

when most freedivers from Warsaw join forces to train together and have fun in the water.

The rule of thumb says that the difficulty of the photo shoot rises proportionally to the number of the models. So it does, and even more underwater. But the same happens with fun I have to say. It was great experience to be in the water with so many freedivers sharing the ideas and creating photos impossible to achieve in other conditions. For example for “human pyramid” the water has to be absolutely still and even then we needed a couple of tries to make it work. It was the first time when I had to work with such a big group of people in front of the camera and It was as cool as challenging at the same time.

After 3 days of freediving in the DeepSpot I ended up with SD cards full of very nice photos. I made so many dives that in the last day I was totally exhausted and hardly could reach 20m. But the most important is that I had a ton of fun and I can’t imagine to spend this time better. I will definitely come back, as the DeepSpot turns out to be fantastic place for the underwater photographers!



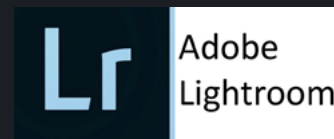
Wojciech Dopierała

woj.dop@gmail.com

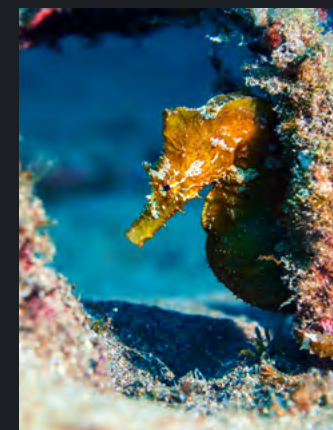
www.instagram.com/woj.dop/?hl=en



Issue 123/48



ADOBE LIGHTROOM FAST AND EFFICIENT DEVELOPMENT OF UNDERWATER PHOTOS



I WORKFLOW I PHOTO ANALYSIS I HISTOGRAM I EXPOSURE
CORRECTION I WHITE BALANCE I COLOR BALANCE H / S / L I
SATURATION & VIBRANCE I SHARPENING & NOISE
REDUCTION I LOCAL CORRECTIONS I WORK EFFICIENCY I

WORKSHOP BY WOJCIECH DOPIERALA
(@WOJ.DOP)

Q&A with Maxwell Hohn

by Peter Rowlands

What's it like being a professional underwater cinematographer?

It's exciting, challenging, and incredibly rewarding. Shooting with RED cinema cameras underwater requires a whole other level of specialized skills, equipment and training that I've had to acquire over the years. The challenge of shooting a specific species, behaviour or ecosystem offers new challenges on every job, that's the exciting part - you never know what will happen. My background as a commercial diver has prepared me for whatever a production can throw at me! Ultimately though, seeing your work broadcast as part of a larger project is an incredible feeling and something I'll never get tired of. I'm always looking for a new project to dive into.

What was it like winning so many awards and getting so much attention for the Tadpole doc?

Humbling! I was in awe, I was completely blown away by the positive response from the film. Almost immediately after it was released my email and phone were buzzing like crazy from news crews, publicists and people expressing how much they enjoyed the film. It



even ended up on the front page of The Province newspaper! The film has won nearly a dozen awards, including "Best Canadian Film", "Best Underwater Cinematography" and "Best Nature Documentary".

How long have you been diving?

I started freediving in 1996 and got certified as a scuba diver in 2004. At 18, in 2005, I was certified as a PADI Open Water Scuba Instructor.

What made you want to become a diver?

I was very fortunate to have parents who supported my decision to travel at a young age. When I was 17 I left home to backpack in Honduras. I ended up travelling to the Bay Islands where I took my open water course. My instructor was a Kiwi named Orlando who seemed to have life all figured out! Living on a tropical island, teaching scuba diving...what could be better? He not only inspired



me to become a diver but also to become an instructor. The next 8 years I spent travelling and working all over the world as a scuba instructor.

What role did commercial diving play?

I hit a point in my recreational diving career where I wanted to learn new skills and commercial diving was

the answer. It enabled me to make a good living but also continue my passion to work as a diver.

Are you still a commercial diver?

Yes I am, I no longer work in the commercial diving industry or instruct others, instead I use my commercial diving certification as an