



*...to go where no one has gone before*

# Deconstructing a 330m World Record Dive

Text by Pascal Bernabé  
Translation by Aurelie Brun  
and Michel Ribera  
Photos by Francois Brun

Tuesday, July  
5, Propriano,  
Corsica 9am

This is the moment I have waited for for years. I sit comfortably on the side of Denis Bignard's dive boat and under my fins, which are already dangling in the water, I have a 400 meter drop off.

The Valinco waters are unexpectedly quiet. There have been so many times where we had to postpone this dive because of wind. Making this dive come true grew into an obsession,

and the idea was stuck in my head. I look around. I see Porto Polo just a short distance down the coast. At my feet is a big buoy under which 350 meters of rope is suspended with a 50kg weight attached in the other end. It is waiting for me. Pity that I still feel this knot in my stomach despite of all my relaxation, calm breathing and the good conditions.

Around me the team has sprung into action: Hubert, François, Tono, Christian, Sophie, Frank and Denis from U-Levante. I have already put on the 18-liter double set with another 7-liter for the dry suit, and very compact double wings. I have reduced the equipment to the absolute minimum in order to lower the risks of making mistakes and becoming confused at the bottom. Only the gas quantities have been over-dimensioned. I have always been afraid of running out of gas.

I enter the water and finish gearing up in a somewhat meticulous manner. I find it necessary, as I don't want to leave anything to chance. I focus on holding on to my concentration despite some small last minute problems. I visualize the dive one more time and make sure I don't forget anything



from the checklist, as if preparing for a spacewalk. The analogy is not entirely out place as the ascent from the bottom will take longer than a return journey from space.

It really is a trip into the unknown for which I am preparing. In spite of all the meticulous preparations, uncertainties remain, especially concerning my state of mind and body at the bottom since there have only been three other scuba divers who have gone below

300 meters.

With my movements being slightly restricted by my six large tanks, I finally commence my dive. I leave the surface, the barrier that separates the air, my friends and security from the depths of loneliness. At this moment, my stress is supposed to disappear only it doesn't. I pause at six meters, but only for a moment, to regain my focus, but I am in a hurry to be at the bottom. The descent commences, slow at first, then

Pascal centers himself, preparing mentally and physically for the deep dive



# feature

increasingly faster because of my weights. At 70 meters, I hang my 18/50 tank, switch to the 6/72, and start gaining speed.

I pass the 100-meter depth mark without paying much attention and continue gaining speed. I pass the 150-meter tag. During my first mixed gas dives in 1993, that depth seemed virtually inaccessible. But since 1996, between the exploration of underwater caves and assisting Pipin and Audrey Ferreras in their freediving record attempts, I went back

down to between 150 and 174 meters about 15 times, often under challenging conditions and with tasks to accomplish (exploring, unwinding lines, filming, assisting, etc). This gave me a certain psychological ballast and confidence diving to these depths and especially ascending and performing the decompression stops.

I fly past the 200-meter tag. This is the third time since I started practising deep diving. The first time was in the huge underwater cave of Fontaine de Vaucluse in

1998 where I reached a depth of more than 250 meters. The second time was on the open sea off the Catalan coast (Northern part of the Spanish Mediterranean coast – ed.), where I had the same team as I have now. Then, I dove from the *Majunga*, François Brun's boat, and went to a depth of 231 meters. But today, this almost feels like just a formality, since the objective is to go much deeper!

## Still no HPNS

The rope runs quickly between



## World Record

my gloves. Too quickly! I need all my concentration to equalize, to pass the tanks onto the big snap hook that secure me to the rope, to inflate my drysuit, which is fortunately equipped with a big flow rate.

I am approaching the last 20-liter tank, which is attached to the 250-meter tag. It is actually at a depth of 265 meters because of the elasticity of the rope and marked with a chemical light stick as is custom for all cylinders at such depths. I have a difficult moment. I abandon the 6/72 20-liter travel gas that I have been breathing since 70 meters and start breathing on the bottom mix, make the knot... too many things to do at the same time.

The High Pressure Nervous Syndrome is now well developed in the form of light shivers and in particular, difficulties in concentration. Worse still, the travel gas tank I was supposed to attach slips off the rope and gets away from me! My friends get it back a few minutes later without really understanding what is going on and not without a certain apprehension.

For me, of course, things are not getting better with the depth. But I now feel comfortable with only four big tanks filled with bottom mix. Strangely, passing the depth of 200 meters, I am shaking less than I was at the Fontaine du Vaucluse. I am not having any obvious visual disturbance (distance problem) either, except for an advanced "tunnel vision" effect—my visual field seems restricted and being without much peripheral vision.

My Apex regulators and my Aqualung Titan are working wonderfully well. I hardly notice the

300-meter tag that really should have grabbed my attention. A flasher is blinking, indicating the very deep zone. I reach the 320-meter depth tag (actually situated at more than 335 meters) when a big deflagration occurs in my right ear, along with a

sharp pain. My stress, which left me when I passed 70 meters, returns with a vengeance. There and then, I am convinced that I have a big lesion on my eardrum. I quickly inflate my wings and begin the ascent. The pain in my ear doesn't get worse. I try not to



Final check. TOP RIGHT: Meditation

# feature

think about what may happen next and concentrate only on the ascent.

Reaching 265 meters, I am glad to get to the decompression tank for my first deep stop. Then the ascent starts again, this time at a slower ten meters per minute rate. This is another big difference between this dive and diving the Fontaine du Vaucluse dive. Back then, I was hit much sooner by HPNS, and it left me later, too, around -70 meters.

By contrast, today, I feel few symptoms above 220 meters. At 215 meters, I make the second deep stop while I hang the second deco tank on. From here on, the ascent gets even slower with a snail pace five meters per minute until I reach the 165-meter deco stop and the next tank. My ear doesn't hurt as much as I thought it would, and I feel as if I am back in familiar territory.

From 150 meters, the ascent slows further to an excruciating slow three meters per minute ascent speed, and I have all these tanks accumulating around me dangling on the rope and on my har-



THIS PAGE: Scenes from the dive.  
Team members assist Pascal

ness.

When I get up to 70 meters, there are nine 20-liter deco/travel tanks that I have to manage. Reaching 65 meters, I get onto the second rope. There, I am happy to see François Brun, with whom I usually explore deep shipwrecks, in particular, one located off the Catalan coast at 110 meters. Our last journey was as exploration training dive three weeks ago. He's using a Inspiration rebreather. He comes for an update and to provide me with food and drink. I let him know about my pain in the ear and a light nausea. He rids me of four tanks, and after spending a little while with me, he has to perform his own decompression profile.

Hubert Foucart relieves him at 50 meters. He is a follower of what he calls "baroque" diving—deep dives either in caves or on the open sea, down to an impressive 211 meters, and he assisted Pipin, too. He gives me a mix of water and Vogalene in order to prevent nausea. Then, it is Denis' turn to come to



## World Record

### The team

Sixteen people in total, divers or mariners from Toulouse and from Catalonia, have followed this project (and other projects: shipwrecks, cave diving, etc) and have carried it on their shoulders since the beginning; everyone has his own specialty but continues to multitask. Preparations, cancellations, and doubts have all been commonplace since my 231m dive in 2003. Without these people or the patience of their families, none of this could have been done. I will never thank them enough for their kindness, efficiency and devotion:

- François Brun, a well known shipwreck explorer

- Christian Deit, specialized in raiding, cave diving, canyon exploration, scuba diving
- Hubert Foucart, cave diver and shipwreck explorer, with his passion for the deep dive
- Sophie Kerboeuf, highly skilled diver who cooked good little dishes for me
- Patrick Tonolini, cave diver and rebreather diver, who mixes everything with his Bauer-Purus
- And all the ones who were not able to come, amongst whom were Laurent and Paco.

In Propriano:

- Denis Bignand and his instructors from U-Levante

- Francis Machecourt from the CREPS of Ajaccio and his wife Sylvaine
- Théo Laumonier
- Laurent Grillot (Lolo)
- Pierre Schiffer and Christian Gay-Capdeville from Aquasport Contois
- Pascal Vieux and Jean-Louis Léandri, a mariner from U-Levante
- Louis Lari from the Pilotine Santa Maria and his son, Jean-Marie, pilote of the port

Thanks to Henri Benedittini who brought us all of his help one more time; Bernard Gardette, the Comex scientific director, for all his valuable advice; and Professor Bourbon of the Nervous System Functional laboratory (CHU Toulouse-Rangueil) for his formation on mental preparation. ■



## Technical decompression

Some important points and notes:

Some initial one to two-minute very deep deco stops were performed from 265 meters. And from that depth, the ascent speed decreased in order to avoid serious accidents of Type 2—that is, vestibular/neurological accidents whose symptoms may start deep in that type of dive.

The late John Bennett suffered from these kinds of symptoms after his record breaking dive to 308 meters. He suffered from dizziness and vomiting from 66 meters upward and during the whole decompression, which lasted nine hours and 37 minutes.

In this light, it is mindboggling that it was not too long ago that the accepted standard rate of ascent was 30 meters per minute (30 meters/min).

These slow ascent speeds and the deep deco stops require large quantities of gas. That is why we used 20-liter tanks at 265 meters, 215 meters, 165 meters (8/62), -145 meters, 115 meters, (13/57), 95 meters and 80 meters (18/50) as well as on the second line that was about 60 meters long—at 60 meters (20/50), 51 meters (25/50), 39 meters (25/50), 30 meters (38/33), 21 meters (50 percent O<sub>2</sub>), 15 meters (60 percent O<sub>2</sub>). We also used two O<sub>2</sub> sets of surface supply diving equipment at minus 6 meters.

We used a large fraction of helium in the decompression mixes, which we considered easier to eliminate in the last deco stops. We avoided exceeding 30 percent of nitrogen during the ascent up to 21 meters.

All those elements allowed me to have a relatively short decompression,

compared to the 12 hours decompression that figures on my longest diving tables and is also Nuno Gomes' decompression time when he dove to a depth of 318 meters three weeks earlier in Dahab, in the Red Sea.

Therefore, I opted to use those tables because of the water conditions, the pains and the seasickness. I thought that staying longer would overexpose me to exhaustion.

Moreover, I felt reassured knowing that in the 1960s, Keller had only a three-hour decompression (in a chamber) after a 300-meter dive! Plus, in 2004, Mark Elyatt performed a dive to 313 meters in only six hours 36 minutes. So, I felt that there was plenty of decompression time.

## Helium—a sword that cuts both ways

In order to limit narcosis below 40 to 50 meters, we used increasing proportions of helium in the gas mixes. The downside is that helium also subjects you to additional loss of body heat and facilitates the onset of High Pressure Nervous Syndrome (HPNS).

This syndrome gets aggravated by helium below 150 and by the high speeds of descent characteristic for those dives. It has also been demonstrated during many experiments in chamber, and a few ultra deep TEC dives showed that the presence of another narcotic gas, usually nitrogen, masked the effects of the HPNS, which is characterized by shaking of the extremities and then of the whole body, visual problems, difficulties in concentration and impaired performance.

A few years ago, I was thinking about adding hydrogen, but I gave up

the idea because of the dangers of handling this gas as well as a remaining uncertainty concerning decompression and the effects of a fast compression.

But of course, the more nitrogen we add, the greater the risk of nitrogen narcosis or even the combined effects of narcosis and HPNS! Everything is therefore about getting the dosages right. It is a balancing act. Too much helium means increased risk of HPNS. Too much nitrogen means too much narcosis and increased risk of being bent.

In the practice, while attempting relatively fast descents in the chamber (10 to 30 meters/min), it appears that levels of 13 percent to 18 percent nitrogen noticeably decrease the HPNS effects, without causing too much narcosis. On extremely deep TEC dives, the equivalent air depth for the divers at the bottom was 70 to 100 meters.

An equivalent air depth of maximum 60 meters seemed reasonable to me. This is associated with a partial oxygen pressure of 1.4 to 1.5 bars. That didn't prevent me from being significantly affected by HPNS from 260 meters. However, the mix I used probably minimised its impact, and kept me from developing a dangerous case of narcosis.

Concerning the descent speeds, it seems, according to the experiments in chambers, that descending one meter/min or even slower, will notably improve performance. But it doesn't seem useful to reduce the speed from 30-40 meters/min to 10 meters/min. On the contrary, it is even likely that it only gives HPNS more time to manifest itself. It will also considerably increase the already very long deco stops. ■

Pascal recuperates after achieving a world record 330m deep dive

## World Record

see me, also with his rebreather and brings me Sophie's good little purees and soups, in giant syringes. This salty food is a good alternative to condensed milk, sweet chestnut puree, marmalade, jelly and water already absorbed. Then, he brings me a rebreather that, however, won't work. Consequently, the rest of the ascent will be done with open circuit, but at least without any particular technical problem despite of the high percentages of helium.

From 30 meters, I start feeling the effects of the strong swell on the surface. The pain in my ear increases and soon enough each movement of the rope is becoming a nightmare. The decompression turns into torture. And that is not all. At about 12 meters, I get seasick.

Dealing with the pain and the nausea begins to exhaust me. The end of the decompression is done with Christian, Pierre, Lolo, Théo, Francis and his wife Sylviane, who stay with me up to -3 meters. I finally break the surface again after a

### Equipment:

It is simply of vital importance that, on such a demanding dive, the equipment is simple, rugged and extremely high performing! We entrust it with our lives, here more than anywhere else, and under the most extreme conditions!

**AQUALUNG:** One of the regulators that I used at the bottom was a Titan, which worked admirably. We often use it in cave diving, because the second stage is easy to disengage. Le Gend regulators (the top of the line) were settled on all decompression tanks, even the deep ones. Hubert and I had used Aqualung regulators during assisting dives with Pipin, between 140 and 170 meters. Hubert had also used them during a -211 meter dive. [aqualung@airliquide.com](mailto:aqualung@airliquide.com)  
+33 4 92 08 28 88

**APEKS:** All bottom regulators were Apeks ATX 100, whose breathing capabilities are really impressive at 330 meters. With an Apeks, it feels like breathing at only 20 meters! I used those regulators with total confidence, since they had successfully been used by a



dive of 8 hours and 47 minutes.

The return to the surface that I dreamed about during the whole long time of the decompression is brutal—I am shaken by the swell, which only makes my seasickness get worse. My friends help me get rid of my equipment, while I raise myself with difficulty on the Zodiac. There, I am taken care of and quickly rushed to the shore by my old buddies, Tono and Deit. Still exhausted, I keep breathing the oxygen for another half hour on the ground while rehydrating myself abundantly (water and water plus Adiaril).

I should be happy. But I just feel a little bit more serene, and a little bit frustrated by the vertiginous, but too short descent that already just feels like a memory.

The game has worked today; my blood analysis wasn't too bad. However, I am already thinking about what could be improved. ■



Pascal arrives on the barge, with the horizon stretching beyond

### PARTNERS IN CORSICA:

- Diving Center U Levante in Propriano

Without the help of Denis Bignand who knows the bay like the back of his hand and all the best places, and who organized everything there, without his competence and his efficiency, we might still be looking for a site. He and his friendly instructors were a precious help to us, and I thank them.

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• Prima Gaz Company  
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• Banque Populaire Toulouse Midi-Pyrénées (and the association of customers of this bank)  
• Mr. Bordes and Mr. Mézergues and the Echelles Centaures  
• Mr. Vinsonneau and Mrs. Demoer, for their precious financial help.

- The Socex in Castanet (31): Eric and Frank—oxygen and inspection. ■



# photo & videography

Edited by  
Kurt Amsler, Peter  
Symes & Scott Bennett

The Triton nudibranch only comes out to feed at night, but be careful, as they are light sensitive



Text and photos by Kurt Amsler  
Translation by Arnold Weisz

Night diving is the ultimate for many divers. Underwater photography without light is challenging, but with a few additional pieces of camera equipment and special techniques you can master this as well.

Night underwater photography is usually restricted to plants or animals. Often it is either animals that are hunting for food under the cover of darkness, or daylight active animals that are sleeping. Worthwhile objects are, for example, sleeping fish, nudibranchs, sea stars and worms. All living creatures, and especially crustaceans, which leave their dwellings in the dark, are best captured with close-up or macro photography. Sleeping fishes can often be approached by inching closer and closer until you are just a few centimetres away. This gives you the opportunity to get close-up images of their eyes and fins, which, during daylight, are virtually impossible. Many

A slave strobe gives you additional effects to improve your images



# Night Photography



**photo &  
video**



Tungsten lighting effect on stingray

UW-photographers ask me if flashing strobes will disturb a sleeping fish. Good news! It is scientifically proven that sleeping fish are not disturbed by strobes. They don't seem to notice and continue to sleep peacefully.

#### Close-up or macro

Fishes that are active during the night are, on the other hand, much more difficult to photograph. Even catch-

ing them with your light could scare them off. I'll give you a small tip though; the lights from a diving boat often attract predators such as barracudas and garfish. To get a good shot of these fishes, simply sneak up on them from the shadow side.

In general, photographers should always be alert at any time. Combined with luck, this will get you the best night time images, for

example, of octopuses and eels when they catch their prey.

As photo subjects during a night dive are often very small, most of your photography will be close-up or macro. On cameras with viewfinders (analog or digital), you can use close-up lenses. When using SLR cameras, it is best to use lenses with 50 to 30-degree angels.

#### Equipment

Skip your wide angel lenses for night diving—except if you are going to capture very close up images within the 25 to 40 cm range. You don't have any daylight to take into consideration. Instead, you need to make your strobes fill the whole frame and point exactly at

Animals that are fixed like the soft coral shown here, or slow moving animals, are particularly good subjects for night photography

## Night Photography

### Techniques

The most important prerequisite for making good underwater night photography is to be 100 percent ready. The camera settings should always be preset for the expected subject matter. Photographers who have to fumble with their settings or make tedious adjustments to the strobe arms will definitely lose their chance to capture the subject. Always have a small flashlight on



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Hermit crabs are maybe not the slowest, but often make very nice subjects

Keep your hands free by attaching small torches to a helmet



hand for easier operation of your camera settings. It might be a bit uncustomary for many, but a using a helmet with mounted lamps keeps your hands free,

to concentrate on the camera equipment.

#### Choice of subject

Although all this technology and equipment with special features solves a lot of prob-



lems, it all comes down to the choice of subject matter. I recommend that you don't venture on long swims during night dives, but concentrate your search for photo subjects on a rock wall or a coral head.

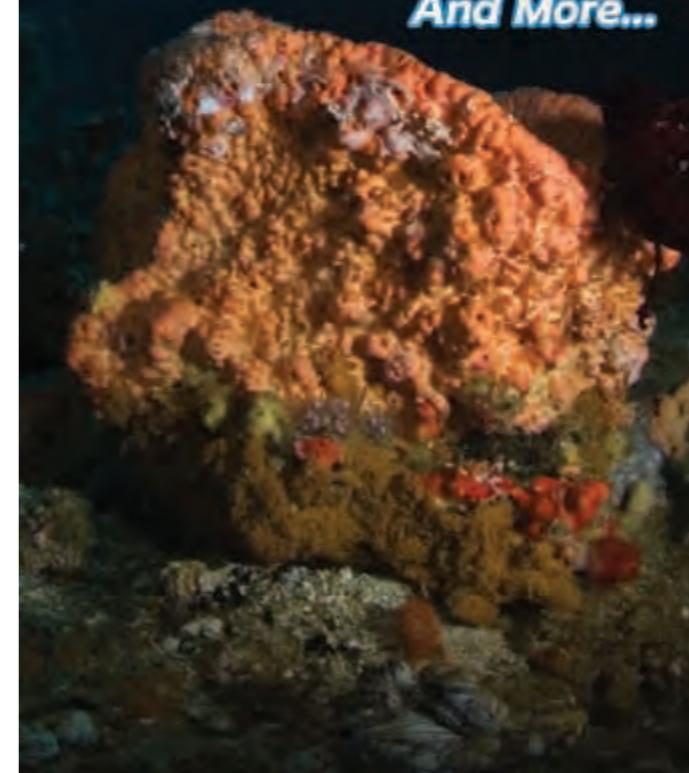
Take a really close look in all the nooks and crannies, and even on flat sandy bottoms.

Just keep in mind that most nocturnal animals will stay out of the light. If you are shining your lamps everywhere, you will certainly scare away a lot of animals. In addition, in order to plan your night dive carefully, you must also take care of the environment. In the dark, it is even more difficult to see where you put your hands or fins. Position yourself in a way that you don't bump into the

corals every time you move, and move slowly and deliberately.



ABOVE: Mounting a pilot lamp onto your strobe makes aiming much easier. LEFT: Muray eels are nocturnal animals that start to hunt a few hours after sunset



Feeding Triton snail



BELOW: Sleeping Parrotfish



### Practical tips for night time underwater photography:

- Eighty percent of all images taken during night dives are either macro or close-ups. Keep your search for subjects within a small area, such as a coral head.
- Always prepare the correct camera settings before you enter the water. This helps you avoid unnecessary movements with lamps under water.
- Most nocturnal animals get scared by light. Try to dim your lamps. A pilot light on the strobe

doesn't need to have more than 5-10W.

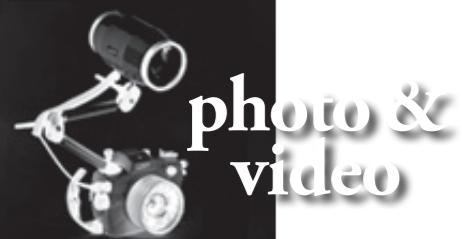
- If you need to use your flashlight during the dive, cover it with some of your fingers to dim the light.
- Night dives are often done too early. Many nocturnal animals are most often active and come out of their dwellings 2-4 hours after sun down.
- Operating camera equipment in the dark is much more difficult than during a day time dive. Keep your equipment down to a minimum to avoid fumbling, to get better images.
- Mount your external lamp directly on the strobe with, for example, duck tape or rubber

bands. This allows you to more easily adjust sharpness and aim your strobe.

- At night, it's even more important than during day time dives to have good buoyancy and know where you put your fins.
- Flashes from strobes don't disturb fishes. But long exposures with dive lamps do. While searching for your subjects, don't point your lamps too long at fish.
- Night time underwater photography requires careful planning. Often photographers forget to pay attention to their air supply, depth, or surroundings when concentrating intensely on the photography. ■



Seacam—Amsler  
Edition with built in  
target lamp



"Canikon—watch your rear mirror" With its 24.6 MP 35mm format full-frame CMOS sensor, the Sony a900 has the highest resolution in its class. The Alpha 900 body will be available in November for about US\$3,000 along with related accessories



Canon's update to the hugely popular full-frame EOS 5D is here, the **EOS 5D Mark II** has a stunning 21.1-megapixel full-frame CMOS sensor with DIGIC 4 image processor and a vast ISO range of 100-6400. It can shoot up to 3.9 fps



Aquatica is now shipping its housing for the **Canon 1Ds Mk III**, featuring the best that technologies and ergonomics can offer and in addition to the classic Nikonos type and Ikelite type manual connectors, the S6 type connector is being offered as well



## The clash of the Titans begins

The megapixel race has gone to the next level



Leica has once again revolutionized the world of photography with a digital S-System that's perfect for professional use. The Leica S2, with its premium AF objectives including everything from ultra-wide to super-telephoto, is an absolute photographic highlight. The digital SLR camera has a special new sensor with 30 x 45 mm and 37.5 megapixels. The S2's metal body is appreciably smaller and easier to carry than similar models from other camera brands, and yet it's also nearly twice as fast thanks to ultra-modern processor technology

# 35<sup>e</sup> FESTIVAL MONDIAL DE L'IMAGE SOUS-MARINE



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Relaunch of  
UnderwaterCompetition.com

The renovated website,  
*UnderwaterCompetition.*  
com, is home to the organization's series of international photo competitions, hosted collaboratively between their two popular underwater photo and video websites.

In just four years, these competitions have become some of the most prestigious and widely supported international underwater photography and video competitions in the world.

As their readers already know, the primary competitions are unique in the fact that they are held in association with two dive expos on opposite sides of the world simultaneously. Our World Underwater in Chicago, USA, and DEEP Indonesia in Jakarta, Indonesia.

Not only did the staff give UnderwaterCompetition.com a facelift, including highlighting and ranking winning photographers, but they also automated the entire competition. As a participant, you can now sign up for your own UnderwaterCompetition account, upload your submissions, and pay for your entries through this website. ■



## Aquatica Nikon D700 Housing

The new 90m (300ft) depth rated Aquatica Digital Pro housing for Nikon D700 features a bold new design machined from solid aluminum, it is treated and anodized to military specification, then painted with a robust weather and wear resistant finish. Positive bayonet mounting offers the fastest access to lenses for rapid changing without having to remove the SLR from the housing. Allows the use of lenses from 180 degrees fisheye to the longest of macro lenses. Tele-converter port extensions are also available. The line of standard accessories such as the Aqua View finder, remote control cord, and TLC line of strobe arms are also fully compatible with it. The suggested retail price is 2,949.00 USD [www.aquatica.ca](http://www.aquatica.ca)

## Sealux Nikon D3 Housing

The sturdy aluminium construction is hard anodized and additionally passivated in a special process to make it seawater-resistant. A combination of large O-rings, double seal shafts and fourfold-sealed keys ensures maximum safety. The GD-Viewfinder is a high-quality optical system features several layers of coating and provides a brilliant image, which is 150%, enlarged compared to that of the camera viewfinder. [www.sealux.de](http://www.sealux.de)



## Ikelite Housing for Sony HDR-CX11& CX12



This "Clearly Superior" design provides full view of the camcorder, control functions, and back "O" ring seal for assurance the system is safe. Maximum operating depth is 60m (200ft). Weight above water is less than 8lbs (3.6kg) for easy packing, and very slightly negative in saltwater for stability and comfortable handling. Controls for the LCD Screen Touch Pad provide full access to setting white balance and white balance shift. An included removable UR/Pro filter enhances red tones in tropical blue water settings with available sunlight at depths up to 80 feet (24m)



## Ikelite Nikon D90 Housing

With the exception of the focus selector lock and diopter adjustment, controls for all camera functions are provided including D-Movie and Live View. As an added bonus, both the media card and battery can be replaced without the removal of the camera from the housing tray. Also included is TTL conversion circuitry that functions perfectly with current model Ikelite DS digital SubStrobes. Complete creative control is enabled with seven manual power settings in half-stop increments, with all choices obtainable with a simple twist of a knob on the housing's back. Although Non-Ikelite strobes can be utilized with the system, TTL capability is not available.

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



## Photoshop CS4

The 64-bit edition of the new Photoshop will allow PCs with lots of RAM to work on very large images with less hard disk swapping, thus speeding up operations. With the diminishing amount of RAM available to modern PCs (due to a 4GB limit on 32-bit Windows versions such as the still popular XP that's an update of extreme significance. While Photoshop users may take a while to move to the new 64-bit version, CS4 offers plenty of other features and upgrades to keep 32-bit users happy.

The new Canvas Rotation tool makes it effortless to rotate and work on an image from any angle. New path-bar navigation and workspace selection buttons across the top of the Bridge window let you instantly go to just the right display for every task. Also included are new Camera Import controls, visual folder navigation, and a Carousel View for larger image-group selections. The software also provides a smooth pan and zoom experience, allowing users to edit images effortlessly at the highest magnification. ■



## *Business Directory*



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# Stéphane Braud



P O R T F O L I O

# portfolio



Text edited by Gunild Symes  
All images courtesy of Stéphane Braud

Underwater artist and diver, Stéphane Braud, was born in the southwest of France, in Libourne, in 1955. Braud began painting when he was 20 years old. Later, he discovered the wonderful world of scuba diving at Reunion Island. Eventually, it seemed a logical step for him to join his two passions, diving and painting. So, he decided to paint under the sea. Braud is now called "the blue fisherman" and considered to be one of the most celebrated sub-aquatic painters in the world.



Ancre à la havanne (Caribbean), Oil on canvas, 146 x 97 cm, 9,500€

PREVIOUS PAGE: Grotte aux naiades, Mauritius  
Oil on canvas, 100 x 73 cm, sold  
LEFT: Epave d'avion japonnais (New Guinea)  
Oil on canvas, 130 x 89 cm, 8,000€  
BELOW: Faille de la tour de boucan canot  
(Reunion Island), Oil on canvas, 65 x 50 cm, Sold

Stéphane Braud



# portfolio



*La tour de boucan canot (Reunion Island)*  
Oil on canvas, 146 x 97 cm, 9500€

In his working process, Braud combines the agility of a certified diver with the speed of an experienced artist. To paint under the sea, Braud adapted his materials and developed his own technique, which enabled him to paint onto canvas scenes of the ocean.

In his artwork, Braud captures, for the pleasure of his audience, the bluish luminosity of the underwater world, ghostly images of wrecks, and the plethora of colours inherent in the surrounding nature.

When Braud settled down to paint on Reunion Island, where he was mesmerized by the underwater world around the island, it was, at first, difficult to paint under the sea, he said. He made his first paintings under the sea in 1996 and continued to work underwater in search of his own unique, personal style.

Since then, Braud has painted under the sea regularly at Mauritius, Bahamas Virgin Island, Belize, Martinique, Corsica and Sardaigne. He also paints

Stéphane Braud



ABOVE:  
*Ancre à la havanne*  
(Caribbean)  
Oil on canvas  
146 x 97 cm  
9500€



LEFT:  
Self-portrait  
Oil on canvas

# portfolio



Grotte à Bequia, Grenadines (Caribbean) Oil on canvas, 65 x 45 cm, Sold

in his studio, particularly the large paintings. Braud said that it was difficult to paint the larger works under the sea simply due to the inconvenience in transporting the larger formatted paintings on the dive boat.

Braud uses oil paints—the water can't mix with the oil, he said—and also uses a palette knife for painting. He said that he was not an underwater photographer, but often filmed his sites in research for the paintings.

"My favorite places are the coral reefs, especially for their architecture," said Braud. In the future, he would like to paint images of the coral reefs of Australia, the Pacific islands and the islands of Asia, he said.

After living on Reunion Island and Mauritius for 22 years, Braud moved to the south of Spain. He said that he does not dive in Spain, because the dive sites do not correspond to his work. But his work is displayed at several galler-

ies in Europe and several private collections.

A primarily self-taught artist, Braud said, "I want to represent the underwater world with an eye of a diver and painter."

For more information, please contact Galerie Bartoux at [galeriebartoux.com](http://galeriebartoux.com) or email [stephane.braud@wanadoo.fr](mailto:stephane.braud@wanadoo.fr). You can catch Braud's blog at: [stephane-braud.over-blog.com](http://stephane-braud.over-blog.com) or visit his website at: [stephane-braud.com](http://stephane-braud.com).

■

Foret de corail noir (Mauritius)  
Oil on canvas, 60 x 60 cm, sold

## Stéphane Braud

### SOLO & GROUP EXHIBITIONS

1997 Réunion Island  
1998 Réunion Island, Mauritius  
1999 France (Couchevel, Mégève, Annecy), Martinique, Guadeloupe, Ivory Coast (Abidjan)  
2000 Bahamas (Nassau), Miami (Miami Art Expo), Saint Augustin (Florida), France (Couchevel, Saint Paul de Vence), Réunion Island  
2001 Martinique, Hawaii, New York (New York Art Expo), France (Paris, Ajaccio, Couchevel, Saint Paul de Vence), Réunion Island  
2002 Hawaii, Orlando, Martinique, France (Couchevel, Saint Paul de Vence)  
2004 Bruxelles, Strasbourg  
2005 Belgium (Knokkes le Zout, Coutrai), Monaco, Genève  
2006 Belgium (Gand Line Art), Ansver, Luxembourg, Genève, Saint Tropez, Monaco, Honfleur, Biarritz  
2007 Honfleur, Biarritz, Saint Tropez, Toulouse

### UPCOMING SOLO EXHIBITIONS

30 October - 9 November 2008  
Marbella-Puerto Banus, Casa del Mar (Spain)  
1 - 15 September 2009  
Saint Tropez, Embassy of Tourism (France)



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### Bali

*Liberty Wreck*  
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