

Exhibition Competition

by Peter Rowlands and Gina Goodman

Southwest England's Falmouth University run a 3/4 year Marine & Natural History Photography BA(Hons) Undergraduate Course which aims to provide students with the skills to create visual stories which explore and highlight our relationship with the living planet, and the ecological predicament it currently faces.

Based in some of the most outstanding landscapes in the UK, they learn from award-winning and industry-connected photographers, expert filmmakers, explorers and scientists, gaining career-boosting insights and opportunities during their studies.

During the 1st and 2nd year students have the option learn underwater photography and take images in the UK waters around Falmouth but part of the Course for 2nd years is an annual trip to the Red Sea.

This is a very popular but self funded trip which the majority of the students attend and this year 36 out of 58 spent two weeks at Marsa Sharga in Egypt. Catering for the diving underwater camera equipment needs of such a large

group is a continued but now familiar logistical challenge undertaken by Falmouth's specialist underwater photography team and UK resort agents Oonasdivers, who arranged the flights and luggage allowances.

For most of the students this was their first time in overseas waters with the water temperature a balmy 27°C and visibility far in excess of their usual Falmouth waters! An ideal underwater studio in which to practice and perfect one's underwater imaging skills and style.

'The Red Sea trip has been a part of underwater photography at Falmouth for over 14 years now and it persists because it offers a perfect 'storm' of creative and collaborative learning opportunities for our students. In the UK we dive once a week as part of the course (weather permitting), so when we identify areas for students to improve or experiment it generally takes 7 days to apply that feedback. In the Red Sea it can take as little as an hour as students often complete between 3 and 5 dives per day and are supported 24/7 by the entire underwater photography team.

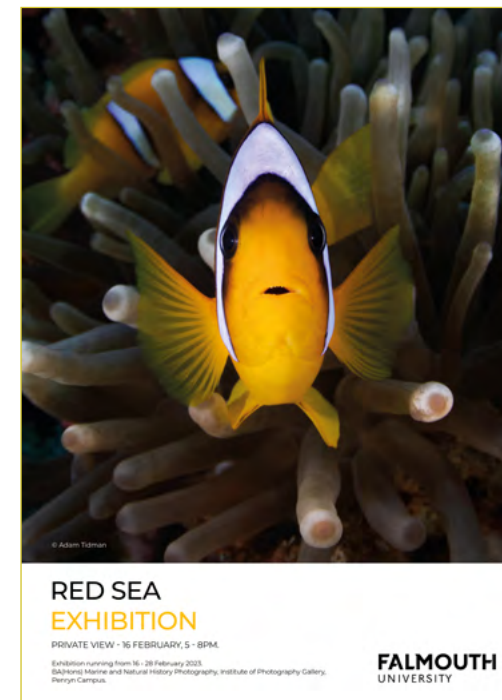
If you consider that most, if not all, of our students have generally only



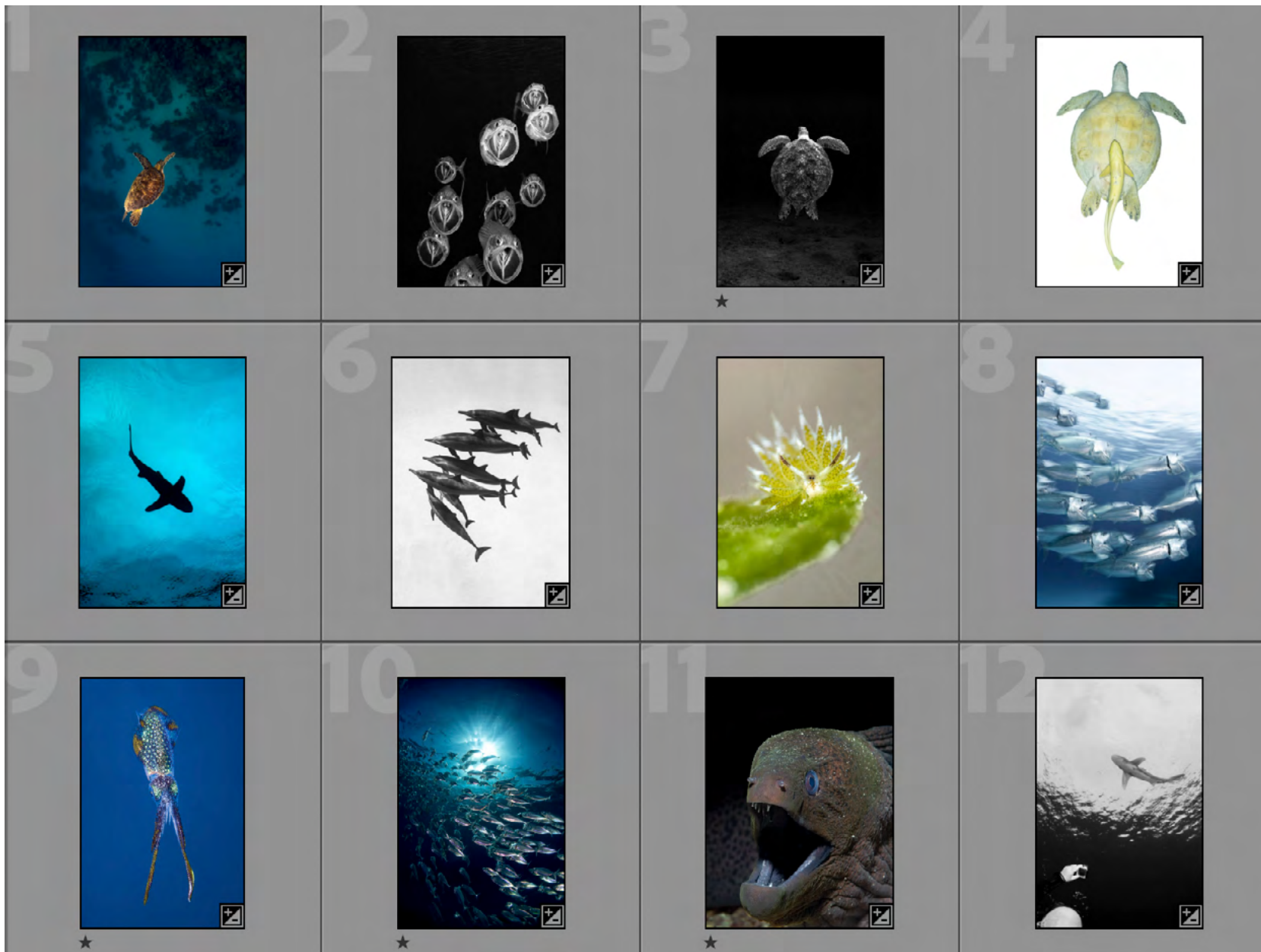
ever done 10 dives with a camera (at most) prior to this trip, within 3 days they have potentially doubled their overall time underwater shooting. The skills progression we see between day 1 and day 14 of the trip is astounding.' Gina Goodman, Lead of Underwater Photography at Falmouth.

A big event in the course's calendar is a major exhibition of the student's work back in Falmouth in February so this Red Sea trip is used to decide which image to use on a large poster to promote the Exhibition back home. The images had to be vertical (portrait) format and include space for overlaid text.

Students could choose just one image and these were preliminarily



Last year's winning image by Adam Tidman



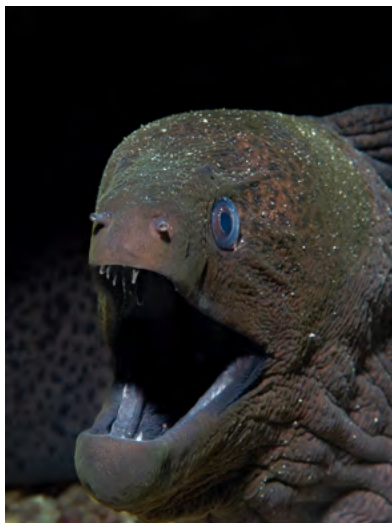
- 1- Hattie Pearce
- 2- Daisy Davis
- 3- Rhonwen Hardy-Evans
- 4- Ben Lindberg
- 5- Grace Westgarth
- 6- Grace Westgarth
- 7- Morgan Osman
- 8- Ellie Fraser
- 9- Eve Brown
- 10- Woody New
- 11- Kitty Blackman
- 12- Emlyn Morris

JUDGES:

Alex Tattersall, Pete Rowlands,
Jane Morgan, Shannon Moran,
Morgan Osman, Elle Speirs

whittled down to just 12 by
Alex Tattersall (Nauticam
 housings UK distributor,
Pete Rowlands (Publisher
of Underwater Photography
Magazine, Jane Morgan
(Falmouth University's Dive
Safety Officer and Dive
Technician), Shannon Moran
(Alumni) and Morgan Osman
(3rd Year Mentor) and Elle
Speirs (Falmouth University
Photography Technician).

The final 12 images
were then voted on by the
public preference of all of the
students to arrive at 4 finalists
and one winner.



Kitty Blackman

Olympus E-M1MarkII. Leica DG Macro 45/f2.8. Nauticam Housing, INON Strobes. 1/80, f14, ISO 400



Woody New

Nikon D850, 10-17mm Tokina. Nauticam Housing, Retra Prime Strobes. 1/5000 HSS, f11, ISO 400



Rhonwen Hardy-Evans

Nikon D7200, 10-17mm Tokina. Nauticam Housing, INON Strobes. 1/160, f10, ISO 400

Winner- Eve Brown

I encountered this exquisite creature gliding near the house reef in Marsa Shagra, Egypt. Mesmerized by it's radiant presence, time stood still while I lingered beside it at the water's surface. I felt a distinctive and inspiring connection between this beautiful creature and I. A foundation of trust was seemingly built as I had the blessing to get astonishingly close. It allowed me to capture it's beauty with precision and detail, and stayed in frame for over 40 minutes, granting me the opportunity to adjust the angle of the shot to effectively showcase it's captivating form.

Nikon D500, Nauticam housing, 60mm f2.8 Macro lens, INON Strobes 1/320, f6.3, ISO 100

Pete Rowlands commented "I think it's fair to say that, looking at all of the images on the Lightroom Lightbox layout, that the overall standard was extremely high indeed and that to have achieved it in such a comparatively

short time is a testament to the course tuition and the exciting talents of this new breed of underwater photographers.

The Falmouth University Marine & Natural History Photography BA(Hons) Exhibition will take place

between the 9th and 18th of February at Falmouth's Institute of Photography Gallery.

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www.falmouth.ac.uk/study/undergraduate/marine-natural-history-photography



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www.uwpmag.com



Don't settle for 2nd best



Film - No Filter No White
Balance



Digital - No Filter Manual
White Balance



Magic Filter Manual White
Balance

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards. These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter; using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

www.magic-filters.com