

# in focus

Autumn 2012 no. 99

The British Society of  
Underwater Photographers



**PICTURE  
THIS...**

**blue**  
o two  
dive the world

See us at  
**DIVE**  
2012  
MSC Birmingham  
27-28 October  
**STAND 815**

# In Focus:

## with Saeed Rashid...



Popular dive show 'Photo Zone' speaker **Saeed Rashid** of 'Focus Visuals' has joined the team to run our exclusive 'In Focus' photography workshops onboard our very own luxury Red Sea vessels; **M/Y blue Fin**, **M/Y blue Horizon**, **M/Y blue Melody**, **M/Y blue Voyager**, and in the Maldives on the stunning **M/V Carpe Diem**.

This seven night trip will help you to improve your underwater photography and post-editing skills, whilst experiencing some of the best diving the Egyptian Red Sea and the Maldives have to offer.

### Forthcoming trips:

**6 - 14th January 2013 In Focus: Maldives £1849**

**21 - 28th June 2013 In Focus: Red Sea £1199**

Visit our website or contact one of our expert travel team to find out more or to book your space today...

### Worldwide Destinations...

- Red Sea
- Maldives
- Pacific Ocean
- Far East
- Mediterranean



**BSAC**  
Partner



[www.blueotwo.com/bsoup](http://www.blueotwo.com/bsoup)

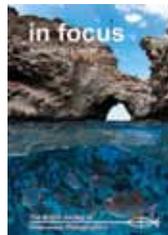
tel: +44 (0) 1752 480 808 | email: [info@blueotwo.com](mailto:info@blueotwo.com)

**in focus** Autumn 2012

# Contents

## page

- 4** Editorial
- 5** Through Snell's Window – Trevor Rees
- 17** Different Horizons by Paul Colley
- 39** Goose on the Loose – by Tony Neal
- 42** The Life of a Police Diver – by Andy Clark
- 52** In the Field with Gavin Parsons
- 59** The Great Red Sea Fluddes



**Cover image:  
Paul Colley  
Ascension split  
image from his  
feature on  
page 17**

# Editorial

The times they are a-changing; after twenty one years at the Holland Club, BSoUP is losing this most congenial facility. From January, unless we get a last minute reprieve, our meetings will be held in a large, comfortable classroom, with proper chairs and desks, still at Imperial College, but in a different building with access from Prince Consort Road. Although Brian has negotiated an excellent deal for twelve months, it is considerably more than we have been paying. If anyone has any suitable alternative to suggest for 2014, please let us know. Full details of the new venue will be available on our website.

Issue No. 99 is one of our most ambitious yet at 64 pages and we've tried to include more images than ever. Our most modest member Trevor Rees reveals all through Snell's Window and Paul Colley's most informative and logical approach to taking split shots will doubtless ensure a deluge of high quality images from all members in future! Red Sea virgin Tony Neal (Goose), describes his new experiences in his own special way and Andy Clark, a professional diver from the Thames Valley Police talks about the often difficult conditions of his everyday working life. And finally, Gavin takes us on a tempting tour both off the coast and inland in South Africa. For such amazing photographic opportunities, you will definitely want to go!

We welcome, with open arms, Chris McTernan as our new Art Editor and he has certainly been able to cut his teeth on this issue; I'm sure he had no idea what he was letting himself in for!

Our next issue will be No. 100 and we plan to make it a bumper edition that you will treasure for years to come. If you'd like to be a part of BSoUP's heritage, please send me your ideas, articles and interesting or funny stories from any period since BSoUP began. We'd also like to take this opportunity to thank all of our advertisers who have supported us over the years and hope that you will continue to do so.

Last but not least, I'd like to extend a very warm welcome to three new members of the Committee: Pash Baker, Rob White and Mike Brodbelt.

From your in focus team, Joss, Paul, Mike and Chris

**[josswoolf@hotmail.com](mailto:josswoolf@hotmail.com)**

# Through Snell's Window:

In Focus' editor **Joss Woolf** meets **Trevor Rees**



**JW: When and what made you first take up diving?**

**TR:** As a boy it was early Jacques Cousteau films on the TV that fired my imagination. Snorkelling, rock pooling and the underwater world appealed from a very young age. I remember reading a 'Teach yourself underwater swimming' book written by Leo Zanelli that got me very excited, but it was not until 1979 when I joined a University BSAC club that I could properly get started.

**JW: You obviously have a very fine eye and are an accomplished photographer; how did you begin in underwater photography**

**TR:** My first few dive seasons were all about learning to dive and underwater photography was not something I thought I would be able to afford to do. My first dive was in 1979 when underwater photography was far less accessible than it is today. I'd always liked taking pictures on land and with so much enthusiasm for diving, an underwater camera was only a matter of time.

**JW: What was your first underwater camera?**

**TR:** My first underwater photo was taken in 1980 with a very cheap Halina 35 mm viewfinder film camera in a homemade case I made out of a plastic drain pipe with a perspex port on either end. My inspiration came from another dive club member who had built their own housing. I had no engineering skills so I used other people to make one or two parts for me. My final construction was desperately crude but I did have 2 controls; one to advance the film and one to fire the shutter. I managed

**Above: Trevor at Crywme Fawr in the Brecons – ready for a winter shoot in a freshwater stream. (a shot taken by my son, age 10)**

---

## *I've never had top of the range kit and feel I'm still doing things on the cheap.*

---

just one dive with the housing before deciding it was just too difficult to use. I remember getting one shot that I was mighty proud of but that was as far as it went. A small element of DIY still exists in a few bits of my kit today.

**JW: What have you used since and what do you use now?**

**TR:** In the early 80's I remember lusting after a Nikonos and finally I found a second hand Nikonos 111 that I could afford. Immediately I was hooked on a hobby and passion that has never diminished. Remarkably, I used a series of Nikonos 111 cameras over a period of about 20 years. I never went down the housed film SLR route and remained a bit of a Nikonos purist for probably far too long. I did get quite adept at stripping them down and keeping them going though. I've kept a mint condition one as a paperweight.

I was slow to embrace digital but did get started in 2004 with a compact

### **Images opposite**

**VW beetle at Capernwray. This is a rip off of a shot taken by BSoUP member Alex Mustard. I thought his version needed improvement so I included my buddy in the scene and added a headlight for comic effect. I love the challenge of remote strobe lighting. Nikon D90, Tokina 10-17@10mm 1/40sec f5.6 400ISO**

Canon powershot camera in a Canon underwater case. After a couple of seasons I bought my first digital SLR with a Sea & Sea housing. Cameras progressed from Nikon D50 to D80 and now a D90 camera. I've never had top of the range kit and feel I'm still doing things on the cheap. However, I know there's always an upgrade if I think it would improve my pictures.

**JW: Well, I think that just about sums up photography; it's not about how sophisticated your kit is but how a person uses it! Have any well-known photographers figured in your development?**

**TR:** For most of my time taking underwater shots I've not been involved with any photo groups or societies and have had very little to do with the underwater photo community. Therefore, I can't say that, to begin with, there were any photographers that were inspirational in my

**An old shot from the 2005 BSoUP splash in. A few friends still comment on this shot so I'm glad it's remembered – good or bad! Perhaps as an amateur I can afford to fret less about my reputation than those with more professional aspirations. Canon A95 + Inon fisheye 1/60sec f5.6**





Split image of a winter UK freshwater river in the Brecons. Even on a cold winter's day there is always an opportunity to get out and refine my technique for split images. Nikon D90, Nikkor 10.5mm 1/125sec f16 400ISO

---

*Nowadays I can't think of anything more rewarding than finding that others might actually be interested in seeing what I've taken a shot of or even more flattering, asking me for advice.*

---

development. It was the change to digital that kick-started a change in my approach to photography. At this time it was a chance trip with Alan James to Sardinia in 2005 where, for the first time, I found myself on a dedicated photography trip with other snappers. Alan started looking at some of my images and strongly urged me to start showing my work. If it was not for Alan I'd still be taking pictures but perhaps my images might still be largely hidden. Nowadays I can't think of anything more rewarding than finding that others might actually be interested in seeing what I've taken a shot of or even more flattering, asking me for advice.

**JW: Where does BSOUP fit in? When did you join BSOUP and what was it like at that time?**

**TR:** I was aware of BSoUP for many years but it always seemed a very remote London society where I knew very few of the characters and was unlikely to get to the meetings. I joined

BSoUP probably around 2005 and my images were well received straight away. I did well in a few competitions with my compact digital shots and I was soon asked to give a talk at BSoUP on Compact digital cameras. I now try and make a few of the meetings. If I lived any closer I suspect I would try to be on the committee to help shape things for the future.

**JW: You are regularly winning competitions these days, with inspired shots taken most often in cold water. What draws you to the freezing waters of our own coastline so much when you could be basking in a warm Balinese bath?**

**TR:** I remember hearing Ranaulph Fiennes being asked why he's always drawn to the freezing wilderness area to do his exploring. Surprisingly his answer was not what I expected – apparently, he'd much prefer to be doing the hot deserts but apparently they don't attract the same interest

or sponsorship. Obviously I'm no Ray Fiennes, or a polar explorer, but I do wonder what, if anything, original I could bring to coral reef photography that loads of other talented photographers aren't already doing. It's certainly more challenging to photograph in temperate waters but it's particularly rewarding being able to shoot UK subjects that can be shown favourably alongside blue water ones. I'm happy enough to restrict myself mostly to UK diving as that seems the most productive for me at the moment.

With more time I'd love to travel more extensively. I'm certainly not fixated about only UK and temperate water diving. I guess it helps not feeling the cold too much and being quite happy in a dry suit.

The main problem I have with a lot of overseas diving is that I dislike the prospect of package or long haul flights to stay in sanitised resorts. I also get frustrated by the idea of needing a dive guide and the taxi service approach to being taken diving. Armed with a boot full of gear, some charts and a portable compressor I'm much more in my element, even if the diving isn't considered world class.

I've done more shore diving in the last few years than anything else but I still dive with Worcester dive club using a RIB to get to more

offshore sites. Perhaps I'll change and discover that I like going on other people's workshops and being taken diving. I've not done a warm water live-aboard for a few years now but suspect I would benefit if I mingled a bit more with other talented photographers - to drink beer and talk about camera kit.

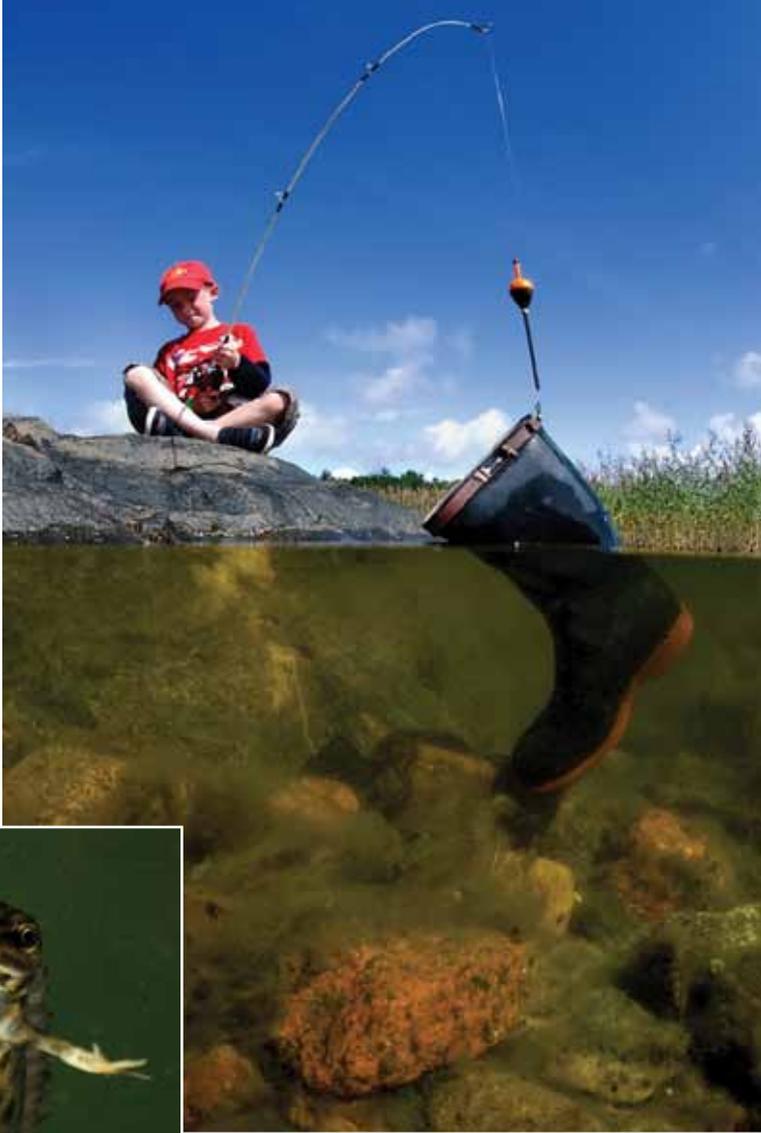
**JW: What do you think about digital manipulation? Or do you prefer to get it right "in camera"?**

**TR:** Manipulation can mean all sorts of things but on the whole I love image manipulation. I see it as just one area in which to exercise creativity. The need to get things right in camera is still important and I try and restrict manipulation to work on good images, rather than fix poor shots or try and correct sloppy technique.

Manipulated images do need to be good though and I'm not that proud of some of the images that I came up with when I first started learning Photoshop. I also feel some rather naff stuff pops up in some of the BSoUP competitions and I find I'm constantly re-evaluating what I think is real quality on display or just style over substance.

**JW: What jobs have you had during your life and what do you currently do now?**

Top right Fishing and only a welly boot to show! A shot of my nephew on holiday with me in Sweden. Most of my shots are rather serious but some much less so. Some of my shots do receive a certain groan - but better to elicit some reaction than none! Nikon D80, Nikkor 10.5mm 1/60sec f16 200ISO



Left: A smooth newt from my garden pond. It's great if I don't have to travel too far to enjoy taking pictures. A simple shot like this took more patience than most would want to endure, but for me it's very rewarding. Nikon D90, Tokina 35mm 1/200sec, f16 400ISO

# Nauticam

## innovation underwater

Striving to improve the experience of amateur and professional underwater photographers through our tireless pursuit of the most thoughtfully innovative of ergonomic solutions.

*"...designed to make underwater photography easier and more enjoyable for the user."*

Dr Alex Mustard



thought at your fingertips

[www.nauticamuk.com](http://www.nauticamuk.com)

[www.uwvisions.com](http://www.uwvisions.com)

Nauticam



**TR:** I trained in Biochemistry and Food science but somewhat bizarrely my first job was as a grill chef. I then worked for a cosmetics consultancy firm followed by a job as a nutritional food analyst. For the last 20 years I've been in the water industry where I now work as an adviser to industrial customers on waste regulation, effluent treatment and pollution prevention.

**JW: Do you ever sell any of your images?**

**TR:** I've only sold a few images as straight image sales but have got quite a few of my images published in diving and wildlife magazines.

**JW: Have you ever considered going professional?**

**TR:** Occasionally - however it takes me too long to come up with good images and I suspect I may have found an easier career to fund my hobby and passion. I'm still interested in doing occasional commissions but a shift to start taking more commercially saleable images might be frustrating. As an amateur, time is not money and I like that. I do keep an eye on what quite a few professional photographers get up to but I'm not sure it's an enviable lifestyle for me.

**JW: How important do you think it is to have a website?**

**TR:** I've kept my own very basic web

site going for a few years now. It can be useful to have a bit of web presence but it's not clear that for most amateur photographers it serves much purpose other than that of vanity publishing. However, the process of putting a site together and deciding how to keep it fresh has been very enjoyable. I'd recommend all serious photographers do one as it's quite thought provoking and is an excellent means of reflecting on your own work. With many other forms of social media available it's not clear that rather static personal websites are really that useful.

**JW: Describe some of the most exciting dive locations you have visited to take photographs and what you saw there?**

**TR:** I've had lots of great moments so far. Where do I start? My early trips to the Red Sea were enormous fun, especially seeing those enormous Napoleon wrasse for the first time. I can't forget a squadron of Manta rays that circled above me at Pemba Island in Tanzania. My first shark sighting was a landmark moment. The Blue Holes of the Bahamas was very special diving. Coming across UK basking sharks and diving face to face with Seals has always been top notch. A close encounter with a Leatherback turtle on the Isle of Skye rates highly. The second world war wrecks in Narvik harbour in Norway was exciting. Shore

diving and exploring Tasmania was a real adventure. However, the countless shore dives on the west coast of Scotland has probably been my favourite dive time spent by the sea.

**JW: Is there any uncharted territory you would still like to visit?**

**TR:** There are loads of places I'd love to dive but I'm not that bothered about ticking off the 'in' destinations that I hear so much about. Photography for me is far more about what I can do with common subjects rather than seeking out a new holiday destination or travelling to get shots of rare or endangered creatures.

My heart says keeping heading north but as I've never seen half of the critters that get shown at BSoUP meetings I've got a lot of warm water diving to see sometime. No rush though! I've also dreamed of being able to teach my son to dive and give him a taste of what I have enjoyed for so many years. He's just turned 13 and somewhat depressingly he now feels anything Dad does just isn't cool. Worse still, he keeps telling me that diving isn't a proper sport. I'm not sure he's a nature lover and so my romantic notion of father and son diving together just might not happen.

**JW: Have you ever had any diving mis-haps?**

**TR:** None really, I think it's all the solo diving and servicing my own kit that has kept me out of trouble for so long. Flooding a couple of Nikonos cameras all those years ago hardly counts as a big deal now!

**JW: What advice would you give to people starting out at the present time?**

**TR:** Tricky – is it really my place to offer words of wisdom?

**JW:** Absolutely, you are far too modest!

**TR:** Perhaps the key thing I'd like to impress on anyone looking to take good underwater images is that at some stage you have to progress from just being a holidaying diver who is taking a camera with them - to being a more serious photographer who just happens to use scuba gear to get the shot required. Once that mindset is established, the where to dive, who to dive with, what to go after and what kit you need should more easily fall in to place.

Technique can be learnt, knowledge can be acquired, and even an artistic eye can be developed but mostly it's just time underwater, obsession and the self belief that your own ideas are the best!



## Love Photography? Then you'll love Scuba Travel's Travel Photography Specialist DUXY!

Scuba Travel now has a full time Travel Photography Specialist - DUXY! (Paul Duxfield)

Book one of Scuba Travel's many worldwide photography trips and Duxy will be at your disposal from the very beginning of your enquiry right the way through to the editing suite back home.

Start your journey with his unbiased and experience led advice on all the latest underwater photography kit, and how best to use it, right through to post processing (photo editing is a particular speciality of his)... he can even offer guidance on what sort of dive gear to buy to minimise your baggage requirements. So if you have any questions for him or want to find about future trips, don't hesitate and get in touch.

Check out our website for the latest availability of  
our Photography holidays or email

[duxy@scubatravel.com](mailto:duxy@scubatravel.com)

[scubatravel.com/photography](http://scubatravel.com/photography)

[duxy@scubatravel.com](mailto:duxy@scubatravel.com) 0800 0728221



# Different horizons: accepted wisdom and alternative thinking for split level photography

by **Paul Colley** CB OBE MA FRAeS LRPS

**M**ost of us are familiar with split level images and a few have probably tried to create these seductively simple-looking pictures. I find them great fun, because they engage non-divers, who more-easily empathise with an image that shows both the world that they live in, but one that also provides a tantalising peek below a surface that they might never venture beyond. Many will have snorkelled and at least have tasted the experience of peering into the water at its interface with the land and air; precisely where these images are taken. Finally, I think that good split level images are hard to create. I'm still learning how and I certainly enjoyed discussing, at a recent BSoUP meeting, a particular split level image of my nephew and a starfish. So I agreed with Joss Woolf to set out, more formally, a few ideas.

## **COMPOSITION AND IMAGE FORMAT**

I think that we sometimes forget to pay enough attention to that most vital aspect of composition, which is determined even before we look through the viewfinder: image format. Most of us hold our cameras in the way that they were designed, perhaps predisposing us to favour landscape formats. Experienced photographers encouraged me to use portrait format more often and I now sometimes create all images on a dive only in portrait. It makes me think harder about composition. But I also think that portrait is a format well suited to split level images. Think about it: a split level image is arguably two images in one; a diptych split by a natural horizon. If you use a landscape format, you end up with two stretched, rather more letterbox-

or panorama-type formats, one perched on top of the other. It can work well, but I find subject selection in landscape more restrictive. A sunset over a reef works, for example, and you may have seen one of Alex Mustard's recent creations with a D800 at Abu Nuhas. Sharks and boats in shallow water also suit this treatment. But I think that many other potential subjects suit a portrait format, which in a split level, with the horizon set about midway in the image, produces two slightly-compressed landscape images, each nearer to square.

You are free to set the horizon wherever you wish and I'll come back later to this vital aspect of split level composition. Yet using a portrait format does create an issue. It seems that nothing comes for free, because it induces or exacerbates one of the biggest problems with splits; an almost-invariably high dynamic range, with very dark tones at the bottom of the underwater section through to very light tones at the top of the upper half. It is easy to over-expose and under-expose all in one image. With the exception of the high dynamic range and natural light techniques that I'll discuss later, strobe lighting becomes one useful aid to managing the dynamic range.

## **SUBJECT SELECTION**

Subject selection is just as important

in split-level images, which will not necessarily appeal just because the photographer created one. We have twice the challenge of course, because we must find complementary upper and lower images in one place. The exceptions to this general rule are in-camera composites or post-production manipulation. The latter may be frowned upon in some cases, but provided that you are honest about it, you can create some spectacular images such as Alex Mustard's Basking Shark set against St Michael's Mount. In-camera composites are accepted in some competitions and I have had some success with a home-made semi-circular blank for my dome port, which allows me to alternately black out the upper and then lower portions of an image. I take two separate images that each will form one half of the final (it has to be an exact half-way split and calm water for this technique to work well for split-level images). The beauty is that you can control the exposure for each image half separately, allowing you more easily to manage the overall dynamic range in the final product.

But splits will not work well if there is not a clear subject and good composition both above and below water. Classic top-side landscape composition theory teaches us something: to use a foreground, middle distance and background, which together give a sense of depth

and interest to an image. In this case, the foreground is the underwater section. The air-water interface and the principal top-side subject with its particular background all add depth. I try to avoid too complex an upper portion, because it can create too much tension between it and the principal underwater element.

### **OPTIMUM CONDITIONS AND EQUIPMENT**

Others more expert than me have documented the best conditions and the standard technique for splits, but in essence I use a high Sun from behind, calm conditions, clear water and where possible a light-coloured element in the lower half like sand; it will set you up for success. Wide angle and fisheye lenses are best, but you can work with macro subjects, especially with in-camera merging. Big domes help to manage the difficulties of water movement at the surface; Alex uses a 21.5 inch dome specifically for this technique. A 10 inch dome will work well enough under the right conditions, but mini-domes, for all their advantages, are not so good for splits. Wet wide angle lenses on compact cameras don't work either, because water and air will slosh around between the lens and the camera, giving the near-impossible task of managing two air-water interfaces at once (one in front of and one behind the lens); you really need a dry lens behind a dome. I've

enjoyed working in clear rock pools, in rivers and on shore lines, where you need no more than a mask and snorkel, and where natural light more easily penetrates shallow water.

### **MANAGING THE DOME, APERTURE, SHUTTER AND ISO.**

If you are not in full dive gear (I often snorkel when taking splits), a handful of tissues or a lens cloth stowed under a hat or collar is useful for removing splashed water drops from the top half of the dome. But as others have taught, you can also dunk the camera, raise it just before taking the image and then press the shutter quickly whilst there is an even film of water still covering the dome. That only gives you 2 seconds maximum to compose. It works well for static subjects, where the composition can be pre-planned. But if I'm working with moving subjects, I prefer to keep the top of the dome dry and concentrate on dynamic composition. I find a 45 degree angled viewfinder invaluable, because it allows you to keep your head above water.

I start by setting the aperture and I always focus on the principal subject below water. Because air and water have different densities, bringing the underwater subject into focus can often throw much, if not all that sits above the waterline, badly out of focus. It is best to use a small enough aperture to get a depth of field that



encompasses all subjects of interest above and below the surface. The venerable Tokina 10-17mm will focus very close and produce fabulous depth of field at f8 underwater, but it struggles to capture the topside in focus at any aperture wider than f18, especially if you are looking for true close-focus wide-angle images. You can finesse the depth of field by using hyperfocal techniques borrowed from our landscape photographer cousins; up to 1/3 of the distance in front of the chosen focal point will be in focus and about 2/3 behind. By focussing behind the subject (tables published for various lenses will give you a feel for how far), you can push the overall bracket for depth of field further away from you, but still keep the foreground subject in focus.

So far, so good. But now the problems start, because you may also need a fast shutter speed – often as fast as 1/250sec – to freeze even modest water movement at the split, or to capture a fast moving subject. In calm water you can get away with 1/125sec and occasionally slower. But a combination of small aperture and fast shutter is frequent and it may be insufficient to get a decent exposure. So I often find myself reaching for the ISO button and thank goodness that high ISO performance is so impressive on modern cameras. With splits, you often need to tap into it. I do get some noise in bright

blue skies and more obviously in the underwater shadows, when using ISOs at 800 or higher (D300). The newer full format cameras are a boon for split-level enthusiasts, of course, not least because the sensors can handle a bigger dynamic range.

### **SELECTED TECHNIQUES: THE IMPORTANCE OF THE HORIZON AND MANAGING THE DYNAMIC RANGE.**

One of the first things to consider is where to set the horizon. Let's assume a portrait format. Whereas in pure underwater photography we can usefully abuse the fact that there is often no obvious horizon, in splits you are stuck with it. And if you wish to avoid the curvature induced by wide angle and fisheye lenses, you will have to adjust the angle of upward or downward camera line of sight. Setting the horizon dead centre can sometimes help reduce curved horizons, but the composition can be static and dull. Other options are to tilt the camera up from a slightly deeper position, to catch sub-surface reflections, or to tilt down from a slightly higher position to bring the water surface into the image. Both techniques add more obvious depth and interest. You can even bring Snell's window into play and achieve a pseudo-split by recording top side detail through the window. I had huge fun recently on Ascension Island doing exactly that and have included

an image below that I shot just below the surface looking up. Not a true split, but it still generates a perception of more image depth.

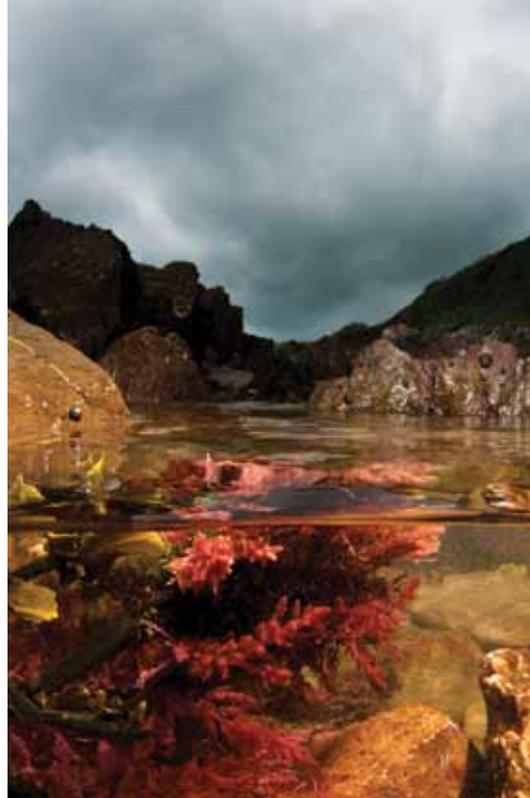
Setting aside the technique of tilting the camera to achieve more layers and depth, I have plenty of reasonable images created with a perfectly even split, generally where there has been good subject interest both above and below the horizon. Waves are both a blessing and a curse in splits. The blessing is a more dynamic interface that accentuates the impression of water. Although the image shown of Black Durgons set against the volcanic landmass of Ascension Island is not a competition winner, the pronounced wave at the interface beautifully mirrors the rugged landscape. The curse of working with such choppy water is dome splashing.

Classic composition theory generally begs an offset horizon high or low, biasing towards the rule of thirds and favouring the bigger part of the split in the area that has the most interesting subject. For us, that would often be the underwater portion. I like to leave the viewer's eye finding a natural resting place. In the starfish image for example, even though there are two subjects of almost equal interest, and our eyes might naturally be drawn straight to the boy's eyes, his gaze towards the starfish leads the viewer to what is intended as the principal

subject. But we can also imagine a relatively plain sandy sea bed with simple sunlight and wave patterns set against more complex and attractive top-side subjects, where you might wish to bias the horizon lower down.

You can create good splits with composite images. I'm not going to document here what camera manuals can tell you about in-camera techniques. But I will say a few words about a technique for helping to create a well under-exposed half-image upon which its sister half-image can be super-imposed in camera. For both macro and wide angle rigs, I use semi-circular blanks from old plastic sweet cartons that sit over the dome or macro lens (see the earlier photograph).

It allows me to screen light from first one and then the other half of the camera sensor, so that each of two images has a hugely under-exposed half that can be merged with the other. Although this technique might allow you to create unnatural non-real-world images, by taking and merging half images completely unconnected with each other, it can be used more seriously to help manage dynamic range in a real scene. And as I indicated earlier, it even allows pure natural light images, which is a boon if the water is turbid and you wish to minimise backscatter. The rock pool image was created in camera using



# OLC PRESENTS: PATIMA HOUSINGS



For Canon  
S100

- Aluminium
- Depth rated to 120m



For iPhone  
4 and 4s

ONLY  
AVAILABLE  
AT OLC



For GoPro  
Hero 2

- Flat lens
- Depth rated to 200m

- For video and stills
- Depth rated to 300m!

## MILITARY SPEC MILITARY TOUGH

**LIKE DIVING?  
LIKE PHOTOGRAPHY?  
YOU'LL LOVE US**



**OCEAN  
LEISURE  
CAMERAS**

Opening times:  
Weekdays: 10am-7pm  
Sat: 10am-5pm  
Sun: 11am-5pm

Address:  
11-14 Northumberland Ave  
London, WC2N 5AQ  
Underground: Embankment

Contact:  
Phone: 020 7930 5051  
info@oceanleisurecameras.com  
www.oceanleisurecameras.com

this technique using only natural light. Again, not an award winner, but it was my very first experiment using the technique and it demonstrated its potential.

## **STROBE LIGHTING**

There are myriad tunes to play with lighting: single strobe used above or below surface; twin strobes split one above and one below; strobes used at different angles to bounce light off the surface, from both above and below the surface; and so on. I was tempted to revisit the physics of internal reflection to understand the optimum angles but, with such a wide strobe beam, there is no substitute for empirical trial and error. You can produce a most interesting effect by using a strobe above water, angled to take advantage of both light bounced onto the above-surface subject and light going through the surface onto the lower subject at the same time. It simulates strong sunlight (so often absent this summer in the UK), and it can create light ripples on the sea bed, which is especially effective over sand. The starfish picture was lit using a single strobe above-surface, angled to bounce light onto the child, but also to push light directly through the surface ripples. The light patterns on the sand add additional interest to the image, which was taken in very flat natural light. One thing that can frustrate is unnatural strobe light reflections off wet rocks

and seaweed above surface. Care with strobe position and power is vital and post-processing can remove offending residual artefacts. A final obvious point about strobe lighting is that shallow water over sand is often turbid, even in calm rock pools, so the usual techniques to avoid backscatter are vital. Above all, get close to your intended subjects.

## **POST PROCESSING**

One of the best tools in Lightroom software is the graduated filter, which can often recover well over a full stop of information from a raw image and, when applied to one half of the image, usually top side, it can bring the dynamic range back under control. I also find that small amounts of fill lighting can rescue an otherwise under-exposed lower image portion.

The next thing to consider is what I might term a pseudo high dynamic range (HDR) technique. It has already been described by others, so I will only mention this in outline. It involves taking a raw image to gain the required exposure information and then in post processing copying it at 1 stop over and 1 stop under the original exposure. The 3 images, at nominal exposure, -1 stop and +1 stop can then be merged using HDR software such as Photomatix Pro. This combines the best exposed parts of each image into one and its great advantage is that it will not introduce

movement-induced blur in the final image, because the subject content of each image is a perfect clone of the original. Precise image cloning is more difficult to achieve in the next technique, which is true HDR.

True HDR takes multiple different images of a scene at different exposures and only then merges them into one evenly-exposed final. It needs a tripod and a static subject to work best when top-side, which is why many underwater photographers see limited value in the technique; there is almost invariably relative movement underwater, whether subject- or photographer-induced. But there are situations where you can brace the camera and use continuous mode for multiple-exposures of a scene without using strobes. We already do this for certain low light scenes like caves and inside wrecks, for example. And you can use the technique in rock pools, where there is little, if any surface or sub-surface movement. You can often rest the camera carefully on the rock pool floor to get the horizon accurately set and to reduce photographer-induced movement in between images. The idea is to take 3 images in continuous mode at 1 stop separation and then merge them in HDR software. The image of Boatswain Bird rock (cover image) is an example of the pseudo-HDR technique, although I made an error in using f8.0. A closer look reveals

the classic problem in an otherwise pleasing image. The focus is not sharp throughout the image.

## **CONCLUSION**

We can all get lucky with the occasional opportunity split level image, but there is quite a bit to master before we can start creating consistent work. I'm not yet in that elusive zone, but I hope that practice will make perfect

As I write these words I am waiting for a weather report that might allow me to make another dive in the remarkable South Atlantic waters off Ascension Island. A non-photographer diving colleague just remarked to me how he had enjoyed looking at some of the split level images that I had been trying to create in Ascension Island, in less-than-ideal 1.5 to 2 metre South Atlantic swells. Both he and the non-diving fraternity in Ascension Island were all drawn to my split level images more than the traditional underwater ones. As long as people like looking at these images, I'll keep making them. I hope that others reading this might either have their first go or, for those who have already tried, that you might gain some slightly different perspectives for this fascinating and arguably under-developed aspect of underwater photography.

# EXPERTS ON HOLIDAYS TO THE MALDIVES

**Sea Queen and Sea Spirit Liveaboards  
Resort Islands • Dive Packages • Flights  
Full Tailor-made Itineraries • 22 Years Experience**



**SCUBA TOURS  
WORLDWIDE**

## & GLOBAL DIVING SPECIALISTS

**Borneo • Cocos Island • Fiji • Galapagos • Indonesia • Palau  
Philippines • PNG • Sea of Cortez • South Africa 'Sardine Run'  
Sri Lanka 'HMS Hermes' • Truk Lagoon and more...**

[www.scubascuba.com](http://www.scubascuba.com)

[info@scubascuba.com](mailto:info@scubascuba.com)

01284 748010





# Want to know what to do with all those forgotten images? Here's an idea from Scubacool

Anyone who took the trouble to make the annual pilgrimage to Plymouth for this year's British Underwater Photography Championships, cannot have failed to notice the impressive stand, at the awards ceremony, set up by Scubacool. As one of several generous sponsors of our event, their prizes included tank covers for all of the winners and runners up and canvas prints for all winners, using underwater images.

For their newly launched tank cover project, an image is printed on to a piece of thick, durable plastic which is then wrapped around your dive cylinder and fixed into position with a sleeve of clear plastic, which is then heat-sealed by a hairdryer! They supply two seals (the plastic kind!) with every order as they realise that at some point, the image will need to be removed for routine inspection of the tank.

Scubacool are offering a 25% royalty every time an image is used. If you would like one of your images to be available on their website, get in touch with them. Here is your chance to make use of some of those old images which have been languishing on hard-drives for years.

As with any commercial venture, please make sure you are comfortable with their Agreement before deciding to go ahead. Please note that BSoUP has no commercial interest in this venture.

Get in touch with them at [www.scubacool.co.uk](http://www.scubacool.co.uk)

# British Underwater Photography Championships

**C**ongratulations to **Tim Priest** who was the Overall winner with an image of a spider crab.

Tim, won a 7-day luxury liveaboard holiday for two in the Maldives (exclusive of flights and taxes) courtesy of Maldives Scuba Tours, a ScubaCool dive cylinder cover and an individual engraved glass BSoUP trophy.

Tim also won the Marine Life category with the same image and winning the new Underwater Visions Trophy, a £250 Voucher from Underwater Visions, a ScubaCool dive cylinder cover + canvas print of entry and an individual engraved glass BSoUP trophy.

The runner-up in the Marine Life category was **Joss Woolf** with an image of a cuttlefish. Joss won a BSoUP photobook – Images Taken in British Waters, the book Beneath Cornish Seas by Mark Webster, ScubaCool dive cylinder cover and

an individual engraved glass BSoUP trophy.

**Charles Erb** was the winner of the Mankind in the Sea category with a self-portrait. Charles won the Sport Diver Trophy, a £200 voucher from Sea & Sea, a ScubaCool dive cylinder cover + canvas print of entry and an individual engraved glass BSoUP Trophy.

The runner-up in the Mankind in the Sea category was **Dan Bolt** with an image of a John Dory and diver. Dan won a BSoUP photobook – Images Taken in British Waters, the book Beneath Cornish Seas by Mark Webster, ScubaCool dive cylinder cover and an individual engraved glass BSoUP trophy.

**Rob White** was the winner of the Theme category - Crustaceans with an image of a hermit crab. Rob won the BSoUP Trophy, £150 Voucher from Subaquatic Art, ScubaCool dive



**Above: Tim Priest's who was overall winner on the day  
Below: Charles Erb's winning image of Mankind in the Sea category**





**Above: Image by Rob White of a hermit crab, winner of the Theme Category  
Below: Runner up, Bob Soames' image of a spider crab**





**Above: Matin Davies image winner of best Humorous Category  
Below: Cuttle Fish Image by Joss Woolf, runner up in the Marine Life Category**





cylinder cover + canvas print of his entry and an individual engraved glass BSoUP trophy.

The runner-up in the Theme category was **Bob Soames** with an image of a spider crab. Bob won a BSoUP photobook – Images Taken in British Waters, the book Beneath Cornish Seas by Mark Webster, ScubaCool dive cylinder cover and an individual engraved glass BSoUP trophy.

**Martin Davies** took the best Humorous image as judged by the audience. Martin won the AP Valves Trophy, a Buddy BCD donated by AP Valves, ScubaCool dive cylinder cover + canvas print of entry and an individual engraved glass BSoUP trophy.

The Best Compact Camera image was taken by **Paula Bailey**. Paula won the new Ocean Visions Trophy, a free place on a one-day course run by Maria Munn courtesy of Maria, a copy of Maria's DIVER Award-winning book 'Underwater Photography for Compact Camera Users' by Maria Munn, ScubaCool dive cylinder cover + canvas print of entry, Ocean Visions, donated by Wiley Nautical

and an individual engraved glass BSoUP trophy.

The runner-up was **Gabi Beeny** with an image of a spider crab. Gabi won a copy of Maria's DIVER Award-winning book 'Underwater Photography for Compact Camera Users' by Maria Munn, Ocean Visions, donated by Wiley Nautical and an individual engraved glass BSoUP trophy.

BSoUP is grateful to **Paul Ives**, **Linda Pitkin** and **Mark Webster** for judging the competition and presenting the awards; to all our sponsors Maldives Scuba Tours, Underwater Visions, AP Valves, Ocean Visions, Sea & Sea, ScubaCool, Sport Diver, Subaquatic Art and Wiley Nautical, without whom no prizes and trophies would have been presented; and to all BSoUP Members who worked so hard both behind the scenes in advance and on the day to make the event such a success.

**NEXT YEAR'S EVENT WILL TAKE PLACE ON SATURDAY 6TH JULY 2013 AT MOUNT BATTEN. WE HOPE TO SEE YOU THERE.**

#### **Photo's opposite**

**Above left: Paula Bailey winner of Best Compact Camera image**

**Below right: Gabi Benny's image, runner up in the Compact Image category**

**Below left: Dan Bolt's image runner up in Mankind in th Sea Category**

# Farewell to three great icons

**Neville Coleman**  
**(1938 - 4 May 2012)**  
**Australian naturalist, underwater photographer, writer, publisher and educator.**

Coleman started diving in 1963, exploring Sydney Harbour and in 1969 undertook a project to document the entire marine life of Australia, using underwater photography. His first book, *Australian marine fishes in colour*, was published in 1974 and he subsequently authored more than 50 books.

Coleman discovered many marine creatures new to science. Several species have been named after him, including a mantis shrimp *Lysiosquilla colemani*, a nudibranch *Chromodoris colemani*, and a pygmy seahorse *Hippocampus colemani*.

**Ron Taylor**  
**(1934 – 9th September 2012)**  
**Australian film-maker working with sharks.**

Taylor began diving in 1952 and

made his living as a spear-fisherman. His first major film success, in 1971, was a documentary about sharks; *Blue Water White Death*. Together with his wife Valerie, he had spent years trying to persuade a nervous public that there was nothing to fear about sharks. Stephen Spielberg saw some of his work and he consequently produced footage which was used in the film *JAWS*. He was the first to film great whites without a cage, making *Blue Wilderness* in 1992 and the first to film sharks at night.

**Bernard Eaton**  
**(1926 – 1st October 2012)**  
**English magazine publisher.**

Helped to develop BSAC's first club magazine, known as *Triton*, into the national consumer publication we all know today as *Diver*, which will celebrate its 50th anniversary next year. He also took a leading role in the founding of the Marine Conversation Society in the mid 70's. Through his Diver Group companies, he organised all of Britain's major Dive Shows since the early eighties.

Check out our new ebay shop

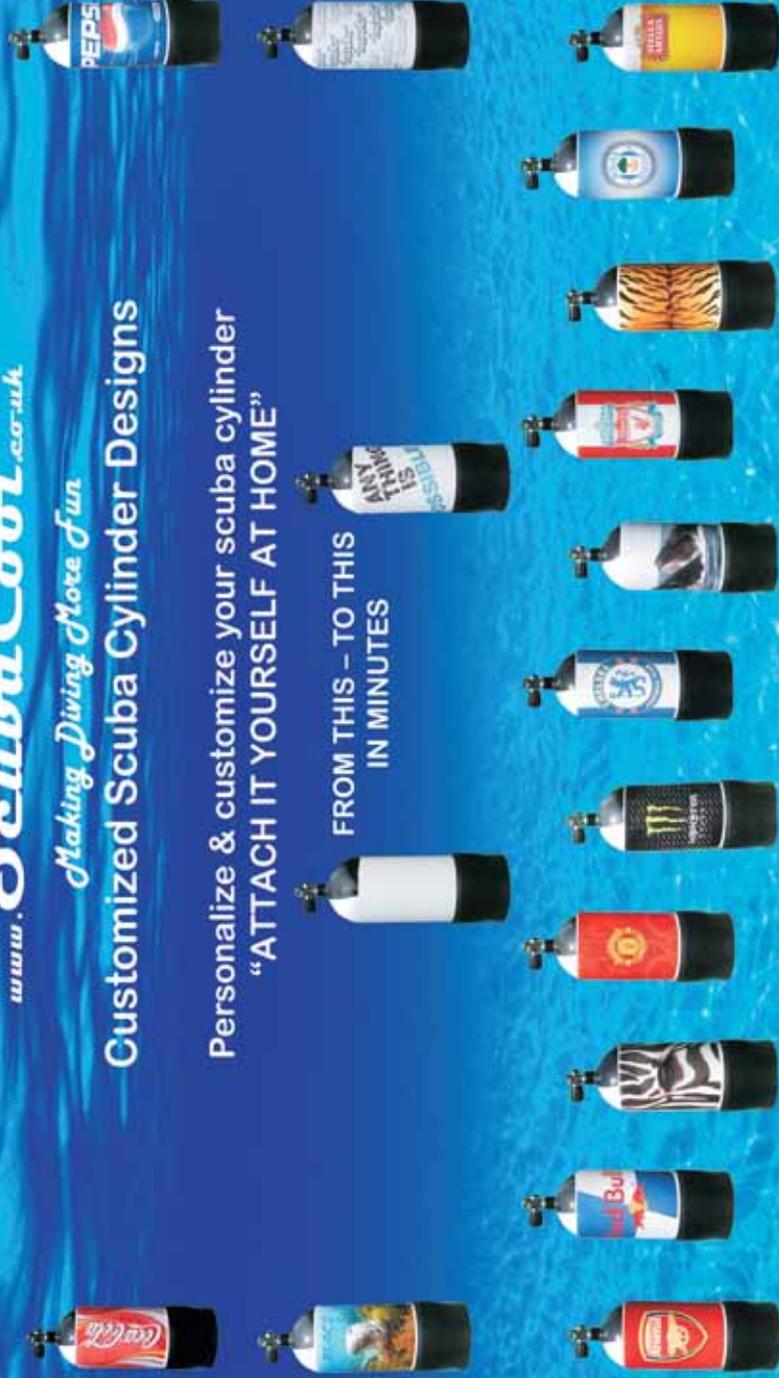
[www.ScubaCool.co.uk](http://www.ScubaCool.co.uk)

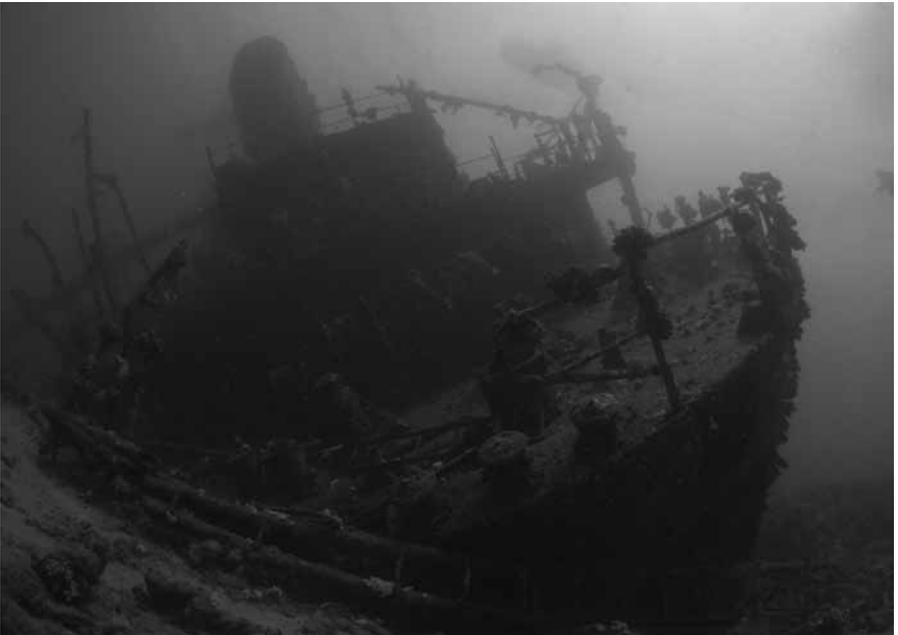
*Making Diving More Fun*

Customized Scuba Cylinder Designs

Personalize & customize your scuba cylinder  
"ATTACH IT YOURSELF AT HOME"

FROM THIS - TO THIS  
IN MINUTES





# Goose on the Loose

By **Tony (Goose) Neal**

Let me introduce myself; my name is Tony Neal but my friends know me as "Goose". I am a member of the East Midlands Underwater Photography Club and a keen photographer both underwater and topside.

I use a Nikon D90 in an Aquatica housing with two Z240 Inon strobes, a 10-17mm Tokina and 105mm and 60mm macro lenses.

My story begins in June of last year when I was given the opportunity to join the MV-Valkyrie liveaboard to Shetland. Bearing in mind I'd never even been past Preston, I was quite excited, especially as Alex Mustard was going to be on the same trip!

It was a 9hr drive to Aberdeen following Gordon Brown (no, not the ex-prime minister) and Rob Cuss, both from East midlands Underwater Club, then a twelve hour ferry crossing to Lerwick. I met Alex Mustard on the ferry but I was a little nervous when I spoke to him (the Goose, nervous, I hear you cry?). To me he's a bit of an underwater photography God with the belly to match (lol)! Joining the others on the ferry, the conversation flowed, as did the Magnas, I was amongst a

group of hard core DSLR users at the most northern part of the UK in cold conditions but surrounded by some of the best scenery I've ever witnessed. I went alone and came back with twelve great friendships.

It was on this trip that I learned about the workshop Alex runs in the Red Sea. The only thing I had to do was to convince my wife Penelope that I needed to go.

Exactly a year later, and one satisfyingly convinced wife, I met Alex at Gatwick airport to embark on another adventure; a week on board Scubatravel's flagship vessel, Whirlwind. It soon became very apparent that the group all knew each other and were friends to begin with, which helped me as I blended into the group quite well. The prospect of diving four + dives a day was enough for me and on the first day Alex gave a talk about the things we were going to do. For example, the mind-set and approach and working as a team to achieve a goal as we were there to learn from each other as well as getting a handful of great shots. The short talks continued on the first two days and then we dived, dried, processed, ate, dived....

you get the picture!

We started with a check dive at Stingray Station in the Alternatives; more aimed at checking your equipment and dive gear than how you dived although the guides were on hand at all times to help out and willing to model at any opportunity. From our check dive we went on to some amazing dive sites stopping at Shark & Yolanda reef for three days shooting the snappers; totally mind-blowing when first seeing them but once over the initial shock of seeing that many fish I soon settled into my groove. I've never dived like this in my life and I just wanted to be in the water shooting and Alex totally understood, "Guys, I know when you get home it will be a while before you dive again so I don't mind if you want to give the presentation a miss" (music to my ears)!

Alex was always there on hand to answer questions and help with kit and configurations. As for myself, I needed his help more underwater on a practical level and he was ace when helping me adjust my lighting and strobes. On a learning curve, we all learnt from each other; everybody shared ideas. We had two presentation nights when Alex gave a critique point of view with some good feed-back coming from all angles. People who know me, know I only ever use a macro lens....I can now say on this trip I only ever used a macro

lens twice, this is a wide angle trip, and what a trip it was.

The Whirlwind was a truly fantastic boat with a crew to match, and I was surrounded by some truly fantastic underwater photographers. Although we had come from all walks of life, we all shared the same passion for underwater photography; we lived and breathed it for a week and with my mate Marco, if we weren't diving, we were at the back of the boat till three in the morning talking about life. It is true to say we still got there for the diving at 5.30 in the morning and seeing the reef waking up was something I've never done before. Was this a workshop? It must have been as there were 11 other photographers there to advise and suggest things I would never have thought of, and Damien was on hand technically and practically but even though he was French,,he gave me Lightroom 4 - top geezer!!!!

Alex has run this trip for several years now and knows what works and what to do. It was worth every penny although, to be fair, I'm still paying for it. His teaching manner and ability to understand what you're trying to achieve is second to none. His practical help and equipment-lending to get certain shots i.e. off camera strobes on the Thistlegorm were very helpful. The only criticism I have of the trip is that it was just not long enough.



# A Life in the Day of a Thames Valley Police Diver

By **Andy Clark**

**O**ne hundred and six miles of "liquid history" run through the Thames Valley Police area. The River Thames passes its highest navigable point at Leichlade before gently picking its way through 32 locks and past such historical icons as Thomas Hardy's 'dreaming towers' of Oxford; Henley-on-Thames, where

the annual Royal Regatta has attracted rowing enthusiasts since 1839; Windsor Castle – the most constantly inhabited Saxon castle in the world and a principle Royal residence since the 12th century, and of course Runnymede, famous for King John's signing of the Magna Carta in 1215. A little downstream, Bell Weir lock announces the most easterly boundary

**SEA&SEA**  
THE UNDERWATER IMAGING COMPANY

**INTRODUCING DS-TTL II**  
with E/V CONTROL

**MORE RESPONSIVE**  
**MORE PRECISE**  
**MORE RELIABLE**

**COMPACT:**  
Smaller than the YS-110a

**POWERFUL:**  
From GN1 to GN32

**VERSATILE:**  
TTL, DS-TTL II & Manual,  
EV Control, Slave & Hardwired

**ERGONOMIC:**  
No Slave On/Off Switch,  
Optional Strobe Mounts

**DEPTH RATING: 100m**  
**SRP: £554.95**

[WWW.SEA-SEA.COM](http://WWW.SEA-SEA.COM)

## Want Precise Control?



**YS-D1**  
Underwater Strobe

and the limit of our jurisdiction.

Around 2.4 million people occupy the 2200 square miles or so of the counties of Berkshire, Buckinghamshire and Oxfordshire that form the police area committed to protecting the public from 'crime, disorder and fear'. 'Sit pax in valle thamesis' boasts the Thames Valley Police motif in Latin – 'let there be peace in the Thames valley' it adequately transcribes, and finds itself widely displayed on the TVP crest, vehicles and vessels.

Sergeant Briggs heads the team today and works hard to help adapt us to our increasing roles within TVP. Making up the rest of our team are seven police officers with varying lengths of service from just seven years to over twenty five, and from backgrounds in CID and Firearms to just 'bobbies' on the beat. Supporting us with technical advice and service is Bill, an ex-police diver who serves us well and as most things are not policeman proof, repairs the never ending stream of damaged and broken kit.

Aside from the Thames, the number of other rivers, canals, tributaries, lakes and ponds, provides the team with ample opportunity to demonstrate our expertise in underwater search and recovery. Any number of the twelve or so search patterns we

practised hard to hone on our initial eight week police diving course in either Northumbria or Strathclyde, can be combined or adapted for the searches. Dive conditions and the object of the search will usually dictate our final choice but there's no exact science.

None of us relishes the prospect of searching for bodies. Whether suicide, murder victim or just unfortunate enough to have suffered a terrible accident, it remains a body search and requires a certain amount of psychological preparation. Despite the old adage 'the more you do it the easier it gets', it doesn't! There is nothing easy about entering brackish, cold water, often in the thick of night, in the knowledge that you may be searching alone for an hour. There is some comfort in the fact that at the end of your lifeline your attendant and standby diver are monitoring your progress and are there for you should you need them. But they can't alleviate the anxiety you feel in your anticipation of a meeting with death, and they can't do anything about the accidental disturbance of the unseen underwater inhabitants that brush your leg or knock your mask. All they can do is monitor.

Bodies aside, the team are widely employed in the recovery of vehicles, weapons and property. It seems a growing trend for the aimless youth

---

## *Bodies aside, the team are widely employed in the recovery of vehicles, weapons and property.*

---

of today, having nicked a vehicle and taken great delight in pulling as many dough noughts as possible in the local cricket green, to rig it so it flies off the highest point into the nearest bit of water. That's the usual scenario but to avoid complacency it is deemed proper to dive, check (for bodies) and conduct a full vehicle recovery. Those not occupied in car theft employ the team in the recovery of stolen property that cannot easily be 'shifted' or is otherwise deemed 'tutt' - usually the proceeds of either a burglary, robbery or theft. It seems that water is regarded as the best concealment for the unwanted items and the team long ago recognised that and exercise initiative by opting to dive every waterway over which a road passes. It pays dividends too with regular property and weapon finds, and the recent discovery of a live WWII hand grenade!

Security searches account for approximately 25% of our work load. Among some of the more specific training we undertake is that provided by the Counter Terrorism Wing in the search for and identification of explosives and component parts.

With Windsor Castle featuring high on the tourist attraction list, by the very nature that it is so frequently used to host visits from VIPs and other dignitaries, you may not be surprised to learn of our frequent searches in and around Windsor for the protection of such principles. If you consider too the events where such presence is guaranteed, where a large military movement is programmed or the event holds a good deal of international attention (Henley Regatta, Royal Ascot or 2012 Olympics), you'll begin appreciate the level of importance in preparation, planning and execution of searching required.

As police diving teams go, we are one of the most diverse and successful there is. We demonstrate adaptation and flexibility to the growing demand for support roles and have proven ourselves to be invaluable in our professionalism and the execution of our duties. Demand for our assistance grows steadily as does our additional acclaimed competence in support with boat patrols and flood rescue, confined space searches, rope access, major crime scene searches and more recently, our response to threats of



# ALIEN ENVIRONMENTS, STRANGE CREATURES Underwater Photography – The Surprises Never End



**Improve Your Skills & Have Fun!**  
with Alex Tattersall, Jeff Goodman and Mark Webster

Underwater Videography Workshop with Jeff Goodman  
Red Sea – Marsa Shagra

6 – 13 March 2013  
4 – 11 December 2013

Underwater Photography Workshop with Mark Webster  
Red Sea – M. Y. Juliet  
13 – 20 October 2013

Underwater Photography Workshop with Alex Tattersall  
Philippines – Dumaguete  
March/April 2014

All Skill Levels & Equipment Catered for!

**OONAS DIVERS**  
*The Adventurers*

CONTRIBUTOR

TRAVELER FROM CANADA

Tel: 01323 648924 E-mail: [info@oonasdivers.com](mailto:info@oonasdivers.com)  
[WWW.OONASDIVERS.COM](http://WWW.OONASDIVERS.COM)



Chemical, Biological, Radiological or Nuclear (CBRN) attack, terrorism.

Our existence, preventative, reactive and proactive is much varied in shape and form. The increasing demands upon us serve only to confirm our value as a modern day police resource. Historically, the team has received great acclaim in such investigations as the Great Train Robbery, the London Dockland bombings, the search for Doctor David Kelly, the Millie Dowler search, the Trans-atlantic plots and the repatriation of British Citizens following the Boxing Day Tsunami of 2004.

I wonder if, back in 1955, Sergeant Hedley Phillips, the pioneer of the first British police underwater search facility would ever have imagined such success and longevity of his innovative 'frogman' team?

#### **ABOUT THE PHOTOGRAPHS.....**

My main aim was to photographically document the work of the team since my joining in 1992. It isn't always possible to capture the moment and I have missed many great shots. Often, team size prevents me from

photographing and engages me in "work"! Sometimes the camera is handed to someone else or we rely on copies of SOCO (Scenes Of Crime Officer) images. Sometimes you have to ask yourself, 'is it appropriate'? Most diving images are of tasks deemed non-sensitive or are of training or are staged to illustrate search techniques etc. Often, visibility prevents any chance of a reasonable shot. Sometimes, though, opportunity allows and I try and seize the moment. The underlying reason for my photography at work is to try and keep the work of a police underwater search team alive. There may be a day when we no longer exist - my hope is that in some shape or form a record of the TVP Specialist Search and Recovery Team will be available as an historical record. The Historical Diving Society may well feature in any future plans of archiving such a compilation.

Photographically, I first captured a police diver with a Nikonos Kaleidoscope. Later, other cameras that featured were a Nikon 801s in a Subal housing. Various compacts have been played around with both underwater and on land. A Nikon FM2 was used for a good while, a Nikonos V made an appearance and more recently I have been using a Nikon D1x and a Pentax Optio compact. Whilst underwater the Nik V is still employed together with a Sea & Sea DX-1G compact.

# Focus on Competitions

## APRIL: TWO OF SOMETHING

### 1st Alex Tattersall, Manatees

Image taken in Crystal Springs, Florida with a Nikon D7000 in a Nauticam housing, Tokina 10-17mm, F9, 1/80 ISO 320.

### HOW THE TOP SIX SCORED:-

Position	Photographer	Points	Firsts
1	Alex Tattersall	32	6
2	Paul Flandinette	28	5
3	Richard Smith	28	6
4	Jane Morgan	24	5
5	Robert Bailey	24	5
6	Pash Baker	21	3

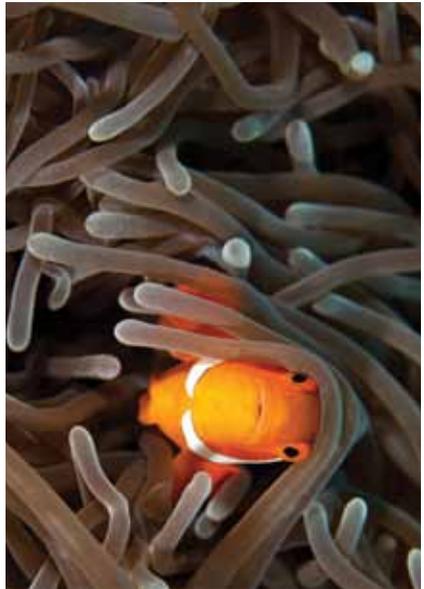
## MAY: CRUSTACEANS

### 1st Trevor Rees, Norwegian Lobsters

This is a pair of Norway lobsters photographed in the Gullmarn Fjord near Lysekil on Sweden's west coast. This was a deep dark dive to 30 meters in almost total darkness to see if I could find these creatures. loch diving.

### HOW THE TOP SIX SCORED:-

Position	Photographer	Points	Firsts
1	Trevor Rees	49	6
2	Robert White	37	9
3	Arthur Kingdon	30	5
4	Tom Forwood	17	3
5	Martyn Guess	15	2
6	Rico Besserdich	14	4



Above left: April winner Alex Tatersall. Below left: May winner Trevoe Rees  
Above right: June winner Pash Baker. Below right: July winner Rob White



# 3D LENTICULAR



## 'Quiet Romance'

H 94cm D 4cm W 68cm  
*Framed In Museum Glass*

With an a vast image bank from a illustrious career in underwater photography spanning over 40 years. Terry Arpino has moved into Lenticular printing giving his work a whole new dimension in 3D . Terry's Studio is Based in Fulham where a wide selection of work is available.

Please check the website for more info

[www.aquaphotos.org](http://www.aquaphotos.org)



HASSELBLAD

## JUNE: ANEMONEFISH

### 1st Pash Baker, Clownfish with Dreadlocks

The image was taken with a Nikon D300S in a Subal housing with Inon strobe. Camera settings were ISO200, 1/100, f6.3 with a 60mm macro lens. The image was taken in the Philippines in January 2011 whilst I was working for Coral Cay Conservation.

### HOW THE TOP SIX SCORED:-

Position	Photographer	Points	Firsts
1	Pash Baker	39	9
2	Alex Tattersall	37	7
3	Len Deeley	31	2
4	Anthony Holley	21	6
5	Georgette Douwma	15	2
6	Trevor Rees	15	3

## JULY: REEF SCENES

### 1st Rob White

I was lucky enough to join Martin and Sylvia Edge on a whaleshark photo-quest to Djibouti. The image here was taken during one of the dives on a shallow reef (at a depth of about 5 metres) and was one of about 8 taken of exactly the same scene. Camera settings were f/8, 1/250sec, ISO100 using a Canon 10-22mm lens on a Canon 550D in a Nauticam housing. I used 2 Inon Z240 strobes to bring out the colour and detail of the coral and fish.

### HOW THE TOP SIX SCORED:-

Position	Photographer	Points	Firsts
1	Rob White	70	17
2	Mark Pickford	34	5
3	Joss Woolf	28	4
4	Pash Baker	17	3
5	Rick Ayrton	5	2
6	Robert Kemp	5	1

In the field

# African Adventure

**Gavin Parsons** heads back to South Africa to discover both teeth and tusks

Sometimes the world surprises me. I've seen quite a bit of the planet and its marvels, but as I sat by the roadside at Devil's Peak overlooking Cape Town and watched the city slowly enveloped in a bank of cloud I was in awe. The lit up city was engulfed in a slow moving Tsunami of vapour that washed in off the cold Atlantic. It brought cold weather to the city and was a fitting end to my time there.

I'd arrived a few days earlier in brilliant sunshine and warm breezes as part of a group on a Familiarisation trip organised by tour operator African Space. The group was a collection of tour operators from the UK and Sweden, a film maker, a Swedish photojournalist and me.

We were on a trip to see as much of South African specialities as possible. It was a whirlwind tour taking in the

diving around Cape Town, Sodwana Bay and Aliwal Shoal, plus some land activities at the Pongola Game Park. I wasn't particular hopeful for earth shattering imagery as we were on such a tight schedule, but as a professional I knew I'd have to make the most of the opportunities that arose. And the opportunity in front of me as darkness fell over Cape Town was irresistible. Sadly I didn't have my tripod, so had to make do with holding the camera as steadily as possible on a crash barrier which was as straight as funny man Alan Carr! Out of the ten 30 second exposures, I managed to get one that was just about sharp enough.

There are times when I wish I could pack everything, but at least earlier in the day my equipment choice had been right. We were on a great white experience out of Gansbaai and in the choppy water I was glad to have my snorkel and thermal rash vest.



**Above: A Cape Fur seal darts past. They are tricky things to photograph well  
Below: A ragged tooth shark at Aiwal Shoal in the aptly named Raggie Cave**





**Above: A terrified Dutch backpacker in a shark cage off Gansabaai South Africa. Sometimes its not always the animal that provides the best photo opportunities**  
**Below: A great white**



---

*The Cape area may be famous for its great whites, but it also has some of the best cold water diving in the world, in my opinion.*

---

I was able to jam myself into the bars of the cage and stay down for several minutes at a time which was invaluable in the mediocre viz and choppy seas. I ended up spending almost an hour in the chilly water comfortable and enjoying the sharks as they came in from Dyer Island. In all there were 21 sharks that day which is pretty impressive. Mind you afterwards I had to find some Brasso to take the scratches out of my port, which had been bashed into the cage bars a few times. Things I do for a picture of a great white shark.

After the great whites came one of my favourite days on a trip ever, as it fitted in a new animal to me, my favourite mammal and my favourite bird.

The Cape area may be famous for its great whites, but it also has some of the best cold water diving in the world, in my opinion. It also has the elusive and enigmatic seven gill shark. This prehistoric throw-back is found in only 14m of water and so is easy to find, fairly easy to photograph and was one marine animal I had never seen. The sun was shining, the sky cloudless and there wasn't a ripple on the sea.

I rolled in after watching a large slug-shaped fish swim below the boat and descended onto the sand between the kelp fronds. I didn't have to wait long for the first shark to appear and in all we had about six or seven sharks on the dive in total.

The dive, alike all brilliant ones, ended far too quickly, but although I wanted more time, I was eager to get in for the second dive as it was with my favourite mammal – seals. Cape fur seals to be exact. A small colony lives close to the shore and several came barrelling down a gully at us when we reached 10m or thereabouts. Seals are a photographic challenge as they flit about and tend to generate quite a lot of particles in the water, which easily turn into backscatter. This was accentuated by the scratches in my port from the great whites, so I had to be careful and accept some backscatter. But to be honest I think a little backscatter gives a picture a more realistic look; pictures purged of all scatter are, in my opinion too false and often charmless.

On the way back to Cape Town we stopped at Simonstown where there's a colony of Penguins. I love penguins.

They are my favourite bird and this was my first chance to see them in the wild. I was well chuffed.

## **MOVING NORTH**

Our next stop was about as far north as you can go in South Africa - Sodwana Bay. We were in the hunt for mantas and whalesharks, but I think the dolphins must have put them off. There was a pod of bottlenose dolphins in the bay and we got in and snorkelled with them twice. That was as well as the huge shoals of snappers, a hawksbill turtle and as many macro critters as I could shake a snorkel at.

Sodwana is a lovely place to dive. It's a taste of what the rest of East Africa is like. If Cape Town is a smart executive suite, Sodwana Bay is laid back, chilled and a bit frayed at the edges. For photographers it offers tropical diving in nutrient rich water where a lot of life thrives. You can find everything from Harlequin shrimps to whalesharks on a single dive here. Going Inland, South Africa has much more to offer than just diving and to come here and only dive is a bit of a travesty. There are game parks all over the country and you can see just about any wild African animal, but we wanted to see one of its rarest – the black rhino. That's why we came to Pongola Game Park. It is one of the few parks which has a population of black rhino. We saw several but sadly

I never got a decent photographic opportunity.

## **SHARKS AND SHARKMAN**

Our next destination was south through the sugar cane fields of KwaZulu Natal. Aliwal Shoal has become synonymous with sharks and shark diving and that's what we were here for. Blacktips, tigers and ragged teeth were all out there; we just had to rely on famous sharkman Mark Addison to find them. I've known Mark a long time and trusted him to get us in a position to get the shots we wanted. He did just that. There was no watch tapping, no limits for getting the shots, whatever we needed Mark delivered. The following day (our last) he even ran his RIB through the surf several times for us to get shots of a typical South African surf launch. The light was beautiful and the conditions perfect for the 'swell shot'.

It was a fitting end to another fantastic South African adventure. I've been to the tip of Africa several times now and have dived its most famous sites and can honestly say there are few other destinations which offer so much to divers and underwater photographers. It is one reason why I've chosen to run a trip there next year with African Space.

**You can find details about it on my website at [www.gavinparsons.co.uk](http://www.gavinparsons.co.uk)**



**Above: A pod of bottlenose dolphins at Sodwana Bay**  
**Below: Cape Town gets engulfed by a sea mist from the Atlantic**





**iHS TECHNOLOGY**  
**SUPER FAST  
 PERFECT IMAGE QUALITY  
 EVEN IN LOW LIGHT**

**OLYMPUS**

Your Vision, Our Future

# HELLO THRILL SEEKERS



## THE EISA AWARD WINNING TG-1

The latest and greatest of the eponymous Olympus Tough series. Using iHS technology the TG1 is super responsive and takes rather good pictures even when the light is low. All Toughs love the outdoors, don't mind being dropped on a rock or buried in sand and even go underwater. Whether you are reef diving or simply in the pool with the children this summer, take a Tough.

Find out more at your local dealer or visit [www.olympus.co.uk](http://www.olympus.co.uk)

**iHS Superfast and perfect image quality even in low light.**



Now available at:



[www.oceanleisurecameras.com](http://www.oceanleisurecameras.com)  
 11-14 Northumberland Avenue,  
 London WC2N 5AQ  
 Tel: 0207 930 5051



[www.camerasunderwater.co.uk](http://www.camerasunderwater.co.uk)  
 East Hill, Ottery Saint Mary  
 EX11 1QH  
 Tel: 01404 812277

# The Great Red Sea Fluddes

On a Red Sea trip in June this year, out of a boatful of twenty, no fewer than six people suffered camera floods for various different reasons. I thought it might be useful to learn from their rather tragic experiences

## **Mike Maloney**

Nikon D200 in a Subal housing  
16mm fisheye lens, twin Inon strobes.

It was the day we dived the Thistlegorm, around mid-week. I had prepared my housing and camera all ready for this dive; it was done rather quickly and when I realised the battery was low and needed changing, I opened up the back, changed the battery and replaced the back plate just as someone started talking to me about the dive. I then went to the fresh water tank to test for leaks and submerged the case to see a large volume of air bubbles arising. At first I did not react because having a large dome cover on my dome port I just thought it was the air being released from this. Then I realised to my horror that the back plate had not completely sealed down on one side. I immediately pulled it out and held it so the water was retained in the lowest part, i.e. in the dome port and then

removed the camera and removed all the batteries, the lens, removed the strobe connector plugs. Luckily it had not entered the wiring because the unit had not been under any pressure. I dried out the housing with tissues then placed it in the very hot sunshine to try to dry it out, which seemed all OK. I dried out the lens which only had a little condensation and is now working perfectly. The main body was another story, dried this out thoroughly, but the screen was all fogged up. The day after we returned to the UK I managed to get it into a camera repair shop and now it's all back working fine. The moral of this story is, when you are preparing your camera, do not get distracted by talking; just concentrate on your preparation. This is Warren Williams' policy and he will tell you in no uncertain terms and with a very firm voice.

It is worth noting that of the six floods we had on this trip, five happened

---

*Due to certain circumstances at the beginning of the dive, I didn't look at it until I was at about 10 metres by which time, it was already half full of water.*

---

to people of an advanced age so perhaps we all need to practice what Warren preaches!

**Linda Ashmore**

Olympus XZ-1 camera in an Olympus PT-050 housing

The "o" ring is in the lid which is hinged onto the housing itself. This means that the "o" ring enters the housing at an angle rather than being pushed straight on. I remember it being slightly stiffer to close than normal, but by all appearances, was sealed and I did a leak test prior to the dive.

Due to certain circumstances at the beginning of the dive, I didn't look at it until I was at about 10 metres by which time, it was already half full of water. Although I checked it carefully, I could see no sign of where it was leaking even when descending or ascending slightly. At this point, I realised that the camera was beyond repair and continued my dive. At the end of the dive, the housing was still only half full of water and on

surfacing, air began to escape from the top left hand side of the housing near the closure (not the hinged end). Even back on dry land there were still no obvious reasons for the leak. I soaked everything in fresh water and dried them out. The housing (no electronics) and the card are still functioning but I have yet to test the battery.

I can only assume that as I closed it, the "o" ring moved and the seal was compromised. In hindsight, when I found it a bit tight to close, I should have started again and I should have checked my camera the moment I entered the water.....

Many thanks to BSOUP camaraderie, I was lent a Canon G12 and housing to play with for the last two days.

**Dave Peake**

My view of diving from the boat is that it can be a little chaotic at times with people, gear and cameras on the platform. I think my camera had been "knocked" and the "o" ring or lens dislodged. When handed down

to you it is too late to fully examine. It would be rather nice to be able to use a lift to get in and out of the water with cameras in hand. Perhaps this could be put to Scubatavel; many dive boats around the world have lifts these days. This would be good not only for the cameras but also make life easier for all us oldies!

I have now been stripped, cleaned and greased up (lens with Sea & Sea at present) and new camera body on the way. Scubatavel insurance will, I think, cover this.

**Gill MacDonald** – Nikon D7000, Nauticam Housing, old metal 60mm lens (my favourite) :(

I don't mind confessing my sloppiness and being named and shamed! Early morning dive, camera still set up from the night before but I had taken the memory card out and replaced it so the back had been off. I picked up my kit from the floor, still half asleep, got in the water from the rib and immediately saw big bubbles coming out rather than the usual tiny ones with gather around the edges. Luckily, I hadn't descended so I shouted back to the rib-driver who reacted perfectly – taking the kit onto the rib face down. I virtually leapt into the rib with all my kit on (funny how you can do that when you can't get in without kit sometimes) and got it back to the main boat. I was exceedingly

fortunate that Peter Scoones was there to offer advice. The lens was a goner but the camera and housing survived. I flushed out the housing with fresh water and dried it in the sun and wiped a few drops off the camera – all with the help of Georgette Douwma who also reacted quickly and perfectly when I got back to the boat, by intervening when the mechanic tried to take the camera by the handle rather than keeping it face down.

Basically, I hadn't checked the back and one clip was sealed while the other was open. 100% operator error. I don't check it every dive in the rinse tank and would have caught it if I had done. The lesson learnt is always, always check the basics every single dive before getting in. If I'd just done a simple check I'd have seen the clip open and sealed it properly but, after a few days' diving and the early morning start, complacency had set in. Never again.\*

**\*Editor's note** – I understand that unfortunately, since this incident, Gill has totally flooded her camera again, for the same reason. Sorry Gill!

### **Brian Pitkin**

This was the week that was. Very enjoyable, with a great bunch, but far too many camera floods.

I was using my Nikon D80 with a 10.5 lens in a Sea & Sea housing with a

---

## *Basically, I hadn't checked the back and one clip was sealed while the other was open.*

---

large wide-angle dome port. I dipped the system in one of the rinse tanks, which I noticed was quite hot, prior to the dive to check for leaks and then set it down on the deck while I finished kitting up. When I boarded the rib, I noticed some condensation in the top window and immediately checked the dome port and could see water. I disembarked and opened the camera and tipped the water out, removed the camera from the housing and switched it off. I then removed the lens, battery and memory card which were all still working when I tested them on another Nikon body. The dome had been locked on the body and had not been removed since the previous dive, although the camera back had. After the flood, I checked the "o" rings but could not find any foreign body that would account for the flood. Peter Scoones suggested that the reason

for the flood was the hot water in the rinse tank which caused the air inside the housing to expand resulting in the "o" ring sealing the camera's back or dome port being compromised. For the remainder of the week I used my GoPro Hero 2 and got some decent video footage I might not otherwise have got.

**Dario Navarro** – Nikon D200 in a Subal Housing, Port, none.

It was the very last dive of the trip and I decided to change lenses at the last minute. However, instead of putting on my dome port, as I had intended, I put on an extension ring, only. Funny, there weren't even any bubbles.... I know, I know, you don't need to say a thing; it's time for a camera upgrade anyway!

### **Peter Scoones' caution about hot water?**

Peter Scoones suggested that the reason for the flood was the hot water in the rinse tank, which caused the air inside the housing to expand.

# Cameras UNDERWATER

Established 1991

[www.camerasunderwater.co.uk](http://www.camerasunderwater.co.uk)

Tel: +44 (0)1404 812277

**From simple  
to state-of-the-art**

Call us for expert advice  
on how to choose the right  
camera system for you.



Aquatica  
Canon  
Cowa-marine  
Gates  
Ikelite  
Inon

Light & Motion  
Nauticam  
Olympus  
Panasonic  
Recsea  
Sea&Sea  
Sony  
Subal  
Ultralight  
XIT 404  
Zen



**Specialist stills and video camera  
equipment for scuba diving,  
snorkeling, sailing, water sports  
and plain old bad weather.**



# DiveQuest

THE ULTIMATE IN DIVE TRAVEL & UNDERWATER PHOTOGRAPHY TOURS

Photo: Martin Edge

[www.divequest-travel.com](http://www.divequest-travel.com)

*The Cayman Photoquest with Martin Edge 5-15th May 2012*

*Bali: The Art of Underwater Photography with Shannon Conway 21 November - 1st December 2012*

*Galapagos: The Art of Underwater Photography with Shannon Conway 11-24th June 2013*

*Focus on Philippines: Sogod Bay with Alex Tattersall 14-25 April 2013*

*Ultimate Papua New Guinea with Michele Westmorland 19-30th October 2013*

*Truk: The Art of Underwater Photography with Shannon Conway 4-11th May 2014*

