

I have a green Nikonos as you mentioned in UwP11. Black body with green inserts.

I have had it for a number of years as a backup or second film body. I use the orange body with Kodachrome for big animals in blue water and have the green body loaded with Fuji Provia 100F which I can push process when working later in the afternoons. That way I have two cameras colour coded for the film they contain; orange for the red Kodachrome and green for the green Fuji packaging.

Good to see that you have implemented the letters page for input. Now if you can only go with the horizontal A4 format

Regards,
Kelvin Aitken
info@marinethemes.com

*For readers information
Kelvin's last comment is a suggestion that I layout UwP in the horizontal format which would be more compatible with the shape of a computer monitor.*

I personally prefer the vertical format and advertisers are used to the sizes this requires so that is quite a strong reason to continue but if enough of you want horizontal, I will certainly consider it.

Ed

Too technical?

As regards feedback, I think you do an excellent job but I would like to see more casual stories for the common diver/photographer.

Sometimes I find certain articles too technical and detailed that they require some

Readers Lives

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E mail

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concentration, and do not serve well for pleasure reading. I see the point in education though so I do appreciate these articles too.

Maybe I would balance out more in favour of the former.

Anyway, keep it up.

Regards

Gordon Sammut
tweety1980@global.net.mt

This is the age old dilemma for a specialist subject publisher and is a very difficult one to get right.

Any reader can influence the content of UwP by voting for their favourite type of article.

Please vote at <http://www.uwpmag.com/subscribe.html>

Ed

Available light with digital

I've read with great interest your article "Filter fulfilment" in the current issue of Underwater Photography, as well as Alex Mustards's on the Nikon D100 and its white balance control. Certainly, digital cameras seem to be breaking new ground in uw photography.

I've always been interested in available light uw photography and have tried darkroom and digital techniques to restore colour from bluish slides (you can see my website <http://greenleafhomes.net/fotosub/> or Golden Dolphin issue #9 - Oct/Dec 2002).

I haven't tried digital cameras and would like to perform some kind of comparative test, such as shooting the same subjects with slide film and digital, both with and without colour filter, and at different depths. So I wonder if you could help me and take the pictures, or know of someone that could do it. Maybe it could make a subject for an article.

Regarding the available light pictures taken with digital cameras that I've seen in your magazine (issues #8 and #11), I guess you show the raw file (ie, no correction in Photoshop or similar).

However, I find that the camera's white balance is just the first step in colour correction and a second step in Photoshop is necessary in many cases (eg, in the picture in issue #8, p.38, the sea looks greenish and the light area in the surface looks magenta, both hues easily corrected in Photoshop without affecting the rest of the image). So, I'd suggest showing both the raw file and a fine-tuned version.

Jose
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I am hoping to have an article comparing film to digital, with and without filters in a future Issue of UwP.

Regarding the available light digital images, they are straight from the camera and have not been adjusted in Photoshop. I think including 'before' and 'after' shots would not be suitable in such a review but would be more suited in an article such as 'Using Photoshop'.

Ed

Beginners requests and Jim Church

I've just found your website (last week) and have downloaded all of your excellent magazines. I'm reading issue 11 just now, **SPLENDID!** Referring to Pete Steggle's "Beginners Wanted" item, any articles to help us new boys (or girls) would be appreciated.

Your articles about care and maintenance of the Nikonos system in early issues I have found very useful. Could perhaps do with some information on how to improve results in dark low viz water, I dive mostly in the Clyde or Loch Fyne on the west coast of Scotland.

One other thought would be an item about film, written by an established pro but perhaps explaining how to get the best out of various types of film, colour reversal, neg, black & white, fast and slow. For example I'm very interested in natural light shots in UK waters I also like the mood a B&W shot of a wreck can invoke, eerie, dark, deep! but how best to take the shot and options of what film to consider using, and why.

I notice the main thrust of your magazine is

towards Digital and/or housed systems, however I feel if you could continue to have a good celluloid article that would be nice.

Finally just a word about Jim Church. About a month ago I bought his guide to the Nikonos system, a fabulous gold mine of information for anyone who has one of these cameras or, I think, any underwater camera. I'm now looking forward to receiving his "guide to composition" the man was inspiring.

Eric Smith
Kilmacolm, Scotland

If there is anyone out there who could do such an article about film I would be interested to hear from you.

Ed

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