

# Parting Shot 2

Jakarta Aquarium & Safari is located in West Jakarta in a big Mall. In the main tank apart from the various fish and an annoying turtle there is a pod of Mermaids that call the main tank home. The Aquarium features a daily underwater theatrical play called the “Pearl of the South Seas” where the mermaids perform.

The leading role belongs to Nikita who is also the Indonesian Female Freediving Champion. She is also a freediving instructor, a mermaid instructor, an underwater model and a mother. Sometimes, after the show, she dives down to the glass and interacts with the audience.

On this day Nikita knew her daughter was among the audience. She could not see anything outside the tank, she only knew, approximately where her daughter would be. She dove down and by luck or instinct placed her hand exactly opposite her daughter's.

Watching the joy in the eyes of the little girl was an amazing experience. Me and the other photographer in the water were very lucky to be there at that moment.

The picture was shot on breath hold.



*Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/2.2, 1/100 sec , ISO1600, P Mode*

**Nicholas Kouvaras**  
[www.freedivingsociety.com](http://www.freedivingsociety.com)

Do you have a shot which has a story within a story?

If so e mail it with up to 500 words of text and yours could be the next Parting Shot.

[peter@uwpmag.com](mailto:peter@uwpmag.com)



# UP Supplement

**UP8**  
**Mar/Apr**  
**1988**

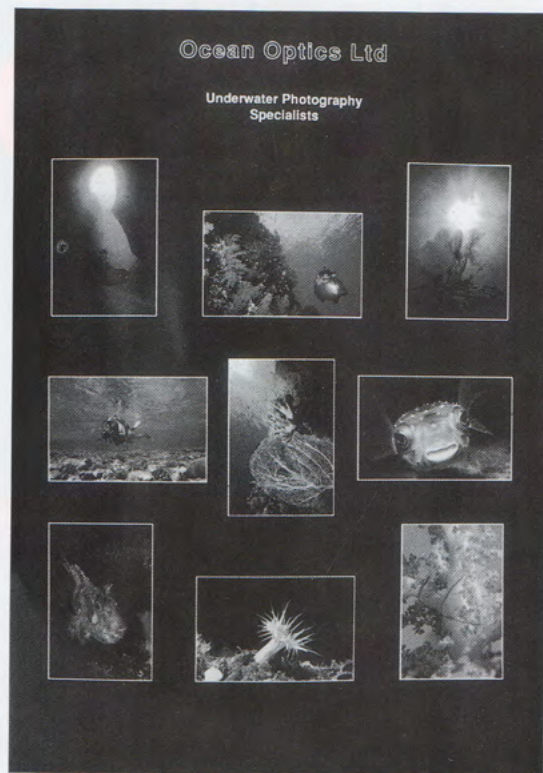
# Underwater Photography



**Mar/Apr 1988**



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## Underwater Photography Magazine

Issue No 8  
Mar/Apr 1988

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### Editorial

The euphoria of keeping UP going for a whole year began to evaporate towards the end of the year when I realised that a large number of renewals would soon be due. That's make or break time for small circulation magazines like UP as, if the subscriptions fall due to lack of renewals, some hard-nosed financial decisions would have to be taken.

I am very pleased to say that the response from those readers due for renewal has been fantastic. The rate of renewal has been extremely high and is pleasantly reassuring as I look upon it as the first real indicator that UP has a working formula and is relevant to today's underwater photographer. Please write in if you disagree.

There are many reasons for UP's continued presence but the most important is that we are independent and openly available to our readers. There's no better example of this than the letters page where the free flowing comments make riveting reading. I suspect that for every letter (and we print every letter), there must be dozens of conversations about the topics raised and hopefully sometimes a heated discussion might result if the topic is particularly vital. That heated discussions take place is a good indicator that the subject is important enough to care about and that subject is always based on underwater photography.

It is only by having such an open forum that the previously imposed barriers can be lifted from underwater photography and allow it to blossom even further. With those barriers lifted it's then up to all of us to work towards improving the underwater image and the image of underwater photography.

Underwater Photography is published bi-monthly by Ocean Optics Ltd



## Amateurs v Professionals

Underwater photography is an expensive, time consuming pastime but has the great advantage of adding another dimension to diving. It helps too to create a better understanding of the environment often coupled with conservationist attitudes. It goes without saying that underwater photography should be encouraged at every stage.

Entering competitions is one way for photographers to assess their progress and the beginners category is an ideal starting point. It is just as important though to motivate and encourage the lucky ones who then move into the category usually called "open".

It's here that competitions like Brighton fail, with the bronze medal beginners immediately facing the full time commercial photographer. At Brighton 87 the felony was further compounded with the introduction of the Grand Master, complete with extra charges, but lacking a UK section.

There should be a second division for advanced but still recreational photographers. This would leave a first division for those who are not simply recreational but commercial photographers; and to which the recreational photographers might graduate on winning golds.

To some extent the precedent has been set with a commercial cine section at Brighton. Underwater photography has reached the stage when it should adopt the thinking that governs surface photography where there is a clear division between the recreational and commercial photographer.

M.Glover, Birmingham

## Split level shots

In December's issue of Diver, two Brighton Festival award winning pictures were reproduced: "Three is company" and "Sunset". I was very surprised to see these particular shots and that they had been entered for the competition.

In these pictures, not all the ingredients had been shot underwater, as the rules clearly state they should be. Both the pictures I mentioned are composites, i.e. combinations of two photographs to create a third picture. Sometimes it is not at all easy to recognise that a picture is a composite and not a straight shot and they may have been accepted as split level shots. Split level shots are usually accepted in underwater photography competitions as long as the underwater content is meaningful.

Part of the mentioned pictures may have started life as a split level shot but by taking away the supposedly not very meaningful underwater part of a split level shot, one is left with a land shot so the 'third picture' was created with a land shot and an underwater shot.

I am not against combining land and under water images but if there is a rule which disallows such pictures, one should abide by the rules.

Perhaps such a rule should not be there at all. In the first place, it limits the possibilities of creativity. In the second place, the rule was either not applied or interpreted in a different way from how I interpret it, or, quite possibly, no one noticed any deviation from the rules. In that case, it would have been better not to have the rule.

If rules cannot be policed and enforced, they are not worth having.

Georgette Douvma, London

## Brighton rules ignored?

Mike Valentine's shot entitled "Sunset", which won a medal at Brighton '87, looked to me as if the boat section of the combination image was taken with the camera well out of the water and so should be considered as a land shot.

I liked the shot very much but should it have been allowed?

G.Boyne, London

*I thought exactly the same as you, so I asked Mike Valentine how they were taken and this is his reply:*

You are, in fact, wrong to assume that my "Sunset" picture was taken with the camera not in the water when taking the top picture of the composite and readers may be interested to know how I took the photograph.

When attempting a split level or half-in, half-out shot, it is best to use a housed camera. If you try with a Nikonos with its small front lens port, it's almost impossible to judge when the 'wave' is at the correct height. Using a camera in a housing allows you reflex viewing but, more importantly, with a large wide angle dome port, you have a larger frontal area for the wave to lap against. This gives greater control over taking the picture.

I used a Hydro 35 housing, Nikon F2 and 24mm lens behind a fisheye port. The original photograph was published on the front cover of the November 84 issue of Subaqua Scene.

My wife Francoise can be seen underwater holding a red flashgun. Light from it has refracted through the surface. Using a soft edged mask I have replaced Francoise with some glass fish, lit with a white light in front and red light behind. Combining the two creates the illusion of hopefully one homogenous shot.

Incidentally, the glass fish are upside down but I've read and re-read the Brighton rules and can't find a "no inverted shots" clause so I hope I can keep my silver medal!

Mike Valentine, London

*We stand corrected, Mike, and thank you for putting us straight about this shot. I feel that how to produce these type of split level shots will make a very good article and that this type of shot may become as popular and effective as double images have been over the past few years.*

## Competition rule breaking

The editorial in UP No 7 could not be more true. It is accurate to the last word.

The organisers of competitions who make the rules are those who are the first to violate and ignore these same rules when it becomes convenient to them.

An example is Antibes Film Festival in December 1987 where the video category allowed for a 20 minute maximum for each entry. Somehow, for reasons unknown, a 45 minute professional video took all three first prizes. This kind of rule bending cannot be allowed to happen at any level.

If we allow these Festivals to continue, we are forfeiting, without question, countless hours and days and even years of work, not to mention the money and emotional investment. More importantly, we are sacrificing our pride in the profession.

I wonder if others are beginning to despair and pull out of these silly competitions. Until the day when these festivals award the deserved respect toward participating artists, more and more artists will find futility in entry.

One last word of advice: dedicate your valuable time to more enjoyable diving and underwater photographic holidays without thinking of competitions. You will notice the difference.

S.K.Maholay, Switzerland

*Competition organisers are all too often unaware or oblivious to the hard work put into underwater photographs and they act surprised when they receive angry reactions to their activities such as rule bending!*

breaking.

*We can all disagree with a judges' opinion but when clearly stated rules are ignored by both the entrant and the organisers, there seems very little point in entering future such events.*

## Natural Brighton

My preference is for natural shots as I assemble my photos into 30 minute AV's to remind me of my holiday and to show to other clubs. This year I had some slides I liked so for the first time ever I entered them for Brighton 87 and to my amazement was awarded a highly commended.

Presumably the judges liked what I liked. After all it is personal taste unless the panel have been given specific instructions.

The creation of clever images usually requires the help of a regular buddy or darkroom facilities neither of which I am blessed with. So with a no frills but adequate camera and 6 days in the Red Sea with a strange buddy, one has to adjust and do it all in a short space of time. This must be the lot of many amateur underwater photographers.

Slang the Brighton judges by all means but remember they chose what they liked. If the organiser had chosen a panel of technical underwater photographers there would have been different results but would the images have shown the non diving public what the underwater world is like. The camera can lie! Is this the state of the art?

J.Kentish, Southampton

*All photography is about having an opinion and that's fine. The problem is when a panel of judges is assembled whose knowledge of the underwater and the underwater photographic worlds is very limited. A suitably chosen panel of image makers could have done justice to both your entry (taken for your reasons and under your circumstances) and to those who treat competitions as events for which they stretch themselves to the limits of their imagination and capability.*

*Remove the desire to stretch imagination and capability by being judged by incorrectly chosen panels and underwater photography will surely suffer - and that's to everybody's detriment.*

## Disappointed Brighton winner

I went to Brighton 87 and waited eagerly for Sunday afternoon. When the 'earl misses' were shown I was overjoyed to see one of my slides on the screen and I could have gone home quite happy. I could

not believe it when I found that I had won a silver medal, especially with all the confusion that followed.

My pleasure was short lived, however, when the time came to collect my medal and we were told there was only time for those who had won golds. As many of the gold medalists were not there, the presentation became a flop. I was very disappointed and somehow felt "cheated". Unfortunately it hasn't ended there. Having just received UP, I find that in all probability I should not have won as the judges were not capable of the task!

Quite frankly the whole event is an embarrassment to me and I am beginning to wish I had not entered, let alone won. Unfortunately, having "won" a major competition, I am now forced to enter the Grand Masters category and can never enter for the best portfolio or Most promising British Underwater Photographer.

Looking at the list of winners I feel sorry for those who won bronze's in classes where no silver or gold was awarded. They aren't considered good enough to win but nevertheless must be "Grand Masters" next time.

I suppose we all ought to look on the bright side; at least next time we stand a chance of winning one of the super prizes on offer. I'm sure that Mr Valentine really needs another Nikonos and yet another Red Sea trip far more than some incompetent beginner.

Lyn Randall

*Don't get too downhearted, Lyn! You've won a medal and hopefully there won't be a Grand Master section in the next Brighton.*

## Two Brighton 87's?

Having read Pip Evered's report on Brighton '87 and Diver Magazine's account of the same event, I am sure that there must have been two such events happening at the same time; so completely different were the reports.

J. Ward, London

## Final Brighton?

Just a note to say that my wife Anne and I attended Brighton 87 and do agree most heartily with Helmut Debelius and also your reply. During Derek Berwin's presentation I actually looked around several times to see if this was the prelude to a special "spoo" item!

I also agree with the comments made by both Alex and Tamara Double and Terry Arpino.

Could the Bernard Eaton ego-trip, old boys bandwagon possibly not be the ideal vehicle for future events of this nature?

C.McMurtry

*From an underwater photographers point of view, the presentation of the winning results was an undeniable shambles but, rather than continue to harp on about it, let's just hope that the organisers of any future competitions will seek advice and act upon it to improve their particular event and so advance the cause of underwater photography.*

*Perhaps we should call that the last word for now about Brighton 87 and look forward to the future with optimism.*

## Eilat car thefts

I thought I should drop you a line with some information which may be of use to UP readers.

The latest sport among the local petty villains is to wait for divers to leave their cars on the beach whilst shore diving from the beaches outside Eilat and then break the window with a hammer and relieve them of any cash in the car. This happened to us on two consecutive days and, fortunately on both occasions, the thieves left our camera equipment but I feel that it won't be long before they organise a market for this.

My advice is to leave as little as possible in your car. Even though it will not stop this happening, it will avoid several tedious hours in the local police station waiting for an insurance form!

M.Webster, Cornwall

## Croft lives!

Congratulations on UP, a really beautiful production.

In Brian Pitkin's report on the Friday film show at Brighton, he mentions the Stan Waterman film 'Deep Dive' showing the record 240' snorkel dive by Bob Croft and writes "Croft survived this only to die in another record attempt two years later".

I am pleased to report that Bob Croft is alive and well having heard him lecture on the dive at the "Beneath the Sea" Conference near New York just two years ago.

He had a unique system of "topping up" his last breath before diving which was fascinating to all those of us who are deep snorkeling fanatics.

Reg Vallintine, London



# New Products at DEMA

## New Orleans



The annual trade event of DEMA (Diving Equipment Manufacturers Association) is a huge show combining equipment manufacturers and travel exhibitors. The travel section has continued to expand while the equipment exhibits seem to struggle to show anything really new and innovative. Dive shop owners from literally all over the world come to DEMA to see what's new and order for the coming season. UP went along to look for new underwater photography equipment.



Mr Yamaguchi of Sea and Sea Japan holds their new 15mm lens and optical viewfinder for the Nikonos. Its a neat and well built lens which should be in the shops by June with a price tag well below the Nikonos 15mm. UP will be testing the first ones and reporting in full in a forthcoming issue.



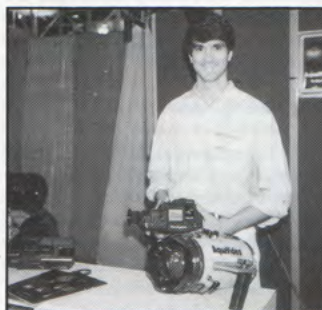
The Ikelite stand showed their complete range with new video housings for most of the new camcorders, a pre-production video light with a separate aiming light, an improved eyepiece magnifier and a Nikon F3 TTL compatible Substrobe flash and SLR housing.



Hypertech showed their housing for the Sony V9 Handycam Pro (Its the V90 in the UK) which has interesting optional lights with free flooding bulbs. A wide angle lens adaptor and dome port is included and they will be imported into the UK by Ocean Optics and should cost around £595 for the housing and about the same again for twin 50w lights covering 120°.



Val Ranetkins of Amphibico, Canada showed a pre-production model of his housing for the Sony Handycam Pro V9/V90. It's aluminium with some internal electronics to slow the zoom rate and allow all the camera's functions to be operated via the remote socket on the camera. It has a built-in microphone and should cost around £895 in the UK.



Aquavideo have been producing tubular housings for some time. They had their version for the Sony Handycam Pro V9/90 on show. A high resolution wide angle lens adaptor and dome port are included for \$1049. Details from Aquavideo, 5065 NW 159th St, Miami, FL 33014-6334. Tel 0101 305 621 0222



Chris Newbert was selling and signing copies of his excellent book "Within a Rainbow sea" which features superb photography and printing. They cost around \$99 in the USA. Copies are available from Chris at Box 1953, Kailua, Kona, Hawaii, USA. Tel 0101 808 325 5589.



Bob Barcik of Sea Fans Magazine holds the latest issue of this new format magazine which is selling very well in the States. PAL versions will be more expensive and should cost around £24.95 in the UK. Each issue contains approx 90 minutes of high quality presentations featuring dive locations, interviews and photo tips with excellent editing and post production.



The Berwin's were doing great business with their T shirts, sweatshirts and colour prints. The response to their Deep Down Designs has spurred them on to expand into this market with several different designs. Details from Derek Berwin, 45 Algers Road, Loughton, Essex.



Lee Petersen holds his MCD Nikonos flash system which has some novel features and accessories for macro and general use. A front Cokin filter holder takes filters and the mounting and positioning capabilities are very versatile. For further details, contact Aquacraft, 7992 Miramar Road, San Diego, CA 92126. Tel 0101 619 271 9000.



A very interesting product which must have evolved from the dwindling oil market is the C'Cat. A very small remotely operated vehicle with a built-in video camera. It's aimed at the amateur/yachting market and has a great number of fun applications. Checking your anchor, locating wrecks, finding fish and so on. It was larger versions of the C'Cat which found and photographed the Titanic.

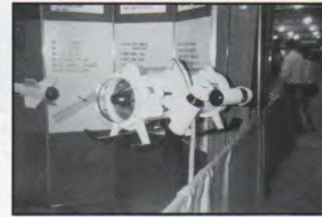
The cost and size of these ROVs has come down dramatically until they are now attractive to all marine users. They cost around \$5000 in the USA including lights, hand control, TV monitor and a 50m umbilical cord. Further details are available from USAL, 12555 West Jefferson Boulevard, Los Angeles, CA 90066.



Rossano Lugli, the owner of Plastmeccanica, Italy, poses with Nimar's prototype of their video housing with its separate, much larger viewfinder. New housings for the latest camcorders and SLR cameras are 'in the pipeline'. Nimar products are imported by SOS Ltd and Ocean Optics.



Isotecnic from Italy showed a full range of neat manual and slave flashguns for the Nikonos together with a selection of movie/video lights from 50 to 250 watts output. The flashguns use plastic housings and the movie lights are aluminium. For further details contact Isotecnic, Via Zappo, 37017 Lazise, Italy. Tel 045 7581117



Larger and more expensive (about \$11,000 in the USA) than the C'Cat (left), J.W. Fishers Mfg Inc showed a more capable ROV with more commercial applications in mind.

4 thrusters give good stability and position control while the built-in colour video camera has a wide angle coverage and pan and tilt capability. The housing is aluminium.

4 video lights are attached externally and sledge feet are incorporated for seabed landings. Further details are available from J.W. Fishers Manufacturing Inc, Anthony Street, Taunton, MA 02780, USA. Tel 0101 617 822 7330.



U/w Research Products Int. show their patented colour correction filters which are available for use on lenses and in masks to enable you to see the true subsea colours. Several versions and sizes are available. 58mm Nikonos versions cost \$50 in the USA.



Aqua Vision Systems have taken over from Aquavision to produce the Capsule 8 video and Aquatica SLR housings. Their latest housing is the VHS-Sea for the JVC GR-C9 and similar camcorders sold by Sharp, Toshiba and Zenith. Further details from 804 Deslauriers, Montreal, Canada H4N 1X1

## DEMA GOSSIP

Sony USA had a stand displaying their marine products and told us they have formed a 'special projects' department. This will include underwater video products to follow on from the soon to disappear Handycam and Marine Pack.

In artwork form, an artists drawing of their Marine Pack 70 was on their wall but no further details were available so we don't know which camera its for or if it will ever materialise as many products don't.

Underwater Kinetics (imported into the UK by Sea and Sea) showed a very useful sized carrying case measuring 22.5 x 19.6 x 9". It should take a housing and several accessories.

Nikon USA were there too but we couldn't see any reflex Nikonos's and they said they knew of nothing in the pipeline so we'll just have to wait longer.

Peter Rowlands



# The making of "The Sea Gypsy" by medal-winning Mike Valentine

By now many people would have hopefully seen "The Sea Gypsy" which was presented at Brighton '87 and shown on B.B.C.2 this January. I thought it may be interesting for UP subscribers to read about some of the trials and tribulations of turning "The Sea Gypsy" from an idea into a finished T.V. film.

Three years ago I appeared on the T.V. chat show "Pebble Mill at One" singing the joys of underwater photography as a hobby. Watching this programme was a young 16 year old school girl, Emma Crewsden. Emma wanted to learn more about underwater photography and so wrote to me explaining her interest, saying that if I was ever near Cambridge, where she lived, to drop in for a chat. When I did eventually call in on Emma I realized that with her long red hair she could make a striking underwater model.

I soon discovered she could swim, but had never been diving, let alone imagined herself becoming an "underwater model". However, due to her vivid imagination and sense of adventure, she wanted to try it immediately and it took some fast talking to explain to her mother why I wanted to tie her daughter down to the bottom of a swimming pool. After seeing some of my previous photographs, her concern subsided and we were ready for our first session.

Well Emma turned out to be a "natural". Having tested many girls for this type of work, you never can tell how they will look until you actually photograph them. It is not enough to be able to hold your breath, you actually have to smile, with your eyes open and react to the fish and environment while overcoming the fears of actually being tied down some 60' underwater, with your air supply sometimes 15' away. I have nothing but admiration for girls who can do this.

Upon completion of Emma's training, it was time to find a suitable tropical location. Fortunately I received a commission from British Caledonian to photograph their hotel on the island of "Bonaire" off the coast of Venezuela in the southern Caribbean. Now it is standard practice for many photographers to combine several jobs into one shoot and therefore after working hard for a few days photographing the hotel, island and it's diving sites, I had time to photograph Emma in a variety of costumes which she had designed for the trip. Most of these



(Above) Emma poses in her clown fish dress, knowing that Francoise is just out of shot with the air. Nikon F2, Hydro 35 housing, 24mm lens, Ektachrome 100, 1/160th @ F8 in 25 feet of water off Bonaire.

shots appear in my audio-visual "The Sea Gypsy" and it was this AV that was instrumental in raising money to shoot the film.

One of the problems confronting a stills photographer who wants to become a film maker is this: in a photograph hopefully everything is perfect; exposure, framing, composition and it's overall effect; the "statement" the photographer wishes to make. However film is made up of many photographs, 24 every second and therefore many thousands throughout its length. Joining all these images together to make a consistent narrative flow is not easy. It is not enough to have a series of beautiful individual images, each one must flow smoothly into the other and the whole, tell a story.

"The Sea Gypsy" audio-visual gave me the opportunity of seeing if I could link

together scenes of a girl wearing different costumes, into a story about a girl's journey underwater and the creatures she meets there, without spending a large amount of money on actually filming those sequences. The audio-visual could act as a "story-board" for the film's narrative. Also more importantly it could show sceptical producers, from whom I would try to raise the finance for making the film, that it was possible to really pose a girl 60' underwater and successfully film her.

After approaching many people with the script and audio-visual, I eventually convinced a company R&H Wale (Export) Ltd., to finance the production and now all the real work could begin. Feature films for the Cinema are shot on 35 mm film, but as "The Sea Gypsy" was to be

shown on television it was to be filmed in 16mm as this format is more than adequate for the relatively small size of the T.V. screen.

The camera I decided to use was an Arriflex SR, a professional 16mm film camera. It holds 400' of film, this lasts just over 10 minutes at the normal speed of 24 F.P.S., but could also run up to 75 F.P.S. for "slow motion" shots, although the film then only lasts just over 3" per roll. The underwater housing I would use could be hired from a company, but at £500 per week, I decided that buying a housing from Seacam at £3,000 would be more cost effective.

Lenses for underwater filming follow the same trend as underwater still cameras and I elected to use a Kinoptic Tegea 5.7mm behind a dome port. The housing also takes a 10:1 zoom lens, but the majority of the filming would be done using the wide angle. The camera itself was hired, for the Arriflex SR outfit alone can cost almost £20,000. For our location I chose the Red Sea and the Lady Jenny V as our boat. There are many places in the world I could have chosen, but the Red Sea still provides some of the best shooting possibilities along with consistent underwater conditions. For crew I selected Emma as the "star", Francoise, my wife, as production manager and Emma's safety diver and Phil Barthropp as camera assistant.

Francoise's title of production manager sounds grand, but was well deserved, for you cannot just take professional film equipment from one country to another without filling in many vast and complicated forms called "Carnet de Passage". It was her job to complete the laborious task and the other 1000 and 1 dull but necessary jobs which take place behind the scenes of any film.

Phil Barthropp as my assistant's main responsibility, was to ensure the correct loading of the camera and its smooth technical running and maintenance, as well as act as an underwater assistant. In one scene, Emma appears to run over the sea bed - in fact nylon fishing line tied around her waist is pulled by Phil, just out of shot. The line in the first take cut right through Phil's gloves into his hand, but without complaining he went on to do four more takes. Phil would also check the area for stone fish, scorpion fish etc. before we set up each scene for filming. It was also his job to load the film camera - a great responsibility for if any foreign material gets into the magazine during loading, it can cause the camera to jam or cause a "Hair in the Gate" which ruins the scene.

The film stock is actually a negative, with a positive print made from it for view-



(Above) Francoise Valentine takes Emma to the location, feeding her air from an extended hose and second stage on the end of a pole. The pole allows Francoise to feed air to Emma without appearing in shot. Same equipment details as opposite.



(Above) The lionfish dress needed a great deal of preparation during which Emma kept her mask on. Nikons V with 15mm lens, 2001 flash, 1/190th @ F8, Ektachrome 100 in 30 feet of Red Sea water





(Above) The underwater footage was shot with an Arriflex SR camera in a Seacam housing with a Subatec movie light.  
(Left) The author pauses to pose for a location portrait.

ing and there are only three manufacturers making suitable film stocks - Kodak, Fuji and Agfa. The same discussion between underwater photographers as to the relative merits of one film versus another, takes place between film cameramen and I decided to use Fuji film. This is rated 125 I.S.O. (which used to be called A.S.A.). Fuji also make a high speed stock rated at 500 I.S.O. and is a real boon for low light filming. However, little of the high speed stock was used due to the relative high light levels in the Red Sea.

As a light meter I used a Minolta Digital meter inside an underwater housing, as I find it is more accurate to use an incident light meter (one that measures the light falling onto a scene), rather than the more usual Sekonic which is a 'reflected light' meter. For lighting, I decided to shoot near the surface and only use a small Subatec 80w lamp as a 'fill' light. I would never try and light an object more than 4' away from the camera. I wanted to retain a "natural" look in the film, but the lamp was used to great effect in shooting scenes of a lion fish to reveal the fish's hidden colour.

In total we were on board the Lady Jenny V for two weeks, but with travelling days and losing some filming days due to equipment breakdown, we actually had six days filming, in which we exposed 15 rolls of film; 6000' - a total running time of two and a half hours, of which I hoped to have about 10 minutes of edited running time. Dividing the total running time into the edited time gives a ratio of about 15:1 and most films of this nature have what is called a high cutting ratio. When making feature films, the ratio can be much higher.

After returning to London, it was now time to start editing the film. Many people make the mistake of trying to edit their own work. Because they like a particular shot, or remember how difficult it was to shoot a particular scene, it is tempting to keep the shot in the film. However, if it is irrelevant to the overall story then the shot must be thrown out and end up on the "cutting room floor". The editing of a film is one of the most creative stages for it is not just a question of assembling scenes. There are many editors working on feature films in this country. They are all known for their flair, pace and style of editing and I was lucky enough to work with one of Britain's leading editors - Tony Lawson. Tony has edited "Mutiny on the Bounty", "Dragon-slayer" and "Castaway" and it was therefore a great experience

to work with him.

The film took four weeks to cut together and during that time I filmed the closing Dolphin scene and the opening title sequence. Again this is quite normal, for sometimes only when a film takes shape in the cutting room can you see that something needs to be added, which although is not scripted is vital to the successful flow of narrative.

Music plays a strong part in "The Sea Gypsy". The reason I wanted to use music so much was also to reduce costs in selling the film abroad. With no dialogue to translate, costs could be kept down. It was like a challenge to see if I could make a film with no dialogue at all!

Upon completion, the film was entered in Brighton '87 and it was recently shown on television. But I am also proud to have "waved the flag" for Britain with the film for it has won the Palm D'Or and the "Grand Prix de la Ville D'Antibes" at the Antibes Film Festival, which means it is to be shown throughout France and the rest of the world.

Payment indeed for the hard work put into the film by Emma, Françoise and Phil. During the year it has taken to make the "Sea Gypsy", I felt like giving up many times, but I kept on going and that is the advice I give anyone starting a similar project: No matter how hard it seems, keep on going, for if I can make it, so can you!

Mike Valentine

|                                                                                |
|--------------------------------------------------------------------------------|
| TWICKERS<br>WORLDWIDE<br>DIVING                                                |
| THE PHILLIPINES                                                                |
| BELIZE                                                                         |
| Galapagos                                                                      |
| SHARM EL SHEIK                                                                 |
| THE SKELLIG ISLANDS                                                            |
| LADY JENNY V                                                                   |
| CAYMAN ISLANDS                                                                 |
| SUDAN                                                                          |
| BONAIRE                                                                        |
| TRUK LAGOON                                                                    |
| TURKS & CAICOS                                                                 |
| THE RED SEA                                                                    |
| For details of dive trips to these exciting locations,<br>contact Len Charlton |

## UP in the UK at Swanage with Martin Edge

There cannot be many divers in the country who have not at sometime visited and explored the waters of Swanage. Situated on the south coast, eight miles west of Bournemouth, Swanage sees hundreds of divers every year. Novice and 2nd class alike, all making for these offshore sites.

The wreckage of the 'KYARRA' lying in 30 metres off Durlleston Head; Ballard Down and Cannon-Ball Reef, two shallow 10 metre dives situated to the east of the bay. Your fancy might be a drift over the Peverill Ledges, a most exhilarating dive. But if, like me, your first love is underwater photography, then these dives will appear 'hit and miss'. Agreed, they have a lot to offer, but you never quite know what. You never know what visibility to expect until you're down there. You can calculate tides, but we've all known it to be running a little faster than we anticipated. There can be some terrific sized pollack on the wreck of the 'KYARRA', but on a good day it's not uncommon to have one hundred divers in the water. There's photogenic close up subjects on Ballard Down, but there is also a lot of barren sandy patches and you could spend your time diving in a 'desert'.

Whether you are a novice having recently purchased your camera and flash or a seasoned photographer with trophies to your credit, perhaps you are anticipating that first trip to a tropical destination and you wish to practice your skills. Or, like me, you may be a person that really enjoys taking photographs underwater and if you are, then diving is just a means to an end.

Whatever the reason, you want that image on film, you want to improve and you want to enjoy.

Forget for now those offshore sites with that loose porthole you want to get at or the haul of scallops you've promised the wife. Visit Swanage with camera in hand and let the waters beneath Swanage Pier be your underwater classroom of photography.

Extremely popular during the summer months and especially on Bank Holidays, The Pier is capable of absorbing large numbers of divers and vehicles. Parking can be difficult for late arrivals, but there are several car parks nearby. For divers on the Pier, access to the water couldn't be easier - but we are photographers first and divers second, so let's discuss photography.

Walk out to the end of the Pier and look down the pillars into the water at the visibility, it's a good guide. In summer it av-



(Above) Finding a good backdrop or 'negative space' for fish photography is important. A slave flash has added dramatic backlighting. Nikonos 111, Oceanic 2003 flash. 1/160th @ F22 Ektachrome 64 film

erages 15 feet, on a good day 20-25 feet. If the sky is clear and the visibility looks reasonable, consider wide angle opportunities.

At the end of the Pier at the bottom of the steps on the left hand side is a good entry/jump point. The depth is about 5 metres. If you choose this type of entry, it's easy for a friend or buddy to pass your equipment to you.

On walking back to your vehicle you will see the most popular entry point down the steps by the gents toilets. If the visibility looks good underneath the wall by the Diving Shop then you've picked a good day. Take advantage of this and use wide angle. You are in for some terrific opportunities.

Let's suppose that for the purpose of this article you have access to your buddy's Nikonos and 1x3 Extension Tube. Make

your entry down the steps by the toilet, carry your fins with your camera. There's a large piece of concrete that breaks surface in 4 feet of water. You can use this to balance your equipment and make any final adjustments before you dive.

Under the Pier beside the harbour wall are lots of nooks and crannies where you will always find shrimp and blennies. The shrimp aren't shy, but be patient, you are in five feet of water, you've got plenty of time so use it. Coax the shrimps into your frames. Don't press the shutter the first time he performs, wait until the pose and his position look good. Look down the side of your Nikonos towards the extension tube framer, it will give you a more accurate idea of perspective and the angle of view than looking at the area from over the top of the



camera.

Make sure you get the flash away from the camera and hold it. The nooks and crannies can cause drastic shadows from front standard lighting. Try side lighting, if your buddy's flash has a slave capacity then use it. The translucent tissues of the shrimps give good results and you can eliminate the unwanted detail of the wall and produce a black background. If the shrimps won't perform for you then don't waste film; call in on them on your way back.

The tompot blenny is shy but inquisitive. They live in small holes all over this wall. Find out the holes which are slightly smaller than your framer so that when he does pop his head out, he shouldn't be aware of the framer - only you and your camera. Again, be careful with the flash angle. Be aware of the shadows which can be caused by the framer, don't rush or prod the Blenny, he'll appear but be prepared for the shot to develop.

About 25 metres along the Pier on the left hand side is a 10 foot long hollow steel pipe with a diameter of about 2 feet. It harbours some large tube worms and shoals of juvenile bib. Its the size and tentacles of the tube worm that will interest you. Before you place your camera and flash into the pipe, think about the picture you want. How will you light it? From what angle? Have you got control over the colour of the background? You need to make the tube worm stand out from the cluttered sides of the pipe. Try either side lighting or backlighting from the lower left or right. Put your flash into the pipe first, being careful not to disturb any sediment and line up the angle on the subject as best you can. Think about composition before you frame the subject and if you do cause the tube worm to retract, don't worry. I've seen them reappear almost immediately.

Continue to swim towards the end of the Pier. You will notice the visibility getting better. The depth is still 3 metres and if the sun is shining, you will see shafts of sunlight piercing through the rafters of the Pier above.

There are some super opportunities for wide angle shots in this area. Iron girders have broken away and formed archways. They are overgrown with kelp and provide an attractive backdrop for diver shots. Look for the best spot taking time to consider the sun's position and Snell's Window etc. Get your model to swim through the picture. You may wish to discuss the pose with him. You are only in 3 metres of water so surface and talk!

If you have an eye for plumose anemones, then you'll begin to see orange



(Above)

By selecting the right size hole harbouring a blenny, it's possible to entice a Blenny into the framer without frightening him but be prepared to spend some time getting a shot like this as blennies are very cautious and have the ability to know when they are just out of the focus range. Food can be a great encouragement but be careful it doesn't affect the water clarity. Nikonos 111 with 1:3 extension tube, Oceanic 2000 flash, Ektachrome 64 1/60th @ F16.

(Below)

The pillars at the end of the pier harbour anemones and, at the right time of day, shafts of sunlight which combine well when shot with a wide angle lens. Handheld side lighting has added to the strength of this shot and it was taken in under 5 metres of water. Nikonos 111 with 15mm lens, Oceanic 2003 flash handheld on low power, 1 foot from the anemones 1/60th @ F16. Ektachrome 64 film.



(Above)

Swanage Pier above water on a summer's day.

(Right)

Starburst shots abound under the pillars but a wide angle lens is essential when the viz is low. Nikonos 111, 15mm lens, 1/60th @ F22, Ektachrome 64 film.

(Below)

The shrimps situated on the wall beneath the dive shop inhabit the nooks and crannies in profusion. Nik 111, 1:3 extension tube, Oceanic 2000 flash, Ektachrome 64 film 1/60th @ F16



and white ones growing from the pillars. However, the best specimens are at the end of the Pier where topside it's out of bounds to the public. Its dark here but the viz can be excellent and the sun shafts down to inspire almost anyone.

Along both sides of the Pier near the outer edges you will find thin strands of seaweed stretching to the surface. Using the popular sunburst techniques and framing the shape and the contours of the weed in the shadow of the pier can produce good silhouette shots. Shooting into the sun should need apertures of F22 so bracket with shutter speeds up to and including 1/250th. A wide angle lens is ideal here.

The dilapidated section of the Pier near the end extends to a width of seven pillars. With a shingle and stone bottom, viz can be excellent but because of the extended pier planking topside light levels are reduced. In this area there are metal frames lying in the right hand corner with several anemones growing vertically. They are quite large and suitable for a Nikonos Close Up Outfit and 28mm lens/framer. If you intend to work this site a lot, settle down, take your fins off and get to work.

At Swanage Pier you can spend 90 minutes of constructive, concentrated, enjoyable underwater photography. You've been careful, patient and quiet. You've had no worries about time and depth, boat cover or your buddy's well being. Its an ideal location to take your first underwater photographs or to capture a prize winner. It's a great location to sharpen up your skills and its so easy to dive.

I know the Pier well and think its perfect for underwater photography. Are there any other better sites in the UK which UP readers know of?

Martin Edge



## UP Overseas in Cyprus with Benny Sutton

Like everyone else, I like to read about the exotic dive locations throughout the world in this and other publications. Through words, and more importantly, pictures we can get some idea as to whether we would like to visit the places we read about ourselves. In the majority of cases it is the nearest we'll actually get to being there (without taking out a second mortgage!).

One destination that, price wise, has traditionally offered good value to the migrant European diver is the Mediterranean. Admittedly it doesn't have the unrivalled marine life of the Red Sea but then it's horses for courses - I wouldn't take my family on holiday with me to Egypt! As a compromise between a diving holiday and a holiday with diving (subtly different), where there is civilisation above water and photographic opportunities below you can't do better than the easternmost island in the Greek Mediterranean, Cyprus.

Lying just 100km off the coast of the Lebanon the climate is assured, yet the culture owes more to the British and the Greeks than to the Middle East. Historically many influences have played their part in determining the island's culture. Roman and Byzantine ruins are numerous, testament to their diverse history. Underwater too, 2,000 year old amphorae and stone anchors are common, littering the sea bed next to wrecks of more recent vintage.

After the Turkish invasion in 1974 when the northern part of the island was occupied the potential for tourism in the south was recognised and development began. The Cypriots really know how to welcome the tourist, the people are genuinely friendly, the food is great beaches uncrowded and car hire reasonable.

The potential for diving was opened up when an operation called Cydive was started on the South West coast in the small town of Paphos some seven years ago. BSAC National Instructor Mark Caney along with Cherry Dobbins and their Cypriot partner Phivos Roussis have built Cydive into the premier operation out there. They offer the full range of BSAC, PADI, SAA and SSAC courses along with specialist courses such as....Underwater Photography. They also offer non-cattle boat diving.

Paphos makes an ideal base, picturesque waterfront tavernas, a good range of hotel and self-catering accommodation - it's increasingly developed but nicely so. A hire car is essential, both to get at the diving and for general sightseeing. The pine scented



*(Above) Wrecks and clear water make great subjects and Cyprus offers both. Canon T70 in a Subal housing. Fill in flash with SR 2000. Kodachrome 25, 1/60th @ F5.6 in 3 metres on the Lighthouse wreck*

slopes of Mount Olympus in the Troodos mountains are within striking distance and make a nice day trip. Also close by are numerous ruins, excellent beaches and deserted coves to discover, if you take the dirt-tracks. Landrover Safaris are run by Cydive to the more remote spots, non-divers are welcome.

Impressive scenic diving exists all along the coast and can be easily reached from the shore, usually after a short clamber over rocks. Once in, the terrain falls into distinct habitats. Flat, eel-grass or weed covered plains alternate with sandy bottoms interspersed with rocky outcrops - but the most fertile grounds for U/W photography

are the rocky gullies where overhangs, arches, caves and drop-offs are plentiful.

Until you get to know the site I would advise taking supplementary 15mm and close up lenses as the subjects vary from these extremes on every dive! No more than one in ten dives need be devoted to capturing the macro shots so dust off the extension tubes only on repeat sites.

I hope I can be forgiven for making comparisons again, but what Cyprus has that the Red Sea lacks, is wrecks. The two most popular for photography are the Achilleas and the Vera K. Both are offshore boat dives and both are conveniently shallow at ten metres.



(Above) Using a wide angle in clear water allows large areas to be covered. Add a diver and you have an impressive scene. Nikonos V with 35mm and Subawider. Available light. Kodachrome 64 in 3 metres. 1/190th @ F5.6

The Achilles rests upside down, its most prominent feature being a large prop but is nowhere near as interesting as the Vera K, a Lebanese freighter fairly intact but in three main sections in a depressed crater. The bridge section is probably the most photographed U/W location in Cy-

pus, a shot of this very location titled "Hi There!" won me a bronze medal at Brighton. The surrounding area also holds much of interest with a huge (but not often observed) resident Grouper, a series of arches and more than enough assorted wreckage to explore.

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The Lighthouse wreck is an equally large but un-named vessel lying in only three metres just twenty yards offshore! It's easy to find as the wreckage shows permanently and it can be snorkelled or dived. Due to its exposed position however, entry and exit requires flat calm so you should do it whenever conditions permit if only on a short stay.

Being shallow, the wrecks can be photographed easily by natural light. Finding the best angles usually requires an orientation dive but I find some 'formula' shots can be employed if short of bottom time.

For instance if the wreck is intact it can be as effective to swim off to the limits of visibility as it is to stay in close. Adding a diver in frame gives an idea of scale and sense of relationship (especially when showing your work to non-divers). Shots of divers peering into or out of wreckage can also be effective but personally I think that flash spoils the feel unless used well off-camera to highlight selective areas.

If you're heading to 'blue water' diving with your camera for the first time, attention needs to be paid to the light, both for colour contrast and exposure. The difference in light levels between mid-water and the bottom can fool your meter. Readings should be taken from both and err on

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(Right) By varying the angle of lighting, the wreck changes shape and produces a dramatic frame for the diver. Nikons with Subawider and Aquaflash handheld to the left. 1/160th @ F11. Kodachrome 64 film

## UP In Cyprus cont'd...

the underexposed and, of course, bracket heavily.

The land photography in Cyprus warrants taking a few extra rolls of film along to wile away those surface intervals. The countryside is superbly scenic and, in the villages, traditional Greek life continues much as it has done for centuries. Beware, the whitewashed buildings should be underexposed by a stop for safety.

The sunsets are also exceptional, all reds and oranges. I have spent many a twilight hour chasing the sun down the coast, looking for a suitable foreground to do it justice. Remember though that because of the lower latitude on the globe, when the sun goes, it disappears behind the horizon in a matter of minutes, so time it and be ready to shoot fast.

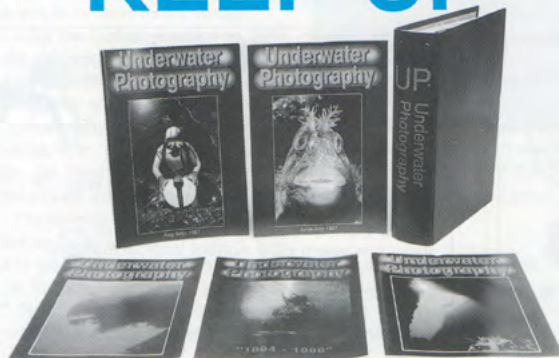
Next year should see cheaper flights and a subsequent increase in visitors to Cyprus. Hotels and self catering apartments are springing up every year to cope with the increase in demand but it should be many years, if ever, that it reaches saturation as it has in some other Mediterranean countries.

Probably the best value to get you there is to shop around for a package. A word of advice though, don't be fobbed off with a flight to Larnaca which is a three hour onward road journey. Paphos airport is now getting regular international flights from all large UK airports.

So, if you're looking for an inexpensive, attractive location, have a look at Cyprus.

**Benny Sutton**

## KEEP UP

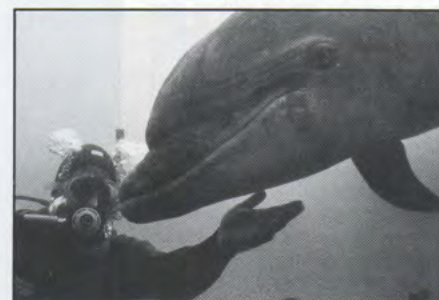
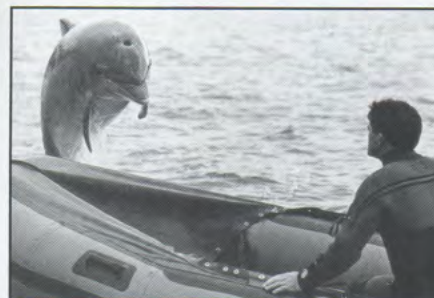


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## How was it done? Ronan Quinlan shoots Fungie, the dolphin



Taking pictures of dolphins is, at the best of times, a chancy business. When I heard that two divers, Ronnie Fitzgibbon and John O'Connor, in Dingle, Co Keery had managed to "tame" one, I was off. Cameras and diving gear packed, I headed west.

I was fortunate in that I knew the two divers involved. My purpose was to take black and white pictures, under and over the water. I think black and white is far more difficult to shoot (effectively!) underwater than colour. If conditions are not perfect, you can only try to play with the contrast. My problem was to have some dry cameras for the surface shots as well as the housed gear. This meant taking two boats, one a small cabin cruiser, the other an inflatable. This served two purposes. On the one hand I kept cameras and other land gear dry. On the other, I had a boat for the dolphin (named Fungie) to play around. This was to provide me with a target when he jumped. It also ensured a human factor in the pictures which was important to the story.

The equipment chosen for the underwater work was a Nikon F3 with 20mm lens behind a dome port on an Ikelite housing. For overwater shots I used a Nikon F3 with 105, 50 and 20mm lenses and had a 200 and 300mm which were never used.

Underwater, the dolphin was a treat. He came close - too close sometimes - and stayed for long periods. This allowed me to shoot lots but it was difficult to manoeuvre precisely and every time I moved, he moved. He had a big advantage being very agile in the water. Using flash was out of the question as, apart from the difficulty of coverage (he's nearly 12 feet long) I had been warned that he disappears if a flash is fired and will not return for an hour or more.

The day was bright and the viz was about 3 metres so it was necessary to remain in shallow water to maximise the available light. Going down to 9 metres it was too dark so I decided to up-rate my Tri-X 400asa film to 800asa (to increase contrast) and was getting a light reading of 1/125th. There was too much movement to capture so I had to have a faster shutter speed. Nearer the surface the light increased to give speeds of 1/250th and 1/500th at apertures around F5.6.

All in all I spent 3 days with Fungie and found that the surface shots were more difficult than the underwater! If there were boats around, he would jump near them (if he was in the mood!) and if there were snorkellers, he would play with them, sometimes jumping and sometimes not. The only answer was to keep the camera to

my eye but this proved very tiresome in a neoprene suit and my arms soon began to ache. It would have been better to change for the surface shots or wear a membrane dry bag. Just as underwater, fast shutter speeds were needed to freeze the action and I was using 1/1000th and faster wherever possible.

I have always made a practice of never mixing black and white and colour on a shoot believing that it is better to concentrate on one and do it properly. Trying to do both invariably ends up with neither being perfectly satisfactory. Three days may seem a lot but the actual shooting time can be quite short, especially in late autumn when conditions are not always perfect.

The thrill of diving with a creature like this is indescribable. He's the perfect poser and takes an interest in strangers and strange looking cameras. This makes him the perfect subject and a unique underwater experience.

If you are tempted to travel to see Fungie, you would be well advised to contact one of the original "buddies" who are more than helpful to visiting divers. You can contact them through me at 9 Ashfield Park, Mulhuddart, Dublin 15. Tel 0001 202504

**Ronan Quinlan**



## Photographing sharks with Jeremy Stafford-Deitsch

Sharks present a special challenge to the underwater photographer. Usually shy, but sometimes dangerous, it is no easy thing to capture their immense beauty on film.

When discussing sharks it is necessary to move from generality to specific species and particular techniques. Here I will outline techniques that have worked for me with the grey reef shark (*Carcharhinus amblyrhynchos*) in the hope that others will be encouraged to experiment for themselves. I have illustrated my article with other species and brief captions but would not advise someone to attempt to photograph a particular species without their being well informed about its behaviour.

Diving on Red Sea and Indo-Pacific reefs, one often sees grey reef sharks. They are typical looking sharks with compact bodies and a prominent black edge to the tail. Grey reef sharks are usually 5 feet or less in length and dramatic subjects for a photograph. However, they are not always as timid as they appear and must be treated with respect. There are clear-cut rules when photographing these sharks.

The grey reef shark does not like to be harassed or followed. It is thought that this species is vulnerable to predation by larger sharks such as the tiger shark. If a grey reef shark is followed then it may flee but alternatively it may respond by going into the infamous 'threat display' - pectorals lowered, snout lifted and erratic slowed swimming. This is a warning by the shark that it is about to turn on its protagonist.

A few weeks ago I was diving on a reef in the Coral Sea beyond the Great Barrier Reef. Another diver had a video camera and was anxious to capture the grey reef shark on film. It was dusk - a time when even the most docile shark can become bold. I came across this diver following a grey reef shark and trying to film it. To my horror, the shark made no attempt to flee but rather went into the classic threat display. The diver had no idea that the shark, frozen five feet in front of him, was moments away from launching an attack. I managed to intercept my friend and prevent a disaster but there is a clear message in this: know what species of shark you are dealing with and what you can and cannot do.

Divers have been bitten by grey reef sharks when they tried to photograph the display - the firing of the strobe apparently triggering the attack. So if you come across a grey reef shark that seems to be swimming erratically, don't photograph it!



(Above) Grey reef sharks gather in a pretty setting. The coral head has some dead fish hidden behind it. Fujichrome 50 was chosen to bring out the pink of the soft corals. Nikon F3, 24mm lens, wide angle strobe on medium power, Fujichrome 50, F5.6 @ 1/60th in the Sudanese Red Sea.

In fact there is a dark side to the grey reef shark's personality. I was once focusing my camera on a butterfly fish. Looking through the viewfinder I suddenly saw a gaping mouth speeding towards me at a blinding speed. On reflex I released the shutter. When I got the film processed I could make out the blurred, charging shape of a tiny grey reef shark perhaps only a foot and a half in length.

Despite their undeniable aggression, grey reef sharks feed on small bony fish and cephalopods. Thus they can be attracted to feed by taking dead fish down on a reef. If there is a current flowing then in all likelihood the sharks will appear from down current. This allows the photographer to set up the scene: pick out an attractive coral head or sea fan and place the bait next to it so that the sharks will swim into a chosen



(Above) The great white shark can only be safely photographed from within a shark cage. Nikon F3, 24mm lens, available light, F5.6 @ 125th, Kodachrome 64 in South Australia.



(Above) Photographing oceanic white tips is an unnerving activity as the sharks do not hesitate to approach divers, even under unbaited conditions. Nikon FE2, 24mm lens, wide angle strobe, F8 @ 250th, Ektachrome 100 off Hawaii.

setting. You don't need masses of fish either: one good sized barracuda will do. The more bait there is, the more chaos that is likely to ensue, and of course you are trying to control the situation. Furthermore, the bait should be securely tied down or it may vanish in seconds!

Sometimes the sharks are pugnacious and sometimes they are timid. In my experience, the grey reef sharks of the Red

Sea tend to be more cautious than their Pacific brothers. If you are trying this technique for the first time, you would do well to observe from a distance to see what happens. Spearing fish in the presence of sharks is like waving a red rag in front of a bull. It is better to have the fish caught previously.

Feeding grey reef sharks can be frustrating. They can hang in the distance or flash in for a spectacular frenzy. It might

look good but it's hopeless for a still photographer. The slower the sharks move, the better the pictures are likely to be and it takes a few days for them to calm down enough to be photographed properly.

My favourite camera set up for photographing medium sized sharks at a close range is a Nikon FE2 with a motor in a housing. I use a wide angle strobe on a low power setting to avoid over exposing the white underbelly of the shark. With flash sync of up to 1/250th I can freeze the swift-est action. I find a 24mm lens behind a dome is ideal - I can get all of the shark in and also a bit of the reef on which he lives.

Once grey reef sharks have been attracted in, common sense takes over. They are looking for the food and obviously one does not want to sit on top of it. The best time to get pictures is usually when the sharks first turn up: they make a few cautious, close approaches before grabbing the bait. Once the bait is taken, however, they can go wild, charging all over the place. It is best to retreat at this stage. Strobes that emit a powerful whine when recycling seem to fascinate excited sharks - I've had a few bitten!

Always wear a full suit when feeding sharks: on rare occasions they will butt you. If this happens, retreat immediately. Also, keep turning around all the time - the sharks instinctively sneak up from behind. Another point: time and time again I've seen grey reef sharks take particular interest in clear and brightly coloured fins. I always wear black fins and would recommend others do the same.

There is another, remote danger when feeding grey reef sharks. That is, the larger, more dangerous species might be attracted in. This can happen. If any other species of shark turn up that is larger than the grey reef shark, then I would leave the area. I would imagine that if a fifteen foot tiger shark or great hammerhead put in an appearance, most divers would need little encouragement to do likewise.

If all this sounds like lunacy, then let me say that I and others have fed and photographed grey reef sharks on hundreds of occasions without mishap.

Photographing grey reef sharks is, for me, part of a fascinating adventure.

**Jeremy Stafford-Deitsch**

Jeremy's book "Shark - A Photographer's Story" is published by Headline Books and costs £14.95.



Making a conscious decision to take up underwater photography is something we all must have done at some stage but the level on which we operate depends on our personal circumstances, finances and the degree of our interest/commitment.

Far less conscious a decision or question is **WHY** do we take underwater photographs and it is this basic question which, if asked at periodic intervals, will help to keep you and your attitude to underwater photography on a sane plane.



*Simplifying your subjects will make your underwater photography much easier and far more effective. Rolls of film shouldn't be needed to achieve shots like this if you do one roll of test exposures which will then set you up for correct exposures every frame.*

There are many reasons for taking underwater photographs. For most of us the first is usually to record the marine life we see. These results are then shown to fellow divers and non-diving friends for a mixture of their entertainment and to boost our ego. No harm in this whatsoever. That's one of the main underlying reasons why we're attracted to the hobby in the first place.

This situation can lead to a variety of follow-on activities, the start of which is a slide show to your fellow divers. Then, depending on their reaction, (and let's assume it's favourable), even the faintly ambitious will be encouraged to produce and show more material. This is when we must ask the question **WHY** because things can get out of hand.

The pleasure/ego aspect is fine as long as finances and time permit but what so

often happens is that the whole delivery gets out of proportion with thoughts of perhaps two projector audio visuals, trips to exotic locations and generally going overboard to impress and produce a lot of material. It can see you going away with dozens of rolls of film (when was the last time you shot dozens of rolls on land, let alone a whole roll in one day?) That's fine if the results come out as planned but usually this whole expanded process swamps the original enjoyment of taking photographs underwater. The whole thing starts to take on oversize proportions and, above all, it gets too serious. You've spent a lot of time and money and you want to get the most out of it. That leads to increased pressure and major disappointments if the shots don't come out. This over emphasis can totally dominate a diving trip; if the underwater photographs don't come out, the trip was a total failure, regardless of how fantastic the diving actually was.

That's when **WHY** must be asked again. Do we need this pressure? Can't we get enjoyment on a smaller scale? If you still want to get stuck in with dozens of rolls of film etc and produce masses of material, then fine. Carry on and accept the consequences. But if you've got to this stage and are starting to get put off underwater photography because it seems so intensive and you aren't producing the material, take a step back and slow down. Ask the question **WHY**?

If you are in a hurry to take underwater photographs, it's usually because you've got limited dive time either on a particular day or on the trip as a whole and you want to make the most of it. This gives rise to sayings like "Always use a whole roll of film per dive". "Don't forget to bracket (take extra shots at one stop either side of the estimated correct aperture)" and "Take several shots of the same subject, just in case". These will give you a better chance of getting some good results. The secret of success, it seems, is directly linked to the volume of film exposed. It's time to ask **WHY** again.

If you are shooting whole rolls, bracketing and taking several shots of the same subject, doesn't that mean that you don't know if your shots are going to come out? If so, wouldn't it be better to concentrate on how to get the shots right with a few frames rather than still be uncertain after a whole roll? So the answer to the question "WHY do I shoot whole rolls of film?" is probably "Because I'm out of control and I haven't taken the time to find out what works so I have to try and get the shots by using rolls and rolls of film."

At this stage it would be so much



*Available light and a piece of card cut out to look like a ray were the basic elements for this shot. It was taken in the Med but could have been done almost anywhere. If you find flashguns and accessories too complicated, go back to basics with available light and simple techniques. It's very easy and enjoyable.*

better to go back to basics and get enjoyment from finding things out like: what's the correct aperture to use with flash etc. So many of us are so wound up and in a hurry to take photographs underwater that it seems like a waste of time to spend time exposing test rolls of film. Yes it does seem like a waste of time but, if you do it just once, it will let you forget about bracketing and using whole rolls etc because you will know exactly what settings to use. In that way you will take away a lot of the self-inflicted pressure and so enhance your enjoyment of underwater photography.

In future **Back to Basics**, we'll find out how to know more about getting the most from your camera and so increase the chances of success without resorting to rolls and rolls of film.

Next issue, we'll start with available light and work our way through to artificial light from electronic flashguns and continuous light sources.

**Peter Rowlands**

## UP in Antibes, France The 14th Festival of Underwater Photography

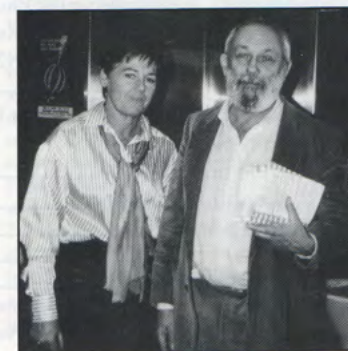
The following is an account not only of a truly international competition but also of a festival in the true sense of the word. A meeting place for like-minded participants as well as the general public. It has been staged for 14 consecutive years and must be able to claim to be the most established and largest event of its kind, certainly in Europe and maybe even in the world. It is the Antibes Festival and it was held on December 2nd to 6th 1988. That it has continued for so long without UK underwater photographers knowing too much about it is another indication of our insularity when it comes to events outside the UK.

The original idea was dreamt up and materialised by one man, Daniel Mercier, backed by a small team who amazingly manage to put on an annual show which not only captures the imagination of the general public but also keeps the specialists stimulated. They are constantly on the lookout for new material to show. Representatives of the Organisers go to all of the other events and approach underwater photographers whose work has impressed them. Both Mike Portelly and Mike Valentine were actively encouraged to submit their films after they showed work at Brighton. It is in this way that Antibes keeps its position as the leading Festival for up to date quality.

Part of the success of this event must be due to the town and the country in which it is held. The town of Antibes provides the 5 story building in which all aspects of the event are housed, and France has a population steeped in maritime history with the Mediterranean shore forming its southern boundary. Add to this a remarkable succession of French underwater pioneers and you have an inbuilt response which eclipses most other countries. This combination brings over 15,000 visitors over 4 days and produces reassuring queues on the Saturday and Sunday.

The building in which the Festival takes place is a 5 story community building with meeting rooms and a projection room in the basement and a large theatre which must seat 2000 people on the first floor. There is masses of hanging space and even a restaurant/canteen and bar on the top floor.

Another reason for the events continued success is the time of year which it is held. The usually hectic Cote d'Azur in the summer becomes a sleepy but warm location in winter; an ideal venue with temperatures still usually in the 70's; a perfect place



(Above) One of Manfred Burkert from Germany's portfolio which won the top prize and 3000 francs. Double exposures did well in the competition. Another shot of Manfred's appears on the front cover of this issue.

(Left) Full time organiser Daniel Mercier finds time to pose with his wife for a festival portrait. It is due to their untiring organisation that Antibes has become the biggest festival in Europe and probably the world.





(Above) The judges manage a smile after three days hard work to arrive at their decisions.

(Right) British judge Gillian Lythgoe and French underwater film maker Christian Petron are forced to hold a copy of UP.



(Right) Children's art adorned the walls providing some lovely ideas and themes. The innocence and simplicity of delivery served to point out that adult underwater photography can be too complicated at times and could benefit from simplification.



(Right) The main foyer combined trade stands with static educational displays featuring man's future in the sea. It is this educational aspect to the Antibes Festival which attracts such a response from the general public.



to spend a few days away from the British winter to mingle and converse with the greats of the underwater world.

There is a large selection of trade stands and book stalls in the foyer together with several invited print displays. The result is an array of images from children's art to professionally produced prints which serve as the perfect stimulus.

For underwater photographers, the main attraction is the presentation of the results of a most comprehensive competition. There are sections for all the usual categories plus many more special awards and several panels of well qualified and sensibly chosen judges spend days arriving at their final choice. The amount of serious effort which goes into the judging is very impressive. But it doesn't just end there. In the film and AV sections, the general public can sit in on the projection too. This means that keen film makers or AV producers can see the total entry and so gain a much more accurate impression of what everybody is up to in terms of techniques, deliveries and standards.

Now personal opinions will always differ (especially if you haven't won) and that's where Antibes is really different. After the awards are announced at a faultless ceremony on the Saturday afternoon (this gives the winners plenty of time to celebrate and have their brains picked and hands shaken), there are special meetings on the Sunday where entrants and any interested parties can sit down with the judges and discuss why what won what and so get some definite feedback as to the direction of their underwater photography. Being able to do this in a relaxed but no-nonsense environment is a really major benefit. It's a pleasure to see a knowledgeable panel of judges discussing and defending their decisions and listening to a free flow of ideas and comments. It can only help to keep underwater photography in the right direction.

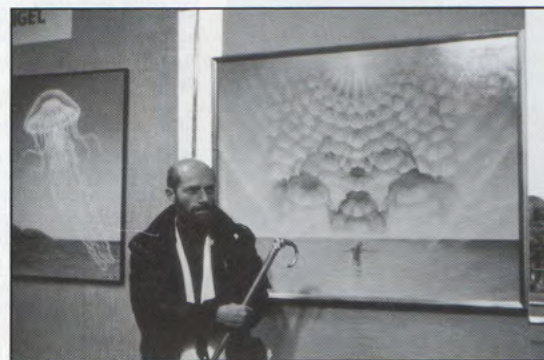
Once the winners are known, their entries are projected to the general public. This gives all those who attend a chance to study the entries in detail and find out their winning qualities. The films and videos are re-shown every two hours on the Saturday after the presentations and all day Sunday. For those who come to Antibes to learn, there's no better way. Being able to watch such high quality material more than once is an invaluable way of learning new techniques and deliveries.

This year the British did well with Mike Valentine winning the Gold for his 16mm film "Sea Gypsy". The continental audience loved it and showed no reticence in expressing their spontaneous applause. Mike Portelly also hit Gold with his video

(Left) The audio visual judges discuss the results with the entrants and so leave no room for misunderstanding and provide a unique feedback for entrants.



(Right) Bengel, an artist from Cadaques, Spain who studied under Salvador Dali, was invited to display his marine paintings.



(Right) The static displays showing Man's future plans for undersea living fascinated both young and old alike and they served as a reminder that we must look to the sea for most of our future resources.



"Scubadiving" featuring Anika Rice learning to dive in the Red Sea. Mike also hit Gold with a commercial he directed for Halton Roy Productions entitled "Pepsi slice".

A special prize was awarded to the Anglia Television team who produced the excellent series on the Galapagos Islands which has been recently shown on British television. Most of the footage was shot by Dieter Plage.

In the still competition, Georgette Douwma won a prize for her colour prints and Linda Pitkin also won a prize for her colour slides.

All in all there were over 70 major awards and entries were received from all over the world although there was an obviously high percentage of European entrants. The attraction for entrants was not thousands of pounds of prizes or equipment but the prestige of winning. One slight disappointment was the mounting of the prints which, after hanging for 4 days, looked decidedly loose and tatty but a run round with a spray can could soon have sorted that out.

The organisation of the event is relaxed and faultless. They even take the show onto the road afterwards and travel around France for the next few months putting the prints and films on display in over 60 towns. Such coverage must guarantee the event's continued success and helps to generate attendance for the next event.

The results are available in print right after the presentation ceremony and, to encourage publicity through the press, duplicates of the winning entries are available the next day!

They that they even announce next year's dates so enough is enough. Put the 12th to 16th of October 1988 into your underwater photography calendar and make your way down to Antibes for a short winter break and an eye opening experience.

All of this must be very expensive, you must be asking but last year, the cost of entering the competition was 100 Francs (about £10) for an unlimited number of entries and this also included meals for two for four days and a place at the special buffet/party on Saturday night! Organiser Daniel Mercier is considering raising this to 200 Francs and even then it's ridiculously cheap.

Hopefully some enterprising travel agent will read this and offer a package from the UK?.....If not, make your way down there, sample the cuisine, drink the wine, soak up the atmosphere and see some great underwater photography.

Peter Rowlands



## Competitions

### 1st International Underwater Photo Contest. The Royal Blue Dolphin Aqaba, Jordan May 22-28th 1988

This major new contest is to take place in Aqaba organised by the Aquamarina Hotel Club and NELOS, the Dutch diving federation. Each country has been asked to nominate a representative to compete as sponsored underwater photographers but others are being actively encouraged to come along to the event and compete under their own finance. This is a unique opportunity which should be of great interest to keen competing underwater photographers.

His Royal Highness King Hussein, a keen diver himself, will be present at the competition and will personally congratulate the winners.

An international panel of judges has been appointed including England's David George and journalists from the diving press worldwide will be in attendance for maximum publicity.

Anyone who has been to similar events where underwater photographers

from all over the world congregate to practice their art will know how invaluable it can be to attend these events. Seeing how experts operate, the equipment and the techniques they use and their results will give the visitor an unparalleled opportunity to learn so much more about the sport. This event is even better than that because you may end up winning the main prize!

A full range of events are planned and tours are available from Marine Adventures, 307 Louizalaan, B1050 Brussels, Belgium. Telex 25008 B. Tel 32 2 6404060.

UP are sending a staff reporter (sorry, the vacancy has been filled) and we will be including a feature in the next available issue.

### South Florida Underwater Photographic Society 5th annual world underwater photography contest

Entries are invited for this competition which is being held in conjunction with the Miami Underwater Photography Week-end being held at Barry University on April 30th 1988.

There are more than \$5000 in prizes

and entries must be in by April 18th 1988. For further details, contact World Underwater Photography Contest, PO Box 610217, N.Miami, FL 33261-0217

### Jacques Dumas Trophy

The CMAS are organising an underwater photography competition in remembrance of this unforgettable pioneer of the underwater world.

The competition is organised every two years and is open to underwater photographers all over the world.

Entrants must submit four(4) 30x40cm unmounted colour prints and four(4) slides. They must not have won or been placed in this competition previously and they must have been taken underwater.

The winner will win \$1000 and a handsome trophy. This was won last time by England's Peter Scoones.

Entries must be sent to CMAS to arrive no later than 31st December 1988.

Further details are available from CMAS/Jacques Trophy, 47 Rue du Commerce, 75015 Paris, France.

## UNDERWATER PHOTOGRAPHY COMPETITION WIN A TRIP FOR TWO TO EGYPT

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

- The competition is open to underwater photographers from all over the world.
- Entries must be in the form of 35mm colour slides in 2"x2" mounts which must have been taken underwater in the Egyptian Red Sea.
- Up to six slides per category can be entered by each entrant.
- There are three categories:
  - Pictures where the predominant subject is free swimming or drifting, e.g. fish (individuals or groups), planktonic life, turtles etc.
  - Pictures where the predominant subject is bottom dwelling, e.g. corals, anemones, octopus, crabs, starfish, scenery or any other subject that is not moving at the time of photography.
  - 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.

All slides must be marked with a spot in the bottom left hand corner when viewing the slide as you wish it to be projected. In addition, please write your name on each slide and fill in the entry form in as much detail as possible.

The entries will be judged by two leading underwater photographers, a representative from the Egyptian State, one from a land photography magazine and one from a diving magazine. The results will be announced at a special venue in April 1988 (the exact date will be notified shortly).

The Egyptian State Tourist Office reserve the right to use the winning entries to publicise diving in the Egyptian Red Sea for 12 months from the final date of entry.

All entries must be well packed and sent to BSUP, 4 Greyhound Road, London W6 8NX to arrive no later than 31st March 1988. Return postage must be included if entries are to be returned.

## DEADLINE EXTENDED TO 31ST MARCH 1988

### OFFICIAL ENTRY FORM

Please accept the following slides:

Category A: Free swimming life  
Category B: Bottom dwelling life  
Category C: Divers

No of slides

|  |  |
|--|--|
|  |  |
|  |  |
|  |  |

The slides were taken on a trip to.....In 19.....

### 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.

The results will be announced at a special reception in April 1988 to which the winners and the "nearly won's" will be invited to attend.

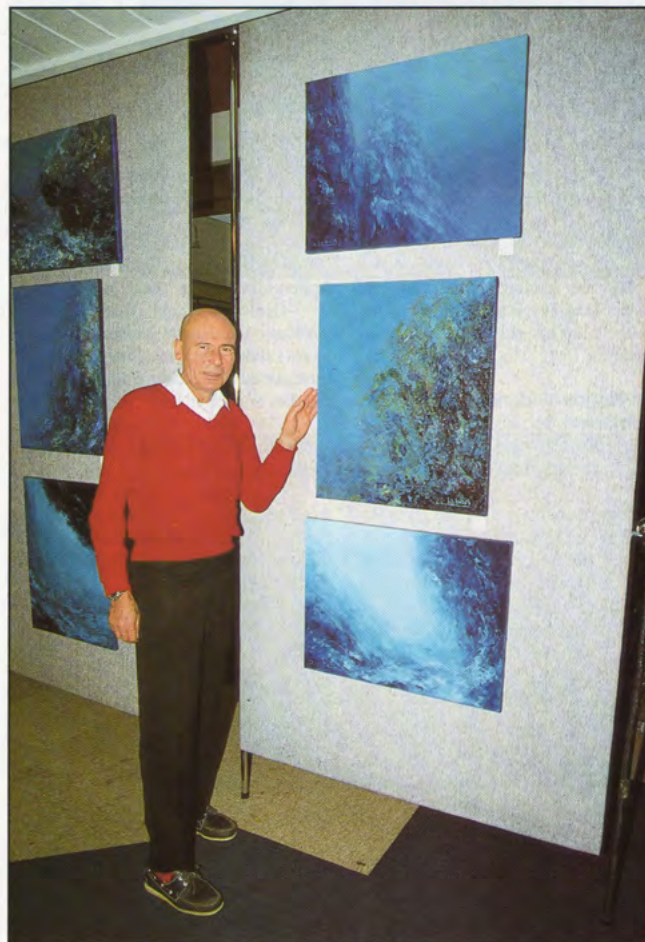
The decision of the Organisers shall be final and binding and the Egyptian State Tourist Office reserve the right, without restriction or payment, to use the winning slides to promote diving in the Egyptian Red Sea for 12 months from the entry date.

I have read and agree to be bound by the rules.

|                  |             |
|------------------|-------------|
| NAME AND ADDRESS | SIGNATURE:- |
|                  |             |
|                  |             |
|                  |             |
|                  | DATE:       |

No entries will be returned if return postage is not included. Please pack your entries well and send them to BSUP, 4 Greyhound Road, London W6 8NX to arrive no later than March 31st 1988.

## Painting underwater with Andre Leban



(Above) Andre displayed his work at the Antibes Festival in 1987 and attracted a great deal of interest. He's more interested in form and colour rather than detailed marine life.



(Above) Andre at work on the seabed off Corsica. Each canvas has to be evenly covered with a protecting coat before immersion. Andre takes about half an hour to complete a painting.

As underwater photographers using lenses and film emulsion as our recording techniques, we capture the underwater world in sharp detail on minute pieces of film. The results of our work are usually accurate representations of the scene in front of the camera, taken in an instant; a fraction of a second which immortalises an image.

For one man, though, the camera cannot record what he sees nor capture the colours he wants so his artistic upbringing and life spent in around and under the sea has led him to work as one of the few underwater artists in the world.

Andre Leban may be a name which Cousteau followers remember for he spent a considerable time on board Calypso in those early, exciting and pioneering days. It was whilst diving to 330 feet using helium that Andre became fascinated by the blue colour of water, his senses enhanced no doubt by breathing helium at depth, and so began the urge to record the underwater world and its unique colours.

In 1966, Andre made his first canvas underwater. There were several technical problems to overcome but eventually he found a coating which, when applied over the whole canvas, would protect it whilst underwater. The paints weren't a problem as they were oil based and thick in texture.

A native of France and a frequent visitor to the Mediterranean, Andre spent a great deal of time painting in the clear shallow waters, producing a pleasing blend of real and imaginary images but with one overall effect. Andre's delivery on the canvas gives one the feel of being underwater without going into any detail. There are very few fish or marine creatures, he prefers to concentrate on the colours - the shades of blue which we as underwater photographers can so often strive to filter away.

Diving with conventional scuba equipment, each canvas takes about 1/2 an hour to complete. The paints are applied with a flexible palette knife with a few more finishing touches being added back on the surface.

Andre is a great believer in the future of underwater painting and is excited by the children's art which is displayed each year at the Antibes Film Festival. Here he sees a naive simplicity and a freshness of approach which will hopefully continue in their work and encourage others to try this medium.

The final touch to a Leban canvas is his signature before it is displayed; destined to adorn a collector's wall, bound to catch the passing eye and give the pausing viewer a glimpse into the mood and atmosphere which we, as photographers, find so hard to capture.

Peter Rowlands



## Short Ends

### Derek Berwin resigns from Diver Magazine

Derek Berwin has resigned as underwater photography consultant to Diver Magazine and the Editorial listing in the magazine confirms that this is so. Mike Portelly remains as the sole consultant.

### Underwater Photography Workshops on Likely Lad, Salcombe

Bill Bunting, a keen underwater photographer and skipper of the long established "Likely Lad" charter boat running out of Salcombe, Devon has laid on two special bookings for underwater photographers.

The first is from May 31st to June 4th 1988 when Peter Rowlands will be on board to help out with any advice and to process your films each day. With the BSoUP Splash In at Bovisand the following weekend, it will be an ideal time to practice your techniques for the On the Day Competition.

The second is led by Les Kemp from Sept 5th to 9th 1988. He will be on hand to advise and process each day.

The waters around Salcombe and the coastline scenery are beautiful so these should be enjoyable and productive workshops. 8 places per trip are available and you are advised to book early as it is hoped to fill up quite quickly.

For further details, please contact Bill Bunting, Likely Lad, 39 Fore Street, Kingsbridge, Devon. Tel 0548 2934.

### Ocean Realm reappears

Followers of the USA diving publication market will probably not be surprised to hear that Ocean Realm is back. It seems to have had more comebacks than Frank Sinatra. But this time, says the new publisher, it's here to stay. Charlene deJori is the new Editor and she plans to continue Ocean Realm's tradition for high quality underwater photographs, well printed and laid out.

Each issue will appear quarterly and should reach around 25,000 readers. Contents will include exciting features concentrating on their readers' expressed areas of interest. Chosen for their visual appeal as well as editorial content, features are designed to stimulate, inform, educate and entertain. Feature topics of continuing interest include expeditions to exotic and remote dive destinations, as well as the popular Caribbean sites, portfolios of outstanding underwater photographers, profiles of people who have made contributions to the underwater community and marine and biological concerns.

Ocean Realm costs \$5.95 in the USA. It is not known at present whether a UK magazine distributor will import Ocean Realm but if you want copies please go direct to Ocean Realm Subscriptions, 342 West Sunset Street, San Antonio, Texas 78209, USA. Tel 0101 512 824 8099.

### Nikonos Shootout

Nikon USA have announced three Nikonos shootouts for 1988 in Grand Cayman, Cozumel and Bonaire. They are week long events with competitions for all categories of underwater photography with Nikonos equipment. Kodak film is provided and results are processed the same day for instant appraisal.

The atmosphere is informal and well known guest lecturers

will give talks on techniques to get the most from your Nikonos equipment. A varied social calendar is a feature of these shootouts and all those who attend come away having enjoyed and learnt a great deal.

The three venues have been specifically chosen for the quality of their diving together with their excellent onshore diving and processing facilities.

The Bonaire Shootout is from June 11-18th, the Cozumel is July 9-16th and Grand Cayman is in August. For further details of these interesting events, please contact Frank Fennell, Nikon USA, 623 Stewart Avenue, Garden City, NY 11530, USA. Tel 0101 516 222 0200.

### Underwater Photography Weekends, Eyemouth

A new dive centre has opened in this popular diving area and underwater photography courses will be available this year.

The diving centre has air to 4500psi, a marine interpretive area, MCS sales, film processing, equipment hire and boat parking. There is also a self service shop and full caravan park and all-in holidays including accommodation, air and boat hire can be arranged.

Lawson Wood at the St Abbs and Eyemouth Marine Reserve is organising the weekend underwater photography course on May 7th and 8th 1988. Camera hire is available and there may be another course in September so for the latest details please contact Lawson Wood, Northburn Caravan Park, Eyemouth, Berwickshire. Telephone 08907 51050/50808/50426

### New video housing from Greenaway Marine

Greenaway Marine are manufacturing housings for VHS compact camcorder type video cameras. They are made from PVC tube with clear end caps and a full range of controls.

The lens views through a specially moulded dome port which allows focusing by the diver from macro to infinity underwater. The housing is virtually neutral in water with handles positioned either side for easy control. Optional extras include a wide angle adaptor and video eye magnifier.

Housings are available from £595 for most makes of video camera and further details can be obtained from Greenaway Marine Ltd, Broad Hinton, Swindon, Wilts SN4 9PA. Tel 0793 73666/7.

### In at the deep end

From April 2nd to September 30th 1988, the National Museum of Photography, Film and Television in Bradford will be showing "Ocean" featuring a remarkable voyage into the "inner space of the seas around us".

In addition, there is the "Living Planet" exhibition, described as a journey through the development of the earth, exploring man's impact on everywhere from the rain forests of Argentina to the deserts of Punjab.

The cost of admission to a single show of either exhibition is just £2.50 for adults and £1.30 for under 16's.

Further details are available from NMPFT, Prince's View, Bradford BD5 0TR. Tel 0274 727488

Would any UP readers who go to see this please send us a short account of what it's like?

## SEA AND SEA'S YS50 TTL

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