

UW Advertising Photographer Chris Crumley

By Angus Haynes

SSI Platinum Pro 5000 diver Chris Crumley is a photographer whose underwater work began serendipitously with an underwater portrait session in a pool. A mostly manual Canon 35mm was encased in an ewa-marine plastic bag housing and the photo session was a series of unweighted breathholds for both photographer and the subject. Crumley calls those images “interesting failures” and doesn’t include them in his portfolio. But, the hook was set. He thought his photos would improve if he could stay underwater and have more time to compose and pick the moment of image capture. This led him to a dive shop and a C-Card.

Move forward some years and the photographer’s Open Water Certification led to a string of other courses and certifications to allow photography in more difficult surroundings. Cavern, Atlantis Semi-Closed Circuit Rebreather, Nitrox, Advanced Nitrox, Extended Range are a few of the additions.

The ewa-marine housing and manual Canon were replaced with a Nikonos II, which led to a Nikonos III. He skipped Nikonos IV and owned a half-dozen Vs. From there, it was a Nikon F3 with motor drive followed by a string of Nikon F4s and other Nikons leading to a D1x digital in 2001. Other systems used along the way were a Mamiya RZ67 Pro S in an Aquatica housing, Nikonos RS and a Swiss Subeye using RS lenses.

His current primary system is a Seacam-housed Canon EOS-1DsMkII digital with multiple Ikelite DS-125 strobes. This system provides the resolution needed for practically any advertising

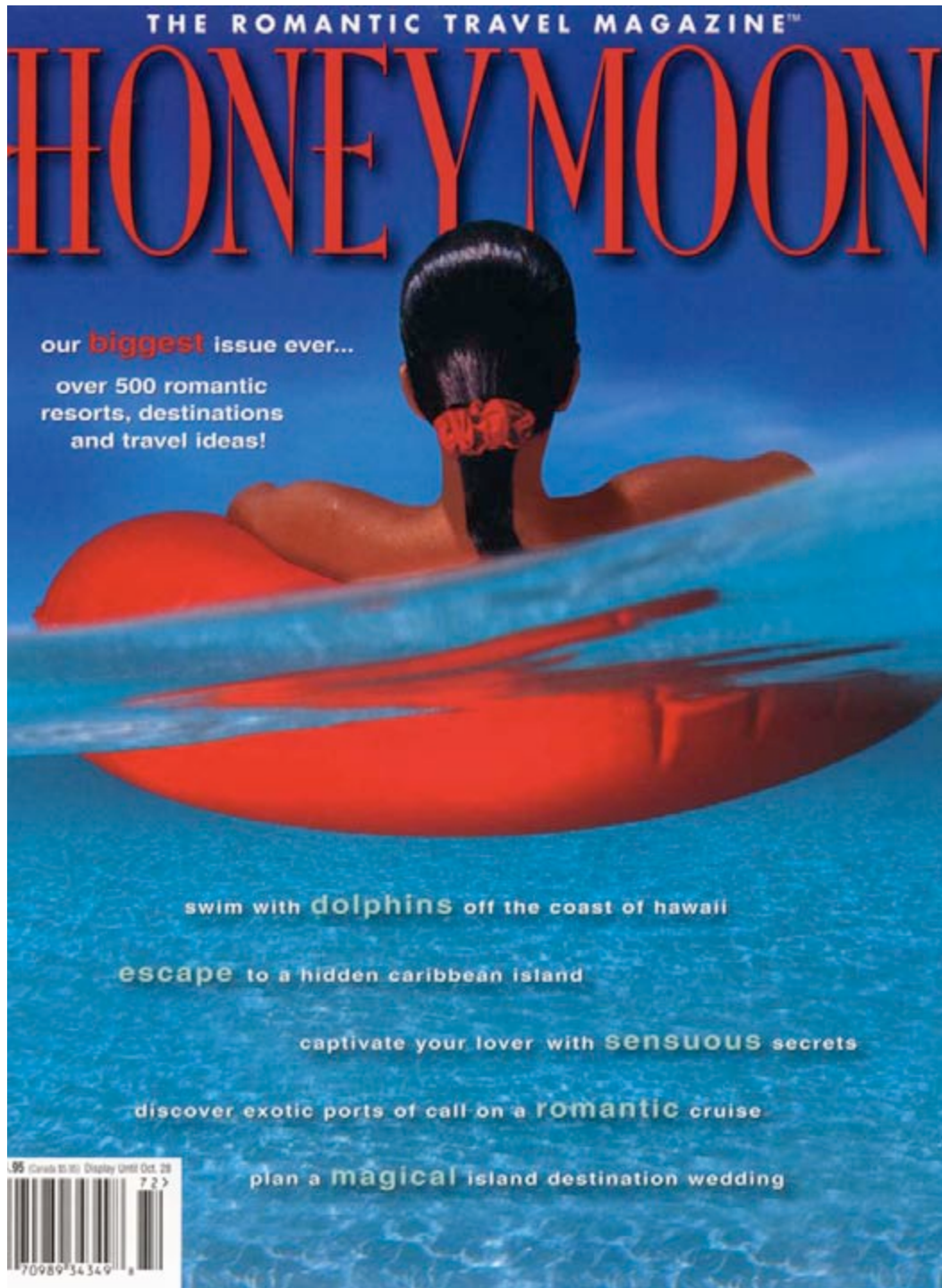


Under/over image of snorkeler made for stock. Assistant Christina Macfarlane was model for the snorkeling image in shallow water in Cozumel, Mexico. Seacam housing with Canon EOS-1DsMkII, 15mm fisheye and a single Ikelite DS125 strobe with diffuser, f16 at 1/85 second. Model’s face was 12-18” from 9” glass dome port.

project and the Seacam housing’s S45 finder allows under/over work in horizontal and vertical formats at will. Crumley says, “Under/over capability is important to some of the work I do and Seacam was the only system offering a 45 degree optical finder

that swiveled.” I can work with an art director on the surface and we can both see what the camera sees underwater.

While Crumley shoots primarily wet and underwater projects for advertising and commercial



(Above) Under/over of woman diver in shallow water near dive boat at Provo, Turks & Caicos Islands. Nikon F4, 18mm f2.8 in Aquatica housing with 8" dome port and Ikelite SS200 at full power. 1/125 f16 on Kodak E100S film. This and the other four frames from the series have generated over US\$40,000 in usage fees.

(Left) Under/over of David Doubilet's niece, Rain Kramer, at Sandbar, near Stingray City in North Sound, Grand Cayman. Working from a chartered boat with a model and color props brought from the studio, this image was done with a Mamiya RZ67 Pro S camera, 50mm lens in an Aquatica A67 housing with 8" dome port. Because of the shallow depth of field inherent in the medium format, a +2 split diopter was used and exposure was 1/125 at f22. An Ikelite SS225 at full power provided some of the underwater fill light in addition to reflection of a midday sun off the shallow white sand bottom. This image has been widely published, but mostly editorial. Usage fees have been quite small when compared to advertising usage.

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Yamaha Cinema DSP gives dialogue more definition, music more dimension, and sound effects, for greater realism, more graphic detail and superior placement. This breakthrough in realism is no small feat. It's accomplished by multiplying the effects of Digital Sound Field Processing and Dolby Pro Logic.

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of home theater components that outperform other comparably priced products in the market. After reading this ad, if you get the feeling that watching a movie with Cinema DSP makes a world of difference, you're absolutely right. But don't just take our word for it. Hear it for yourself. Stop by your local Yamaha dealer for a demonstration today. It's one demo that's bound to change the way you look at movies forever. Or at least for a very long time, for the dealer nearest you, call 1-800-4YAMAHA.

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(Above) The “Six Sharks” image was captured when a group of sharks formed a pleasing natural composition for the camera off Freeport, Grand Bahamas Island. The nearest shark was 12” inches in front of the housing dome, bumping it a moment after exposure. Nikon F4, 16mm f2.8 in Aquatica housing with 8” dome port and Nikon SB-102. Fuji RFP film. This image has generated over US\$50,000 in usage fees. Crumley’s Six Sharks stock image was combined by New York ad agency with studio shot of man in chair for double page spread ads for Yamaha Home Theater for print ads, and point-of-sale 3D displays that ran in U.S., Australia, Asia and Europe.

(Left) Underwater product ad and store display poster for ScubaPro Twin Jet fins. The 10-foot-long humpback whale calf had been born six days before and was with its mother almost a stone’s throw from the Moorea shoreline. Diver/model Virginie Leplus’s father’s whale watching boat dropped Crumley in the water on snorkel and the calf approached to less than 10’ before its mother came up from the bottom between them. Canon EOS-1Ds (11 mega pixel) in Seacam housing, 16-35mm f2.8 lens at f8, 1/100 sec, with 9” glass dome, ambient light at the surface. Model is studio/underwater assistant Christina Macfarlane.



One dive in our Solene jacket and you'll find an adjustable B.C. so comfortable and thoughtfully designed to accommodate the nuances of the female diver, you won't even feel like you're wearing it. Try on Tusa. And feel the freedom.



Commissioned ad shoot done in studio tank working from art director's sketches. Working closely with the TUSA executive in charge of advertising and their design agency, the image for this ad was shot with a Canon EOS-1Ds(11 mega pixel) digital at 1/125 sec at f9 with a 20mm f2.8 prime lens in SeaCam housing with 9" glass dome port. Fill light was from a gelled Ikelite DS125 on a light stand at camera left. Model is Crumley's studio, stock and underwater assistant, Christina Macfarlane.

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projects, he has done extensive editorial work. In the Client-Editorial section of his web site, there is a long and impressive list of publication credits. He was one of a small group of photographers who helped Rodales Scuba Diving magazine (now F+W Scuba Diving) get its start 1993-1997 and has produced images for other magazines around the world. He also shoots rights managed stock for his agents in the U.S. and Europe.

When he talks about digital, he sounds almost devote. "Before becoming a photographer, I worked in a computer systems consulting environment. That career gave me some marketing and business experience. It also provided some left-brain logic which has served me pretty well in my right-brain creative pursuits. Digital workflow is almost second-nature and I'm absolutely a believer in the migration to digital photography."

"I'm also determined to set an example in professional photography business ethics and practice," he offers. "I love every job I do, but will rarely take a job that will undermine the profession. It can be ruined by photographers who give away too many rights for too little compensation." He is an active member of American Society of Media Photographers (ASMP) and Advertising

Photographers of America (APA).

In addition to the Canon EOS digital systems, his studio in Virginia is also equipped with 22 mega pixel digital backs on medium format cameras for dry advertising work. "But," he says, "don't look for them to go underwater. Those systems are still too pricey."

See more of Crumley's work at www.chriscrumley.com or do a Google search for "chris crumley".

Angus Haynes
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Portrait ©Bob Knuth



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