

New Yap Book by Tim Rock



Tim Rock is happy to announce a new hard cover book highlighting the culture, beauty and nature of Yap in Micronesia. This full color book contains over 300 photographs of the people, culture, nature and marine world of Yap in Micronesia.

Award-winning photojournalist Tim has compiled some of the most stunning images ever taken on Yap to create a beautiful hard cover volume. A must for island lovers, divers and travel buffs.

Large Format Landscape 13x11 inches (33x28 cm) 192 pages.

You can buy it at:

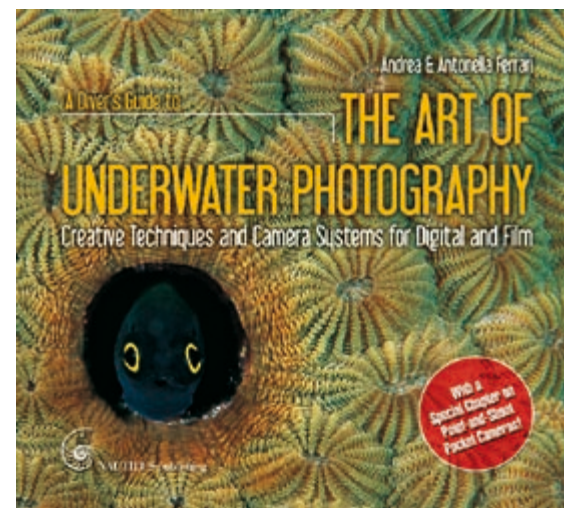
<http://www.blurb.com/bookstore/detail/143868>

One glitch... as of now, this publishing company uses Swiss Post and UPS. UPS is very expensive so it may be cheaper for those outside of the US to send the book to a friend in the US using UPS ground and have the friend forward the book using the regular mail.

A Divers Guide to the Art of Underwater Photography is now available worldwide!

Eight highly enjoyable chapters about motivation, equipment, technique, mindframe, philosophy, artistic influences, cameras, housings, strobes, macro, wide-angle, portraits, topside surface interval photography and many, many other subjects. It's a big book - high-quality paperback, 360 pages, 300+ large photos, 25 cm x 22,5 cm, printed on glossy heavy paper.

Illustrated with a spectacular selection of some of our best shots plus image contributions by some of the world's best professional and amateur underwater photographers - including Doug Perrine, Tony Wu, Charles Hood, John Scarlett, Alex Mustard, Eric Cheng, Stephen Wong, Takako Uno, Alberto Luca Recchi, Fiona Ayerst and many, many others. A Diver's Guide to the Art of Underwater Photography strives to be completely different from all other guides currently on the market - not only it is produced on heavy glossy paper by the highest color separation and printing standards to coffee-table top-level quality, it also



features scores of select spectacular images by some of the world's most influential professionals but also by many extraordinarily gifted amateurs from all over the world, reinforcing the basic theme underlying it all: that taking great underwater images has less to do with camera models or technical trickery than with the "art of seeing" and the willingness to react on instinct, recognizing beauty when it appears in front of us. It strives to teach how to use one's own eyes. Each photograph - all three hundred of them! - is extensively captioned illustrating technique, equipment used, location, creative choices and final results.

Available from select retail shops,

www.nhbs.com

www.uwpmag.com

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 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

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 1

The pike image nearly didn't make it into binary format. I had gone to the Wildfowl and Wetlands centre near Arundel hoping to shoot more split level duck images, but the birds were just not interested in posing for the camera and nothing avian-focused was working. I decided to take a break from our feathered friends and walked to a nearby stream. The stream drained from a nearby millpond into a tidal section of the nearby river Arun.. The south of England is dominated by chalk hills which soak up the (copious quantities!) of rain, filter the sediment and then rise as crystal clear springs at the foot of the hills. What made the stream a joy for underwater photography is the clarity of water.

Any walk wearing a drysuit and carrying a housing soon becomes a trek and by the time I reached the stream I wished I had taken up cross stitch or chess as a hobby. I sat on the bank to cool down. A pike was twisting its way up and down one of the weed lined channels. As I watched the fish a few negative thoughts wandered into my head. Why bother? The pike will bugger off the moment it sees you leave the bank. All this effort and the pike will be just as frustrating as the birds. At times like this I banish these thoughts with simple phrase. "If you don't get in the water, you won't get lucky". And "the more times I get into the water, the luckier I seem to get!"

I clambered down the bank, pulled on my mask and fins and slipped quietly into the water. I'm not sure who was surprised most - me or the pike. We came face to face in the stream and to my surprise



the fish didn't turn tail and take off in the opposite direction. Instead, he casually turned and flicked over a bank of weeds before turning to eyeball me. Inside my thoughts were screaming 'take the picture - any picture - before he disappears'. But I just relaxed and observed before starting to take pictures, hoping he would relax and cooperate. The pike let me get closer and closer. Gazing through the viewfinder I thought my eyes were playing tricks on me, for I could now see two pike. I lowered the camera and there were not one but two pike a mere 12 inches from the dome.

The whole shoot was over in less than 5 minutes. Two pike in crystal clear water close to the dome port. Sometimes you need to get into the water to get lucky.

Nikon D200 with 16mm (effective 24mm) lens. Subal housing Inon Z240 strobe F8 at 1/160th ISO100

Simon Brown

www.simonbrownimages.com

Parting Shot 2

Several times each year I am fortunate enough to travel to exotic locations to teach underwater photography.

Late in 2007 I found myself on the island of Yap in Micronesia a location that is famous for it's resident manta ray population which are sighted with great frequency in channels leading in and out of the surrounding reef.

I was on the island for several weeks and, as hard as this may be to believe, I got tired of mantas and wanted to record some of Yaps other marine life. For my last week I made it a point of going out as often as I could on any of the dive boats that were not going in search of mantas. The very southern end of Yaps reef structure extends out far from the island and comes to a corner that drops into open ocean. Visibility here is spectacular and the reef and drop-off supports a wonderful combination of sea creatures.

When speaking of underwater photography I often mention focus and I don't mean your lens. It is amazing what you can find if you hang out in one small section of the reef and really take your time and watch what is going on around you. That is where this image of the scorpionfish, *Scorpaenopsis oxycephala*, came from.

I had seen the scorpionfish and taken a few shots of him. He was in my tiny patch, but not really a subject I was concentrating on. A shy moray was getting used to my camera and each time I exhaled my bubbles would cause the surrounding



schooling anthias fish to dart into the hole with the moray.

As we all got used to each other I saw a movement out of the corner of my eye and turned to see the scorpionfish (not far from my elbow) with it's mouth agape beyond what I thought possible. As I said to myself that I wish I got that shot, I went back to the moray. A few minutes later the scorpionfish repeated the great yawn and I decided

not to miss it a third time. With the scorpionfish filling my frame I sat and waited...and waited... and waited. My persistence finally paid off and lightning struck for a third time.

David Fleetham
www.davidfleetham.com

Parting Shot 3

June heralds a yearly migration of divers from the British Society Of Underwater Photographers to the hunting grounds of Ras Mohammed for the annual event of shoaling snappers, batfish and barracuda. This year was no exception, a group of twelve photographers chartered the Tempest from Sharm El Sheikh and set off for the wrecks and reefs of the local area.

The weather was very calm and an early crossing to the Carnatic, Giannis D and the Chrisoula K set the trip in a mood of high expectations.

Alan the dive guide, ran a very good boat, most evenings we would watch him entertain the Egyptian crew with his card tricks and sleight of hand. Apparently in his “previous life” he had been a professional magician and belonged to the Magic Circle. Little did we know what he had in store for us.

On the third day after diving the Chrisoula K at Abu Nuhas we moved off to Shark Reef at Ras Mohammed. The dive started at 11am and I decided to put a 10.5 fisheye and 1.4 TC lens on my Nikon D70s. The batfish and large shoals of snapper were just off the vertical wall, so time was spent photographing their

displays. Eventually we swam to the litter ground of Yolanda reef where the boat of that name floundered and shed some of its cargo of toilets and plumbing ware. We were towards the end of the dive and our guide Alan was hovering nearby. He suddenly started to point towards the surface, we thought maybe he had conjured up a whale shark, but no, out of the blue, a shimmering mermaid appeared. This was pure magic, so a controlled swim, camera at the ready, brought me within shooting distance. The flash as I took the shot alerted her to my presence. The mermaid a little startled, and her minder, finger waving, sent me back to a safer distance.

They proceeded down towards the wreckage where a diver was waiting with his large video camera. The model would take her air and swim dolphin fashion into the intended scene, then with lungs bursting she turned and rushed back to her life support. We watched



mesmerised until our own air supply started running low. Finally, back on board the Tempest we raised our glasses and toasted the brave Mermaid of Yolanda

Nikon D70, with 10.5 Dx plus 1.4 tc in Subal housing and a pair of Sea and Sea YS 90's strobes 1/60 f8.

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Do you have a nice shot with a short story behind it?
If so e mail me and yours could be the next "Parting shot".

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