



*Hawksbill Turtle  
Panning with rear  
curtain sync sea  
and sea housing  
F90X camera  
20mm Nikon lens  
YS300 flashgun  
on full power Fuji  
Provia 1/15th sec  
exposure f22  
(background  
movement evident  
only flipper  
movement)*



*Reef Scene Zooming sea and sea housing F90X  
camera 17 to 35mm Nikon zoom lens available light  
Fuji Provvia 1/2 sec exposure f22 (exaggerated  
movement due to long shutter speed zooming from  
17mm through to 35mm)*

1/2 second with the appropriate f stop. The speed of the zooming will obviously give different results faster. A more distorted image with longer speed lines slower a more distinct image with shorter lines. Obviously if you are deeper than 10-15 metres then the final image will be very desaturated in colour, so once practised this technique can again be combined with rear curtain sync. You will get all the speed lines but a more distinct sharper image with good colour saturation.

#### **Note:**

with all wide angle lenses I always use Fuji Provvia 100F 35mm film.

## **Conclusion**

I have tried to keep the explanations of how these three techniques work as practical as possible with the intention of allowing photographers the opportunities to get in the water and experiment, without too much technical jargon which sometimes can be confusing. I hope this intent has worked and in some of you it will lead to a more creative way of thinking and greater awareness which will eventually lead to a form of underwater photography leaning very much towards artistry. If I have not achieved this aim with my explanations please do contact me as I will always endeavour to help where I can e-mail me on [seaofdreams@btinternet.com](mailto:seaofdreams@btinternet.com)

**by Tony White**

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# A new set of eyes please

by Demelza Postlethwaite

Halfway through the pleasure/pain seesaw of mounting transparencies, the precious results of a two week trip to Bali, I've pushed the whole lot aside, uncovered my duty free fags and made a coffee. Its not that I'm disappointed with the images laid before me, though I am considering the future use of a satay stick in an unthinkable cruel attempt to ensure that an ornate ghost pipefish is in the plain of focus from snout to tail, but I am confused.

Each of my transparency

sheets are labelled with a basic code so that I can cross reference them with the notes made in my log book, nothing new to you I'm sure. The problem is that where my log book assures me that photographically the dive was 'fantastic', 'awesome', or rather embarrassingly 'British Gas here we come!' the competition will have nothing to fear from these films. Perversely, dives on which I bestowed accolades such as 'well, at least the water was warm' and 'only 16 shots taken' have produced the images that I'm finding most

pleasing.

One question I am asking myself is "Have all the shots already been taken?" A well composed, in focus and correctly exposed image of a Frog fish or a Pygmy seahorse isn't necessarily enough anymore. Whatever the subject and no matter how charismatic the subject is to us on a personal level, someone else has already taken the shot and many underwater photography enthusiasts are simply chasing the opportunity to replicate it.