

# Underwater Photography

a web magazine

Apr/May 2003



Underwater photography by Zena Holloway

Mohammed and Olin

Sea&Sea D100  
Basking sharks

Nexus D100  
Whale rescue

Zena Holloway  
Blennies

Dominica  
Frogfish

Mozambique  
Macro rigs



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# Underwater Photography

a web magazine  
Apr/May 2003  
uwp@uwpmag.com

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## The times they are 'a changing

Don't get me wrong - I'm all in favour of progress but I heard something recently which has made me wonder where it's all going.

There is a new groundbreaking technology which claims to eliminate depth of field. Now you can either re-read the last sentence as many times as you like until the enormity of this capability sinks in or I can help emphasise it with simple block capitals. THEY ARE DOING AWAY WITH DEPTH OF FIELD.

Now I know this is the April/May issue of UWP which should be available on or around April 1st 2003 but I can assure you that this is definitely not an April fool. Go to <http://www.colorado.edu/isl/intimages/3coloredf.html> to see and example or to <http://www.dpreview.com/news/0303/03031803wavefrontcoding.asp> for some more information.

I must confess when I first learnt of this I was impressed to think that macro shots could be sharp throughout the image but then I got to thinking and I've come to the conclusion that I really don't like the idea at all.

Depth of field is an important fundamental characteristic of photography. It can be used to great effect to make the viewers eye look at the important part of an image.

I'm all in favour of digital photography as long as that is what it is - photography - recorded digitally - complete with depth of field.

Some things are not for tampering with, I say.

# Editorial

## Announcing a New Look and Web Site for UWP!

The reader base of UWP has grown and changed over the past two years and we are currently in the process of upgrading the UWP on-line infrastructure to match the quality of our magazine contents.

If you are reading this you will already know that UWP's web site is now .com rather than .co.uk. You should also have noted the comprehensive new site which has been designed by Deb Fugitt from Texas.

Deb is in charge of the marketing for UWP and is a web site designer of many years experience. She currently manages internet marketing for Aquamarine Diving, Matangi Island, South Sea Adventures and now UWP.

Deb comes with a computing background and is concentrating on establishing the exact statistics which the site generates i.e. how many people download UWP, where they are from and where they came from.

These statistics are vital if UWP is to generate advertising revenue and, as I hope you appreciate, without this revenue UWP will either have to charge or disappear.

## Subscribe, link and refer a friend to UWP (please).....

<http://www.uwpmag.com/subscribe.html>

Subscribing to UWP is simple, costs nothing and entitles you to future benefits such as photo classifieds, discounted dive trips and much more.

I would urge you to support our UWP subscription service for several reasons.

Firstly it allows us to know more about where UWP readers are located and we will produce the most accurate reports possible to show our advertisers who our readers are, and where they are located. These reports will be available on the site.

Secondly you can give important feedback about the content of UWP and what you would like to read in the future.

However, be assured that your email address and any other information you provide on any of our forms will remain private and be used only to determine the future of UWP Magazine.

If you enjoy UWP, we encourage you to become a registered reader, to "link UWP from your site" and "refer a friend".

We're all in this together but the future of UWP depends on you!

**Peter Rowlands**

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**13 Langley Avenue, Surbiton, Surrey KT6 6QN**

**Tel & fax 00 44 (0)208 399 5709**

**e mail [peter@uwpmag.com](mailto:peter@uwpmag.com)**

## Green Nikonos

I have a green Nikonos as you mentioned in UwP11. Black body with green inserts.

I have had it for a number of years as a backup or second film body. I use the orange body with Kodachrome for big animals in blue water and have the green body loaded with Fuji Provia 100F which I can push process when working later in the afternoons. That way I have two cameras colour coded for the film they contain; orange for the red Kodachrome and green for the green Fuji packaging.

Good to see that you have implemented the letters page for input. Now if you can only go with the horizontal A4 format .....

Regards,  
Kelvin Aitken  
info@marinethemes.com

*For readers information Kelvin's last comment is a suggestion that I layout UwP in the horizontal format which would be more compatible with the shape of a computer monitor.*

*I personally prefer the vertical format and advertisers are used to the sizes this requires so that is quite a strong reason to continue but if enough of you want horizontal, I will certainly consider it.*

*Ed*

## Too technical?

As regards feedback, I think you do an excellent job but I would like to see more casual stories for the common diver/photographer.

Sometimes I find certain articles too technical and detailed that they require some

## Readers Lives

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concentration, and do not serve well for pleasure reading. I see the point in education though so I do appreciate these articles too.

Maybe I would balance out more in favour of the former.

Anyway, keep it up.

Regards  
Gordon Sammut  
tweety1980@global.net.mt

*This is the age old dilemma for a specialist subject publisher and is a very difficult one to get right.*

*Any reader can influence the content of UwP by voting for their favourite type of article. Please vote at <http://www.uwpmag.com/subscribe.html>*

*Ed*

## Available light with digital

I've read with great interest your article "Filter fulfilment" in the current issue of Underwater Photography, as well as Alex Mustards's on the Nikon D100 and its white balance control. Certainly, digital cameras seem to be breaking new ground in uw photography.

I've always been interested in available light uw photography and have tried darkroom and digital techniques to restore colour from bluish slides (you can see my website <http://greenleafhomes.net/fotosub/> or Golden Dolphin issue #9 - Oct/Dec 2002).

I haven't tried digital cameras and would like to perform some kind of comparative test, such as shooting the same subjects with slide film and digital, both with and without colour filter, and at different depths. So I wonder if you could help me and take the pictures, or know of someone that could do it. Maybe it could make a subject for an article.

Regarding the available light pictures taken with digital cameras that I've seen in your magazine (issues #8 and #11), I guess you show the raw file (ie, no correction in Photoshop or similar).

However, I find that the camera's white balance is just the first step in colour correction and a second step in Photoshop is necessary in many cases (eg, in the picture in issue #8, p.38, the sea looks greenish and the light area in the surface looks magenta, both hues easily corrected in Photoshop without affecting the rest of the image). So, I'd suggest showing both the raw file and a fine-tuned version.

Jose  
joseuw@lycos.es

*I am hoping to have an article comparing film to digital, with and without filters in a future Issue of UwP.*

*Regarding the available light digital images, they are straight from the camera and have not been adjusted in Photoshop. I think including 'before' and 'after' shots would not be suitable in such a review but would be more suited in an article such as 'Using Photoshop'.*

*Ed*

## Beginners requests and Jim Church

I've just found your website (last week) and have downloaded all of your excellent magazines. I'm reading issue 11 just now, **SPLENDID!** Referring to Pete Steggle's "Beginners Wanted" item, any articles to help us new boys (or girls) would be appreciated.

Your articles about care and maintenance of the Nikonos system in early issues I have found very useful. Could perhaps do with some information on how to improve results in dark low viz water, I dive mostly in the Clyde or Loch Fyne on the west coast of Scotland.

One other thought would be an item about film, written by an established pro but perhaps explaining how to get the best out of various types of film, colour reversal, neg, black & white, fast and slow. For example I'm very interested in natural light shots in UK waters I also like the mood a B&W shot of a wreck can invoke, eerie, dark, deep! but how best to take the shot and options of what film to consider using, and why.

I notice the main thrust of your magazine is

towards Digital and/or housed systems, however I feel if you could continue to have a good celluloid article that would be nice.

Finally just a word about Jim Church. About a month ago I bought his guide to the Nikonos system, a fabulous gold mine of information for anyone who has one of these cameras or, I think, any underwater camera. I'm now looking forward to receiving his "guide to composition" the man was inspiring.

Eric Smith  
Kilmacolm, Scotland

*If there is anyone out there who could do such an article about film I would be interested to hear from you.*

*Ed*

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# News, Travel & events

## San Diego Underwater Film Festival

### Jim Church Medal for Excellence in Digital Photography



**Beneath the Sea's** Armand Zigahn has announced that the inaugural *Jim Church Medal for Excellence in Digital Photography* had been won by Mark Snyder from Astoria, New York for his study "Squid, Dominica."

In announcing Mark Snyder's achievement, Armand Zigahn remarked on the classic lines of Mark Snyder's photograph, its three-dimensional lucidity, and the elegance that the photograph imparts to the animal. "Clearly," Zig said, "these distinguishing characteristics and the classic lines of art and composition seen in this digital photograph, demonstrate the elegance and beauty that Jim Church nurtured in his students as qualities worthy of bringing home from the sea."

Mr. Zigahn went on to note that the Digital Photography contest, a new addition this year to Beneath the Sea's Photo Contest, had been well subscribed, and that, while Mark Snyder's photograph took the best of it, the contest submissions had made the decisions difficult and demanding, in that all the work submitted had been extraordinary in both subject matter and quality of presentation.

We congratulate the winners and encourage everyone to view these winning photographs on the Beneath the Sea website at

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

We are very pleased to announce the San Diego Underwater Film Festival. This year it will be held in conjunction with Scripps Institution of Oceanography's 100 Year Anniversary. It is scheduled for Sunday and Monday evenings, September 21 & 22, 2003 at the Town & Country Convention Center.

Each evening's program will consist of 12 to 13 short films, submitted by both accomplished professional and aspiring amateur underwater filmmakers and videographers.

To enter a film, edit a presentation of five minutes or less of your best underwater footage, and submit it to us, so that it is RECEIVED no later than July 1, 2003. Submissions are limited to three films/videos per filmmaker.

Selections will be made by the 15th of August by our judges, who are renowned in the fields of visual arts and media.

Please send your entries to:  
The San Diego Underwater Film Festival

c/o Bob Gladden,  
10339 Thanksgiving Ln.,  
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For any questions please call:  
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## Kararu Digital Seminars with Jim Watt



Kararu Dive Voyages is happy to announce that they will be having their first series of digital photo workshops. This will comprise three special trips on board with Kararu featuring the expert digital underwater photographer, Jim Watt [www.wattstock.com](http://www.wattstock.com)



Trip dates will be:  
November 1-12-2003.  
This seminar is for the advanced digital photographer wishing to learn advanced techniques. It is targeted at those who already own

their own digital systems. The trip will be with Jim Watt

November 14 - 25, 2003.

November 27 - December 08, 2003.

All demo gear and technical advice will be provided & sponsored by Berkley White from Backscatter [www.backscatter.com](http://www.backscatter.com) and Dan Baldocchi from Light & Motion [www.uwimaging.com](http://www.uwimaging.com).

For full details visit [www.kararu.com](http://www.kararu.com)

## The 30<sup>th</sup> World Festival Of Underwater Pictures dives into the 3<sup>rd</sup> millenium

“For the earthmen sea was flat. Even mixed up with storms, swollen by waves, she seemed to them as a surface, a plain, a skyline. Sometimes a mirror. Always a border : there the human domain came to an end. We put the Sea under zero. Underneath this number depths were not our business anymore...”

Philippe Diolé, who wrote these words fifty years ago was wrong to think they belong to the past. The sea floor state – the closest to the sea resorts – is still not our business.

Due to the demographic growth, the pollution plus the irresponsible behaviour of a few the urban underwater heritage – algues or posidonies meadows, walls, spawning grounds, caves covered with coralline species, shelters – has become a waste ground let to mud and rubbish.

Whether we fail to recognize this situation or we remain unconcerned, let us admit it is not irreversible.

For many years, green belts have replaced waste grounds in city. Today they are seen as its lung showing every day its biodiversity merging into the urban environment.

Logically this green belt concept slides into a underwater application in order to reconcile

townsman with sea bottoms. Experience shows that underwater *fauna* and *flora* come back wherever they have been welcome including in very busy places.

Relying on its pioneer vocation, the World Festival Of Underwater Pictures is seeking a partner to bring imagination to power. How ? By launching an international contest of ideas : To conceive a Blue Space in the heart of the city... ..with its perspectives, plannings, circulation ways, facilities, vehicules, meeting points, monuments, playgrounds, restaurants, life stations...

At the dawn of the 3<sup>rd</sup> millenium, the Antibes Festival and its partners challenge the new architects, town planners, designers, creators (such as Jules Verne)...For the Depth to become at last our business !

This contest is under Jacques Rougerie's presidency in collaboration with Paul Robin, Philippe Vallette, Lucien Laubier, Daniel Mercier and many underwater specialists.

For more information visit :

[www.underwater-festival.com](http://www.underwater-festival.com)

E-mail : [spondyle@wanadoo.fr](mailto:spondyle@wanadoo.fr)

# New products

## Nexus housing for Nikon D100

The Nexus housing for the Nikon D100 digital SLR camera is now available and it is extremely compact and lightweight (just 1.8kg).

Unlike most European manufacturers who machine housings from a solid block of aluminium, Nexus housings are still cast aluminium. There is no real physical advantage to either method of production but the solid machining method is supposedly faster from drawing board to production as a mould does not have to be made to produce a casting which is then machined to take the controls.

The truth, in reality, seems not to be the case because Nexus housings are readily available whereas most other housings are in short supply.

The Nexus D100 housing continues the same design philosophy which has attracted many pro underwater photographers. The handles are an integral part of the design and they place your hands/fingers very ergonomically. However, on a camera with so many buttons and dials, no manufacturer could get all of the controls in the perfect place but the Nexus does a pretty good job.

All of the controls are mechanical and they include Function dial, Flash sync mode



button, Exposure compensation button, Shutter release button, Power switch, Focus mode selector, Sub-Command Dial (Aperture), Main-Command Dial (Command), Multi selector, Protect button, Enter button, Delete button, Focus area lock switch.

Whilst all of the rotating controls are very easy to use, the small push button ones are not quite so easy. The reason is that

they have to be pushed down flush or even slightly further than the perspex (plexiglas) plate in which they are housed. Some of these controls are also very close together which can be confusing.

I think the reason these controls operate as they do is because they look very similar to those used in the highly popular range of Olympus digital housings but, because the



perspex plate is quite a bit thicker, the operation of the control is not as good, especially with gloves. Also other manufacturers offset the controls inside the housing so that the controls, on the outside, are further apart.

A simple solution to improve the Nexus design would be to remove the inner rubber covers on the internal buttons and replace them with ones just slightly longer (perhaps as little as 2-3mm) and I think this would help a great deal. Another alternative would be to make the external buttons longer and I understand Nexus are working on this.

The two halves of the housing are retained by traditional spring-loaded overcentre catches which are positive and secure. However care has to be taken when undoing them not to get your fingers trapped between the catch and the handle. As far as I can remember, this has always been the case with previous Nexus housings so forewarned is forearmed (or should I say forefingered...).

The camera mounts positively onto a traditional baseplate and the controls align up well. The rear section of the



housing incorporates a large rectangular port to view the camera's LCD display and it is very easy to see through. The viewfinding optics reduce the viewing image size slightly (as all so called image "magnifiers" do) but the resulting image is full frame and the internal display is still large enough to view comfortably.

The Nexus D100 takes the same screw thread ports as previous Master Series housings so you should be able to accommodate virtually any lens in the Nikon range.

Two Nikonos flash/strobe connectors are provided and there are two extra ports for customising purposes. The internal design of the flash connections is unpluggable so it would be possible to have a "manual" (i.e. non DTTL) connector if you aren't using a Nikon DTTL strobe or a fully DTTL one if you are.

The Nexus D100 housing is an attractive, compact package with high quality construction and finish. It is competitively priced compared to other aluminium housings so if you are a Nikon D100 owner (you lucky thing) and you are looking to use it underwater down to 75m (246 feet), I would recommend you check it out.

As you probably have gathered this is a 'dry' review and by that I don't mean that I was sober when I wrote it but rather that I didn't take it on a dive (too busy working for UWP...) but I'm sad to report that I'm a bit of a housing anorak and I'd like to think I know a thing or two.

Hopefully, in a future issue of UWP we will include a 'wet' review.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

## Nexus Wet Lens fits UK Coolpix 5000 housing

The Nexus Wet Lens is the convenient way to shoot larger than life. Add it to your 1:1 macro lens and get a 30% increase in magnification.

The Nexus Wet Lens slips on and off underwater and does not affect your autofocus.

The Nexus Wet Lens is available in three sizes - 110, 100 and 90mm diameter so they may fit other systems but they can be fitted directly onto Subal and Nexus macro ports. In addition, as is shown here, they also fit the UK Coolpix 5000 housing.

For further details contact Ocean Optics.  
optics@oceanoptics.co.uk



## Ocean Brite digital lights

The TREK LED Light generates a very bright light (5500 Degrees Kelvin) with a 70 Degree Beam for use with your Digital Camera.

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slightly wider 50 Degree Beam for use with your Housed Digital Camera.

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# Sea & Sea DX D100 camera housing

By Charles Hood

Many described the Coolpix 5000 as the birth of high quality underwater digital photography. If that is accepted then the Nikon D100 is a fully blown teenager! It's got a few spots and throws the occasional tantrum but it's got all the makings of a sophisticated grown up. Along with the FM2 and F801s the D100 is sure to go down in Nikon's history as a classic.

In UWP 11 Alex Mustard guided us through the adolescent. He gave us a low down on mega pixels, ISO settings and colour balance, but here I review the new Sea & Sea DX D100 underwater casing.

I should maybe first start with why I chose it. The simple answer is that it was the first housing anyone could get to me. Ikelite and Hugyphot were months away, Nexus was unannounced and I think I was 14th or so in the queue for a Subal. However, I had already taken the decision to trade up from the Coolpix 5000 due mainly to shutter delay. So with that system already sold and a shoot two weeks away it came down to a relatively simple choice the DX-D100 or to borrow something else. Steve Warren of Ocean Optics very kindly offered the latter, but I wanted to use the D100.

## First impressions?

It's a bruiser weighing in at 5.5kg and 14 inches (360mm high).

Sea & Sea have moved away from their traditional aluminium building material and



constructed the housing from ABS resin and polycarbonate. It quite dwarfs my F100 housing but to its credit has a very similar and familiar layout. Moreover, the handles and tray are quite large and I felt I was taking a step backwards after the very compact Coolpix 5000 and Subal housing. On the other hand it does appear well manufactured and up to the rigours of professional use.

All the controls are stainless steel and line up with little problem to the camera. In fairness to Sea & Sea, the D100 is quite a bit bigger than the F100. It further has far more buttons so an inevitable increase in size is a necessity. I am not used to a 'see-through' housing so it was also reassuring to be able to see no water inside. I've always had leak detectors in the past but I've always had a nagging doubt about them not working properly or the battery being drained.

## How did it handle underwater?

Very well. With the shallow dome port and two medium size strobes it feels nicely balanced and weighs about half a kilo negative in seawater. I used a 512Mb memory card that gave me well in excess of 100 high resolution jpeg images per dive. This resolution is of good enough quality to print at 300 dpi up to A4 size (i.e. a full page in a magazine).

As I have generally found with all digital cameras a good deal of tweaking is required underwater to get a nicely lit and saturated image when using the program setting so I shot the whole week in manual mode. This suits me better as I am used to using manual mode most of the time with the F100.

The staggering difference, which is not particularly new to the D100, is instant results. But what is different is that the screen gives a much better



dials. The camera slides into the housing on a quick shoe and lines up fairly easily with all them all. The only essential thing to remember is the rubber eyepiece on the rear of the camera must be removed. If you forget, or don't fully read the manual, everything works fine except the main control wheel – enough said. A big advantage to existing Sea & Sea housing owners is that the ports are identical to the F100 housing and can be easily interchanged with each other. A nice modification over the F100 housing is that the focus select knob has been extended with a stainless steel shaft. This allows the control to be reached even with the large eight-inch (21.4cm) dome attached. Further the tray allows the use of this large dome without the housing toppling over on dry land.



Disappointingly and similar to the NX100 housing the shutter release spring has not been improved, and is far too weak. The result is many unwanted frames or repeated frames. With the F100 housing it is easy to make a third turn in the spring to tighten it up, however, I had to resort in wedging a half inch (1.25cm) piece of eraser underneath it to achieve a similar result.

All other controls felt easy to use with the single exception of the camera's front wheel. I set this to control the aperture as part of the custom camera settings. This mode of working is mandatory if using G lenses. However, it does require you to make quite a few turns to change from one f stop to the next. I thus might go back to using the aperture gear on the left hand side, which has a much higher

indication as to whether the image is sharp than previous cameras I have used.

My *modus operandi* was to guesstimate the exposure and shoot. Fine adjustments were made to either the aperture or shutter speed until the perfect lighting effect was achieved. This often took three or four frames to get perfect. The other great advantage over non-SLRs digital cameras is I could shoot all the way up to f32 giving me a tremendous depth of field. The

playback feature, operated through the housing, was then used to show the client the 'perfect image' underwater. This allowed them to confirm that we had what they wanted or a different approach was necessary while still being in situ. I think they were far more impressed than I was.

### **What about the controls?**

Just about every control you could require is accessible via a plethora of push buttons and



gear ratio. The back is fastened by no less than four over-centre catches without the necessity for any tools. These are a bit fiddly to line them all up, but certainly felt secure when closed. They further lock shut making the back virtually impossible to open by accident.

Functions accessible include:

- \* Mode Dial
- \* Power Switch
- \* Shutter Button
- \* Exposure Correction Button
- \* Sync Mode Button
- \* Illuminator Button
- \* Sub Command Dial
- \* Function Dial
- \* Focus Mode Select Dial
- \* Light Level Control Correction Button
- \* Format Button
- \* Bracketing Button
- \* Monitor Button
- \* Menu Button
- \* Thumbnail Button
- \* Protect Button
- \* Extended Function Control Connector
- \* Enter Button
- \* AE/AF Lock Button
- \* Main Command Dial

- \* Multi Selector
- \* Delete Button
- \* Extended Function Control Connector
- \* Strobe Connector

### What strobes did I use?

The flash arm shoes, which accept flash arms such as Ultralight or similar, are on each handle and not the housing. This does further increase the size but I didn't find it of any detriment underwater. The housing has two five pin Nikonos style sockets mounted on the top. The sockets, however, only have two pins that are connected. There is a good reason for this. If one connects all five pins and uses any strobe other than Nikon's own SB-80DX, SB-50DX or SB-28DX they won't fire. Even the Nikon SB24/25/26 etc won't work unless you set them to Auto mode (i.e. non TTL). So only two pins will fire non- Nikon digital strobes. But if you are intending to house a Nikon digital TTL strobe you will require all five pins. Don't you just love those guys at Nikon! Thus my Sea & Sea YS50 and

YS60 strobes had to be used in manual mode. This was not really a problem. They give out heaps of light to correctly expose a digital image and indeed I used diffusers on them for most of the time. The rule of thumb was f5.6 at 2 meters, f8 at 1 meter; f11 or 16 close up (the D100 was set to the lowest ISO which is 200). Similar to negative film and unlike slides, digital has a wide degree of exposure tolerance. It was thus quite easy to get correctly exposed results using manual flash.

### Value for money

I think Sea & Sea may steel a great deal of the market share with the DX-D100. It has a very reasonable suggested retail price of £1300. Furthermore already the street price is about half that of some of its aluminium competitors. If you have or are thinking about getting a D100 then this housing is definitely worth considering. Yes it's not aluminium, but in two years time it will be out of date and in semi-retirement as the D200 (?) version replaces it.

### Specifications:

Compatible digital camera:

Nikon D100

Construction - Front case: ABS resin, Rear case: Polycarbonate

Depth rating: 60m/200 feet

Dimensions (housing only): 363 x 220 x 135mm (14.3 x 8.7 x 5.3 inches)

Weight: Approx. 5.5kg

**Charles Hood**  
Senior Correspondent  
Dive magazine  
charles@dive.uk.com

## Steel Investments Are Riding High For Coolpix Owners. (But Plastic Doesn't Look Too Clever).

The UK5000 housing compliments the Nikon Coolpix 5000 beautifully. From the beginning it was designed solely for that camera. Smaller, lighter, tougher and easier to handle than the plastic "one box fits all" designs being rushed to market, the UK5000 took time to develop. And it shows.

Aluminium has long been the preferred choice of professional underwater photographers who measure value for money in terms of longevity, durability and reliability. The UK 5000 hugs the camera to keep the overall dimensions as small as possible. And because it is so compact it displaces little water (remember Archimedes?) so its already slightly negative. So you don't have to travel with a weight tray to get it underwater. Controls are laid out to make shooting as easy as possible. The inside of the housing is flock lined to absorb light and avoid internal reflections that could mar your images. The housing hull is secured by safety locked over centre catches.



The heart of any camera is its optical system. UK Germany provide a flat port for use with the 5000s built in zoom. This is the ideal range for fish photography. Macro is yours at the touch of a button. If you want to shoot really small add the inexpensive Nexus Wet Lens. Easily slipped on and off during the dive, this specially designed dioptre lets you shoot tiny animals up close and personal.

For wide angle choose Nikons EC68 wide angle adapter. It's perfect for large subjects like divers, sharks and mantas. UKs dome port lets you take it underwater.



And you are assured of the widest choice of flashguns through UKs use of the Nikonos socket. This is the industry standard. So you are not forced to buy an own label strobe from your housing manufacturer. Naturally, the UK 5000 also accepts the groundbreaking Inon T Flash, the ultra compact wide angle gun that's receiving rave reviews from the serious set.

Of course even the best housing can be rendered useless if the back ups not in place. At

Optics we pride ourselves on our aftersales. So we won't let you down for the sake of an O ring or take three months to service your housing. Which is why Ocean Optics is the first choice of so many top underwater photographers, photo journalists, authors, commercial diving companies and scientific diving teams.

As we've explained, the UK 5000 has little in common with a plastic housing. Other than price. At just £999.00 it's a steal.

## Ocean Optics

13 Northumberland Avenue, London WC2N 5AQ

Tel 44 (0)20 7930 8408 Fax 44 (0)20 7839 6148

E mail [optics@oceanoptics.co.uk](mailto:optics@oceanoptics.co.uk)

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

# Zena Holloway - a limited edition

Zena Holloway is without doubt Britain's leading underwater commercial photographer. Her images are striking, instinctive, driven by a deep understanding of her medium' – Zena has been diving since she was a child. She delivers the remarkable— combining the highly technical aspects of underwater photography with superb creative direction resulting in the capture of extraordinarily magical imagery. Zena has expanded a concept and taken it to new depths and at twenty-nine years of age, she is an exceptionally gifted artist.

Zena Holloway has released an exciting range of signed Limited Edition prints for 2003.

There are 20 stunning images in the collection featuring a wide range of subjects, from surreal seascapes to amazing swimming horses.

To compliment Zena's new print range is a beautiful new book called *Sirènes*. Published in November 2002 by Édition Hors Collection, Paris the book is packed with rich new underwater photography. *Sirènes* is available from [www.amazon.fr](http://www.amazon.fr). ISBN # 2-258-05662-4

To view the collection go to [www.zenaholloway.com](http://www.zenaholloway.com) and click on 'print sales' or click on the following link: <http://www.zenaholloway.com/prints.html>



Hetty

*This shot was part of a collection of commissioned material for the Daily Mail which ran in June 2001. The 'Little Mermaid' was great fun to work on. The kids were just electric and didn't need any encouragement to dress up and prance around in the water for the camera. The little girl in this shot was just so cute, I think her face looks like she's just walked off a Pears Soap commercial. I used natural light and a Nikon SB104 strobe on the camera to pick up detail on her face. Nikon F90 in Aquatica housing with 20mm lens.*



### **3 Gold Fish**

*This was probably the most technically challenging image of the 5 selected. Shooting a white background is never straight forward and underwater it's more complicated. This was a personal shot and so I had time to test before the actual shoot day. The fish were in a clear plastic container and the model is from one of the top London agencies. The background was a white sheet lit by several slave strobes to overexpose it by about two stops The film was Provia 100 and the settings were 1/60 and 5.6.*

London based Zena learnt to dive whilst still at school and when she left she went on a two week diving holiday in Egypt. As happens to many young people it turned out to be a life-changing experience and led her to abandon her plans to study architecture choosing instead to work at the dive centre and train to be a diving instructor.

After a year she moved on to the Cayman Islands and started videoing trainees. A chance encounter with a crew filming underwater models dressed as mermaids triggered thoughts of a new career direction so she got a job as a camera assistant and safety diver.

This was the ideal opportunity for Zena to learn the basics of professional underwater photography but it was stills rather than movies which appealed to her most.

Zena's big break came when she started experimenting with pictures of young children underwater taken at a mother and baby water safety class in Brighton. She then combined these with her conventional underwater images from Cayman and the result was two volumes of her book Waterbabies.

This display of her fresh new talent led to commercial assignments for magazine features and advertisements and



she has never looked back.

The universal appeal of Zena's work has meant that she is commissioned widely for both commercials and print. Her agent



-75m

*This image was taken at the Red Sea Freediving Championships a few years ago. All freedivers always look absolutely fantastic in their black neoprene and long fins so it's easy to get lots of amazing pictures. The sun light hit his mask only for a second and seeing the glint through the viewfinder I just clicked it off. The action was so fast that I didn't know if I'd caught it until I got the film back a week later. All light was ambient. Mamiya RZ67.*

**Mohammed and Olin**

*I think probably the most photographed dolphin ever Mohammed and Olin do make such wonderful subject matter. I was shooting into the light so really couldn't see very much through the finder. It wasn't until I got the film back that I realised what a brilliant shot it was - I don't know where the swimmer came from and God what a pose!*  
 Nikon F90 with 20mm lens

