Diver with large school of fish (right), Cebu, Philippines; Diver on coral outcrop (below), Eastern Sea, Korea

JU WON

Underwater Modeling Tips

KI JOON KIM

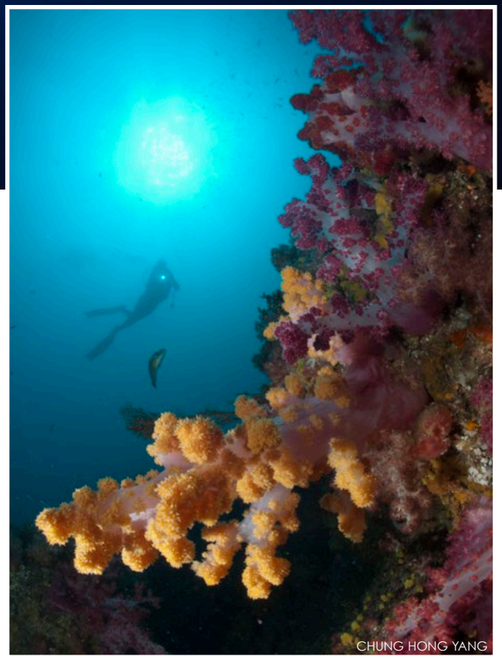
"What do you have to do?" It is the first question asked by most people when it comes to underwater modeling. As an underwater model, my answer is always the same: "I have to blend myself with the underwater environment to further enhance its beauty."

Text by Lyn Boyun Chung
Photos by Sang Hak Choi, Ki Joon Kim, Jeong Kweon Park, Oh Yong Sung, Ju Won, Chung Hong Yang

Fifteen years ago in my country, underwater modeling was done primarily by fashion models or female divers in swimsuits. Often they were treated less than professionally, usually not paid, and in some cases, expected to provide sexual favors—and the resulting images were not as good as they could have been.

Attitudes needed to change. I wanted to improve conditions and see what women divers in scuba gear could do to improve underwater images. So I established a school for underwater modeling in Korea to give women divers new skills and professional opportunities in the diving industry.

In the beginning, there were complaints about paying underwater models. However, since then, there has been a gradual change in the understanding and appreciation of



CHUNG HONG YANG

Diver on reef, Jeju Island, Korea

photo & video

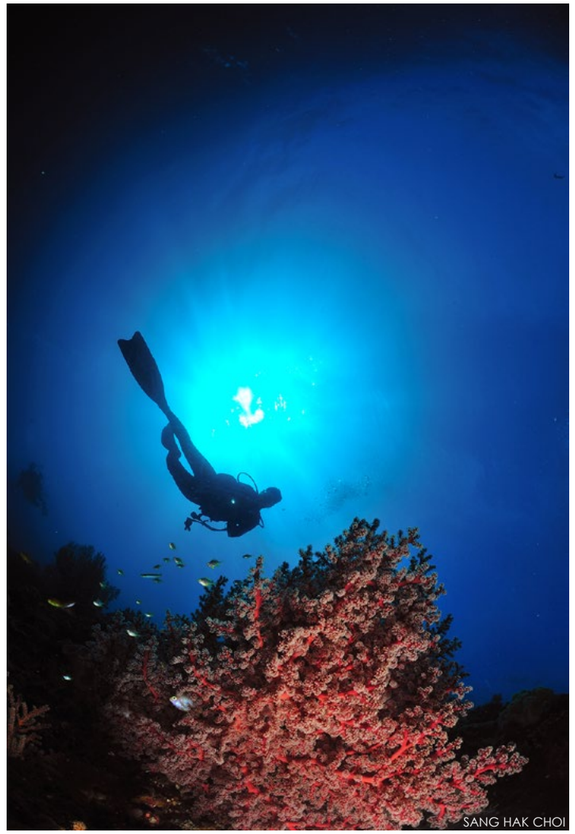
how models who are scuba divers can optimize an underwater image. They have become recognized as professionals and equals in the field and have even been given an award category at national underwater photography competitions for the past three years.

The technique

Underwater modeling can be divided into two major areas. The first is scuba diving and the other is skin diving. When scuba diving, the model's primary objective is to make the subject of the photo appear beautiful and real from the camera's point of view. When skin diving, the model's primary objective is to blend in and project the aesthetics of her form into the water. The model becomes one with the underwater environment while enhancing it with the beauty of her form. Silhouette modeling is the most basic scuba diving modeling.


JU WON


JEONG KWEON PARK

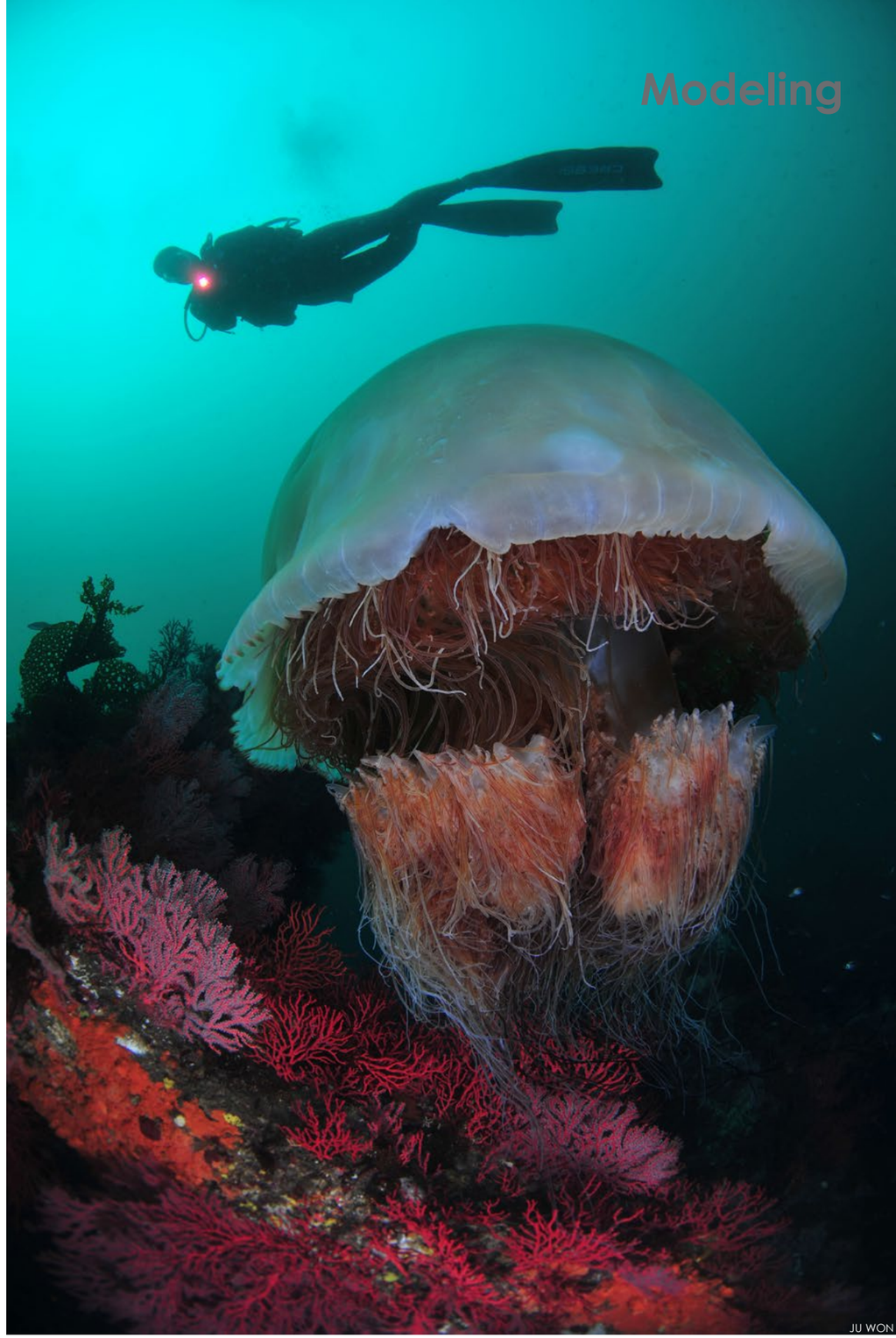

SANG HAK CHOI

Understand the camera and the lens

When planning the silhouette scene, it is essential that you and the photographer work as one. To properly assist, the model has to understand how the photographer will take a photo and has to be able to visualize the framing that the photographer is planning.

The model has to know what camera is being used, the focal length of the lens, and what aperture will be selected. Cameras can be divided into two major types: those with full or cropped sensors. Depending on the sensor, it will affect the position the model will take in the framing.

If you don't understand the camera and think that just posing will work, you're not correct. With a cropped

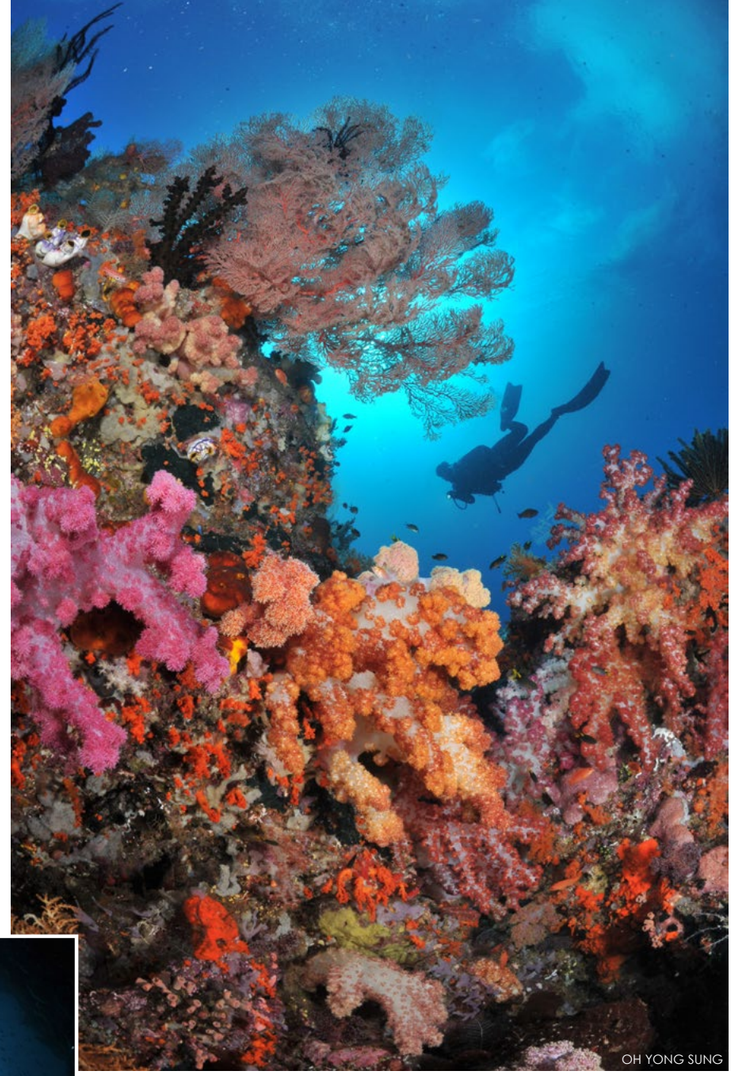

JU WON

Diver and giant jellyfish (above), Eastern Sea, Korea; Diver and coral garden (top left), Jeju Island, Korea; Diver and soft corals (left), Raja Ampat, Indonesia; Diver with whip coral (far left)

Diver with white-plumed anemone, Eastern Sea, Korea

JU WON

Diver on reef (right) and in silhouette under the sun (below) Raja Ampat, Indonesia



OH YONG SUNG

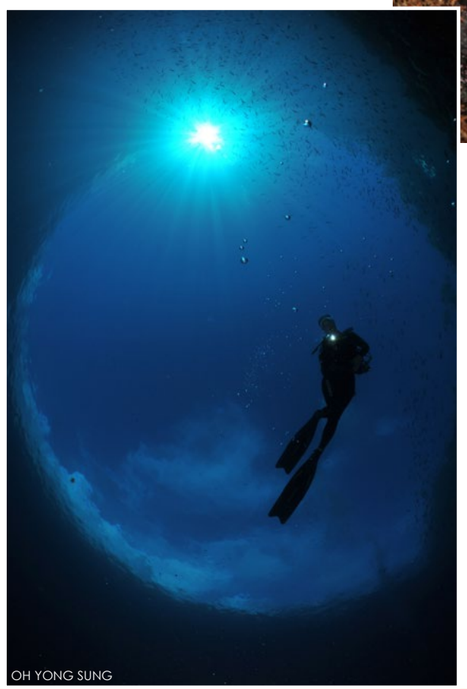
the best position for the photographer to take one shot in the shortest time possible.

The position of the model also depends on the lens. Most are within the 10 to 16mm focal range. Depending on the angle of view and the characteristics of the lens, it is recommended that a photograph of the model be taken before the dive. This preliminary image helps to identify and analyze the particularities of the selected lens and options. In addition, another photograph should be taken after the underwater housing has been set in place. The image will identify any distortions or angle inflexions the framing will have in the final setup.

Fill empty space with the figure of the model

In silhouette poses, it's not possible to see the details of the model's face or the color of the suit. However, the model's figure can be clearly and precisely seen—every single curve! Therefore, if you pose with a relaxed and comfortable posture, as you would do during a normal dive, it will be very difficult to project a very simple and beautiful figure.

To achieve the desired pose, you need to simplify your equipment. Lines, hoses, gauges, and other extremities should be secured to your side and not freely moving about. Your body position is critical. You can spread your arms. However, if you do feel confident with the natural expression, place your arms together neatly in front of your chest. Always keep your thighs together! From the knee to the calf, you have to bend slightly to give the impression that wearing your fins is very natural. Also, you can have one leg straight and the other slightly bent, while keeping



OH YONG SUNG

sensor, the model will be too close, filling the frame. With a full sensor, the model will be too small in the frame. Of course the photographer can signal to you how to position yourself. However, you're wasting valuable time and not performing as a professional underwater model. The objective of a professional underwater model is to be in

photo & video

Diver (right) and soft coral, Raja Ampat, Indonesia; Diver (lower right) with octopus, Eastern Sea, Korea; Diver (below) with coral encrusted wreck remains, Eastern Sea, Korea

JU WON

SANG HAK CHOI

your toes pointed to straighten your fins. Again, always keep your thighs together! In the silhouette pose, you will appear very natural swimming with fins.

Another position is to keep your legs straight in a standing position. Although the pose lacks action, it can be used to emphasize the subject or scene underneath the model.

As a side note, the model should twist her waist a little to make her hips stand out. In this posture it is an advantage if the model is female.

Use an underwater lamp or torch

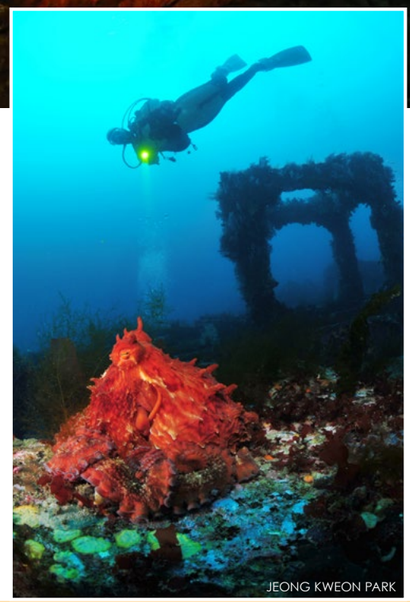
Preparation of the underwater lamp or torch is essential. When you choose a torch, it should not be too big or too bright—just adequate. It should cast a wide beam. This type of torch will make things easier and more visible. Having red or yellow color filters will bring out the originality of the photo.

Additionally, the position in which the torch is held is important. If the position is too high, it may mostly capture the whole face. If the position is too low, it may capture mostly the waist and hipline. Hence, it is best to hold the torch right below your chest.

The direction of the light is important, too. If illuminating directly into the lens, the light will be reflected and become too strong, burying the upper body with light. The direction of the light should be slightly tilted downward.

Express yourself freely as if you were dancing

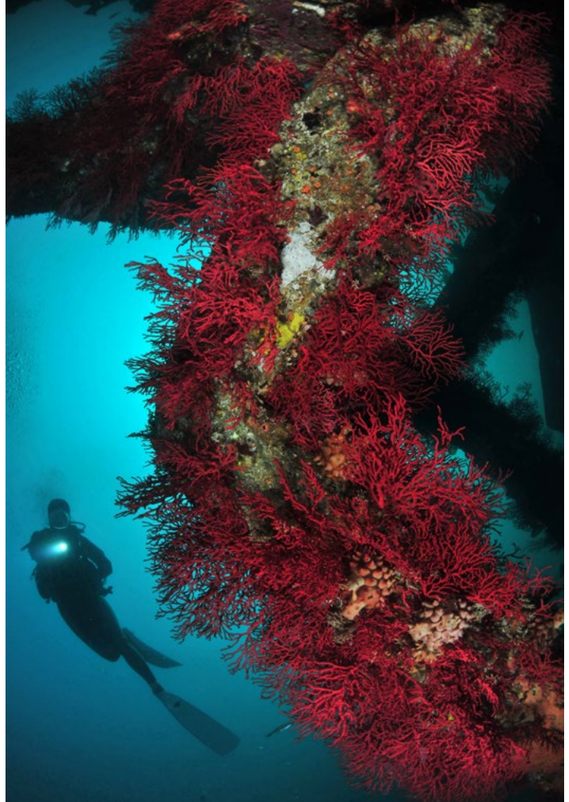
How you're filling the empty space

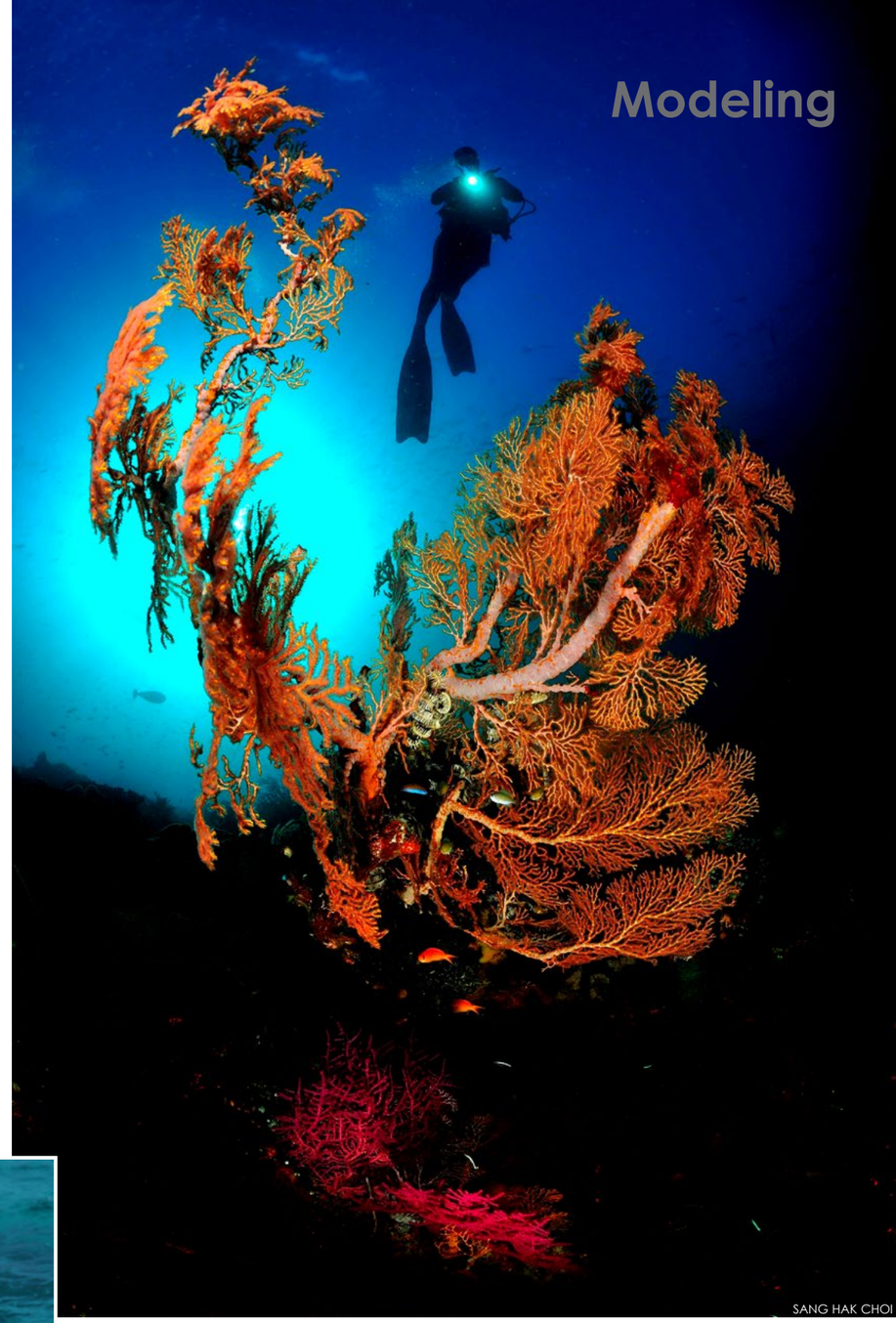


JEONG KWEON PARK

photo & video

Diver and bright pink coral (right), Eastern Sea, Korea; Diver with sea fans (far right), Raja Ampat, Indonesia


JU WON


Modeling
SANG HAK CHOI


SANG HAK CHOI

Diver and coral reef, Raja Ampat, Indonesia

is the model's role in creating the photograph. Once the distance from the lens and the location of the empty space is understood, your movement within it should be very free and fluid with the subject. You can pose in the same direction as the subject or pose in the opposite direction, creating a very dynamic shot. You can turn off the torch and naturally widen your hand movements to emphasize a feminine look. What is important is how well you want your pose to fit within the color and shape of the other subjects in the angle of the frame.

Although silhouette modeling is the most basic of underwater photography, appearing easy, it is how you express yourself that affects the beauty of the final shot. Women, especially, have beautiful figures. As a female diver, you can express your figure. If you are a female diver who loves the ocean, I highly recommend that you to try modeling and feel what it is like to make the underwater environment more beautiful. □

Coming from an artistic background as a ceramicist and designer, Lyn Boyun Chung is an avid diver, dive instructor and underwater photographer based in Korea. She ran her own dive shop for 11 years and participated in several underwater photography competitions. At the time, she saw a need for professional models and established the Korea Underwater Model School in 2001. Since then many photographers have won grand prizes for their underwater images incorporating her as a model, and she has built the school up to ten professional members, hoping to give more women divers in Korea the opportunity to become professionals working in the dive industry. To that end, she aims one day to establish a women's scuba diving association in Korea. For more information, email: ***yoonny73@hotmail.com***

Author and model Lyn Boyun Chung

Edited by
Don Silcock

PRODUCT SHOTS COURTESY OF THE MANUFACTURERS

Nauticam NA-D4s Housing

Nauticam has announced the release of their new housing for the Nikon D4s top of the range DSLR. The release of the new housing coincides with Nauticam's new Nikon Flash Trigger that enables strobes to be triggered manually via fiber optic with the D4s, which does not have a pop-up flash. The NA-D4s housing is fitted with the necessary electronics for the Nauticam vacuum system and also features improved focus knobs with a higher gear ratio. The housing is available in two versions—one with two Nikonos bulkheads at MSRP of US$5,100 or without the bulkheads at MSRP of $5,000. The Nikon Flash Trigger has a MSRP of $220. □

Subal E-M1 Housing

The Austrian housing manufacturer Subal has released a new housing for the highly regarded Olympus OM-D E-M1 mirrorless camera. Subal's entry into the mirrorless housing market is a significant development, as it provides further evidence of the growth of these small but highly functional cameras with underwater photographers. The E-M1 is the flagship of the Olympus range and considered one of the best mirrorless cameras available, and Subal clearly sees it as worthy of their support with a premium housing. The Subal EM1 housing provides access to all of the key functions of the camera such as video, menu, white balance, ISO, exposure compensation, OK, multi function keys, Info, AFL and AEL. The housing is manufactured from a solid block of high grade seawater resistant aluminum, which is then anodized and put through a patented chemical hardening process, before a final three layer powder-coating. All control shafts and screws are made from high-alloy chrome-nickel steel to maximize their durability and the housing features Subal's Quick Lock closure system and uses the new T2 port system. The housing is available at a MSRP of US$3,150. □

Aditech Mangrove Video Light

Aditech has announced the release of their new Mangrove VC-3L6 video light. The new light features a 6750 lumen output at a color temperature of 5000°K and is powered by interchangeable Li Ion batteries. Aditech state that the light will run for 55 minutes at full power. The Mangrove VC-3L6 is available at a MSRP of US$718. □

Sony

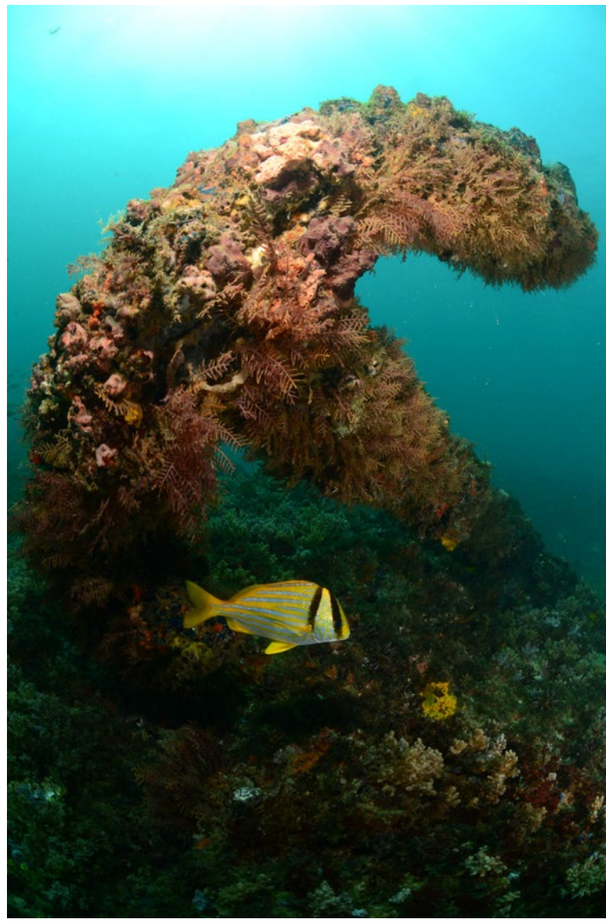
Sony has released the latest iteration of their top of the range RX100 compact camera. The new RX100 III is the third iteration of the highly regarded and successful RX series, which has also proved to be very popular with underwater photographers. An indication of just how popular the RX100 has been is that the first and second iterations of it are still available, at a lower MSRP to the RX100 III. The new version has a large aperture F1.8-2.8, 24-70mm Zeiss lens, built in OLED viewfinder and Sony's BIONZ X processor, which is featured in several high-end Sony cameras such as the full-frame □7, □7R and □7S models. The camera uses the same high-resolution 20.1 MP BSI CMOS sensor as the existing RX100II model, but adds 5 axis image stabilization. The RX100 III retails at a MSRP of around US$800. □

Nauticam NA-a6000 Housing

Nauticam has released its new housing for the Sony a6000 mirrorless camera. The NA-a6000 housing is designed for one-handed control of both the Sony a6000 camera's command dials plus the option of rear button AF actuation. The housing also has a redesigned and colored record button to activate the a6000's video capability. The NA-a6000 has a MSRP of US$1,650. □

The First Rogério Rupollo Prize of Underwater Photography went to author Áthila Bertoncini

Environment Category: First Place, Alvaro Velloso (left); Second Place, Ulisses Turati (above); Third Place, Alexandre Ornellas (right)



Salvador hosts the Brazilian National Underwater Photography Competition

Text by Áthila Bertoncini and Maíra Borgonha

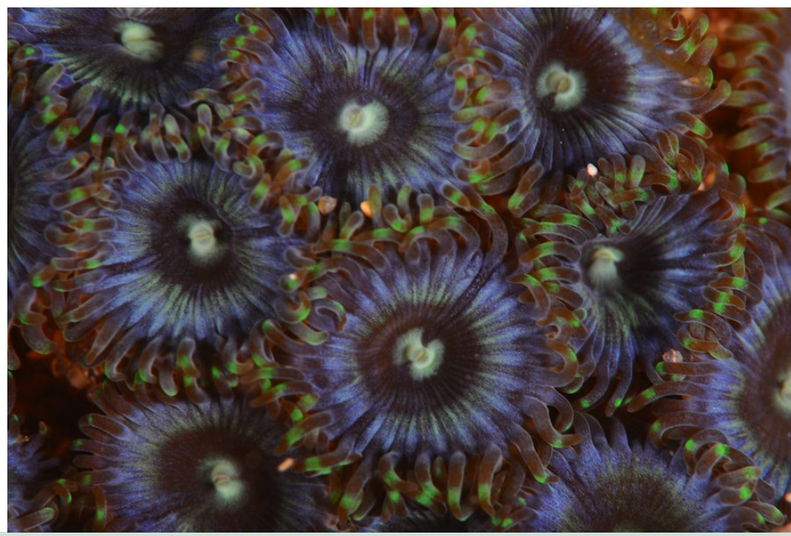
For the very first time, Salvador, the Brazilian capital of axé music (samba-reggae) and Trio Elétrio, was elected to host the country's largest underwater photography competition. On March 26-30, 36 participants—photographers, models and assistants—dived the waters known as the "Brazilian Caribbean", searching for the best shots to please ten jurors representing five nationalities.

Similar to the other fascinating localities that have hosted previous national photo competitions such as Fernando de Noronha Island and the cities of Vitória, Cabo Frio and Arraial do Cabo, the dives in Salvador provided rich opportunities to photographers from all over Brazil to brilliantly capture its gorgeous diversity of life, highlighting the importance of preserving this marine heritage.

Besides the rich diversity found in Salvador waters, the choice of Salvador as the host city of the Brazilian Underwater Photography Competition represented a great challenge, as all the dives needed to strictly follow the tide dynamics, which resulted in a variation of visibility quality as well as

Environment With Model Category: First Place, Alvaro Velloso (right); Second Place, Marcelo Prim (below); Third Place, Fabio Freitas (bottom left)

Close-Up Categroy: First Place, Carlos Montechi (far right); Second Place, Marcelo Prim (center right); Third Place, Fabio Freitas (bottom right)



marine fauna.

Salvador is known for great dive sites, such as the *Cavo Artemidi* shipwreck, and the shallow reefs of Baía de Todos os Santos, particularly rich in coral cover. The diving site of Porto da Barra served as the headquarters of the event. The place offered calm waters for training dives, where it was just 20 paces to the beach from the Dive Bahia dive center, crossing a short avenue.

Located next to two of the city's postcard spots—Farol da Barra (or Santo Antônio Lighthouse) and Forte de Santa Maria, a white colonial fort built from 1614 on—Porto da Barra is blessed with some of Brazil's most dramatic, gorgeous scenery at its urban beach, with amazing sunsets.

The greatest surprise at Porto da Barra occurred two days before the competition when an easy-going peixe-boi (or manatee, *Trichechus manatus*), the most endangered Brazilian marine mammal, showed up at the beach for the photographers who woke up early. Unfortunately it did not show up during the competition days, which were slated for innovations of the competition, such as apnea images.

Besides Porto da Barra, two shipwrecks served as competition areas, accessed by boat with Sharkdive and Bahia Scuba dive centers. The *Germânia* and *Bretagne* shipwrecks sank close to each other in 1876 and 1903, respectively.

The shipwrecks and shore dives provided unique opportunities to photographers resulting in high quality images, which can be observed in their portfolios and the medalists' images.

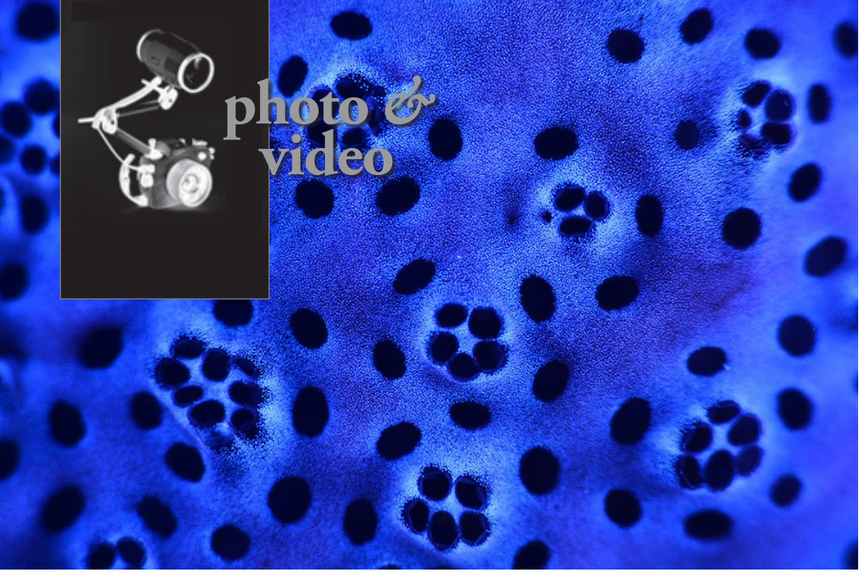
About the competition

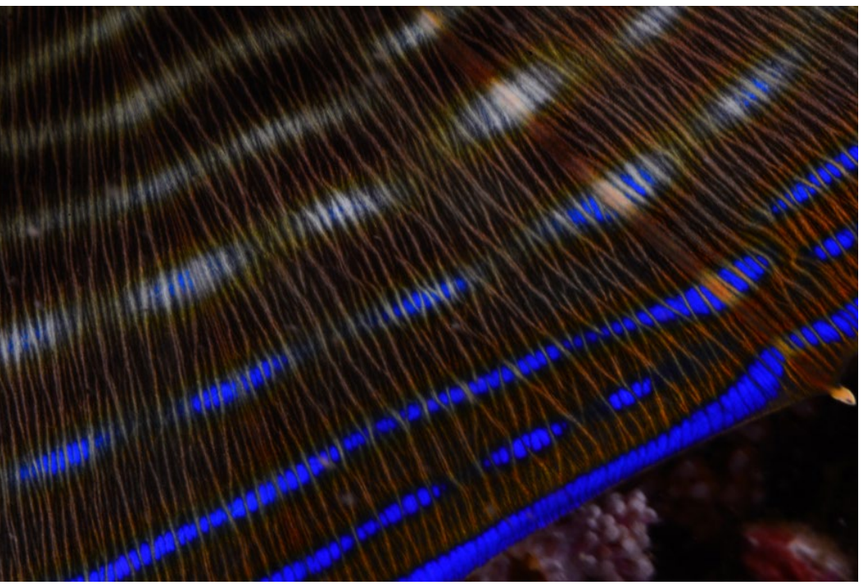
The Brazilian Competition follows the CMAS Underwater Photography World Championship rules, while it showcases Brazilian representatives.

During the competition, each photographer is requested to present five images as follows: Environment, Environment With Model, Close-Up, Close-Up With a Theme (which was the color blue) and Fish.

Unique to the 2014 competition, a special prize was created—the First Rogério Rupollo Prize of Underwater Photography. This prize consisted of an image, obtained during the competition days and selected by each photographer, to be printed, exhibited and voted on by photographers, models and assistants, during the night of the prize ceremony.

This prize was a tribute to the memory of Rogério Rupollo, a great friend, passionate underwater photographer and marine life enthusiast who passed away last year. His wife, Denise Glaser Rupollo, daugh-





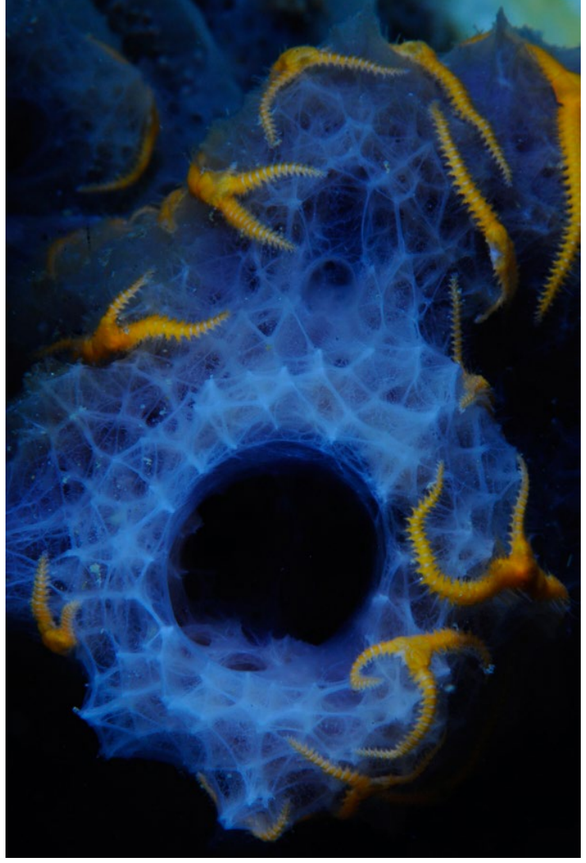
ter Mel Rupollo Calixto, and grandson, little Jorge, were at the ceremony to receive the photographers' tribute and hand the special prize to the winner. Below are the winners lists.

Best of show
First Place: Álvaro Velloso
Second Place: Carlos Montechi
Third Place: Ulisses Turati

Environment Category
(and Environment With Model)
First Place: Álvaro Velloso
Second Place: Ulisses Turati
Third Place: Marcelo Prim

Close-Up Category
(and Close-Up With a Theme)
First Place: Carlos Montechi
Second Place: Álvaro Velloso
Third Place: Fábio Freitas

Fish Category
First Place: Ulisses Turati
Second Place: Edson Acioli
Third Place: Marcelo Prim



Close-Up With Theme (Blue) Category: First Place, Carlos Montechi (far left); Second Place, Álvaro Velloso (left); Third Place, Fernando Clark (lower left)
Fish Category: First Place, Ulisses Turati (right); Second Place, Edson Acioli (lower right); Third Place, Marcelo Prim (below)

The Rogério Rupollo Prize
Áthila Bertoncini

The grand winner in Salvador 2014 was Alvaro Velloso, with his model, Carlos Saade. They will compose the Brazilian team with the 2013 winners (Áthila Bertoncini and his underwater model, Maíra Borgonha) to run the 15th CMAS Underwater Photography World Championship in the Netherlands during May 2015 (www.netherlands2015.com). Now it is time to start training for cold water dives. Netherlands, here we come!

Following tradition the Brazilian Underwater Photo-graphy Competition 2014 turned out to be an opportunity to meet some big names in Brazilian diving and underwater photography. This celebration of underwater images traditionally promotes moments of learning, exchanges on technical matters as well as opportunities to meet old friends and make new ones.

The complete ranking and portfolios can be viewed at the Brazilian National Confederation of Underwater Photography and Video website at: www.imagemsub.com.br

Acknowledgements
The Brazilian Underwater Photography Competition 2014 was promoted by many people who believed in the project and dedicated their precious time to organize this successful event. Thanks go to FUNDIVE; Bahia Scuba and Dive Bahia; Grande Hotel da Barra; Scuba Lab; Centro de Mergulho Ocean; the environmental projects Meros do Brasil, Coral Vivo and Garoupa; Andrômeda T-shirts; Etiquetando do seu jeito; Revistas Mergulho and DiveMag; Clínica de Olhos Dr Waldemar Oliveira; and to Pleuston & Neuston Photo.

Oceanographers Áthila Bertoncini and Maíra Borgonha work on conservation projects in Brazil such as Projeto Meros do Brasil and Projeto Ilhas do Rio. Among their research tools are local ecological knowledge, scientific diving and underwater photography. Email: athilapeixe@gmail.com and eumaira@gmail.com. Or visit: ***www.athilapeixe.com***