

the addition of wet or dry close up dioptres, tele-converters or a combination of both. However, the greater the magnification you use the narrower the depth of field will become and getting your photographs into sharp focus becomes a real challenge. Starting with 'flat' subjects is easiest and you must concentrate on keeping your lens perpendicular to the subject to maximise the depth of field.

The abstract patterns and colours of the marine macro world are often stunning and frequently produce greater interest from non divers who may consider these images more as

graphic fine art rather than marine life. This sort of photography is both challenging and rewarding and will reveal a whole new range of subjects and effects as you begin to explore the detail of the reef.

So there is always something new to try, even if your efforts do not produce success at first. Don't give up, get serious, fire the imagination and rekindle your enthusiasm!

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Underwater Photography Workshops with Mark Webster in 2012

Red Sea 14-21 October 2012
Lembeh Strait 1-8 December 2012

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**THE
UNDERWATER
PHOTO & VIDEO
PORTAL**



Alien

By Selen Yavuzdogan

Photos by Tunc Yavuzdogan

Underwater in Lembeh is magical. Its murky waters are home to around 2000 species, many of which are too small for the untrained eye to spot during a dive. It's normal to find something on or under everything in Lembeh. It's one of those rare places where you are likely to see a shrimp on a nudibranch, an orangutan crab out in the open sand, flamboyant cuttlefish hatching from eggs miraculously.

It was December, 2009 when I first went to Lembeh. I've always been drawn to the tiny, colorful creatures of the seas and Lembeh was generously displaying these hidden treasures if you could manage to see them. Tunc was also ecstatic forming his own version of Macrolife. We had the best dive guide we've ever seen with us who could find tiny little creatures everywhere. I was ready for miracles and it happened.

We had just started our dive in Jahir I, and it was quite an ordinary dive until our guide showed us an alien-like creature moving frantically around. It was transparent, around 30cm in length and looked like an eel. It was so transparent that, it was very hard to focus and capture a good shot of it. Its crazy and clumsy movements hinted that it was a juvenile, but the size was big enough to be a grown up eel of some kind. I was so amazed and hypnotized by this hyperactive, transparent odd creature that, it took me couple of minutes to capture it on camera before we lost sight of it.



Nexus Nikon D200, 60mm macro, 1/250th @ F22. ISO 100

Tunc took some pictures, I took a short video and we went on our dive. We had no idea that we had such a rare experience. If we did, we would definitely spend the whole dive trying to capture its beauty, getting more detailed shots of it.

After the dive we rushed to check the books and internet to learn what it was. It looked like an eel, it was definitely a juvenile eel, but it was too big for a larva. It didn't really look like anything

we could find in the books or online resources. We started to get more more intrigued by the "thing" we had seen and we were desperate to find out what it was. Tunc posted the picture on wetpixel.com and asked for an expert opinion. Marine biologists had different ideas. One of them said he needed to count the muscle segments to be able identify. Another one said, the problem with Lembeh was that there were too many species, some of which



are unidentified. It was only then we learnt that this creature had been spotted only twice and our encounter was the third. We sure still regret the rest of that dive that we hadn't spent with it.

There was a lot of interest in the creature's picture. It was published in Alert Diver and Asian Diver. National Geographic editors had chosen the alien picture to print in the "Your Shots" section on December 2010 issue. It also attracted the attention of marine biologists. Dr. Miller contacted Tunc to support his study of a new eel species, which he thinks was the same as the one we had seen. We sent the photos and videos we had and he will use these for his scientific work on

this odd eel.

Its translucent body and tiny head was so fragile, beautiful and strange at the same time that it raised different feelings in everyone. Horror, admiration, curiosity and skepticism are to name a few. One common ground was that it was extraordinary and looked like it lost its way out from a James Cameron movie. Now and then whenever I dive in Lembeh, there is a part of me that hopes to meet this lovely alien again.

**Selen Yavuzdogan
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www.underwaterphotovideo.com



Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

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

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.