

Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

The type of articles we're looking for fall into five main categories:

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

Subjects -, Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com**

How to submit articles

To keep UwP simple and financially viable, we can only accept submissions by e mail and they need to be done in the following way:

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 150dpi

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm high.

File type - Save your image as a JPG file and set the compression to "Medium" quality. This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

Parting Shot

After a summer of fine-tuning an idea I had of photographing Signal crayfish using ring light illumination, I set out to impress the British and Irish Underwater Photography Competition judges with a splendid entry. I chose to do this in a nearby freshwater lake.

On the day of the competition I spent a significant amount of time photographing multiple subjects using the same technique so that I had one clear 'winner' I could select from a number of images. When shooting one of these crayfish, I noticed a right eye that was failing to line up with the left, but I was more intent on trying to adjust the camera focusing for this than establishing the actual cause of the optical defect (the crayfish's, not mine).

A few hours later on my computer screen, the cause became apparent. The unfortunate creature had a zebra mussel that had taken up residence in its right eye socket.

As underwater photographers we are all quite familiar with seeing marine creatures festooned with parasites. I sometimes wonder if we pick up a few ourselves after a long dive. However, as far as I know the Zebra mussel isn't typically parasitic in nature, at least not to Signal crayfish. What we do know about it, is that in the UK it is non-native, i.e. an invasive species.

But this is where our sympathies may be challenged, as the Signal crayfish is also invasive within the UK. And in the lake where this image was captured, along with the zebra mussels, they are rife. Obviously sufficient numbers of both species for one to attach itself to another. What we have here is the real-world macro-aquatic version of 'Alien vs. Predator'.



Olympus OM-D E-M1 mark II in Nauticam NA-EM1 II housing, Panasonic 45mm Macro F2.8 lens, Weefine Ring Light 3000 (strobe mode); ISO 640, 1/200s, F10.

This image was not the one that I entered into BIUPC. And that one was perhaps not as splendid to the judges as it was to me. Wait until 2022 though.

Mark Harris

www.subscenic.co.uk/info.html

**Do you have a shot
which has a story within a story?
If so e mail it with up to 500 words of text
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peter@uwpmag.com

UP Supplement

UP10
Jul/Aug 1988

Underwater Photography



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Underwater Photography Magazine

**Issue No 10
July/August 1988**

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Editorial

Having been formed in 1967, 1988 marks the 21st Anniversary of BSoUP, the British Society of Underwater Photographers. That the Society has not only lasted but expanded is an indication of the interest in this specialist sport/hobby yet, for some reason, there aren't any diving clubs whose sole reason for diving is to take underwater pictures. That tends to get left to an individual or small groups within a club to make a nuisance of themselves in dive boats and underwater. Much maligned and complained about, these underwater photographers can be given a hard time but they are the first to be contacted when a dry meeting is needed to raise funds or fill a winter's evening.

The nature of underwater photography is a solitary/small group activity and that's why there isn't a specialist diving club as such. The nearest thing is BSoUP but that isn't a body which organises dives. Even at their annual Splash In at Bovisand they don't organise the diving; that's left up to individuals to carry out to their own requirements and standards. What matters is the pictures which result.

For most people, a group environment is much more conducive to improvement be it socially or photographically but underwater photographers tend to keep themselves to themselves. How much better would be the scene if there were more groups, however small, who organised dives for underwater photography and encouraged others to join in.

The benefit would be tremendous for all concerned and would certainly improve an individual's results and keep up the enthusiasm for an activity which, at the best of times and especially in British waters, can seem like an uphill struggle.

So many underwater photographers are out there on their own with flagging enthusiasm. They should come along to a monthly BSoUP meeting to see what's happening and arrange to go diving with others of a likeminded interest. This isn't going to happen overnight but the more we can encourage the group activity of underwater photography, the better will be the underwater pictures.

Underwater Photography is published bi-monthly by Ocean Optics Ltd

Subscriptions are available by mail order. Annual costs are £15 UK, £18 Europe and £20 Overseas.

New Products

Subawider III wide angle lens



Subatec of Switzerland have just announced their latest version of the very popular and widely used Subawider wide angle lens for the Nikons 35mm lens.

The Subawider III is optically the same as previous models - it increases the coverage of a 35mm lens from 46° to 90° - but the main design change is at the rear of the lens where it attaches to the 35mm Nikons lens. The latest model screws onto the 35mm rather than pushes onto it. This will give a much more positive location (as long as the threads on your 35mm lens are intact!) and eliminate any problems of misalignment.

Since lens threads vary from lens to lens, the Subawider III rotates in front of the screw mount so that it can be positioned correctly to avoid cut off at the edges of the photograph caused by the sculpted lens hood. The rear screw ring is aluminium and knurled for ease of use and the rotation of the front part of the lens is nice and firm so there is no chance of it rotating by mistake.

As with all supplementary lenses, you must remove and refit them underwater to remove any air bubbles from the optical surfaces.

The Subawider III is available on its own or with an optical viewfinder which shows the area covered by the 35mm lens and the Subawider. The lens is £109 and the viewfinder is £55. They are available from the UK importers Ocean Optics Ltd, 4

W.A.V.E. Video Hire

For those wishing to try video underwater W.A.V.E Hire of Weymouth should be worth contacting. They have Sony Handycam M8 cameras in Ikelite housings available for hire for use in UK waters and abroad.

They can be contacted at 41 Everest

phone 0508 777002

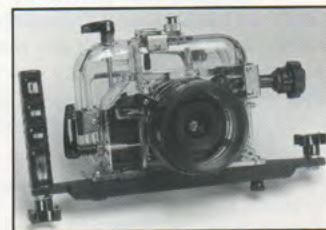
Image Devices Broadcast Video



Image Devices of Florida have announced the availability of a new broadcast quality video system. They have housed a Sony BVP 30, 5 or 50 camera and a BVV1, 1A or 5 Betacam recorder in a form fit aluminium housing depth tested to 200 feet. The housing is available for hire only and can be supplied with or without the PAL or NTSC camera and lens. The underwater system uses the Fuji 7-50 mm wide angle zoom lens and each rig is supplied with 1,2 and 3 dioptr lenses.

For further details please contact Image Devices, 1825 NE 149

Ikelite SLR Auto focus case



Ikelite now produce housings for the following autofocus SLR cameras: Nikon 301/501, Minolta 5000/7000, Canon EOS and Pentax SFX. The combination of these cameras and the Ikelite housing will give autofocus, TTL exposure, SuperEye viewing, motordrive and motor rewind and interchangeable lenses and ports.

The housings cost £349 inc VAT and they are in stock at Greenaway Marine,

EWA "Watersound" housing for VHF radios

Absolutely no good for exposing film with but recommended for safety at sea, these waterproof housings are now available for handheld VHF radios with a maximum size of 7.5x4x38cm (with antenna).

They cost £12.99 inc VAT + £1.50 p&p. For further details of this and other waterproof enclosures for cameras, electronics and valuables, please contact Ocean

Ikelite Video Eye



The small electronic viewfinders incorporated on today's video camcorders can pose a problem underwater but Ikelite now produce a Video Eye attachment which attaches onto the camcorder's viewfinder in place of the magnifying element. Once fitted, it gives a four times larger image for easier viewing both above and below the water. The Video Eye easily attaches to most camcorders and costs £99.95.

For further details, please contact

Rechargeable lithium batteries

We are grateful to the British Journal of Photography for this interesting information regarding these exciting developments.

You may recall that in the Aug/Sept issue we mentioned a Canadian firm who were working on a rechargeable lithium battery. It now seems as if Sony are working on something too which, rumour has it, may be released later this year.

The Sony version uses Manganese oxide and lithium with an organic electrolyte with a claimed 2 1/2 times capacity of ni-cads and will stand at least 1000 charge-discharge cycles. The volts per cell is expected to be 2.8v.

We'll keep you informed.

Egyptian Red Sea Competition Results



(Left) 1st place in the Free Swimming Life category went to Vincenzo Paolillo from Italy

(Above) 2nd in the Free Swimming Life Category also went to Vincenzo Paolillo

(Below) 1st place in the Bottom Dwelling Life Category went to Michael Wong from London



Following a trip to the Egyptian Red Sea as a guest of the Egyptian Tourist Office (ESTO), Peter Scoones, as a founder member of the British Society of Underwater Photographers (BSOUP), was asked to conceive and organise an underwater photography competition to promote diving in the Egyptian Red Sea. It was the first time that BSOUP had been asked directly to orchestrate such a competition and they put their full support behind the event. Several meetings were held to formulate a competition which was both simple to enter and easy to judge.

The ESTO/BSOUP competition was to be different in that the winning shots were to be used for promotional purposes. It is a standard feature of modern competitions that they have a secondary purpose. In this way they can attract either sponsors/prizes or use the material for promotions. The entrants were no doubt attracted by the prizes offered of a week's holiday for two to Egypt including trips to Cairo and Luxor as well as the chance to dive in the Egyptian Red Sea again.

BSOUP wanted to keep things as simple as possible (both for the entrant and them as organisers!) and it was decided to

limit all entries to 35mm colour slides since this is the film type and format that the majority use. In addition, entrants would not have to go to the expense of having prints made. It was also decided not to charge an entry fee so all of the excuses, which we all use for not entering, were removed.

The categories, too, were simplified down to just three - free swimming life, bottom dwelling life and divers. Since this was

to be a competition for shots taken in the Egyptian Red Sea, there was no need for a separate UK category! The simplification of these categories led to one or two "grey areas" but on the whole the entries were easy and enjoyable to judge.

With such a comparatively small entry compared with the major international competitions, all of the slides could be projected one at a time to the judges who discussed them and if any one of them liked the

(Right)
1st place in the Divers Category went to Antonio Guerra from Portugal



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Red Sea Aquarians

image it went through to the second round of projection. If none of the judges liked the image, it was removed. The main criteria for the judges was to choose promotional slides. This meant those images which conveyed the spectacle and beautiful colours which can be experienced. It was this interpretation which a great many of the entrants had failed to appreciate. There were a great many slides which were excellent records of marine life but they were not suitable as communicating images to attract divers to the Egyptian Red Sea. Images which had black backgrounds were considered dramatic but not suitable to promote the open blue water of the Egyptian Red Sea. Ultra close ups of coral polyps were admired but not thought suitable and for divers, a feeling of clear open water was wanted rather than a tight head and shoulders shot of a diver looking at coral, for example.

After the first projection, the entries were reduced to about 1/5th of the original total and they were then reprojected

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(Above) 3rd in the Bottom Dwelling Life Category was Benny Sutton from Middlesex

(Right) Warren Williams from London came 3rd in the Divers Category

for a much more critical appraisal. The second projection reduced the numbers further to around 20 images per category. When judges get down to this stage it is always difficult to choose the winners and detailed discussions followed between the judges. In the end it was decided to give each image "points out of 5" and the totals were then added up. This produced a list of winners with which the judges were all happy with and with which ESTO were extremely pleased for they saw beautiful images with which to encourage their tourist industry.

The combination of an underwater photographic competition which set out to attract purposeful shots proved both stimulating for the judges and no doubt very satisfying for the winners.

CATEGORY A: Free swimming life WINNER:

Vincenzo Paolillo, Italy
2nd: Vincenzo Paolillo, Italy
3rd: Vincenzo Paolillo, Italy
4th: C.Frodsham, Liverpool
5th: Michael Glover, Birmingham

CATEGORY B: Bottom dwelling life WINNER:

Michael Wong, London
2nd: Michael Wong, London
3rd: Benny Sutton, London
4th: Michael Wong, London
5th: Les Kemp, Sussex

CATEGORY C: Divers WINNER:

Antonio Guerra, Portugal
2nd: Benny Sutton, London
3rd: Warren Williams, London
4th: Vincenzo Paolillo, Italy
5th: Peter Tatton, Hertfordshire

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How was it done?

Les Kemp reveals his BSoUP Splash-In Contrived/Humorous winner



The idea of the cake first came to me at May's BSoUP meeting where I learnt that the forthcoming "Splash In" was to be a celebration of their 21st Anniversary.

I started off with a round cake tin turned upside down with 21 holes drilled in the top for the candles. The cake tin was then secured down to a wooden base covered in tin foil. To simulate the icing, the cake tin was coated with an external grade Polyfilla mixed with red food colouring, the idea of using red was that white would be very reflective to flashlight and also the intended

candle lights would not contrast with much detail.

The candles were made from plastic straws with 12 volt miniature filament lamps glued in the ends with epoxy. Each one was tested in water and connected to a battery before further commencement. Using epoxy, each candle was glued into a candle holder and subsequently glued into the holes in the cake tin lid.

All 42 wires from the lamps, together with a metre of cable were connected up and potted into a film cassette case using

fibreglass resin. This ensured complete protection from water. The other end of the cable entered a perspex flash housing with a 12v nicad pack inside.

The cake was tested out in the swimming pool with limited success, the problem was balancing the flash with available light so as not to burn out the cake, and in some cases the candle lights were barely visible. It was my intention at this time to make a star burst filter to fit inside the rear element of the 15mm Nikonos lens. This would give a sparkle to the candles adding another dimension.

The big day came. The visibility was excellent but we experienced quite a swell which presented us with difficulties in keeping still and holding onto (up until then) an undamaged cake. The camera mounted on a tripod proved almost impossible so this was done away with as it was easier to move with the swell.

The ambient light was very bright which made it difficult to distinguish the lights so careful positioning of the flashgun and a balanced shot is what was needed to be achieved.

One of the main aims was to achieve a reflection of the word BSoUP in my buddy's mask which is not easy due to parallax with the non-reflex Nikonos. Well the moment of truth came and I couldn't have wished for a better composition considering the problems I experienced. Many thanks go to my partner Chris Lawrence for his perseverance. The star burst effect? Well you could say that it was just the icing on the cake!

Oh yes. The shot was taken with a Nikonos 1VA with a 15mm lens and OS 2003 flash on 1/2 power. The subject was 18" away and the exposure was F11 @ 1/90th. All of that preparation captured in just a 90th of a second!

Les Kemp

UP in the UK

BSoUP's 21st Anniversary Splash-In

Conditions were typical for the annual 'splash-in' of the British Society of Underwater Photographers...but what made the occasion special was it was the 21st birthday of the organisation, which has become renowned throughout the world.

Nevertheless, the Channel winds rampaged across Plymouth Sound, churning up the sea. Pensive photographers gazed calculatingly at the blue skies and the position of the sun, the direction of the wind and the state of the tide.

Some had already collected their numbered films. Others were about to do so. Because the event is still a unique test of the skills of British underwater photographers as well as being the event which spawned the format for so many international events, AGFA once again sponsored the contest, generously providing the films and processing chemicals. Contestants each collected a marked film, exposed it in the waters around Plymouth and returned it for processing and judging later the same day.

The top prize is a magnificent wood carving of a wrasse - probably the most photographed fish in UK waters.

The lucky ones launched their boats and sped off in search of calmer waters. The others queued to get into the rock pools, so often the source of prize winning shots.

Sixty five entered and 62 films were returned for processing - by a team led by President Peter Rowlands and founder Peter Scoones. Those cassettes held the 'secrets' of the day.

The shots ranged from wide-angle to macro and double exposures; one film was distinctly damp and another badly chewed from being rewound for some double exposures.

The processed films were returned to the contestants who had to select two slides for the main competition and one for the other category - best contrived, humorous or novelty photograph.



(Left) Not the most memorable of the Splash-In winners nor the best composed of double exposures but that's what the *On The Day* is all about. Peter Rowlands found the flat worm on the outside of the breakwater and rewound the film to add the sun on the inside and just pipped Linda Pitkin and Ron Williamson. Pentax LX with 50mm macro for the flatworm and 16mm for the sun.

(Below) Linda Pitkin's colour print won 1st prize and was taken in the Caymans with a Nikonos 111 and 15mm lens. Extra light came from a Sunpak 32 and the film was Fuji 100.



(Above) Peter Rowlands collects the BSoUP Trophy and 6 rolls of AGFA film from Brian Greaves, the sales director of AGFA UK Ltd.

(Below) Linda Pitkin should have received the Greenaway Marine Trophy for Best Colour Print...





(Above) Warren William's shot tied for 1st place in the Black and White Section and was taken in Bermuda in 1983. It was shot with a Praktika in a housing of his design and construction with an 18mm lens and HP4 film. 1/125th @ F11.



(Above) David George shot this joint Black and White winner at the shark Observatory at Ras Mohamed with a Nikons 111 and 15mm lens. The Kodachrome 64 original was copied onto Pan F b&w film and printed for the competition.



(Above) David George (left) and Warren Williams (right) tied for 1st place in the Black and White Prints



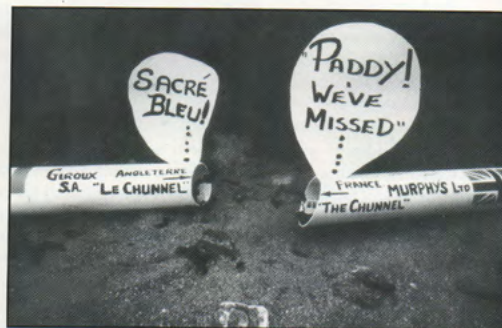
(Above) Les Kemp won the Contrived/Humorous Section and a full explanation of how he did it appears on page 11



(Above) It was a hectic day for the team of organisers, some of whom are seen here counting the votes.



(Above) Mark Nuttall used a Nikons 111, 17mm Sea and Sea lens and Ikelite 100 flash to shoot this inflatable shark filled to give the right buoyancy and held in position with fishing line. The shot was 2nd in the Contrived/Humorous Section



(Above) Mike Maloney was 3rd with this shot of finishing(?) the Channel Tunnel. He used a Nikons 111 with a 15mm lens and available light. 1/125 @ F5.6. He tried the same shot last year but the props fell to pieces! Better glue brought results this year.

(Right) The Black and White and Colour Prints were displayed in the Reception area of Fort Bovisand for everyone to vote for their favourites.



(Right) The 6 man/woman processing team did 62 films in just over 2 hours and kept off the drink until the last film was dry.



(Right) Steve Greenaway and his assistant set up and ignited the fireworks which brought the day to a spectacular end. The coastguard were warned!



BSoUP/AGFA 21st Splash-In cont'd.....

The best of the latter was taken by Les Kemp with a team of helpers and would have done credit to a commercial photographer. It is the front cover shot and is described elsewhere in this issue of UP.

Two other photos in this category produced gales of laughter - one lampooning the Channel Tunnel and the other Spearfishing.

The coveted trophy for the best picture taken on the day went to UP's own publisher and editor, Peter Rowlands. A well conceived double exposure, it beat Linda Pitkin's shot of a large kelp plant with an inflatable in the background. Third was Ron Williamson's slide of a plumose anemone and shell still life.

The day was admirably organised by Chairman Brian Pitkin, who surpassed himself with this year's arrangements. They included a buffet and magnificent birthday cake baked by Rhoda Gill, who also catered the food. The cake was cut by the Society's two founder members - Peter Scoones and Colin Doeg.

The day was fittingly crowned with a spectacular firework display, supplied and executed by Steve Greenaway of Greenaway Marine, the culmination of which was a firework display celebrating Greenaway Marine and BSoUP's 21st Anniversary.

Text by Colin Doeg

Photos by:
Colin Doeg
Peter Rowlands
and Paul Clarke

BSoUP 1967-1988

A fortunate accident led to the formation of the British Society of Underwater Photographers. The organisers of an underwater photography competition returned Peter Scoones' slides to Colin Doeg. Seeing that Peter lived only a few miles away in north London - and also liking his work - Colin immediately went to see him.

The pair spent nearly two hours talking about the idea of getting underwater photographers together. Between them they had the drive and the contacts to turn their idea into reality. Letters were written and notices sent to many diving clubs. The result was that 18 people sat down in Peter's front room and formed BSoUP.

The concept for the Society's symbol was drawn by an artist on a national newspaper for a packet of cigarettes. Then it was refined into the letterhead and other material and BSoUP was in business.

Colin was elected Chairman - a position he held for a total of 9 years. For

much of that time Peter was the Secretary but, in fact, they worked closely together and shared the tasks.

Recalled Peter Scoones: "Those were exciting days. We were pioneering ideas and techniques. There was little commercial equipment available so many were putting land cameras in homemade housings".

Meetings were held only in the winter. The reasoning was that members were all underwater taking pictures as often as possible during the summer.

Colin enlarged on the early days. "Leading photographers like Geoff Harwood and Peter carved correction lenses out of Perspex and I believe Peter was the first to install a dome port in a housing. Tim Glover hung a large condenser lens in front of his Rolleimarin to take close ups....and it worked well.

"BSoUP also produced a standard for dome ports which was widely adopted as

well as another for a circuit to trigger flashguns. Thyristors were adopted and are still in use with the BSoUP circuit.

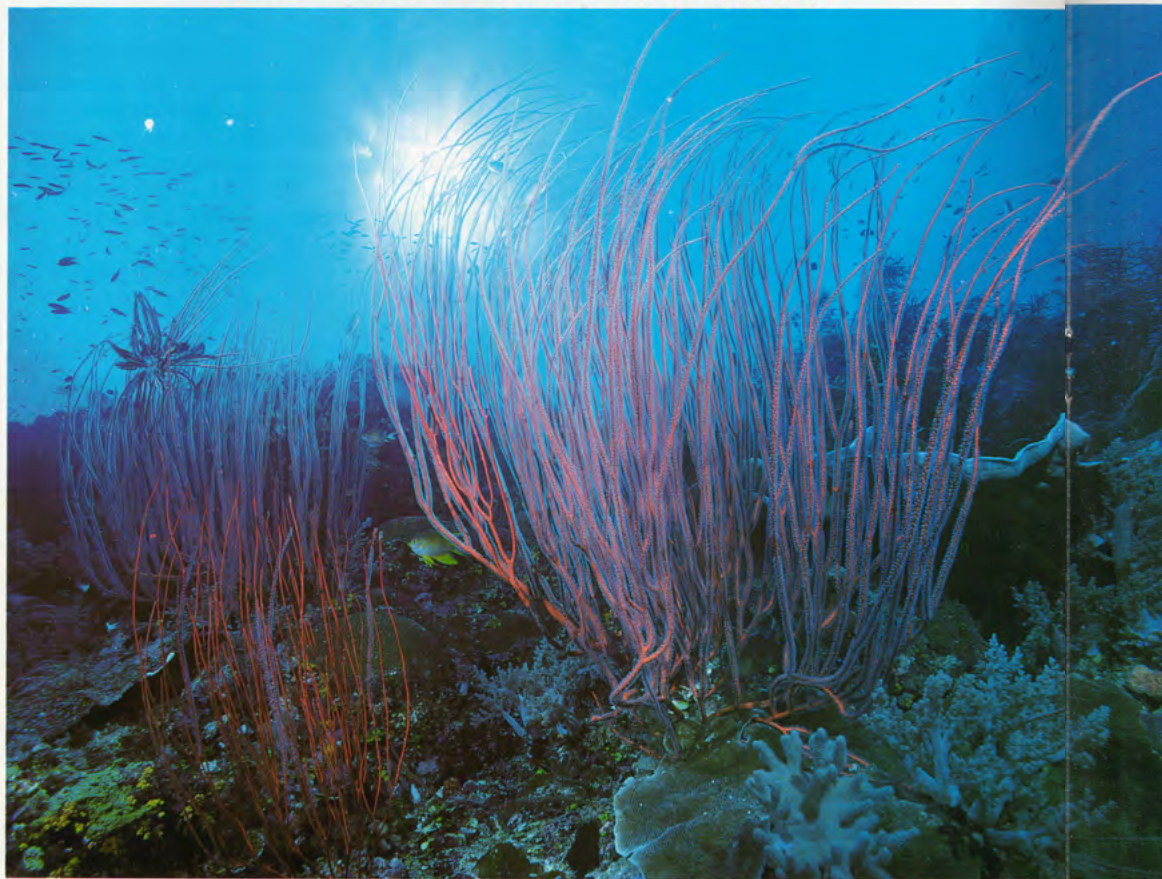
"However, one of the most remarkable things about BSoUP is that Peter Scoones continues to be at the leading edge of underwater photography.

"He remains one of the world's outstanding cameramen and has never lost his enthusiasm...whether the water is warm and clear or green and cold. He has led many creative and technical developments and is renowned throughout the world.

"To my mind, another great strength of BSoUP lies in the continued involvement of so many of its stalwarts in the organising and running of the Society and the fact that so many of them continue to be active and successful underwater photographers. The splash-in was a good example - a large proportion of those helping Brian Pitkin were former chairmen or presidents"

Within a Rainbowed Sea

Jett Britnell interviews Chris Newbert



Chris Newbert is the recipient of numerous publishing honours and major photographic awards. He is undoubtedly one of the most successful underwater photographers in the world today. In this candid interview, he explains his views in underwater photography, discusses his first book "Within a Rainbowed Sea", and offers advice to beginning underwater photographers.

Chris's photographs have been published in over 100 magazines and books worldwide. Among his notable accomplishments, his first book "Within a Rainbowed Sea" was selected by the White House as an official "Presidential Gift of State". President Reagan presented a copy to Japan's Emperor Hirohito, on the occasion of his 85th birthday and 60th anniversary of his reign.

Which came first, diving or photography?
Diving came first. I started diving when I was fifteen in Boston. Underwater photography followed five or six years later.
Why did you take a camera underwater?
After spending four years at the University of Hawaii, I moved to Kona, Hawaii and worked as a dive guide. I was on the water 5 to 7 days a week doing 2 to 4 dives per day. I became bored watching other people take their cameras underwater, so I decided to take my own down.

Did you have any formal training?
No, zero training. I learned photography underwater, not on land.
Were there any early influences?
There was to an extent. I've been inspired by many photographers, but none in underwater photography. The people I studied and read about were people like Edward Weston and Ansel Adams. The classical land photographers were the ones I felt had

the most to offer in terms of the constructive nature of what they were doing.

"Within a rainbowed sea" is considered to be one of the finest collection of marine images ever published. When was the book conceived?

The idea of doing a book occurred to me right after I started underwater photography. In fact, a girlfriend thought my early pictures were fabulous and suggested I publish a book. I felt my pictures were terrible, but the idea of a book took root in my mind. All I was at the time was a college drop-out dive guide. The thought of being an author had a nice ring to it. Over the years the concept of the book evolved. It went through many stages in my mind. Several years ago, I wrote on a piece of paper what I felt the final product should contain. I still have the piece of paper today. It's astounding to read how close I came to my ideal vision - it's very close.

(Left)
Sea whips on Palau Reef.

In the surging, sweeping current running along the south tip of Peleliu Island, flexible sea whips wave to the passing bounty. I most love diving in strong currents when the activity on the reef reaches it's peak. Photography suffers but it's a small price to pay. 17mm lens F4. Kodachrome 64 film

(Right)
Threadfin Jack
I had long wondered about the long filamentous fins on this fish. During a night dive in the open sea, I watched a threadfin jack swim in front of a ctenophore, and I was impressed by their similar appearance. Perhaps its resemblance to these stinging creatures deters predators. 50mm macro. Kodachrome 25 film.

Is it true that to obtain some of the more elusive images you ventured alone at night several miles off the Kona Coast and worked 150 feet down from a perspex cage?

That's correct, except I would descend as deep as 200 feet in search of subjects without a cage. The cage hung 20 or 30 feet below the boat and served as a base to hold extra camera, strobes and anything else I might need during the dive. Since the boat was free drifting, the cage also doubled as a large sea anchor that kept the boat in the same current I was in.

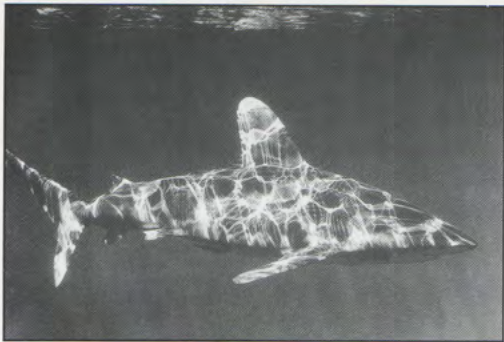
There were no diver pictures in the book, any particular reason why?

Yes, I think diver pictures are the most boring and redundant photographs on the face of the earth.

That's a strong statement given the popularity of diver photographs in magazines



I hate to say it as I fear it might insult a lot of people. It's just my personal feeling; What fascinates me about the ocean is the marine life, not divers. Most modern day underwater photographs portrayed in the media features the diver. The marine life and reef become a prop. To me it's embarrassing to be an underwater photographer when I know the public's image is what they see in magazines. Somehow, underwater photography has been taken over by this moronic concentration on the diver. For example, you never saw Ansel Adams's photographs feature hikers in colour co-



(Above) Pelagic sharks are thrilling and the Oceanic White Tip is simply electric, its moods vary greatly. They are powerful and voracious, normally measuring less than 10 feet. This 12 footer was the largest I have ever seen. Canon F1, 24mm lens and Kodachrome 64 film

ordinated backpacks and hiking shoes. It also promotes something that I feel is detrimental to marine life. Everybody is into this idea that they have to touch, feel, hold, pose and do silly things with marine life. Ultimately, you end up with a "stupid picture". It's a ridiculous trend. I think the diving magazines have been irresponsible in this regard.

Do you ever dive without a camera?

No, today was a perfect example. As soon as I put my camera in the boat the silver tipped sharks appeared.

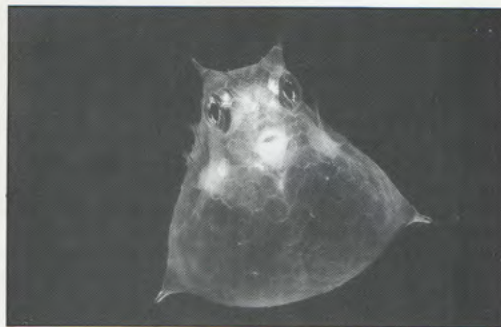
What elements must be satisfied before you click the shutter?

I think a lot of people would save a lot of film if right before they take the picture, they ask themselves one question. Why? Why this shot? What is it about this shot that makes it worthwhile? Respond to the subject matter and the situation at hand. Look at all four corners of the frame before you shoot. Make sure everything in the picture is an essential element.

So you have no set formula?

No, people should break away from formulas. I try to keep an open mind. Take down a different lens or a lens you don't normally use. It's amazing what you can do. All of a sudden you're seeing everything from a new perspective. If you always put your modelling

(Below) As this Cowfish drifted toward me, filling my viewfinder, I didn't know whether to laugh or photograph. I did both, 8 miles from shore, 75 feet deep, at midnight. Canon F1, 100mm Macro lens and Kodachrome 25 film.



light on the right, put it on the left. The pictures don't all come out great. I fill my trash can higher than anybody. It's not so important you're successful with every shot but more important that you try something different.

What is your basic photo inventory?

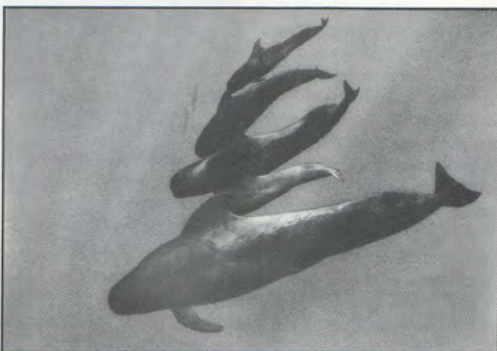
My personal equipment is all Canon F1 cameras. Both the new and old F1. Primarily I'm using a 14mm superwide angle, 17mm wide angle, 24mm, 35mm, 50mm macro and a 100mm macro. Actually, this trip I'm trying out a new Kiron 105mm macro simply because it can focus down to 1:1. I'm using a variety of housings. Ikelite housings for close-up work, Canadian Aquatica III housings for wide angle and several Oceanic 2003 strobes.

There always seems to be a debate over Canon vs Nikon systems. Why did you settle on Canon?

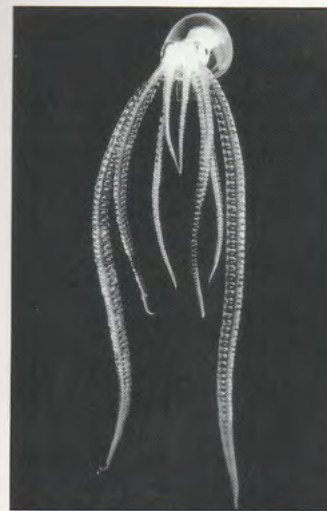
I think at the time I chose Canon because the system has a built-in light meter and Nikon did not. I don't think it makes any difference which one you use. What makes both systems valuable is they allow the use of enlarged view-finders, which is essential for underwater work.

How do you approach or use strobes in your work?

I tend to use only one strobe in my close-up work and virtually



(Above) Usually they keep their distance, but Pilot Whales can quickly change moods and become accepting of human presence. I couldn't believe my luck when this group formed a pyramid in front of me, their tails in perfect rhythm. Canon F1 24mm lens and Kodachrome 64 film



(Above) Some suggest these are a juvenile stage of the reef octopus which will later mature inshore. But I have sometimes come up from night dives in the open ocean covered with young, clinging octopus, tiny replicas of reef octopus, which have no resemblance to these subjects. Canon F1, 50mm F3.5 macro lens and Kodachrome 25 film

always use two strobes for wide angle. On close-ups, I tend to favour flat lighting which is achieved by direct frontal lighting. Do you make bracketing a regular practice?

Absolutely, without question. If I'm shooting something very unique, and know I'm not going to get a lot of shots, I'll take my best guess and hope for the best. If I have the luxury of time, I'll bracket.

What type of film do you use?

Professional Kodachrome 25 for close ups and Kodachrome 64 for wide angle. If I had to use only one it would undoubtedly be Kodachrome 64. Although Kodachrome 25 is marginally sharper.

What have been your most challenging photographic subjects?

Whales have been the hardest animals to shoot. I've spent days baking in the sun, bouncing around in my boat, with zero results. You invest a lot of time, yet gain so little.

What advice can you offer to amateur photographers?

Underwater photography is not a strange orphan of photography. It's photography that just happens to be done underwater. You can gain more from studying the great photographers of history than you can from studying photographers who cater solely to diving.

Nothing will substitute for good solid diving experience. Courses can help you with technique. Beyond that, it's important to study your bad shots as well as your good shots. I've watched a lot of photographers take their bad shots and heave them in the waste basket. Pictures should be thrown away if they are bad, but not before you've studied why they're bad. There's more to gain from studying your bad shots and realising what went wrong. Ask yourself "What did I do wrong here? Oh, it's over-exposed. Why did I over-expose the image? What was the situation that contributed to this result?" Be critical of pictures that are technically good. Consider how to make them more aesthetically attractive.

What are your thoughts on the health and state of the oceans today?

During our lifetime there's been a lot of damage. I'm optimistic that whatever happens the oceans will regenerate. From a human standpoint, it may not happen soon enough to satisfy our desire to experience a healthy environment. What I try to do with my photography is teach by example and show how beautiful the marine environment is. If people are inspired, they'll do something to protect it.

Thank you for sharing your vision.

Jett Britnell

Within a Rainbowed Sea

A very special book at a very special price, saving over £20

"Within a Rainbow Sea has made each and every one of us a little more modest, a little more respectful, a little more in love, a little more sensitive....we are all very lucky. It's a treasure."

JEAN-MICHEL COUSTEAU

"I consider Within a Rainbowed Sea to be the finest such book I have ever seen... the prose is wonderfully sensitive, lucid and even mystical at times."

STAN WATERMAN

"This is the best collection of underwater pictures yet. Thank you Chris Newbert."

PETER SCOONES



Just some of the glowing reactions to this most unique book of underwater photographs and UP has a limited supply of these stunning hardback books at a very special price. In the USA, Within a Rainbowed Sea costs \$85. That's around £50 and the additional air mail cost would be at least £10 extra!

We have arranged a special shipment and can offer Within a Rainbowed Sea for just £29.95 (+ £5 1st Registered Post. It's heavy and we want to pack them well). Access and Visa are welcome so phone or write today.

U P Magazine (Book Offer)

UP in the Maldives

UP samples these Indian Ocean Hideaways

As underwater photographers become more and more adventurous and exotic in their dive locations, thoughts turn away from the Red Sea towards more distant shores and images of the Great Barrier Reef, the Caribbean and the Maldives spring to mind. The first involves a 24 hour journey, the second is already well established and the third is unique.

Whilst not pretending that a week is enough time to sample all of the delights of a new and varied location, it was a treat to be taken out by Emirates airline, whose service and standards I have not seen bettered. They fly from Gatwick to Dubai and from there to Colombo before the short hop to what must be the most unusual airfield in the world, your gateway to the Maldives Islands.

There are over 2000 islands in this chain, nearly all of which are undisturbed and simply stunning. The proverbial mixture blue sky, white sand, palm trees and clear water are absolutely idyllic and will make the most thrifty snapper trigger happy.

As guests of Emirates Airline and Indian Ocean Hideaways, we were whisked around 4 islands on two typical boats. The first was a traditional Maldivian dhoni with spartan bunks below and plenty of shaded deck space. The second was a modern GRP sailing yacht with far less shade. From a diving aspect, the dhoni was much more practical with easier access into and out of the water.

The tropical heat and humidity were fierce. No brochure can describe the piercing sun and no skin can survive the first few days without plenty of suntan oil and shade so be extra careful. Your underwater photography will take a back seat if you are too sore to put on a wetsuit and tank!

The humidity was solved by resorting to Maldivian attire of shorts and not much else (except flip flop type footwear to stop your feet burning on the red hot sand). The heat was helped by a gentle sea breeze and plenty of dips into the warm water which averages 27°C. Thin 3mm one piece wetsuits are all you need and even then its more for protection against stinging or abrasive corals. A lot of people wore Lycra suits which are both light and colourful.

Underwater there are currents to be taken into account. This can be a real nuisance for photography but great for impressive drift dives. Initial impressions were of



(Left) The simple beauty of not just one but the thousands of islands which make up the Maldives is quite remarkable. They are truly stunning and will keep your camera shutter clicking. The sunsets too are very special and as regular as clockwork.

(Below) This a traditional Maldivian Dhoni powered by a single small diesel engine. Boats are the most important means of transport throughout the Maldives. Basic bunks provide sleeping accommodation for up to 6 people and diving gear and a compressor can be provided for self-contained water based trips. This would probably be the most productive method for maximum underwater photography.



much more exotic colour in both the fish and the marine life but less soft corals than the much-compared-to Red Sea. The shoaling fish were much more profuse and, even though we never dived on the outer reef, there was always that feeling of open water species. Vibrance is a good word to describe the shimmering life so often missing in the

comparatively tranquil Red Sea and Caribbean.

Conversation with the dive guides revealed locations guaranteed for sharks and manta rays as well as steep drop offs and great scenery. The currents, however, they could not predict and they had to take them as they came and alter the dive plan accord-



ingly. Photographically that could be a nuisance.

The underwater photography potential is far and wide with much more macro life, shoals of cooperative fish and the possibility of spectacular visits from the big sharks and mantas. Take plenty of film because to run out would be very frustrating.

The Maldivian lifestyle and the atmosphere which the islands lend themselves to is one of complete relaxation but there comes a time when the relaxing wears thin and the feet start tapping to do something. There is little or no evening social life other than the other few guests, you can't bring alcohol with you (although it is readily available for sale to tourists in this Muslim community) and the snorkelling varies considerably from island to island. That puts an extra onus on the diving as the focal point of the day with boat trips going out mid-morning and afternoon. As with all concentrated diving areas a certain degree of regimentation is needed but this is far from intrusive and all of the dive guides we met were enthusiastic and encouraging. The big advantage of boat based trips is that you can be completely self-contained. All the diving equipment including a compressor can be provided and with the experience of the obliging Maldivian crew, you could reach some superb locations and have plenty of time on and under the water.

For recharging batteries on land, the supply is a convenient 220/240v and on the boats there is a 12 volt system. The water system on most of the islands was from wells underground, smelt strongly of sulphur and was poor to lather but a strong shampoo finished off with a finishing rinse of bottled water soon had us looking and feeling much fresher. Processing films would prove tricky unless you go to one of

(Left) Mike Wong used a wide angle lens to great benefit here to give a feeling of depth and scale whilst on the wreck of the Victory. He used a 15mm lens on a Nikonos 11 and added flash from a Sea and Sea YS150 flash. The film was Fuji 50

(Centre) Lunch was a simple affair served under the awning on the traditional Dhoni boat which is more suitable for diving than the other modern GRP yachts if you are thinking of a floating holiday.

(Below) There are far more fish and exotic life than in the Red Sea but there can be currents to contend with. This group were captured by Michael Wong with the same outfit as above.



the more expensive islands with running water and air conditioned rooms.

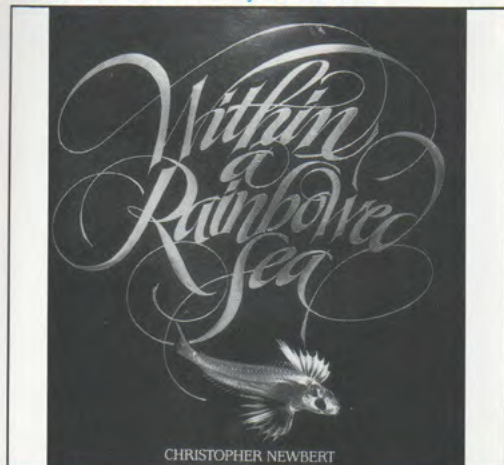
Being pampered journalists, we left a couple of days early vowing to return under our own steam and were treated to a stop off in Dubai, a most surprising blend of ancient and modern where the diving is cooler and not as clear, the Hilton Hotels are excellent and the duty free shopping has to be seen to be appreciated.

The Maldives should prove a popu-

lar destination from the UK now that there are more regular and some direct flights. For more details, please contact Pierre Tartari of Indian Ocean Hideaways, 7 Haymarket, London SW1Y 4BU Tel 01 930 6922.

Text by Peter Rowlands
Underwater Photos by
Michael Wong

Within a Rainbow Sea by Chris Newbert



This must be considered a 'State of the Art' presentation of underwater pictures.

The subjects are not new but Chris Newbert brings a photographer's eye to bear and raises natural subjects to an art form, simply and without artifice. A sympathetic presentation, superb and enhanced multi-separation reproduction has brought out the maximum from his Kodachrome originals.

Whilst Chris's portrayal of Dolphins, Whales and other mobile subjects is excellent, it is with his still life pictures, in particular where he treats the subject as an abstract that he truly raises photography to an art form.

True, on one or two pictures the enhancement has gone slightly over the top and true, one or two pictures do not match the excellence of the rest, but this is really nit picking, for in my opinion, this is the best collection of underwater pictures yet.

Thank you Chris Newbert.

Peter Scoones

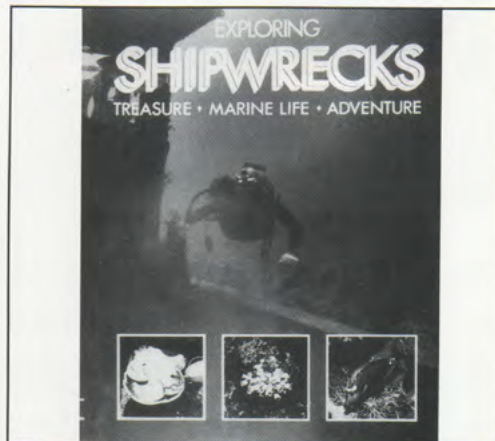
Exploring Shipwrecks
by Keith Morris and Peter Rowlands

Exploring Shipwrecks is a very reasonably priced, hard back coffee table type book, attractive to the diver and non-diver alike.

Peter Rowlands takes the reader on a pleasant, guided tour round seven famous wreck sites. The text is very informative and apart from a comprehensive history on the various wrecks, it covers direction for the diver who finds himself on the wreck, to comments on the marine life that surrounds the wrecks, as well as the occasional advice to the underwater photographer and the novice diver who may experience an ear ache if not clearing his ears on the way down.

The book is lavishly illustrated and it is a shame that the photographs have been scattered over the pages in a way that resulted in most of the photographs having more than four corners and very few of them printed without inserts. The large map that shows all seven sites is like one of those games where the players are supposed to look for clues, and only if you already know where all these sites are do you have a chance of finding the corresponding numbers.

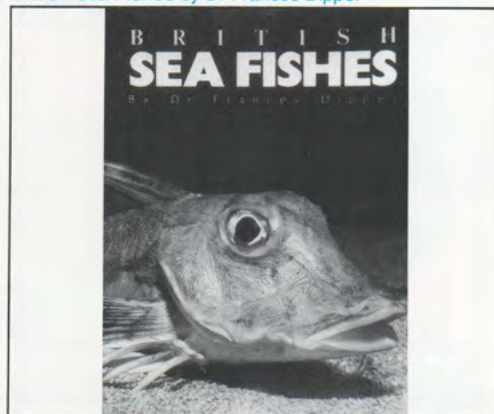
The general impression is entertaining, certainly a must for



the enthusiastic wreck diver. But there are quite a few inaccuracies and the book would have looked better if the designer had had a lighter hand. But then for only £8.95, you can't lose.

Georgette Douwma

British Sea Fishes by Dr Frances Dipper



British Sea Fishes by Dr Frances Dipper is an excellent identification guide. Almost every fish is illustrated with a large photograph. The photographs are often not very clear, but this is British waters, and probably the best she could get.

To make identification easier, there is a line drawing copied from every photograph on which the salient points are numbered and described in the text. She also describes behaviour, and anything that makes identification easier for the diver. It makes entertaining reading and I look forward to trying it out in the field.

It is rather an expensive book at £15.45 but good identification books are worth their weight in gold and this is the best identification book on British fish that I have seen.

Georgette Douwma

All of these books are available from
Ocean Optics

Underwater Photography Page 23

Northern Diver's Neoprene Dry Suit

From an underwater photographers point of view, diving in British waters has several limitations. Ignoring the more than often poor water clarity and the potentially rough water, we have to contend with some cool temperatures when we go down to expose film. The visibility we can cope with by using wide angle or close up lenses and the rough water we can solve by location changing or patience but the water temperature is something which varies little from chilly to cold to not far off freezing.

This cold water is the one physical factor which determines our performance underwater more than anything else for you may have excellent water clarity and cooperative subjects but if your hands are so cold that you can't work the shutter release, you are unable to take advantage of the situation.

The short term solutions are to stay as shallow as possible where the water temperature may remain tolerable, to use just 24 exposure films or nicad batteries to make sure your flash recycles much faster and so on. The issue which is being avoided is your personal performance and this is fundamental to the quality of pictures which you will eventually produce. No matter how good the lens, film or subject, you still have to be ready to take the shots.

Until a decade ago, amateur divers had to use ingenious devices to improve the insulation of their conventional wetsuits and these could be anything from wearing tights underneath to boiler suits on top. It was the advent of the dry suit which marked a substantially different solution to the problem of performance underwater.

Dry suits are by no means a recent invention as any review of naval and commercial diving equipment will reveal but for the amateur diver and underwater photographer it was the combination of a neoprene dry suit and warm insulation which has made such a difference. Add to this a method of inbuilt buoyancy with direct feed inflation and you could do away with that separate, cumbersome and unattractive buoyancy aid. However, for ultimate safety, it is always advisable to have an independent buoyancy device.

Having been a Jet Suit user for nearly a decade, the patches were starting to meet each other and the zip was groaning so the time came to look at a replacement. If the truth be known, the patches were caused by uncompromising hard wear and minimal maintenance and the zip was being stretched beyond sense as the girth unexplainably expanded (Does neoprene



(Above) Underwater photographers tend to stay in the same spot when concentrating on picture taking, especially with macro and close up subjects so the increased thermal properties of a neoprene dry suit are a big advantage. Air is pumped into the suit with a low pressure direct feed hose from your valve but, for ultimate safety, a separate buoyancy aid is recommended by diving organisations. Photo by David Nardini

shrink?).

A review of the current dry suit market revealed a number of companies producing suits. An approach to Underwater Instrumentation, agents for Poseidon Equipment and the manufacturers of the Jet and UniSuits, confirmed that my shape was well out of ordinary proportions for, with my girth, I should be 5' 10". That meant I either had to grow 4", wear Cuban ankles whilst diving or diet beyond pleasurable measure. Fortunately, there was a fourth, and much more amenable, proposition.

The cool UK coastal waters have spawned the demand for a number of dry suit manufacturers and they nearly all offer a 'made to measure' service. This seems most sensible in a sport which can be enjoyed by the beanpole and the walrus and all those (hopefully, including me) in between. How they do it is beyond me but it was with pleasant anticipation that I was measured

for a Northern Diver Dry Suit in the usual panic for delivery.

Northern Diver is run by Mike Armitage and Carol Ramsdale from Wigan in Lancashire. They offer a direct-to-the-customer, made-to-measure dry suit at a very competitive price. They responded to my telephone and mail requests like lightning which was much appreciated but you should always allow around six weeks for a made to measure suit. You must consider that they are making these garments one by one and must make sure that they both fit and perform. When you think that such a suit could well last a decade, it is best not to hurry the system. Having said that, and with no thoughts or talk of doing a review for UP Magazine, my delivery time was impressively less than the initially quoted time.

Following the initial telephone enquiry, the response is to receive a comprehensive package of information; a well il-

Underwater Photography Page 25

Back to Basics Balanced light



(Left)

There are several options available for your dry suit from pockets to valve positions and a choice of around 10 colours. Northern Diver will be happy to discuss your particular requirements and offer their experienced advice. The measuring chart is well illustrated to make sure you measure yourself properly. There are around 20 measurements needed so don't rush it and double check every measurement.

amount of air in the suit to ensure the neck seal and performance without inviting the sea to join you. That balance is best achieved when you've got nothing else to do.

Go for an initial few dives to get used to the suit. Don't try to go to work on underwater photography straight away. You must get your buoyancy right. Without that, you'll have your feet in the air or your neck under attack. The best way is to choose a controlled location, overweight yourself and have someone in the boat/shore to pass the lead back to.

Obviously buoyancy varies with depth with neoprene suits but get yourself right for shallow water and you can compensate for the neoprene compression at depth by direct feed air inflation. That also has a warming effect. Some users of these style of suits like to use ankle weights to help keep the buoyancy even. These are usually about 1/2 lb per ankle and are very useful.

Once weighted correctly, you can look forward to comfortable diving in even the coolest of waters. The attraction of a dry suit is that you can still get chilly underwater but, as soon as you surface, the sealed insulation goes to work and restores the lost body heat. This restoration rejuvenates you for dive number two, three and so on.

From a photographer's point of view, dry suits do pose a few niggles. Shooting upwards, the air rises into your wrists and will cause a stream of bubbles into the picture as well as altering your buoyancy. Gloves will also fill with air too so the simple solution is a velcro wrist strap (Tekna do a nice sprung loaded version) and this should eliminate the problem. Hoods too can fill with air as you clear your mask but a quick look to the surface will release this or you could put a small hole in the hood to let the air out. This has two undesired effects - air out equals water in and also a steady stream of bubbles from your head which may/will spoil your buddy's diver shots. It's probably best to just look up to the surface!

Neoprene dry suits are nowhere near as comfortable to wear as wet suits since they increase your bulk, your requirement for lead and you really need help to get in them but once in, you can look forward to a warmer photographic dive when the only shutter shake should be your own fault rather than a compulsory shivering being transferred from the wrist to the camera which so often happens with wet suits, especially if you've stayed in one place for 30 minutes waiting for that Tompot Blenny to make an appearance.

Lovers of wet suits (in between shivers) always extol the virtues of being 'at one' with the water and the marine world. This is true both from a contact and a streamlining point of view but if you are so cold that you don't want to go in again even though the animals are performing uniquely, then it must be time to consider the made-to-measure neoprene dry suit option. They are a very effective way of encouraging consistent work underwater in cold water.

For further details of Northern Diver Dry Suits, please contact them at The Standish Centre, Cross Street, Standish, Wigan WN6 0HQ. Telephone 0257 421330.

Peter Rowlands

Balancing the available light exposure with that for your flashgun output is a very important technique to master for it is a much used and very successful way of restoring the foreground colour without losing background detail.

Two exposures are really taking place when you balance light and all you have to do is make sure that these two are similar and you will get the desired effect.

Firstly, take a light reading of the background. This is done by pointing your lightmeter/camera's meter to the open water background horizontally. Let's assume it's 1/90th @ F5.6.

The aperture of F5.6 is vital to the correct exposure of the flash-lit foreground if a balance is to be achieved. What you now have to do is arrange your position so that the flash to foreground subject distance is sufficient to give F5.6. This distance depends upon the power output of your flash. Too close and the foreground will be too

light, too far away and it will be too dark. The background exposure, however, will not alter since this is being achieved with the available light.

There are two ways of getting the correct foreground exposure. The first is to move nearer or further away from the foreground subject or the second is to alter the power output of your flash. Whichever method you choose, you will get a balanced light. Adjustable power flashguns are very useful in these situations for you can choose your position/distance for the best composition and then adjust your flash power accordingly.

In order to achieve a more colour saturated result, some photographers underexpose the background by one stop (i.e. use 1/90th @ F8) and move a little closer to the foreground subject. This will give a correct foreground with a rich coloured background.

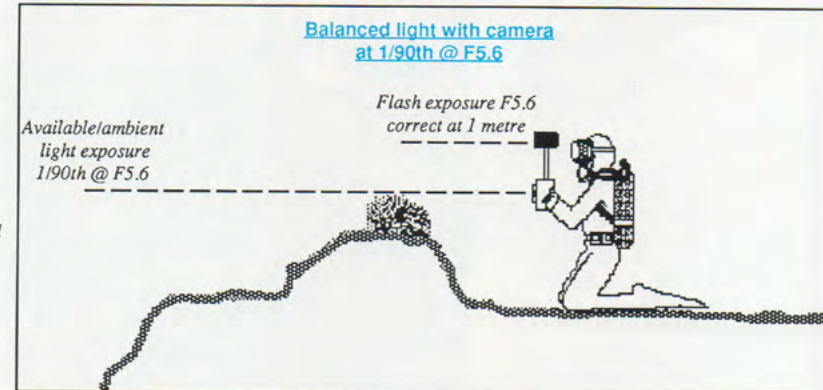
Taking the above technique to ex-

amples, you can stop down even further (i.e. to F22) to get a really black background and move even closer for correct flash exposure of the foreground but, as you've probably gathered, that's not balanced light anymore for the flash is then the only source of illumination.

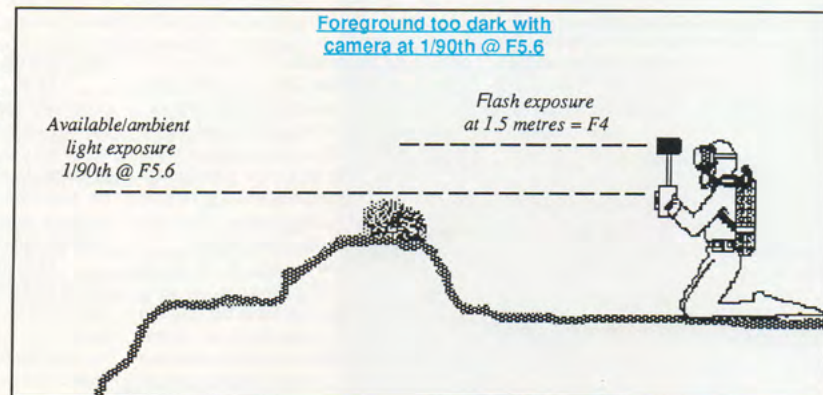
The higher the ambient/available light, the closer you will have to be to the foreground subject for it to be correctly exposed. This is relevant when you want to get ambitious and include the sun in the background. The very bright sun will mean your ambient light exposure may well be F22, in which case you will have to move very close to the foreground subject to get the correct flash exposure on the foreground.

Take time to let this technique sink in because, once mastered, it will give your shots much more impact and appeal.

(Right) Making sure the flash doesn't over or underexpose is critical and this depends on your flash to foreground distance or the power of your flash. With the Nikonos V and TTL flash, you can take a light reading of the background and adjust the aperture until the shutter speed indicated will be around 1/60th and then the TTL flash will, as long as it is within its range, give the correct flash exposure.



(Left) If you are too far away from the foreground subject or the TTL flash is not powerful enough, your foreground subject will be underexposed and you should move nearer (as in the above sketch) to get the correct exposure for balanced light. Move too near with a manual flash and you will have to turn the power down, if your gun has that facility.



Have you dived Bradford?

Andrew Playle has and didn't even get wet



(Left)
This giant octopus was captured on 70 mm film and then projected onto the largest screen in the UK and had the audience on the edge (or the back) of their seats. The special IMAX camera was housed for use underwater and the footage was shot in 1977. Only three minutes of filming could be achieved each dive and the outfit had to be craned into and out of the water.

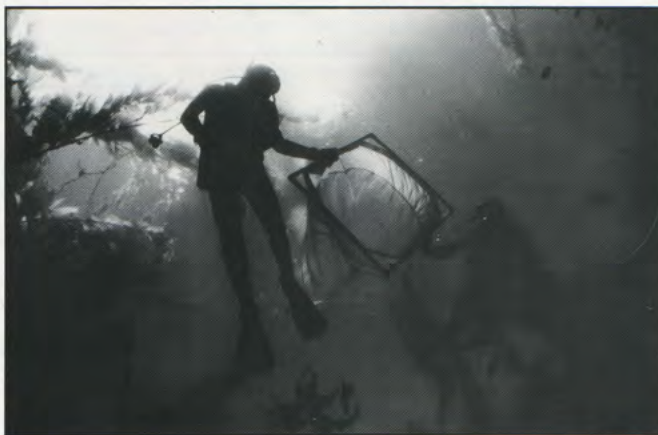
The dive begins - it is a night dive and you are there with your trusty torch and two dive buddies. Suddenly the water is a swirling mass of silver and gold as thousands of squid only a few inches long, swarm around you, intent on selecting a mate.

You feel that you are really there amongst them, such is the power of the Bradford Museum's IMAX system. The format is 70mm projected by a huge cine projector onto Britain's largest cinema screen 52' 4" high by 64' 8" wide. The brilliant, clear cut images stretch almost to the limits of the audience vision and, coupled with the six-track sound, the IMAX production of OCEAN really does give a taste of the underwater world without all the hassle of diving equipment.

The IMAX cine camera is equally impressive, weighing in at around 90lbs (with an equally heavy price tag) and for this all you get is 3 minutes of filming per shoot. On average, filming took place only twice a day - that's 3 minutes, twice a day! Admittedly the camera could be reloaded and back in the water within an hour but it posed many a problem to underwater photographer Mal Wolfe.

For the filming of OCEAN it required a suitably large housing; the first tested collapsed under the water pressure - luckily the camera was not in place at the time so it survived to be used in a different housing and as the film continued to roll it seems to have been used to great effect.

Again, you are there with your two dive buddies, this time with natural light in a forest of kelp and, with the sight and sound, you really could be there with them.



(Below) Divers collect samples with a net and, such was the spectacle of the presentation, that you felt as if you were actually there with them.

The sound track suddenly cuts to a foot tappin' "Octopuses Garden" accompanying a pride(?) of sealions as they perform for the camera. The "Wow's, Ooh's and Aah's" of the school children in the audience said it all! A small coastguard cutter goes through a roller coaster ride in heavy surf, giving the audience a stomach-churning Captain's eye view of life on the ocean wave.

The dive on the legs of the oil rig taken with IMAX's wide angle lens gave the impression of a continuous free-fall into darkness, helped by the spherical aberrations of the lens, almost caging the audience behind curved bars which were the straight

legs of the rig.

Then there's the octopus - everybody's favourite! He was a big fellow and not one to be prodded around and annoyed too much. Like an angered celebrity he grabbed the photographer's camera and, not wanting to let go, wrapped a tentacle around it; again with the occasional "wow" from the captivated youngsters.

Most of the audience enjoyed it, myself included, but there are bound to be those of us too critical to enjoy this IMAX production - they either judge it by their own faultless cine/video/AV sequences or those apparently budgetless wildlife films on tele-



(Left and below) The IMAX camera was not the easiest of cameras to put in a housing and the first version leaked under pressure. This initial setback was resolved and an exciting compilation of underwater footage was shot. The combination of big screen and 6 track sound brought the whole show alive and made up for any lack of story or continuity.



vision. The IMAX films are an exploration of sensation utilising an impressive film format. There may be little continuity or storyline - it is a production for thrills only and, in this context, for the majority of the audience, the production of OCEAN seems to have worked.

It was filmed back in 1977 off the coast of California - the question was asked "Why not somewhere more exotic like the Red Sea? IMAX had been commissioned, in this case, by the San Diego Marine Centre. Had IMAX had a choice of locations, a story line and an unlimited budget, then a truly fascinating film may have been produced. However, to the non-divers in the audience, OCEAN was described as "real edge of the seat stuff".

OCEAN is being screened at the National Museum of Photography in Bradford until 30th June as the Museum is celebrating its 5th birthday and launches a new series of films for the occasion. OCEAN will however be re-screened in September/October. As Press Officer Alison Theaker assured me "It will return!"

The Museum is open six days a week and is closed on Mondays. IMAX screenings are at various times throughout the day, the cost being £2.50 for adults with concessions for children. For full details and information, contact the Museum on 0274 727488

Andrew Playle

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Short Ends

BSOUP Splash-In Video tape

Peter Salmon filmed the BSOUP Splash In on video and can make copies of the unedited tape for just £10. You must supply the tape.

Peter Salmon can be contacted at 40

Red Sea Aquarians in Hurghada

This Purley based travel company specialises in trips to the Hurghada side of the Red Sea. They offer a variety of packages at good prices.

Please contact Chris Chadwick, Red

Scubapro buoyancy device recall

Scubapro have discovered a potential problem with their over pressure/dump valve fitted to some Scubapro buoyancy devices sold since October 1st 1987.

If you have bought one of the following units, please either return it to your local Scubapro dealer for examination, or to Scubapro UK Ltd at the address below. Do not use the unit until it has been checked.

The buoyancy devices will be one of the following:

Heat sealed adjustable jacket, Heat sealed Stabiliser jacket, all sizes
Master Jacket, all sizes.

Scubapro thank you for your cooperation in this matter and their address is

Virgin Divers World to Thailand and Truk

Derek Edwards of Virgin Divers World has just launched a package of holidays to Thailand on live aboard boats. The trips are based around the Similan Islands and there is full board and unlimited diving. In addition, there is a trip planned to Truk in March next year. Please contact Derek Edwards, Virgin Divers World, Saxon

Chalutier/Mike Valentine Photo Course August 15-21st 1988

This newly arrived live on board dive boat based in Plymouth has arranged for Mike Valentine to give an underwater photogra-

phy course on a trip to the Scillies.

No more details were available but Mike is well known for both his still photography/AV's and his films and, a recent visit to the Chalutier, revealed a larger than average MFV boat which caters for 10 live on board passengers in considerable space and comfort.

As usual with such boats, there is always work in progress but, at present, she is a well laid out and equipped dive boat, based at Queen's Anne Marina, Plymouth and ready to take groups to good diving in comfort.

For further details of the boat in general and Mike Valentine's course, please contact John, Andy or Anne, the Old Brew-

UP's mistake

Andre Laban, the underwater artist featured in the last issue of UP, wrote to say thanks for his magazine showing him at work but informed us that we'd spelt his name wrong! We had him as Leban and it is really Laban.

The Editor apologises for this awful blunder and hopes that no harm has occurred as a result of this inaccuracy.

UP and coming

UP in Aqaba

David Nardini reports on the Blue Dolphin International Underwater Photography Competition in which Brits Peter Scoones and Linda Pitkin came home with honours.

Filming ReefWatch

Georgette Douwma and Peter Scoones take us behind the scenes during the filming of the very successful BBC ReefWatch programme, broadcast live from Eilat to worldwide acclaim for both presentation and technical achievement.

UP in Fiji

With W. Gregory Brown

Meet Jack Randall

Hilary Hauser writes about this man of enormous knowledge and experience in fish identification and describes his methods

UP in the UK

Brian and Linda Pitkin take us to St Kilda and back

Your Favourite Shots

A brand new series gets underway with Martin Edge describing his top of the list and how it was done.

Service your own Nikonos

Marine biology in the UK

Gordon McSkimming shows and describes a Lump sucker's lifestyle

Equipment Reviews

Sea and Sea's 15mm lens and viewfinder put under the microscope

Amphibco's aluminium housing for the Sony Video V9/90

SeaStyle Semi-Dry suits put to the test

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