87 to drop us a line, or phone us, and let us know how you think it went. We will then print the comments and pass them on to Diver Magazine so that they can receive undistorted praise/comments.

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Misleading title?

I have read your editorial in issue No 5 and the boring details of the trickery in production of the second-placed entry in the On the Day Competition. Then on Page 25 there is a long description of the preparations for your cover shot.

Perhaps I am out of step with the aims of the magazine: I am fortunate enough to have dived in Borneo, Phuket, the Red Sea and Pennekamp and have seen some underwater wonders as nature made them. The winner of the On the Day Competition showed that the UK has it's share.

To me, it seems patronising and condescending to tell the world that 'innovative' based on 'darkroom trickery and manipulated images' is what underwater photography is all about and that the old faithful representation of what you see (given the licence of flash) is old hat.

I shall not be renewing my subscription to UP - had it been offered as 'Underwater Impressionism' I shouldn't have started it. I see far more merit in hours of patience stalking a fish than in arranging pop groups, a model or in taking 18 pictures of a supine scuba diver, and I shall seek a publication which recognises this. If it is boring old American, with their range of marine life, and not the avant-garde Italian, with their choking Mediterranean, I'll settle for that. I wish the publication success with it's followers.

A.Redpath, Fife

Patronising and condescending are the last things we want to be. What we are really trying to say is that all of the barriers should be lifted so that anything goes. If the judges and general public choose the conventional shots (as they did in the BSoUP/Agfa Competition) then so be it but, if we limit our horizons by limiting our techniques, don't we remain stationary?

As a final point to illustrate the dilemma, you request that the faithful representation of what you see be given the licence of flash but this is a manipulation of the natural and so shouldn't be allowed. As soon as you request just one concession, you open up the doors for more so why not open them up all the way and see what happens?

Competitions

Your Aug/Sept issue arrived and as usual I first turned to the Agfa Competition results: it was with some horror that I saw no photograph. Having read the reasoning

behind the lack of publication, I can understand and agree that only first class images should be published.

You ask for suggestions and here are a few ideas:

1. Open every competition to all photographers. If you wish to encourage British work, have a separate prize for the best UK shot and if the overall winner is British award them both prizes.
2. Have UP offer to enter the best image of the year in one of the UK's major photographic shows the next year.
3. If there are no suitable shots for printing, publish the best shot of the lot (without a name), do not award the prize but instead offer constructive criticism on why it failed to win.
4. Again if there are no high quality images, publish the best of those submitted and award say one to five rolls as a consolation - remember some of us who enter are amateurs and encouragement is always welcome.

P. Trotman, Papua New Guinea

It is always difficult for a publisher to include images which they feel aren't up to standard for the casual reader may judge the magazine on such work so I would be reluctant to publish below par material. However, I take your point about encouragement and will print the best shots with constructive comments. In order to remain in the sidelines, I will invite an eminent underwater photographer to judge the entries and pass the comments. This should all start early next year.

Competitions - An alternative view

Congratulations on your understandable pursuit of excellence in the field of underwater photography. However, lurking in the back of our communal mind is the idea that it is just this emphasis on excellence that is leading to the woeful lack of entrants in your magazine's competitions.

Forgive us, but we wonder just how many groans went up on reading how the winning shots in the BSoUP On the Day Competition were taken. Double imaging, jellyfish removed to pools, 16mm full frame fisheyes and so on. Maybe it all resolves into that old professional v amateurs debate or, as we would rather put it, into people who photograph first and dive second, and the rest.

Consider the rest, whom we must suspect form the majority of your readers. Among our circle of maybe 100 plus divers,

there are a sum total of 5 underwater cameras, all Nikonos, accompanied by an even smaller number of strobes, a couple of 20mm lenses and a solitary Subawider. We count ourselves lucky to get away to tropical waters once a year, an interval long enough to forget any of the feel for the medium that was beginning to gel in the head at the end of the last year's effort. In between we try hard to fit UK underwater photography into family life, a job, the British weather and training novices.

Frankly, we don't take pictures for competitions. We take them for a variety of reasons: to cement memories, brighten up winter evenings, help identify species, for personal pleasure and maybe to convince topside friends and relatives that we aren't completely crazy in this inconvenient hobby of ours. We are, to put it bluntly, underwater snapshotters!

We love to see the beautiful artwork that your magazine represents but in our heart of hearts we know we've got about as much chance of reproducing such pictures ourselves as developing a pair of gills. In fact all that excellence produces a sense of near defeatism that may account for the apathy of which you complain.

May we make one or two suggestions? What about a snapshotters corner? Not so much a competition, but readers sending in some of their favourites, with reasons. Yes, the standard would not be so good, and maybe printing wouldn't improve things but perhaps just a few more of us amateurs would say "Hey, maybe we can better that", instead of the perpetual "Oh, why do I bother?"

Perhaps competitions could be based on the type of camera/lenses used rather than on the subject matter. Those of us with limited budgets and basic equipment sometimes feel a little overwhelmed by the Pentax/housing, multiple strobe, costly wide angle approach.

No, this isn't aimed at a justification of inferior photography. More it is a play for some realism for those who love our hobby and would dearly like to participate in your magazine but cannot afford weeks in the sun, dozens of rolls of film and large amounts of fancy kit. Incidentally, have you seen the sun in Britain this last two or three years, let alone been around waiting for that sunburst?

Linda and Paul Dunk, New Barnet

You raise very valid and accepted points and in order to appeal to readers of all levels of photographic competence and

commitment, we will have to cater for all.

As far as an equipment limited competition, I'm not sure this could work and, to a certain extent, we already have this with macro categories.

More competitions

In reply to your comments on the AGFA Competition, here are a few points perhaps worth considering.

I was one of the six entrants whose submissions were dismissed. I knew before sending my entry that it was unlikely to win but thought I would enter into the spirit of the magazine and participate.

Why was my entry of such a low standard? Two reasons.

Firstly, the prize offered was not of sufficient attraction to warrant a special competition-orientated outing with the express purpose of taking a sunburst shot. As a result I went through my library for the best I

could find to fit into the category.

Second, time was too short to be able to satisfactorily go out and get 'that' shot. I know the competition details had been published before but I had only been subscribing from the previous month.

Now some other points to ponder. In this month's magazine, there are no details of the next competition or whether it is still on. I seem to recall having difficulty finding details for the 'Sunburst' Competition. Clearer details and rules please.

Whilst I have noted your reasons for the £1.50 entry charge, I still cannot wholly agree with it. In most photographic circles an entry fee would be looked at askance, to say the least.

I am also a bit confused as to the purpose of the competition. Is it to show, in every issue, outstanding examples of photographic genius or is it a competition for the readers of the magazine to enter, with a view to seeing a chance for their level of

photography to be represented and compared with others of similar skill, regardless of level of proficiency.

I feel your comments are more likely to frighten potential competitors than encourage them. Had you printed one of the inferior entries, would not perhaps the readers reaction be "I can do better than that" which is presumably what you are trying to achieve.

The tutorial nature of the rest of the magazine seems to be at odds with what you are expecting to attract to your competition. It should ultimately be a competition for the readers of the magazine and it they are rank amateurs, so be it.

I earn most of my living from underwater photography albeit a different nature from that represented in UP and as such tend to look at the subject in a slightly mercenary light. Having said that, I shall continue to enter the competitions in the spirit of what I understand them to be - reader participation.

If you really want brilliant professional shots, the carrot has to be better to encourage readers to make that special dive or withdraw his/her shots from libraries where they are lodged. Otherwise, let's keep it to an area where even the humblest of us feels able to compete.

I hope that my criticism is taken in the spirit in which it is given - constructively - and hope that the level of entries does rise and improve.

K.Noble, King's Lynn

Many thanks for your comments, all of which are taken in the spirit.

I've reconsidered the entry fee and will remove this in favour of return postage for a revamped competition to start early next year.

This competition will never be able to justify large prizes so we must expect good entries and bad. I hope that when we revamp it in line with readers suggestions, we will arrive at a feature which will please, impress and encourage. That's all we're

trying to do.

Even more competitions

I think you should press on with it. These are still early days for the magazine which is only just beginning to be known. I've talked to several photographic diving friends who have recently discovered it and others who had never heard of it but who were very interested. Anyway, I would have thought that your audience is still growing and that entries for the competition will eventually increase.

Secondly, why not enlarge the scope of the categories a bit? How about something a bit broader like 'crabs' or 'divers in wrecks'. Later, if you are getting too many entries, you could narrow the field down by making the subject more specific.

Mia Buehr, Syresham

Two very valid points, Mia, so we'll continue it with broader categories.

Alverstoke Society

Please forward the enclosed letter to Mrs Gray re the Alverstoke Society of Underwater Photographers. I would be interested to meet them.

The encouragement to form such societies could become a task for your magazine with a page devoted to local society news. The alternative would be small regional groups of BSoUP as only the very keen are prepared to travel to the monthly London meetings.

There must be so many loners who would like to view others pictures and occasionally make local photographic-only dives.

J.Kentish, Southampton

What do you think?

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Konica's 3200asa colour film



News has just come in of this amazingly fast (5 stops faster than Kodacolor 100!) colour negative film. It offers an unprecedented film speed together with astonishingly fine grain and sharpness.

Konica SR-V 3200 is available in 35mm cassettes. Recommended prices are £3.99 for 24 exposures and £5.49 for a 36 exposure roll.

UP has been supplied with sample rolls and will feature shots taken by leading underwater photographers in a forthcoming issue.

Special Motormarine Package



Sea and Sea have just announced a special package deal when buying the Motormarine 35 SE, Sealoc bulkhead connector and YS 50MS flashgun. A 10% discount is allowed which amounts to a saving of £42.35. The cost is reduced from £423.50 to £381.15.

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Sea & Sea's YS 50MS and YS 50TTL Flashguns

The advent of a major new piece of equipment in the underwater photography world is a rare event but, from time to time, a product arrives which looks set to ring the changes. Such a product is the new flash from Sea and Sea which is available in two models and, we understand, a third slave-only version, is on the way.

That a flashgun should deserve such attention is a little odd for there are already a number of excellent units available but what makes the Sea and Sea models different is what they represent.

The investment in plastic injection moulds and design must have been considerable and this is for a market which is miniscule compared to land photography. The result of this time consuming and expensive research and development has produced new flashguns which not only compete well on specification but, more importantly, for the first time, seem to be offered at sensible prices. And all of this has been achieved to include a design and style which will hopefully pave the way for other manufacturers to follow (you can hardly claim that the Motormarine 35mm camera or the Morris Aquafash, for example, are inspiring works of design!).

YS 50MS

The YS 50MS is a manual unit designed mainly for use with the Motormarine 35SE. It is supplied with a Sealoc male connector but can be used with a Nikonos by adding a Sealoc to Nikonos adaptor. There is a slave facility and it is this version which, we understand, will be made available as a slave only version by removing the Sealoc cord.

The output of the YS 50MS on land is 20 (feet) with 100asa which, underwater, should give about F5.6 @ 3 feet. Ni-cad batteries can be used to give a 3.5 sec recycle time with around 90 flashes per charge. With alkaline batteries, this increases to 5 secs and 180 flashes respectively.

The YS 50MS head measures just 163x88x113mm so it is a neat unit which won't stretch your carrying case too much. It weighs 650gms on land and is slightly negative underwater.

At £169.95, the YS 50MS is excellent value and will be a challenge to other manufacturers to produce the same quality of performance and design with such an attractive pricetag.



The YS 50MS is supplied complete with arm and baseplate. At the rear of the housing, the control switch and ready light port are situated. The battery cover needs to be pushed home firmly as a positive pressure builds up in the sealed battery compartment.



YS 50TTL

This version is available in two colours to match your Nikonos, either moss green or orange. Physically identical to the YS 50MS, the TTL version has a slightly higher output with a guide number of 24 (feet) with 100asa on land. This increased output reduces the number of flashes with ni-cads to 70 (140 with alkalines).

The Nikonos V connector has 5 connections to link in with the camera's sensing electronics. When the flash is turned on with the camera set to A, the shutter speed will be set at 1/90th and, when



the flash is ready to fire, the lightening bolt sign will light up in the camera's viewfinder.

At the rear of the flash there is an extra port indicator which shows whether the TTL functioned correctly. This lights up for about 3 seconds after the flash has fired. If not, then the flash was giving full output and there could be a possibility of underexposure. If this happens, you should open up the aperture.

The YS 50TTL is the least expensive TTL unit on the market today yet its performance is far from below par. The combination of design, performance and price



makes the YS 50TTL well worth a look.

All models use the same main housing which is injection moulded polycarbonate with a frosted front port to give an angle of coverage of around 90° on land. Underwater, the coverage is sufficient for lenses up to 20mm.

At the rear of the housing, the battery compartment and main switch are situated. The piston sealed compartment is easy to operate and has a simple locking device for security. 4 AA batteries power the units and this compartment is sealed from the rest of the electronics so, if the batteries leak or you induce a flood, no moisture will find its way into the electronics.

The Sea and Sea YS 50 flashguns are supplied complete with a simple arm and bracket for use on either Motormarine 35 or Nikonos cameras. The flasharm has indicators to aid correct positioning for a variety of camera to subject distances and it can be easily removed for hand held shots. The flash head can tilt and the arm can be extended to double the lens to flash distance for reduced backscatter. A double bracket is available to allow two YS 50 flashes to be mounted. One should be set to slave and the other fired directly from the camera.

Sea and Sea products are imported by Sea and Sea UK Ltd,

The YS 50TTL is the least expensive TTL flash currently available. The arm extends to double the flash to lens distance and a double bracket is available to mount a YS 50MS set to slave on the right of the camera.

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Tantalising tentacles

Nancy Sefton explains

There is much, much more to a sea anemone than meets the eye. Close relatives of the corals, anemones can be a photographer's delight, not only for themselves but for the hangers-on attracted to them.

They may look like flowers, but anemones are members of the coral family, known for their cleverness in capturing prey. Imagine a fleshy, hollow sac, an opening at the top acting as both mouth and anus, surrounded by a ring of tentacles.

Anemones come in many sizes: some are dime-size, others may be three feet across; some have a single layer of tentacles, others multiple layers. Some tentacles are long and tapered while others are blunt, even spherical.

Anemones are relatively immobile (although they can creep across the bottom if pressured into a change of location). Like other reef creatures unable to hunt, they must possess the weaponry to ensnare whatever passes by. Anemones are well equipped to do just that. Their tentacles are armed with arsenals of microscopic stinging cells. It requires only the slightest stimulation, such as the touch of a drifting animal, to set things off. Zap! The hapless victim is shot, paralysed and drawn down into the gut cavity to be digested. Even small fish, gullible enough to stray within range, may be captured and devoured by this attractive carnivore of the reef.

Amazingly, some reef creatures actually find anemone tentacles tantalising rather than toxic. Almost every specimen is a small boarding house hosting a variety of fish and other reef animals immune to the lethal stinging cells of their host. This is particularly evident in tropical waters where anemones of many species are abundant. What gives the boarders their special immunity has long since puzzled scientists; however, the answers are starting to become clear.

Blossoming from the Caribbean reef like a giant white chrysanthemum, the anemone *Condylactis gigantea* is never alone; each specimen plays host to several species of shrimp, crabs and perhaps a small fish.

A glance among the swaying tentacles may reveal a dozen or more tiny teardrop-shaped shrimps (*Thor amboinensis*) and perhaps a solitary jewel-like cousin of theirs, a cleaner shrimp with blue, purple and white body markings (*Pereclimenes yucatanicus*).

Two small Caribbean fishes, the saddle and diamond blennies, often perch on their pectoral fins to one side of the anemone; if threatened, these fish jump into the tentacles and rest there until the danger has passed. Hiding near the base of the anemone is the cryptic little anemone crab with its banded legs.

The fragile looking 'corkscrew' anemone is a somewhat more discriminating landlord, its star boarder being the blue-legged Peterson's cleaning shrimp (*Pereclimenes pedersoni*) which uses its host as a home base or cleaning station. Fish afflicted with body lice are attracted by the white antennae, frantically waving among the tentacles. The shrimp dances over to the fish, pirouettes across its body consuming parasites and then returns to the refuge of the anemone.

Perhaps the most graphic illustration of the anemone partnership lies in the Indo-Pacific, home of the strikingly beautiful clownfishes. Both the 'skunk' and blackbacked clownfishes traditionally dwell with giant anemones, accompanied by other fish species immune to the host's toxin. When threatened, the fish actually burrow deeper into the tentacles, often covering themselves completely.

The Pacific clownfish ventures far from its host only to hunt for food; it may carry its groceries home to be stored right in the



throat of the anemone. To all appearances, the little fish seem to be feeding on the landlord! Later however, the clownfish retrieves its now slightly digested titbits and has a snack.

Marine biologists have discovered that these fish are stung on first contact with their host anemone. Thereafter the body mucous, or slime, is chemically altered so that the fish is eventually unaffected by the poison. Why only selected species of reef fish are privileged to become anemone boarders is one of the remaining mysteries surrounding this odd-couple reef relationship.

Anemonies and their boarders are striking examples of symbiosis (partnerships wherein one or both species benefit). If, as scientists suspect, the host anemone derives advantages from the presence of the boarder, then the relationship is a form of mutualism.

The Pacific clownfish, for instance, contributes to its host's nutritional needs by depositing its body wastes among the tentacles; the host also grabs that quick bite from the food temporarily stored by its boarder. Scientists are seeking to discover the other benefits to the host and will no doubt find them, in time.

Photographing anemones and their friends

Because anemones won't run away, they are as easy to photograph as corals. White anemones, such as the Caribbean's



Condylactis gigantea with its blunt-tipped tentacles (the tips are often tinted blue or green) may be accidentally overexposed. White, wherever it is found, is highly reflective and would normally call for a smaller aperture.

Since many anemones are white or nearly colourless, try to find specimens that have colour near them. Where anemones grow from niches in coral, the surrounding coral surface may be dead, hence white. 'White on white' may be fashionable in some circles

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Tantalising tentacles cont'd....

but photographically it's rather unappealing.

Contact with anemones tentacles triggers a recoiling response; some species will disappear altogether into their niche so to keep anemones looking natural, don't touch their tentacles. This usually means removing the focusing devices on close up equipment and estimating the correct focus distance.

Anemone symbiosis is one of the most engrossing photographic subjects. It's also tricky. Let's begin with the smaller boarders, the shrimps. Most can spring from tentacle to tentacle with ease, craftily avoiding a close up framer. At times, however, they will pose willingly inside a framer as small as 1:1.

The same is true of the Caribbean's anemone fish, mostly blennies. Normally they dodge into the tentacles until the danger has passed. Sometimes blennies co-operate and seem oblivious to framers; if this happens, make the most of it by shooting several exposures.

The Pacific clownfish are a different ballgame. The Nikonos Close Up Outfit with its 28mm and 35mm frame attachments does nicely despite the rather intimidating four-sided framer. The latter can be placed gently among the tentacles and partially buried in them. The clown fish seems happy to pose dead-centre.

A single reflex system in a housing eliminates framers altogether and constitutes an ideal method of capturing anemone partnerships on film.

Divers encountering sea anemones should pause to study and appreciate them, not for themselves alone, but for the menagerie of reef animals residing in, on and under those tantalising tentacles.

Nancy Sefton

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UP in Ireland

Keith Wilson in the Lough Hyne Nature Reserve

Imagine a miniature ocean only one square kilometre in area.....a concentrated collection of almost all types of marine environment found in the British Isles. Lough Hyne Nature Reserve, nestling between rolling hills and jagged headlands in West Cork, southwest Ireland, is such a place.

It is all too easy to go over the top when describing a favourite place but Lough Hyne does deserve all of the superlatives which I, or anyone else, can give it.

Its importance as a marine ecosystem has long been recognised and has resulted in about 200 scientific papers including several key works on marine ecology. Lough Hyne must be the most thoroughly studied environment of its size anywhere and it is still full of surprises.

Lough Hyne is a lucky place too because in these days of depressing tales of the destruction of marine habitats, it is a conservation success story. It became Europe's first fully-statutory marine nature reserve several years ago, just in time to prevent its population of Paracentrotus sea urchins from being exploited.

Last year the 150,000 ton Kowloon Bridge ran itself aground on the nearby Stag Rocks and proceeded to spill 2000 tons of bunker fuel into the clear Atlantic waters. This oil was washed onto shores on either side of Lough Hyne but, thanks to its enclosed nature and the protective booms supplied by the Irish Government because it was a nature reserve, the Lough managed to escape the destruction of the sticky muck. This is a perfect example of the reason for bothering to turn important sites into nature reserves.

Just what makes Lough Hyne so important and what does it offer the underwater photographer?

The Lough is situated in relatively warm Atlantic water on an exposed coastline where fierce ocean swells carve sea caves out of rugged headlands and can smash the Kowloon Bridge into four pieces in just one year. This calm, warm water carries with it larval stages of Mediterranean species, many of which have become established in the Lough.

Moving from the exposed kelp beds and surge gulleys of the Atlantic coast into the nature reserve, we pass over a sheltered sandy creek. The current increases as we approach the narrow tidal rapids which give the Lough its unusual hydrographic conditions. Whistling through the two metre deep river of sea water we see four metre-long Saccorhiza kelp thrashing in the current.



Left. A group of fanworms (*Bispira volutacornis*) open up their delicate shapes to feed and are captured by a Nikonos 111 and close up lens. A bulb flash was used to add colour at F22. These subjects must be approached with caution as the slightest movement will see them retract their fans and so ruin the shot. Below. Lough Hyne from the south east. The water is protected on all sides and the tidal rapids are in the foreground.



The stones underneath are emblazoned with multi-coloured marine life. Suddenly we are in the Lough proper and the current is reduced to a more practicable level for photography as the seabed drops to form the 25 metre South Basin, lined by boulder jumbles and vertical rock cliffs.

The North and South Basins are separated by an island (complete with ruined castle) and joined by the 40-50 metre Western Trough. This unexpectedly deep trench is about 1/2 km long and stretches the length of the Lough along its western edge. So sheltered is this trough that each summer

the cold deeper water becomes separated from the sun-warmed surface waters by a thermocline at about 30 metres. Virtually no mixing occurs between May and October.

During the summer, all of the free oxygen is used up and the mud turns black with sulphides and most of the fauna in the trough dies off to be replaced again when the surface waters cool in the late autumn. In the rest of the Lough, however, the bright, clear oxygenated water allows this mini-ocean to support over 100 species of sponges, 80 species of sea-slugs and 300 species of marine algae to list but a few.

Such is the range of habitats that the Lough Hyne Nature Reserve unquestionably hosts a larger proportion of the marine flora and fauna of the British Isles than in any other area of comparable size. Where else could one go to photograph a complete range of marine environments in one dive? Here are 30 metre vertical cliffs, 50 metre shore dives, shelter every day of the year, exposed kelp beds, sunlit shallows, sea caves, tidal rapids, rare and beautiful species, good visibility (often 20-30 metres).... indeed plenty to wet the appetite of any underwater.

Lough Hyne even has its own tides. Knowledge of these will save a lot of incon-



An edible crab practices Zen Buddhism surrounded by the profuse marine life. Nikonos 111 with close up lens and bulb flash. 1/60th @ F22

venience, particularly if taking a small boat through the rapids. The flood tide at the rapids lasts 3 3/4 hours and the ebb is 8 1/2 because of the shallow sill situated above M.T.L. (outside). The tidal range outside the Lough is 3.5 metres and only 1 metre inside. The fastest currents at the rapids

occur at low water (outside) when a river of water tumbles out of the Lough, dropping 3 metres in less than 50. At this phase of the tide the rapids are only 1 to 1.5 metres deep and the current speed is FAST. I think that it touches 9 knots so do be careful with your cameras! It is, however, a spectacular place



Above. The diversity of marine life is so concentrated. There are over 20 species in the above shot. Below. Fanworm (*Bispira volutacornis*) in more detail with a 1:2 extension tube.



to take cine or video of a diver drifting (at running speed) through a river of thrashing kelp. There are even a few places where it is possible to hang on but bulky housings must be secured to a rope attached to the shore before attempting footage of this nature. Such activities are much safer during the flood tide when the water is a little deeper and a lot slower.

Before diving Lough Hyne it is necessary to obtain a permit from the department of Fisheries, Forestry and Wildlife, Leeson Lane, Dublin 4. Be aware that the taking of shellfish is definitely out! It is illegal to take shellfish by diving anywhere in the Republic of Ireland so please don't try to remove lobsters or scallops from such a special place as Lough Hyne. But you will be too busy taking underwater photographs to bother about them anyway.

Keith Wilson

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UP Overseas in Bonaire

W.Gregory Brown reports and illustrates



During the past ten years, Bonaire has become a giant among dive destinations. The perpetually calm, clear waters surrounding this friendly Antillean island, coupled with the smorgasbord of marine life, has attracted scuba enthusiasts from every corner of the globe.

Located approximately 50 miles north of Venezuela in the Netherland Antilles chain, Bonaire is a sparsely populated island bathed by the deep blue waters of the Caribbean. The climate on this friendly Dutch island is ideal. The temperature year round runs between 78-84°F with prevailing winds from the southeast. The constant wind keeps the ambient air quite comfortable but don't worry, it does not affect the

diving.

Rainfall on Bonaire is scarce, averaging 22 inches annually. The low rainfall, in conjunction with the warm temperatures and the ever-present trade wind, gives the island a dry, arid climate.

While Bonaire's climate is not particularly hospitable to many terrestrial forms of life, it is near-perfect for the growth of healthy corals and for the production of marine life. In 1979, the Bonairean Government, with the support of the Netherland Antilles National Park Foundation and with financial aid from the World Wildlife Fund, demonstrated their commitment to protect this fabulous marine environment by giving it 'Park' status.

The macro life on show during a night dive off Town Pier will keep underwater photographers happy for many rolls of film.

Housed Nikon F3 with a 55mm macro lens. Lighting was from 2 SR 2000 flashguns.

Bonaire Marine park encompasses all of the coral reefs encircling Bonaire and Klein Bonaire. (Klein Bonaire is a small, uninhabited island approximately two miles off Bonaire's west coast).

It is forbidden to spearfish or to remove any kind of marine life from these waters. The strictly enforced conservation laws have been highly instrumental in keeping the reefs free from human impact.

Surrounding both islands is a fringing reef that begins at the shoreline in several areas. A majority of the dive sites along Bonaire's west coast are clearly marked with mooring buoys and are easily accessible from the shore. This allows divers the freedom to choose when and where they dive.

Most of the diving is off the west coast, the sheltered side of the island. Surf along this coast is almost non-existent making beach entries simple. For at least 20 of the better dive sites there is a swim of less than 50 yards. The only thing which could possibly make it easier was if someone offered boat trips to these sites and it just so happens that Bonaire has several first-rate dive services to accommodate boat diving enthusiasts. In addition, they run trips to Klein Bonaire on a daily basis.

Currently, there are five dive operations to select from. Three of these operations offer full services to the underwater photographer and are located on the premises of oceanfront resorts.

The Flamingo Beach Resort, a Dive Hotel, ranks as one of the Caribbean's finest. This 110 room complex is home to Peter Hughes' Dive Bonaire. Because Flamingo Beach is attracting more divers every year, Dive Bonaire is continuously upgrading its already remarkable diving facilities. Unlimited beach diving with two optional



Above. The crystal clear Bonaire waters are very accessible from the shore and the vivid corals are visible to snorkellers and divers alike. The quality of diving is very high and the onshore dive shops cater for unlimited diving.

Right. A sea horse is captured with a housed Nikon F3 with an Ikelite 225 flashgun and a 55mm macro lens.



boat trips per day is standard and night diving is available. Centrally located in the hotel's grounds, Photo Bonaire offers same-day E6 processing, underwater video, photography instruction and equipment rental/repair. Their new expanded centre is, without question, the class of the Caribbean.

The Bonaire Beach Hotel is the largest resort on the island. This 145 room hotel has become popular with divers and non-divers alike. Among the many extras, it features spacious air-conditioned rooms, a newly renovated casino and the largest sand beach on the island's west coast. What's more it is the home of the Bonaire Scuba Centre which is equipped to handle large groups while still affording personalised service.

Bonaire cont'd... Three flat top pontoon dive boats are available to carry divers on morning, afternoon and night dives, seven days a week. Each boat takes from 12 to 24 divers in comfort. Underwater photographers will find overnight E6 processing on the premises and a selection of photo rental gear is available if required. Special dive charters to less visited dive destinations and all day trips to Klein Bonaire can be arranged with a little notice in advance.

Perhaps the nicest thing about Bonaire Scuba Centre is its proximity to some really good diving. Not more than 30 yards from the dive shop Front Porch Reef begins in 25 feet of water sloping quickly to 100 feet along the outer edge. This busy reef is alive with extremely friendly fish and small invertebrates of every size, shape and description. Macro photographers will find this site extremely interesting.

Approximately one mile north of Bonaire Beach Hotel is a unique hideaway for divers called Habitat. Divers staying at the Habitat will quickly come to understand the diving freedom concept. It's really quite simple. The Habitat's Dive Centre is set up to allow diving 24 hours a day. You dive when you feel like it! Four boats carrying up to 12 divers each leave daily for morning and afternoon dives. Night dives are scheduled on request. When boats aren't running, there is a wonderful reef starting directly beneath the Habitat's pier. The Habitat's resident photo pro, Andre Nahr, can accommodate E6 processing needs and give introductory or advanced courses.

Regardless of where the visiting diver stays, he, or she, will encounter spectacular diving. Here is an abbreviated example of what to expect.

Angel City lies 50 yards off Bonaire's west coast towards the Island's southern tip. The unusual coral formations found here rise up from the bottom like giant mushrooms, resembling hobbit homes. Fish cleaning stations are plentiful throughout the reef and, as the name implies, angelfish are a common sight.

Undoubtedly the most popular site for night diving is the Town Pier, located in Kralendijk's Harbour. The attraction of this site is the pier pilings which are covered with a wide variety of marine organisms. Bright orange tubastrea corals, colourful sponges, tiny shrimp, gorgeous anemones, Christmas tree worms, juvenile tropicals and seahorses are some of the critters encountered beneath the beach pier. All of this can be found in less than 25 feet of water giving the underwater photographer plenty of time to record some outstanding images.

Several miles north of Kralendijk, the island begins to rise well above sea level. Along this section of the west coast, fossilised



limestone cliffs drop vertically to the ocean's edge. The underwater terrain in this area changes similarly.

One of the finest dive sites in this area is called Rappel. Where ocean meets island, a splendid coloured reef plummets straight down 15 feet before leveling out onto a shallow terrace averaging depths of 20 to 30 feet. While exploring the terrace, divers are likely to find beautiful lettuce slugs, lobsters hiding in crevices and a profusion of small reef fish. Some large tiger grouper frequent this area as well.

Like Bonaire, Klein Bonaire is blessed with a number of remarkable dive sites beginning right at the shore.

Forest is an absolutely incredible reef where divers can see trees of black coral in 70 feet of water. Interspersed among black corals are the beautiful orange elephant ear sponges. The combination of these two organisms will keep the wide angle photographer busy for the duration of the dive.

One of everybody's favourite sites on Klein Bonaire is Ebo's Special (aka Jerry's Jam). From the water's surface down to 110 feet, this reef is literally carpeted with healthy hard corals. The fish life is unbelievable. Almost every species of reef fish native to Bonaire can be found here. Trumpetfish, filefish, puffers, basslets, morays, groupers, angelfish, snappers, grunts, squirrelfish and parrotfish are all inhabitants at Ebo's Special. The picturesque reef and the diversity of marine life seems to recreate scenery from some enchanted storybook land. A dive at Ebo's Special is an unforgettable experience.

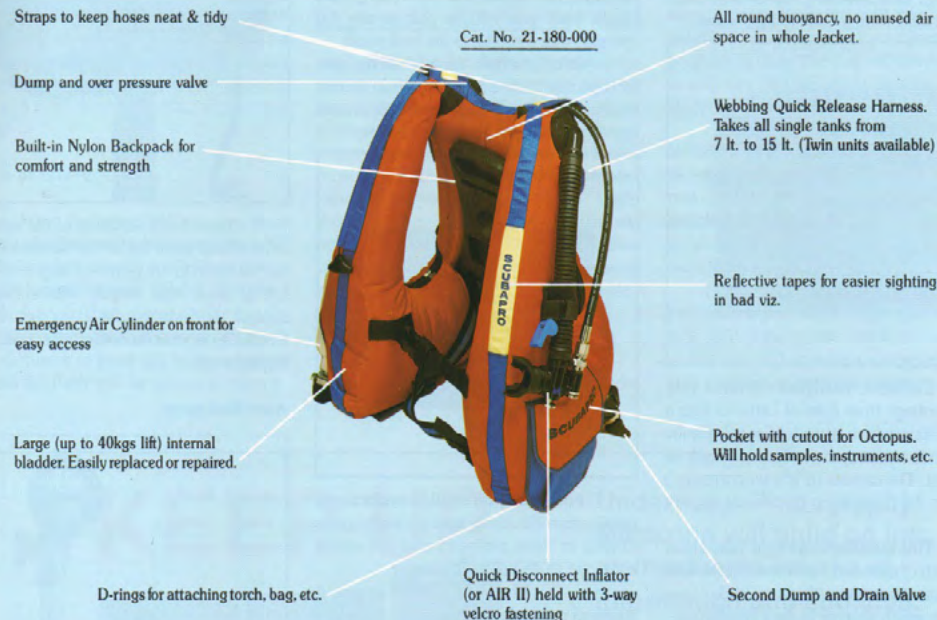
Every trip to Bonaire is a completely new adventure. Underwater photographers especially, will find this piece of paradise one of nature's finest gifts.

W.Gregory Brown



Top. Sponges at depth with silhouetted divers are made for a 15mm lens and lit with a Subsea 150 flashgun. Above. An Angelfish is just one of hundreds of species in this protected marine park. A 55mm macro lens allows shy fish to be photographed without focusing framers.

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Basic Course

Which flashgun?

To inject the most improvement into your underwater photography, the first accessory you must consider after the camera is a flashgun (Americans call them strobes). The reason why they're so important is that they put back the light and colour which the water takes away so eliminating the rather monotonous green or blue shots which result from available light shots.



Electronic flashguns convert a very small voltage from a set of batteries into a high voltage which is used to fire a flashtube and produce a very short duration flash of daylight. The camera (if it's set correctly!) triggers the flash when the shutter is fully open.

This instantaneous light lasts about 1/1000th of a second and is even faster with TTL/auto flashguns. This can make your pictures much sharper in dark conditions.

Flash exposures

In order to set the correct aperture for a perfect exposure, you must estimate the distance from your flash to the subject. The closer this distance, the smaller the aperture will have to be. To help you choose the correct aperture, all flashguns are given a guide number which is an indication of its power. The higher the number, the more powerful the flash.

A typical guide number might be 32 in feet with 100asa. You divide the flash to subject distance into the guide number to arrive at the correct aperture so at 2 feet you would set the aperture to $32 \div 2 = F16$. At 4 feet it would be $32 \div 4 = F8$.

Underwater, where the water clarity varies so much and the water absorbs light much more, you must take this into account. The simplest and most permanently effective way to establish exact underwater figures is to take a test set of exposures under-

water.

Using a subject of average reflectance, take a series of flash exposures using apertures from F2.8 to 22. Slide film is the best for this as it is more exposure-critical. Make sure the flash to subject distance is fixed and known and that you make a note of each aperture used so that when you get the results back you will be able to see the aperture which produces the best result.

Once you have established the correct aperture for one distance, repeat the test for another and so build up a set of apertures for various flash to subject distances.

ASA 100	ASA 200
1' — 1/22 to 1/32	1' — 1/32
2' — 1/16 to 1/22	2' — 1/22 to 1/32
3' — 1/16	3' — 1/22
4' — 1/11	4' — 1/16
5' — 1/8 to 1/11	5' — 1/11 to 1/16
6' — 1/5.6 to 1/8	6' — 1/11
7' — 1/4 to 1/5.6	7' — 1/8 to 1/11
8' — 1/4	8' — 1/8
9' — 1/3.5 to 1/4	9' — 1/5.6
10' — 1/3.5	10' — 1/4

Fortunately for us all, manufacturers usually provide an exposure sticker or guide to give us the settings but it is a useful exercise to do just to make sure.

There are several types of flashgun currently in production. They can be simplified into the following categories:

Manual flashguns



These are standard units which emit the same amount of light when fired. Their circuits are much simpler and should therefore be more reliable. Since the output is consistent, you alter the aperture to reflect the flash to subject distance.

Multi-power manual flashguns



These are a variation of the manual units which have the ability to reduce the output down to 1/2 power (1 stop less) and 1/4 (2 stops less) output. This ability to control the light output gives you more flexibility in your flash to subject positioning/distance.

Auto flashguns



These units have a separate sensor which reacts to the amount of light being reflected back from the subject. If this is too much, it will cut the output of the flash and so ensure no overexposure. This quenched light is then stored for future use so giving a greater number of flashes.

TTL flashguns

These units are the same as the auto units except they have a direct link to the sensor in the camera which reads the light falling on the film during the exposure. This link also takes into account the film speed and the lens aperture. The result is a very neat and accurate system which is not prone to parallax inaccuracies and which reduces

the number of linking cords and connections. They make foolproof exposures possible with your first roll of film.

Slave flashguns

These are usually normal flashguns with an extra switch setting for a sensor which reacts to the light from other flashguns. When another flash is fired, the sensor triggers the flash instantaneously. These sensors react to a rapid change of light rather than a high level of ambient light so they are more reliable when the triggering flash is as close as possible. If you are buying a flash for the first time, this facility is a red-herring (except for your buddy) as you will need another flash to trigger your slave!

Angle of coverage

Most flashguns fall into two main types - standard angle (covering up to 70° for the Nikonos 28mm) and wide angle (up to 100° for the Nikonos 15mm). To make a standard angle flash cover a wider angle, they can be spread with commercially available diffusers (a good old hanky wrapped around the flash will do almost as good a



job!). Diffusing the flash will reduce the output of the unit so the aperture must be opened up accordingly. The loss of output is a necessary evil if you want even coverage.

If you shoot with wide angle lenses most of the time, the alternative is to consider a purpose-designed wide angle flashgun. These usually have a similar output to standard flashguns but, because they cover a wider angle, they are in fact more powerful when compared angle for angle.

Batteries

There are two main types of batteries

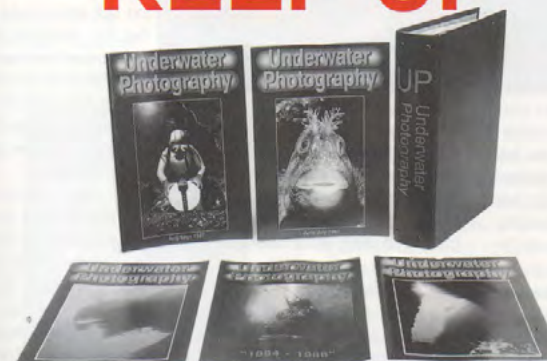


currently available. Standard alkalines can be used only once until flat but ni-cads can be used and then recharged for future use. Most modern flashguns will take ni-cads but it is advisable to check your instruction book just in case. The surge of power which ni-cads can provide might damage certain electronic components.

Although more expensive initially, ni-cads offer a long term saving as they can be recharged over 500 times. This major cost advantage is balanced by fewer flashes per charge. Alkaline batteries usually give up to twice as many flashes but will not recycle the flash as quickly.

As your flashgun is such an important part of your equipment, take time to look at all of the options which are available so that you end up with a unit which suits both your needs and your pocket.

KEEP UP



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Georgette Douwma's upside down winner

Whenever I go away on a diving trip to take underwater photographs, I always make sure that I've got plenty of film. After all, it's the least expensive part of the overall budget when you take travel and accommodation costs into consideration. This also lets me use as much film as I feel is necessary to capture my subjects.

There are times when one or two frames can be enough to satisfy me that I have something useful but there can be others when a whole roll may be used if the variables are plenty and the subject stimulating.

The result of these trips is a pile of films which have to be processed when I get back. As I am a great believer in using colour negative film, that means hours in the darkroom processing the films and then producing colour contact sheets. Once done, though, I have a file of all of my material from which I can decide which ones to print.

My choice of colour negative film is because I like producing colour prints for competitions and personal satisfaction and because the exposure is not as critical as slide film. If I want to make slides, I can convert the negatives by copying them 1:1 using 'print' film. This is a misleading name for a film which converts colour negative shots into colour slides but that's what it does.

So as you can see, what with the processing and contact sheets and then the copying to make slides, I have my work



cut out when I get home! And it is precisely this which can make me become a bit swamped with material and work so my appreciative eye may not be fully focused when looking through all of the images in search for competition winners.

With this in mind, I tend to print those which please me straight away and then make a point of looking back through the contact sheets a few months later when I've forgotten about the physical details of the trip and can look at each frame subjectively.

The shot above is a good example of this.

In March, I went to Eilat for a couple of weeks concentrated underwater photography. On a dive towards dusk at the Lighthouse, I was in the tunnel/swim through in the middle

this stupid lionfish was upside down and wouldn't be persuaded to turn over!

That finished the session for me and when I first looked at the contact sheet, I didn't pay much attention to these shots as I remembered the circumstances and was sure that it was pointless printing an upside down lionfish shot.

It was only after a 6 month rest that I went back to the sheets from this trip and started to print a few more negatives for an overseas competition. I had forgotten all about the stubborn lionfish and instead was just looking at images. Of the 6 or so frames, this one was by far the best and I only thought about the history of the shot when I saw the fully enlarged print. By that time, it was too late and I could see that this particular shot had worked well despite the subject! If you turn it upside down, you'll notice that the surface light at the top is darker than at the bottom.

This experience has sent me back to my contact sheets in search of more material but, to date, I haven't found anything as odd as this one which has managed to work. That doesn't mean to say I won't stop looking, for tastes vary as time goes by and what may not have pleased last year could be appealing this year.

Georgette Douwma

when I saw this lionfish approaching from open water. Anyone who knows lionfish will confirm that they are reluctant posers but, since this was nearly dusk, my subject was just beginning to think about eating out and thought that there would be a suitable meal in the tunnel.

My excitement at finding a lionfish willing to pose combined with its background being the fading sunlight made my trigger finger itchy. Everything looked great with this lionfish and sunburst.

My Pentax LX in a Hugyfot housing had a 28mm lens in place and the flash was a Subatec S100. 1/90th @ F16 with 100asa Fujicolour negative film seemed right and I fired off half a dozen shots.

It was only when I took my eye from the viewfinder that I noticed that

A Guide to diving in the St Abbs & Eyemouth Voluntary Marine Reserve



This 32 page booklet covers all aspects of diving in this area at the eastern edge of the Borders region of southern Scotland. There is water information, useful local phone numbers including Coastguard, Police, Doctors, Compressors etc followed by a description of 9 dives around St Abbs, 2 at Petticowick and 7 at Eyemouth. There are useful maps and diagrams for those who are new to the area.

This booklet is available from Bob Boulton, Secretary, Berwickshire SSAC,

with an A5 sae. Trade enquiries are also welcome.

Book of Fishes by Hillary Hauser



Anyone familiar with the American Skin Diver Magazine will recognise this book straight away for it is a compilation of their 'Fish of the Month' features. 192 A4 pages with a full page colour shot and another of text giving general remarks, physical characteristics and details of the fish's diet and habits.

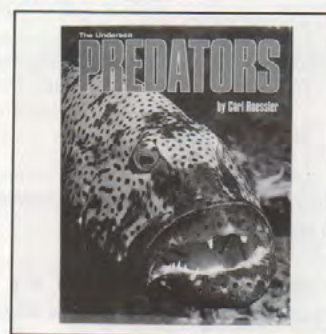
The photographs have all been taken by famous American underwater photogra-

phers and they are high quality. Their purpose is to illustrate the subject rather than be fancy but full details are given with each photo of the equipment used, the location, the film and settings. This, together with the text, combines to provide a useful, comprehensive and quality publication.

Despite being imported from the USA, the Book of Fishes costs only £14.95 which represents very good value. It is a book which will provide useful and stimulating reference both now and in the future.

The Book of Fishes is imported by Sea and Sea UK Ltd and available by mail order (add £2.50 p&p) from Ocean Optics

The Undersea Predators by Carl Roessler



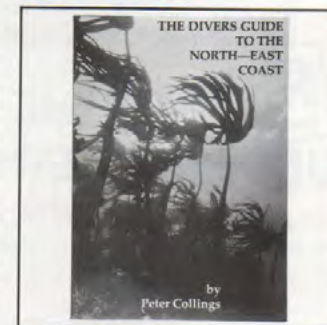
This 192 page A4 book is full of colour shots taken by the author who runs a dive travel business in the USA specialising in out of the way locations. This enviable job has taken him not only to some of the most exotic locations in the world but he has usually been there more than once!

As the preface states, "From tiny corals to enormous sharks, all creatures of the sea are predators...." so this book is a glorious excuse to publish high quality photographs and add informative text on behavioural patterns experienced by the author over the years. The text is most readable and combines scientific detail with interesting personal experiences and feels like Carl is taking you with him.

From a selfish underwater photographers point of view it would have been nice to see more details of the equipment used but the sheer blaze of colour and quality makes up for this.

The Undersea Predators is imported by Sea and Sea UK Ltd and is available by mail order (£14.95 + £2.50p&p) from

The Divers Guide to the North-East Coast by Peter Collings



This popular part of the coast is visited by thousands of divers throughout the year, attracted by above average visibility, varied and sometimes unique marine life and a host of wrecks.

This 192 page A5 softback covers 11 main areas and gives details of over 600 wrecks and what to expect on over 1000 different dive sites. Marks are given for some wrecks as well as local details of safety services and facilities.

The Divers Guide to the North-East Coast costs £7.95 and is available from

Readers Digest Guide to The Great Barrier Reef



As you would expect from this famous publisher, their Great Barrier Reef book is both excellent quality and value.

There are 384 pages packed with colour giving a comprehensive guide to this most picturesque area both above and below the waterline.

The Great Barrier Reef costs just £13.95 (add £2.50 p&p) and it is available

WIN A TRIP FOR TWO TO EGYPT IN THE EGYPTIAN RED SEA UNDERWATER PHOTOGRAPHY COMPETITION

Entries are invited for this major international competition being organised by the British Society of Underwater Photographers on behalf of the Egyptian State Tourist Office.

RULES

1. The competition is open to amateur and professional photographers from all over the world.
2. Entries must be in the form of 35mm colour slides which must have been taken underwater in the Egyptian Red Sea.
3. There will be three categories:

A. Pictures where the predominant subject is free swimming or drifting, e.g. fish (individuals or groups), Planktonic life, turtles etc.

B. Pictures where the predominant subject is static, e.g. corals, anemones, sessile fish, scenery or any other subject that is not mobile at the time of photography.

C. Pictures where the predominant subject is man in the sea, e.g. Divers and snorkellers etc.

In each of the three categories, the judges will be looking for pictures that demonstrate the attraction of the Egyptian Red Sea for its colourful marine life and diving activities. In each class, the inclusion of Man, fish or static material as well as the main subject is accepted. There is no objection to multiple exposures or other creative techniques providing the resulting picture is suitable for the promotion of the Egyptian Red Sea diving tourism.

4. Up to six slides per category can be entered to arrive no later than March 1st 1988.

PRIZES

The winner in each of the three categories will receive two tickets for a diving and sightseeing week in Egypt. The visit must take place at the time stipulated by ESTO and the winners must take part in a local reception to promote and publicise the Competition and so the tickets cannot be transferred and there can be no cash in lieu. However, in the event of one individual winning more than one award, the winner can nominate others to accompany the visit.

Full details are available from

Competitions

AGFA Competition

Following last issues' comments on this competition and competitions in general, the situation regarding this feature's future seemed uncertain and confusing. The result has been no entries so we'll let it rest and put a major new competition together for the New Year aimed to encourage material to appear for the first time.

Full details will appear in the next issue of UP.

Southfied Photographic Competition 1987

This competition will be judged by the members at the annual meeting on December 6th.

The closing date for entries, which should have been taken during 1987, is 6th November and the maximum number of entries is 6 slides per person and there will be prizes for the best UK slide, best overall slide and the best portfolio.

Each slide should be marked with the photographer's name, 'UK' if applicable and a spot in the bottom left hand corner.

Please enclose an SAE if you cannot attend the meeting to collect your entries.

BSOUP's Beginners Portfolio Competition

£50 cash prize and the Diver Trophy to be won.
Closing date 17th November 1987

If you are relatively new to underwater photography, then this is the competition especially for you.

Each year the British Society of Underwater Photographers organises a National Underwater Photographic Competition for Beginners. This annual event is open to any underwater photographer who has not won a first, second or third place in a major national or International Competition such as 'Brighton' or 'Cameras beneath the waves' or the BSOUP Splash-in/On the Day.

Each entrant should submit a portfolio of six 35mm slides of their own choice, taken anywhere in the world. Aquarium shots are ineligible. All slides should be mounted in GePe glass mounts and bear the name and address of the photographer on the reverse side. A coloured spot should be placed in the bottom left hand corner when the slide is viewed the right way up and right way round. If you wish to have your six slides projected in a particular sequence, write the number of each slide on the coloured spot.

All portfolios will be projected at the November meeting of BSOUP in the Read Lecture Theatre, Level 5, Sheffield Building, Imperial College, London SW7. Entries will be judged by the audience present at the meeting and the winner will receive a cheque for £50 and the prestigious Diver Trophy donated by Bernard Eaton of Diver Magazine.

All entries should be sent to BSOUP Beginners Competition,

6QP to arrive no later than Tuesday November 17th. Please pack your slides very carefully and send them with an SAE for the return of your entry.

The organisers reserve the right to retain the winning slides for a short time for publicity and publication purposes.

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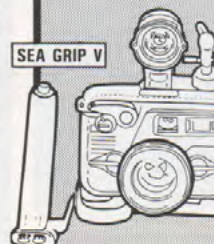
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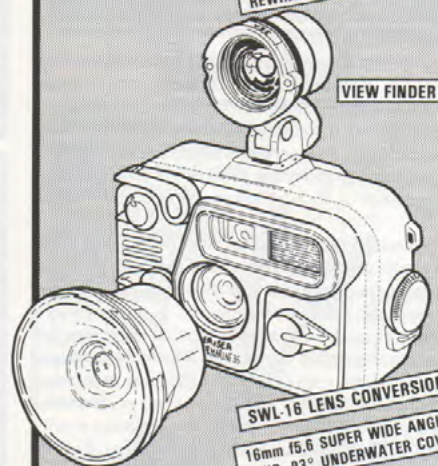
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The 2nd World Championships of underwater photography

Having had a gap of nearly 8 years since the First World Championships of Underwater Photography, Fotosub '87 came as a pleasant piece of news for such events provide a rare opportunity to mingle with some of the world's best and to see how they operate and the results they produce.

14 countries were represented - Spain, Italy, Great Britain, Germany, Switzerland, France, Holland, Ireland, Portugal, America, Yugoslavia, Hong Kong, Norway and Belgium. An obviously strong European bias but nevertheless a good cross-section of talent.

Overseen by CMAS, Fotosub '87 was organised by Fedas, the Spanish Diving Organisation and they chose the waters around Cadaques for the venue of the championships. Cadaques is a picturesque small town on the Mediterranean coast with its prominent church overlooking the red tile roofs of the traditional Spanish homes. It is hard to imagine that just a few kilometres to the south there is candy floss, Watneys Red Barrel and Package Paradises. Protected by hills on all sides, Cadaques really is a picture.

A steady wind kept the sea ruffled most of the time and the visibility underwater was no more than UK south coast on a good day i.e. around 40 foot but first impressions were of mild surprise at the seemingly barren underwater scenery which has unusually colourful and fascinating marine life. Octopus were seen on most dives as were some perfect tompot blennies, a host of fan worms, colourful coral at depth and so on. No schools of fish or large grouper though which is not surprising as spearfishing is still a highly regarded and practiced sport.

Getting 26 underwater photographers and their assistants into one place on time proved a difficult task and most timings ran about an hour late but after a while you got used to that because it was so consistent.

Each entrant is given two rolls of 36 exposure film either 100 or 200 asa. They have two days diving from a Zodiac inflatable powered by Evinrude outboards. Two tanks of air are allowed each day but if there is a model and an assistant, they were allowed a bottle each per day. The entrants must all dive within a certain zone representing about two miles of coastline. Each day consisted of 4 hours photography from about 9am to 1pm.

The resulting films would be driven to Barcelona about 2 hours south for processing. The entrants then have to choose 5 slides to enter as a portfolio of work. No more guidelines than that were given. No categories whatsoever.

With such a brief, the entrants were all wondering just which type of shots would win the day. Should they dress up models for brightness, keep shots totally natural or import man made props to catch the eye. The dilemma was evident especially as the previous British winning team had relied so heavily on artificial props and ideas and had incurred the displeasure of a wide and influential range of underwater photographers. Had their memories faded? Had underwater photographic ideas passed that point long ago or is that still the required formula?

It was an impressive sight seeing about 30 inflatables up on the beach with a gaggle of underwater photographers preparing themselves. Video cameras with sound crews appeared to give an added importance and several press photographers from the Continent were interviewing entrants and shooting stills. A quick walk around the boats revealed that the majority were using cameras in housings rather than a Nikonos. Their reasons



Kurt Amsler from Switzerland swept away with the individual prize with a well balanced portfolio.

being that composition and focus are vital to them and they must be able to control both accurately. Lenses varied little from a 50mm macro to a 20mm wide angle or a full frame fisheye. The odd 100mm macro surfaced but that was rare. Flashguns from all manufacturers were in evidence as well as several DIY'd housings. The spirit was good and the humour flowed from nationality to nationality despite our separate languages.

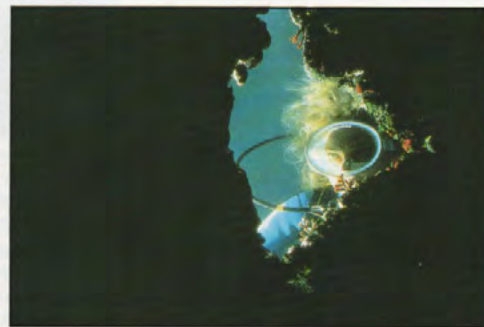
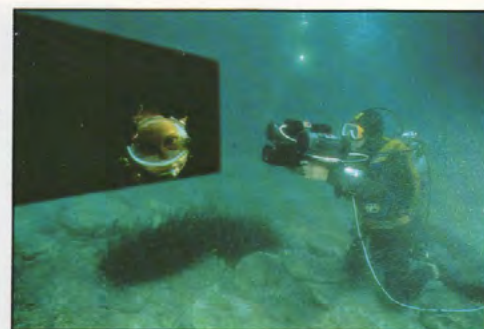
The first day saw a blustery wind produce a lumpy chop which made the journey in the inflatables a bouncy affair. Having had the pre-



Three from Italy's Pierfranco Dilenge which helped him come second in the individual. He was also the other half of the Italian team which took first prize in the Team section.

vious day to recce the area, most entrants went to their chosen spots and worked away. The sun hardly ever broke through. Nearly all the photographers would be praying for the sun to give them that added sparkle which would lift their portfolio above the rest. They had to decide how many frames to shoot. Too many and the

conditions could be perfect tomorrow, too few and the weather may worsen. It's a dilemma with the clock ticking away. 4 hours sounds a lot but you would be in the water at least three of those four trying to achieve at least 5 different and original shots. Some would rely on a marine animal to perform in which case



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luck could give you the shots in 10 seconds or maybe 10 minutes. Others would have to arrange props and liaise with models while some would limit their time further still by deciding to go deeper for special marine growths.

The feeling at the end of the first day was generally one of discontent. No one felt confident enough to say they had had a successful day. They had all hoped for much better.

The second day dawned much calmer with a thin cloud layer which hovered infuriatingly. The calmer sea and warmer temperatures were lifting the entrants' hopes up for a better day. Once again, they returned to their locations to take their last opportunity to capture their winners.

By 1pm they were all back with broader faces holding back happy smiles for the animals had performed, the sun had come out just right and the visibility was a little better. The atmosphere was one of relieved excitement. The hard work was over with the results to look forward to. Once the films had been returned and the 5 slides marked for submission, there was little else to do but relax and soak in the atmosphere and the red wine.

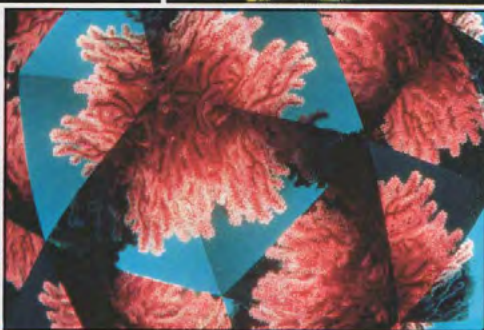
The results were announced after a grand dinner at an impressive local hotel which is located in an idyllic location a few miles out of town. The team winners were revealed as Italy with Spain second and Great Britain third. In the individual category, Switzerland's Kurt Amsler came first with Italy's Pierfranco Dilegge and Peter Scoones of Britain third.

The event was without doubt a most enjoyable experience for both photographers and onlookers and it is hoped that the 3rd World Championships will be much sooner.

Peter Rowlands



Three shots which put Peter Scoones third in the individual section.



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LANZAROTE

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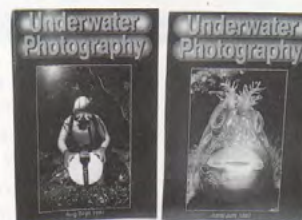
To make it even simpler, we'll accept adverts over the phone so give us a ring and let's get that gear circulating and back in use.

and dictate your terms.

FOR SALE

The Divers Guide to North-East Coast by Peter Collings £7.95 (+50p p&p) Available from good book and dive shops or by mail

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Short Ends

Exciting holidays

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Exclusive adventures for a select few

G.F.I International from America are offering some exotic trips to some out of the way locations. They specialise in a highly personalised and exciting selection of adventures.

As an example, Cocos Island, 300 mile of the coast of Costa Rica, is the world's largest uninhabited island. A 77 foot schooner sails from San Jose for 12 days of sailing, diving, beach combing

and exploring on an island on which very few people have ever set foot. Up to 12 people can be taken on each trip on January 12th and March 12th 1988.

For further details of this and all of their other trips, please contact G.F.I. [redacted]

The Caribbean Connection

This London based firm specialise in Caribbean holidays both on land and cruises. They have teamed up with Peter Hughes Diving to offer packages in Bonaire, Cayman Brac, Turks and Caicos and Barbados. The Divi Hotel group provides the accommodation and, at Bonaire, there are Padi and Naui courses in underwater photography and video.

For further details, please contact [redacted]

Help save the Basking Shark with the Marine Conservation Society

Off the coast of Britain, a commercial fishing industry is threatening one of the largest and most majestic animals of our seas.

Basking sharks, which get their name from their habit of cruising around the surface of the sea on hot summer days, are being harpooned, their livers cut out, their fins cut off and their carcasses, for which there is no further use, simply dumped back in the water.

MCS have launched an appeal to help start vital research and to finance a lobby of the EEC to put pressure on them to make basking sharks a protected species.

Donations are urgently needed to help the MCS so please give generously. A leaflet is available from MCS, 4 [redacted]

UP and coming

UP Reviews

Sea & Sea's JVC GRC7 video housing

UP Overseas in Oman

Ex-Pat Gordon MacSkimming takes us

UP in Scotland

Dr Mia Buehr dons her tartan wetsuit

Book Review

IMMEL's Guide to Inshore Marine life

Meet the imagemakers

UP interviews Kurt Amsler, World Champion

Plus

Classifieds, Basic Course, How was it done and much, much more.

As you may have gathered from previous issues, the content of the next issue may differ slightly. This is due to topical changes we have to make to keep the contents up to date and relevant.

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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:



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