

Zena Holloway - a limited edition

Zena Holloway is without doubt Britain's leading underwater commercial photographer. Her images are striking, instinctive, driven by a deep understanding of her medium' – Zena has been diving since she was a child. She delivers the remarkable— combining the highly technical aspects of underwater photography with superb creative direction resulting in the capture of extraordinarily magical imagery. Zena has expanded a concept and taken it to new depths and at twenty-nine years of age, she is an exceptionally gifted artist.

Zena Holloway has released an exciting range of signed Limited Edition prints for 2003.

There are 20 stunning images in the collection featuring a wide range of subjects, from surreal seascapes to amazing swimming horses.

To compliment Zena's new print range is a beautiful new book called *Sirènes*. Published in November 2002 by Édition Hors Collection, Paris the book is packed with rich new underwater photography. *Sirènes* is available from www.amazon.fr. ISBN # 2-258-05662-4

To view the collection go to www.zenaholloway.com and click on 'print sales' or click on the following link: <http://www.zenaholloway.com/prints.html>



Hetty

This shot was part of a collection of commissioned material for the Daily Mail which ran in June 2001. The 'Little Mermaid' was great fun to work on. The kids were just electric and didn't need any encouragement to dress up and prance around in the water for the camera. The little girl in this shot was just so cute, I think her face looks like she's just walked off a Pears Soap commercial. I used natural light and a Nikon SB104 strobe on the camera to pick up detail on her face. Nikon F90 in Aquatica housing with 20mm lens.



3 Gold Fish

This was probably the most technically challenging image of the 5 selected. Shooting a white background is never straight forward and underwater it's more complicated. This was a personal shot and so I had time to test before the actual shoot day. The fish were in a clear plastic container and the model is from one of the top London agencies. The background was a white sheet lit by several slave strobes to overexpose it by about two stops The film was Provia 100 and the settings were 1/60 and 5.6.

London based Zena learnt to dive whilst still at school and when she left she went on a two week diving holiday in Egypt. As happens to many young people it turned out to be a life-changing experience and led her to abandon her plans to study architecture choosing instead to work at the dive centre and train to be a diving instructor.

After a year she moved on to the Cayman Islands and started videoing trainees. A chance encounter with a crew filming underwater models dressed as mermaids triggered thoughts of a new career direction so she got a job as a camera assistant and safety diver.

This was the ideal opportunity for Zena to learn the basics of professional underwater photography but it was stills rather than movies which appealed to her most.

Zena's big break came when she started experimenting with pictures of young children underwater taken at a mother and baby water safety class in Brighton. She then combined these with her conventional underwater images from Cayman and the result was two volumes of her book Waterbabies.

This display of her fresh new talent led to commercial assignments for magazine features and advertisements and



she has never looked back.

The universal appeal of Zena's work has meant that she is commissioned widely for both commercials and print. Her agent



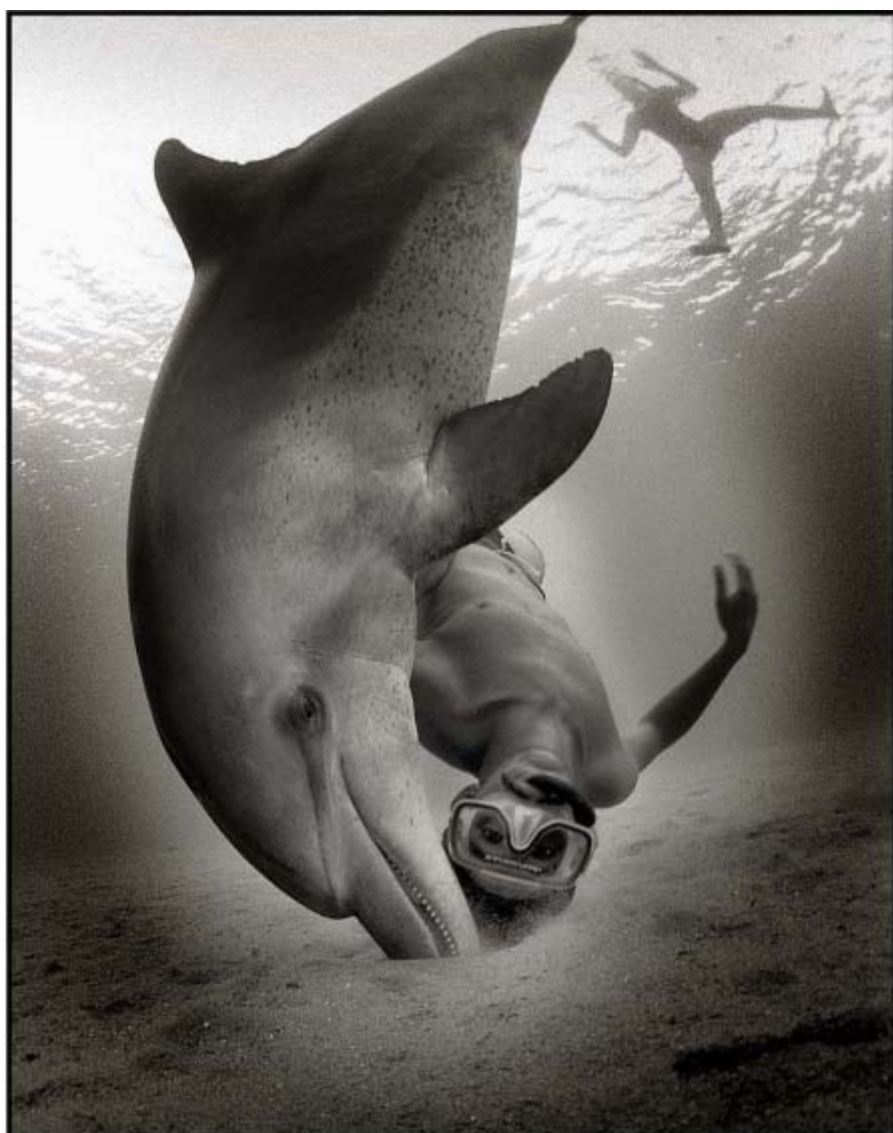
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This image was taken at the Red Sea Freediving Championships a few years ago. All freedivers always look absolutely fantastic in their black neoprene and long fins so it's easy to get lots of amazing pictures. The sun light hit his mask only for a second and seeing the glint through the viewfinder I just clicked it off. The action was so fast that I didn't know if I'd caught it until I got the film back a week later. All light was ambient. Mamiya RZ67.

Mohammed and Olin

I think probably the most photographed dolphin ever Mohammed and Olin do make such wonderful subject matter. I was shooting into the light so really couldn't see very much through the finder. It wasn't until I got the film back that I realised what a brilliant shot it was - I don't know where the swimmer came from and God what a pose!

Nikon F90 with 20mm lens





Seahorse

This was shot with a Mamiya RZ 67 camera in an Aquatica housing. It's a monster to use but the film is monster size as well which makes it all worth while. You'd never guess just how fast horses swim! Unusually for me getting out of the way was top priority and getting the shot came second on this one. This available light shot was on Fuji 400 print film and the exposure was F8 @ 1/125th sec.

is the Peter Bailey Company and her clients include:

BBC, Elastoplast (TBWA) Sony (TBWA), EMI/Parlaphone, National Geographic, Discovery Channel, The Natural World, Irish Tourist Board, The Body Shop, Faberge, Virgin Cosmetics, Playtex, Oceanic, Sunday Times, Radio Times, Dazed and Confused, Tatler, Arena Magazine, Harper Collins, Dorling Kindersley, Vauxhall, Ashpark Water, O'Neill Clothing, Jazz FM, Silvia Mantegna, Unibanco (Bates), Banca Generali (Young & Rubicam).

Zena has also directed two award-winning underwater commercials for Unibanco's

'Oxygen', commissioned by Bates Advertising Agency. The commercials took the top international Gold Fin award at the Festival Mondial de l'Image Sous Marine, France in 2002, as well as receiving a recommendation at the Portuguese Advertising Festival.

Zena is very much aware that equipment solves problems and has reinvested her earnings into cameras, housings and lighting. She currently has a Nikon F5 and F90 35mm SLR's in Aquatica housings, a Nikonos with 15mm lens and SB104 strobe and finally a Mamiya RZ67 medium format camera, again in an Aquatica housing.



Zena portrait by Julian Newman

www.zenaholloway.com
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Modesty Blaze

The Macro Sized Flashgun with Wide Angle Ambitions



This is the Inon T Flash.

Don't be deceived by its compact dimensions. It's guide number of 22m at 100 ISO equals many popular mid size strobes. and it's 100 degree coverage exceeds most unless you add a light sapping diffuser.

The T Flash is four way compatible to work flawlessly with a range of film and digital systems. It offers TTL dedication with the Nikonos V and RS, and most 35mm Nikon and Canon Autofocus SLR housings.

Users of high end digital systems like the Coolpix 5000 and D100 can select from 11 manual powers set in discreet half stop increments for precision lighting control. With Olympus Camedias in PT housings automatic flash exposure is assured via a fibre optic link. And for slave use you can depend on the

built in "TTL" sensor for fuss free perfectly balanced images.

For aiming your strobe at night, checking the colour of your subject or macro photography take advantage of the Ts built in modelling light. It's linked to the shutter release on most cameas to come on just as you need it. For distance shots in clear bright conditions use the laser to confirm proper strobe placement.

With all these benefits you'd expect a thumping big price tag. You'd be suprised. This outrageously speced flashgun is priced as modestly as it is sized.

The Inon T Flash. From Ocean Optics.

See UWP 11 for Mark Websters in depth review
www.uwpmag.com



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