



# photo & videography

Edited by Kurt Amsler  
Peter Symes and  
Scott Bennett

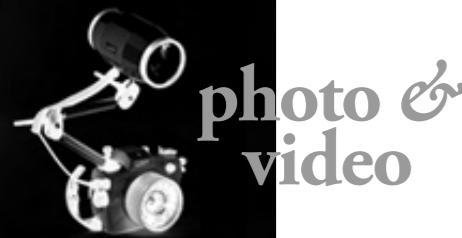
*Avoid ice  
covered with  
snow and opt  
for good sunlight  
to get well lit  
images.*



Text and photos by Kurt Amsler  
Translation by Arnold Weisz

# Ice Diving

Ice diving is always something out of the ordinary. The atmosphere, colors, flora and fauna—it definitely pays off to endure the icy temperatures for a while. However, there are a few things you need to be aware of. If you are not afraid of the cold water and you can overcome the anxiety of diving under ice, you will enjoy photographing the sometimes bizarre formations under the ice.



*Most ice diving will take place near the entry/exit hole, as you will find the best light conditions here.*

#### When and where

The best images captured under ice are usually done near the entry and exit hole, because you find the best light conditions here. Another advantage is safety, as diving under ice is more risky than diving in open water. Even though you seldom dive very deeply under ice, but mostly keep directly under the ice, it is recommended that you take a special ice diving course before you go. In addition you need to have equipment that is prepared for low temperatures.

The most spectacular images are often taken with rocky ice formations. These ice conditions arise when water is partly frozen, and the wind starts to shift the ice, so it piles up on each other. The temperature then drops low enough so that the ice forms fantastic structures. Combine this



with sunlight, and you have some fantastic scenery for your photographs. Just make

sure that (as with normal flat ice) the snow doesn't cover the area where you want to photograph. As this will greatly diminish the sunlight.

#### The equipment

What kind of camera you use for ice diving doesn't matter. More importantly are the batteries. These need to be new or fully charged, as extreme temperatures

tend to deplete batteries more quickly.

Whether you should use one or two strobes depends on how wide your lenses are—which can never get wide enough. And you certainly have enough free space under the ice to work with.

#### The subject

You are not going to make any close up or detailed images under the ice. Here, we are literally speaking about the "big picture". For example, pictures of your dive buddy swimming in diffuse light under the ice. Or images that capture the atmosphere of the light coming through the ice.

For best results, mix strobe light with natural light. Set the camera on manual, set your focus on the immediate area in front

of the camera for the flash, and regulate the shutter speed, so it takes into consideration the ambient light. The most ideal cameras for this kind of photography are digital cameras, as you can check the result immediately and make necessary corrections before the next shot.

When using an analog camera, you should always make a series of images with different settings. Just remember to use fast shutter speeds as you would use in the Caribbean—this is easy to forget.

Normally, set your aperture between 3.5 to 4, and set the shutter speed for 1/30 to 1/15 seconds. The advantage of this is that the light rays from the dive lights will appear more intense. Don't use too strong flash as this will reflect off the particles in the

*Don't forget to make some shots through the water or the surface of the ice of the people on top of the ice.*



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water and ruin the image.

The prevailing color in a image taken under the ice is often "cold blue". You can add some warmer colors and create a different ambience in the image by using divers with colored suits and lamps.

Working under ice is restricted by your safety line. Hence you shouldn't move around too much, and neither should your models, to avoid entanglement.

### Thermal protection

The freezing temperatures are also an important factor. Avoid prolonged stays out of the water in below zero ( $^{\circ}\text{C}$ ) temperatures. Preparing the camera

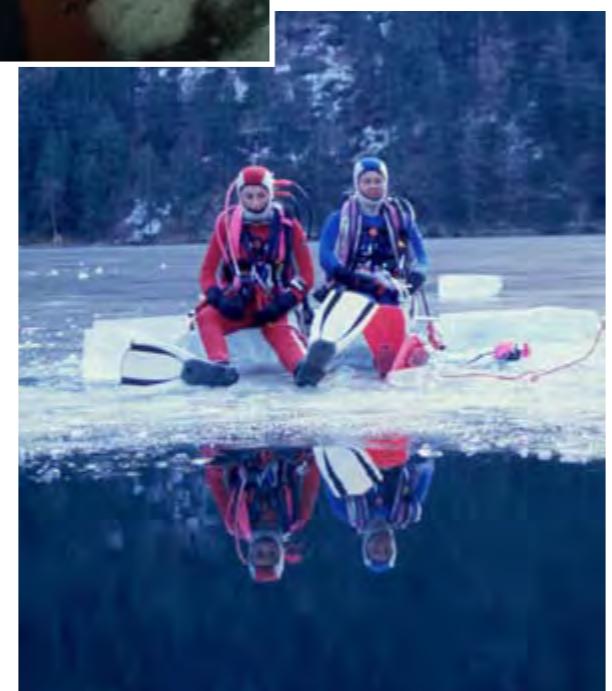


Practical tips for ice diving photography:

- To get good images under the ice, conditions play a vital role. Avoid ice covered with snow and opt for good



*The prevailing color in a image taken under the ice is often "cold blue". You can add some warmer colors and create a different ambience in the image by using divers with colored suits and lamps.*



sunlight to get well lit images.

- Because of the extreme conditions, you should only use camera equipment and techniques you are very familiar with.
- To avoid being cold even before entering the water, do all your preparations indoors.
- Batteries lose power much faster in low temperatures. Try to keep your camera equipment out of the cold as much as possible, to avoid the batteries giving out mid-dive.
- You will still have to apply basic photography rules under water. The



only real changes are the light conditions, and you have to set lower shutter speeds, such as 1/15 second. Keep your camera steady.

- Most ice diving will take place near the entry/exit hole, as you will find the best light conditions here. Don't forget to make some shots through the water or the surface of the ice of the people on top of the ice.
- Don't plan too many maneuvers during an ice dive. The safety lines restrict movement, and you have to work more slowly. Low temperatures can chill your body quickly and make you lose your concentration.
- The cool blue ambience is part of under ice photography. But avoid divers just appearing as dark shadows. It's always good to have models with bright colored dive suits. Don't underexpose the images.
- Ice diving can be dangerous. Never dive without a safety line, and enforce all other safe diving rules. This way you will be able to concentrate on the imaging and surface with good shots.

For more information on Kurt Amsler and his UWP workshops, visit: [Photosub.com](http://Photosub.com) ■

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## Backup

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## D90

French Fradotec sent us a very brief press release notifying us about this new housing for the Nikon D90, which is depth rated to 60 m [fradotec.com](http://fradotec.com)

## Aquatica Canon 5D Mk II housing

Aquatica is proud to announce its latest addition, the housing for the incredible Canon 5D mark II, with 21 mega pixels and HD video this camera/housing combination will change the rules of underwater imaging. The Aquatica housing is equipped with a hydrophone to take full advantage of the Canon 5D Mk II potential. Machined from solid aluminum, treated and anodized to military specification, then painted with a robust weather and wear resistant finish, this addition to our already wide selection of housings will benefit from the same 300 ft. depth rating that set us apart from our competitors. [www.aquatica.ca](http://www.aquatica.ca)

## Ring LED

These groundbreaking new LED ringlights from German Werner LED are designed with both video and still photography in mind. Depth rated at 100m these sturdy units have an expected life time of 50,000 hours. The Ring-LED comes in a 18W version with 36 diodes and a 36W version with 72 diodes. Output is rated at 650 and 1300 lumen respectively. Colour temperature is 9000-10,000 K. Price starts at € 497 (excl. accumulator and accessories) [werner-led.de](http://werner-led.de)



## Seatool

The Seatool SR11/SR12 underwater housing for the Sony HDV Handycam HDR-SR11/SR12 is machined from pure, solid blocks of aluminum and polycarbonate. The end result of this meticulous attention to detail is one of the smallest, lightest underwater video housings every produced.

This housing features rugged aluminum construction yet only weighs 1.5kg. Small and light enough to hand carry on aircraft, it's the perfect tool for the travelling diver faced with strict airline weight restrictions. [www.h2ophotopros.com](http://www.h2ophotopros.com)



## Watershot

Designed for the Canon EOS 450D/XSi Rebel DSLR camera, the Watershot WDS-450D underwater housing features the highest quality in camera housing design and manufacturing.

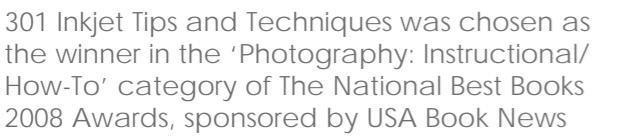
Machined out of a solid block of 6061 aluminum, this housing is ergonomically designed for utmost comfort and function accessibility. The Watershot WDS-450D is S-TTL and DS-TTL compatible with INON Z-240, D-2000 series, and Sea & Sea YS-110a strobes via fiber optic connection. Watershot housings are also compatible with INON's 45 degree and Straight Viewfinder system (with Watershot's Viewfinder Adapter). [www.watershothousings.com](http://www.watershothousings.com)



**301 Inkjet Tips and Techniques**  
An Essential Printing Resource for Photographers  
Andrew Darlow

The cover features a vibrant, abstract design with the title in large, bold letters. A small inset image shows a person working at a computer.

Shooting Magic, a DVD guide designed to help you get stunning underwater filter images with either SLR or Compact digital cameras. Price is just £15 (approx \$23, €18). All Magic Filters come with detailed instructions on how to use them. This film takes you further and gives you an 1:1 demonstration of the techniques with Alex Mustard and shows you the results you can expect from typical dives.

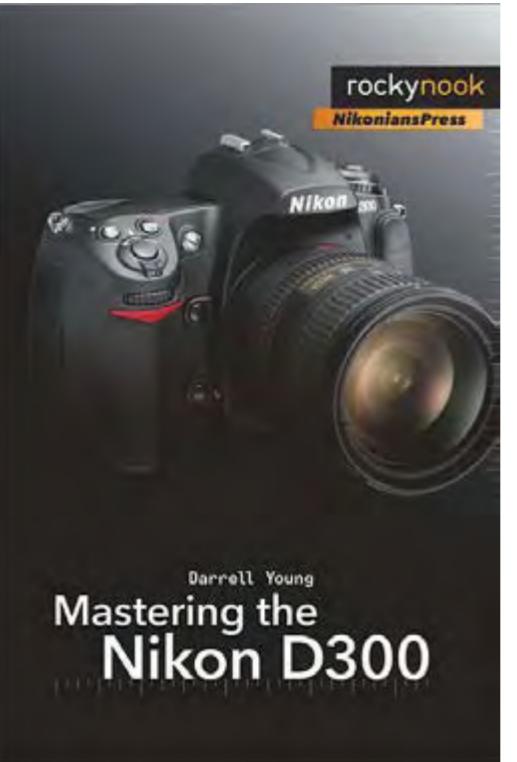


301 Inkjet Tips and Techniques was chosen as the winner in the 'Photography: Instructional/How-To' category of The National Best Books 2008 Awards, sponsored by USA Book News

"301 Inkjet Tips and Techniques," is a comprehensive, how-to guide to high-quality digital output that shows photographers of all levels how to make high-quality prints through detailed instructions and hundreds of full-color examples from more than 20 professional photographers and other artists. The book is available in most bookstores, at Amazon.com and other online retailers. The Table of Contents, Introduction and a full chapter can be read at the book's companion site, [www.inkjettips.com](http://www.inkjettips.com).

In Mastering the Nikon D300 (Rocky Nook, \$39.95 USD), author Darrell Young leads you on an exploration of the features and capabilities of the powerful new Nikon D300 camera.

The learning experience for D300 beginners (and refresher information for professionals) goes beyond the camera itself, covering additional Nikon equipment, such as the use of optional Speedlights. Frequent references to the user manual provided by Nikon (with specific page references) allow the reader to easily navigate past the confusion that often comes with new equipment.



The Sony Alpha DSLR-A700 Digital Field Guide is filled with everything you need to know in order to take amazing photographs using your Sony Alpha A700 digital SLR camera. This full-color portable guide walks you through the essential controls, features, and functions of the A700 using step-by-step instructions and full-color images of each menu screen. This robust guide not only shows you how to adjust white balance, autofocus, exposure, and choose lenses, it also teaches you when and why you should adjust each of these key settings.

**WETPIXEL QUARTERLY**  
ISSUE #3  
MEGAMERICAN

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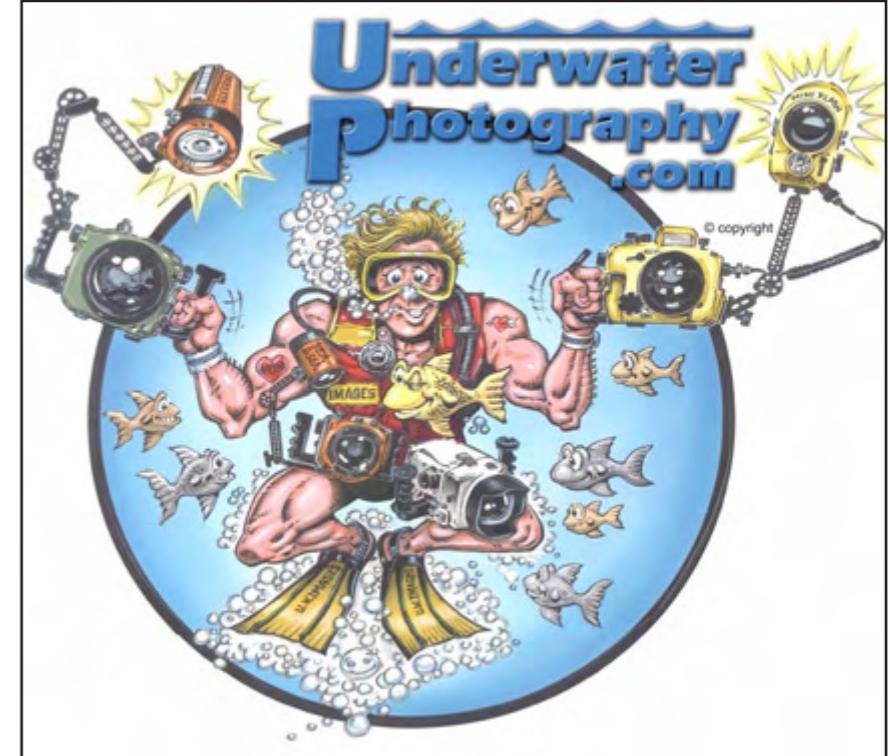
GOLD MEDAL Over/Under Category:  
Andrew McKaskle, USA



GOLD MEDAL Wide-angle Wrecks Category:  
Jim Garland, Ireland



GOLD MEDAL Freshwater Category: Dejan Sarman, Slovenia



GOLD MEDAL Wide-angle Marine Life Category: Christian Loader, UK

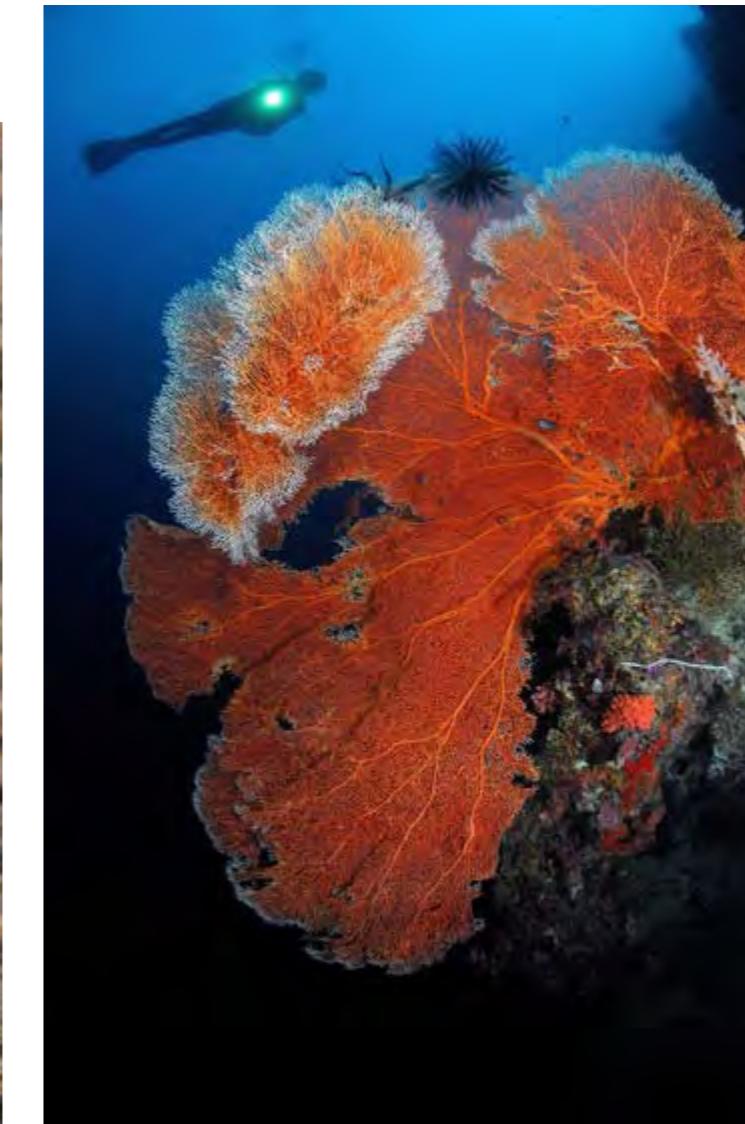
# *UW Photography Gold Winners...*



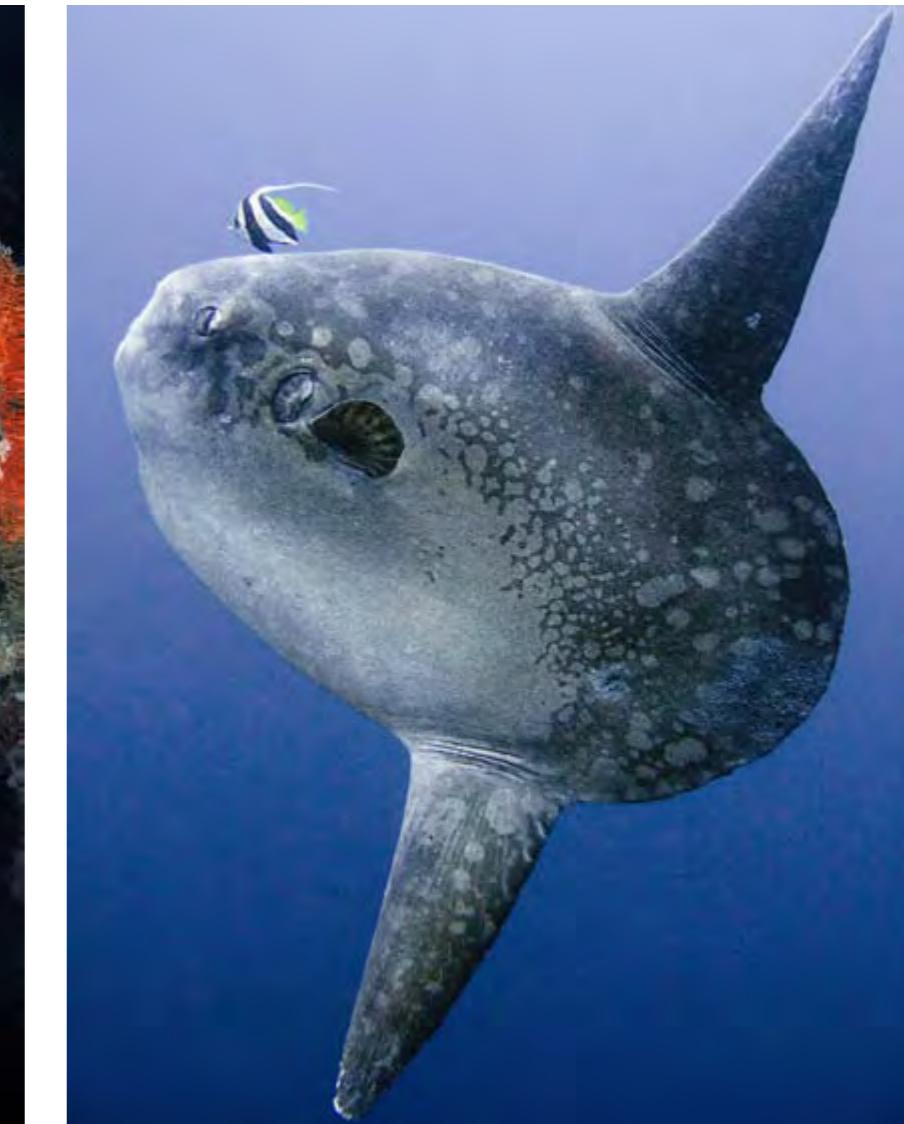
GOLD MEDAL Macro Swimming Category:  
Michel Lonfat, Switzerland



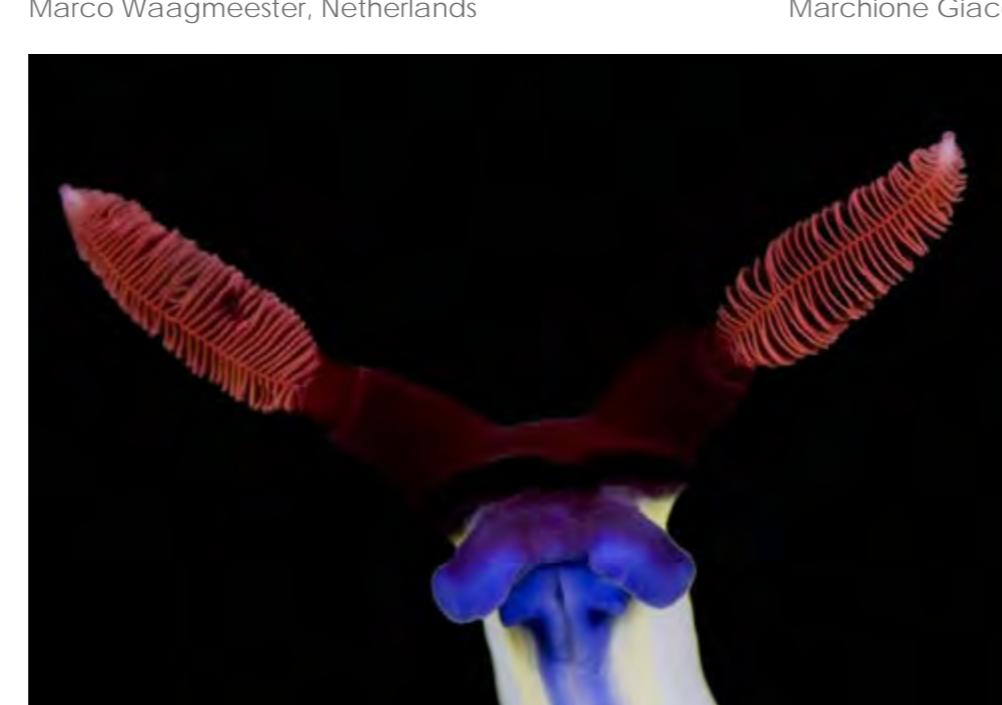
GOLD MEDAL Nudibranchs Category:  
Marco Waagmeester, Netherlands



GOLD MEDAL Wide-angle Close Focus Category:  
Marchione Giacomo, Italy



GOLD MEDAL Wide-angle Natural Light Category:  
Marco Waagmeester, Netherlands



GOLD MEDAL Macro Not Swimming Category:  
Aleksandr Marinicev, Latvia

GOLD MEDAL  
Topside  
Category:  
Andrew Macleod



GOLD MEDAL  
Super Macro  
Category:  
Yves Antoniazzo,  
Switzerland



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Dive in, explore, discover



Edited by  
Peter Symes

# High Numbers of Right Whales Seen in Gulf of Maine

NOAA Researchers Identify  
Wintering Ground and Potential  
Breeding Ground

Image and text by NOAA

A large number of North Atlantic right whales have recently been seen in the Gulf of Maine, leading right whale researchers at NOAA's Northeast Fisheries Science Center (NEFSC) to believe they have identified a wintering ground and potentially a breeding ground for this endangered species.

## 44 individuals

The NEFSC's aerial survey team saw 44 individual right whales on December 3 in the Jordan Basin area, located about 70 miles south of Bar Harbor, Maine. Weather permitting, the team regularly surveys the waters from Maine to Long Island and offshore 150 miles to the Hague Line (the US-Canadian border), an area about 25,000 nautical square miles.

"We're excited because seeing 44 Right whales together in the Gulf of Maine is a record for the winter months, when daily observations of three or five animals are much more common," said Tim Cole, who heads the team. "Right whales are baleen whales, and in the winter, spend a lot of time diving for food deep in the water column. Seeing so many of them at the surface when we are flying over an area is a bit of luck."

Just a few days later, on December 6, the team observed only three right whales on Cashes Ledge, about 80 miles east of Gloucester, MA, Cole says the whales are known to be in the region, but actually seeing any of them on any given aerial survey is unpredictable. On December 14, the team saw 41 right whales just west of Jordan Basin.

*We're excited because seeing 44 right whales together in the Gulf of Maine is a record for the winter months, when daily observations of 3 or 5 animals are much more common*



*Many female North Atlantic right whales head south in winter to give birth in the waters off Florida and Georgia, the only known calving ground for this population.*

Many female North Atlantic right whales head south in winter to give birth in the waters off Florida and Georgia, the only known calving ground for this population. Little is known about where other individual right whales go in winter, largely due to surveying conditions. Bad weather, the challenges of finding whales in such a large area, and the resources required to assess their distribution make sightings in winter especially difficult. The aerial surveys, conducted year-round, began in the 1990s.

"Sometimes we will see a whale we haven't seen in years, while other individuals are sighted fairly often," team member Pete Duley said, noting the existing library of photographs of individual right whales that observers have come to know by name based on the patterns of callosities, like barnacles, on the animal's heads. "Because only about 100 right whales, mostly females and their calves, are sighted each year in aerial surveys off the southeast coast, we know the remainder of the population must be somewhere else. We don't know much about where these other whales spend the winter or breed, but we have recently started to look in the Gulf of Maine in winter."

With a population estimated to be about 325 whales, knowing where the whales are at any time is critical to protect them. Finding an aggregation of whales can trigger a management action affording protection, such as slowing ship speeds in the vicinity of the whales. On December 9, new federal speed rules for large ships went into effect to reduce ship strikes of whales, to which North Atlantic right whales are particularly vulnerable.

Since the National Marine Fisheries Service, also known as NOAA Fisheries Service, has federal responsibilities for right whales and other marine mammals under the Marine Mammal Protection Act and Endangered Species Act, the NEFSC is a primary source of information about North Atlantic right whales in the northeast region. The Center conducts scientific research, while the agency's regional office in Gloucester handles policy and regulatory issues. NOAA Fisheries Service also funds research and conservation efforts of many other organizations, including support for stranding networks.

The aerial survey team is part of the NEFSC's Protected Species Branch based at the Center's Woods Hole Laboratory, which conducts research needed to manage protected species off the northeast coast of the U.S. from Maine to North Carolina. The Southeast Fisheries Science Center in Florida, which also deploys aerial survey teams, has similar responsibilities for the southeastern U.S. region, which includes the Gulf of Mexico.

"We regularly exchange information with our colleagues in the southeast, who are currently doing aerial surveys of the right whales now in that region, so we know which whales are there over the winter based on their sightings and can track births," said Allison Glass, another member of the NEFSC survey team. Glass and other team members, who

are marine biologists, have flown surveys and worked in the southeast region as well, so they know the individual animals. "It is a very small community, both of whales and of those who study them."

Team members carry a pager to keep up to date on right whale sightings. When a sighting is reported, the maritime community is immediately notified via email, the sighting web site and other automated means. Some days, especially in the summer when many people are out on the water, they receive more than a dozen sighting reports.

Given the large geographical area over which North Atlantic right whales can occur, Cole and NEFSC colleagues developed an aerial grid system a few years ago for the Gulf of Maine and waters around Cape Cod to ensure complete coverage of the region. The grid resulted in consistent surveys of areas infrequently surveyed in the past, like Jordan Basin and the Great South Channel. Those surveys have shown that whales





*Only right whales are uniquely suited for individual identification from the air.*

congregate in certain areas at certain times, so the most effort is placed on surveying these areas, with the entire grid still surveyed but on a less frequent basis.

"The whales appear to follow the circulation system of the Gulf of Maine and Georges Bank and pursue their food," said Cole, who has been flying surveys for more than 15 years. "In the winter many of the right whales seem to be in the middle of the Gulf of Maine and off Portsmouth, New Hampshire, and by early spring move into Cape Cod Bay, then the Great South Channel and then eastward toward Georges Basin. By mid-summer they head north into the Bay of Fundy."

The survey team has used a variety of aircraft through the years, from helicopters to seaplanes to the current Twin Otter based at the nearby U.S. Coast Guard Air Station Cape Cod. On each flight, which generally lasts five to six hours, there are two pilots for safety, two observers and a data recorder. Special domed or "bubble" windows on each side of the aircraft permit each observer to scan a wide range of ocean surface. A removable window in the back of the plane allows them to take clear photographs of any right whales they see. Other species of whales and marine mammals sighted are recorded into the data logging system but are not individually photographed.

Only right whales are uniquely suited for individual identification from the air.

The pilots are also NOAA employees, part of the agency's Office of Aviation and Marine Operations. Coast Guard Air Station Cape Cod supports the mission, providing their air field and even hangar space as needed for the NOAA plane. "This is a very resource intensive operation," Cole said. "The Coast Guard provides not only financial support but access to their facilities when we are on the Air Station. Like us, they have a responsibility to protect marine resources, so we share this mission with them." ■



Diving humpback whales

## Whale hot spot discovered off East Timor

A "hot spot" of marine cetaceans migrating through deep channels off the Timor coast, including blue and beaked whales, short-finned pilot whales, melon headed whales and six dolphin species was uncovered in a study for the Timor government.

"We were all amazed to see such an abundance, diversity and density of cetaceans. Most of them are actually protected," principal scientist Karen Edyvane told Reuters.

### Channels

Deep ocean channels of the Wetar and Ombai straits, which plummet more than 3,000 metres (9,800 ft), are a major migratory route for marine wildlife moving between the Pacific and Indian oceans, including large sharks and turtles, the study found.

The channels are also used by US nuclear and Australian navy submarines travelling through the Indonesian islands. The research highlighted the threat posed by

unregulated fishing in the region as cash-strapped East Timor looks to develop its fishing industry while searching out potentially lucrative eco-tourism opportunities like whale-watching.

### 1000 individuals a day

"We are committed to ensuring that this marine biodiversity is protected," said Celestino Barreto de Cunha, director of fisheries management for East Timor's government.

In just one day, more than 1,000 individuals and possibly as many as 2,000 whales in eight separate pods—each one containing up to 400 mammals—were spotted over a 50-kilometre (31-mile) stretch of coast, Edyvane said. ■

## Are whales getting thinner?

According to a controversial new Japanese study whales are losing weight. Antarctic minke whales shed nine percent of the blubber over 18 years, corresponding to an annual weight loss of 17 kilograms. Blubber is vital for whales because it helps to retain heat in cold waters and store energy and nutrition.

The study, led by Kenji Konishi of Japan's government-backed Institute of Cetacean Research, called for further study on krill, saying that the very future of the eco-system was at stake. Investigating "the dynamics of the widely distributed krill population is quite difficult, so that monitoring energy storage by a krill consumer, such as the minke whale, can be most useful," it said.

The study was published in Polar Biology, a journal with editorial offices in Germany and Alaska, after several other journals rejected it, a researcher said. Critics said the recent study, which involved the slaughter of thousands of whales, is little more than window-dressing for Japan's pursuit of commercial whaling. Conservationists dismissed the study and said that researchers could also use non-lethal methods such as sonar to gauge krill populations or ultrasound to monitor whales.

"There is no need to kill whales to study them. 'Research' whaling is just commercial whaling under another name," said John Hocevar, oceans specialist at Greenpeace.

# Gourmet Dolphins

Text by Arnold Weisz

The way dolphins look upon their food is remarkably similar to humans—well, in some ways at least. Scientists have taken a closer look at dolphin habits regarding food and found out that they are capable sea chefs, that female bottlenose dolphins work long hours for their food, and that female dolphins use sponges to cover beaks when

Dolphins are the chefs of the seas, having been seen going through precise and elaborate preparations to rid cuttlefish of ink and bone to produce a soft meal of calamari, Australian scientists say.

A wild female Indo-Pacific bottlenose dolphin was observed going through the same series of complicated steps to prepare cuttlefish prey for eating in the Spencer Gulf, in South Australia state.

EWA KRYSZCZYK



Tool use is rare in wild animals, but of widespread interest because of its relationship to animal cognition, social learning and culture. Despite such attention, quantifying the costs and benefits of tool use has been difficult, largely because if tool use occurs, all population members typically exhibit the behavior. In Shark Bay, Australia, only a subset of the bottlenose dolphin population uses marine sponges as tools.

foraging in sand for food. Janet Mann of Georgetown University in Washington, DC, and colleagues have now reviewed data collected during 20 years spent monitoring this group of dolphins and found that, while mothers show both their male and female calves how to use sponges, female calves are almost exclusively the only ones to apply this knowledge.

## Males don't seem to care

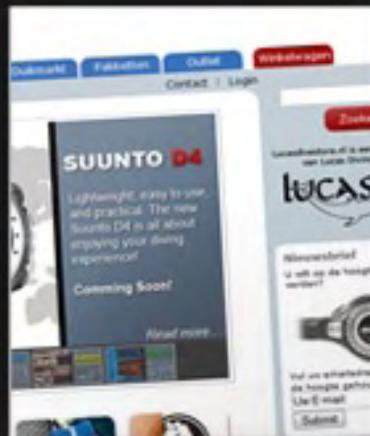
Male dolphins on other hand, it seems, are not interested in learning how to use a sponge. During foraging, sponge-carrying dolphins wore conical marine sponges

(10–25cm from base to top) over their beaks, cupping the jaw completely. Dolphins have been seen going through precise and elaborate preparations to rid cuttlefish of ink and bone to produce a soft meal of calamari, according to Australian scientists. After catching the cuttlefish and killing it, the dolphin lifted the body up and beat it with its nose to drain the toxic black ink, which cuttlefish squirt into the water to defend themselves when attacked. Next, the prey was taken back to the seafloor, where the dolphin scraped it along the sand to strip out the cuttlebone, making the cuttlefish soft for eating. ■

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## whale tales

Pantropical Spotted Dolphin

# Dolphin Populations Still Stunted by Fishing Activities

Despite broad "dolphin safe" practices, fishing activities have continued to restrict the growth of at least one Pacific Ocean dolphin population, a new report by a Scripps Institution of Oceanography has concluded.

*"The results of this study clearly show that depleted dolphin populations have failed to recover in part due to a decline in reproductive output, and that fishing has had an effect on reproduction. This shows that the fisheries indeed are still having an impact."*

Populations of dolphins in the Eastern Pacific were expected to increase in abundance after successful regulations and agreements were enacted to reduce dolphin deaths as a result of fishing "bycatch," cases in which animals are caught unintentionally along with intended targets.

But the new study, published in the October issue of *Marine Ecology Progress Series*, reveals that negative impacts from fishing activities remain. Instead of reducing numbers through direct mortalities, the study shows that fishing activities have disrupted the reproductive output of the northeastern pantropical spotted dolphin. The researchers note that reproductive output of the eastern spinner dolphin also declined, but a direct link to fishing effort was inconclusive.

The new conclusions are based on broad surveys conducted by NOAA Fisheries Service between 1987 and 2003 designed to assess the size and health of dolphin populations in the eastern Pacific Ocean. The surveys included military reconnaissance camera images of more than 20,000 animals. ■

A new study reveals that while direct mortalities have been reduced, depleted dolphin populations have failed to recover as a result of a reproductive decline related to past fishing activities. The northeastern pantropical spotted dolphin is primarily affected. It's also noted that the eastern spinner dolphin is in decline, but a direct link to fishing is inconclusive.

Alert from WDCS — The Whale and Dolphin Conservation Society

## Dolphins are still being exported from the Solomons

### Further export of wild caught bottlenose dolphins from the Solomon Islands

WDCS is very concerned about new reports of the further export of wild caught bottlenose dolphins from the Solomon Islands.

This is the second export of wild caught dolphins from these waters in two months. In December 7, dolphins were transported by plane to the Philippines.

Live exports of dolphins were banned in the Solomon Islands after an export to Mexico in 2003 (from which 12 dolphins eventually died) but the ban was overturned in 2007. Since then, the Solomon Islands has exported 28 dolphins to Dubai in 2007 and two shipments to the Philippines. Unknown numbers of animals have been captured in the Solomon Islands to support these exports.

Removing dolphins from a wild population has serious consequences for both conservation and the welfare of individual animals. Capture is incredibly damaging to both the animals that are removed and also those left behind. Dolphins live in social groups, and when animals are taken from these groups, important relationships are disrupted. There is also the possibility that animals that hold important roles, such as breeding females, are being removed in large numbers.

These wide-ranging and intelligent mammals are not suited to captivity, and many suffer from the impacts of confinement. Life expectancy is shorter for animals in captivity and interaction with humans, such as the swimming-with-dolphin experiences offered at huge expense at many resorts internationally, put animals and people at risk of injury and infections. ■

# A Percent for the Ocean

Carlos Hiller is a painter of ocean light and life



CARLOS HILLER

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Edited by  
Peter Symes

## Sharks have weak bites

A new study by the University of Tampa in Florida has found that sharks have very weak jaws for their size and can bite through their prey because they have very sharp teeth and can grow to be so big.

The researchers came to the conclusion after studying ten different shark species and measuring the bites of small sharks such as sand sharks. In fact, they tested larger sharks by sedating them and using electricity to stimulate jaws. "Pound for pound, sharks don't bite all that hard," lead researcher Daniel Huber told the British newspaper *The Daily Telegraph*. Mammals have evolved much more efficient jaw muscles and lions or tigers win hands down when it comes to jaw strength, but sharks prevail in the water because of their wide jaw size. Sharks do a lot of damage simply because their teeth are so sharp and their jaws are so wide.

"Our analysis showed that large sharks do not bite hard for their body size, but they generally have larger heads," the researchers said. A six-metre great white shark can "bite through anything that you come across", the team added, noting that all species often have to resort to a sawing motion to break apart their prey.

Huber said that the research could lead to advances in protective swim wear and shark-proofing equipment. It could also contribute to the understanding of the flexible cartilage that forms sharks' skeletons.

The study has been published in the *Physiological and Biochemical Zoology* journal. ■

Impressive teeth,  
but weak muscles

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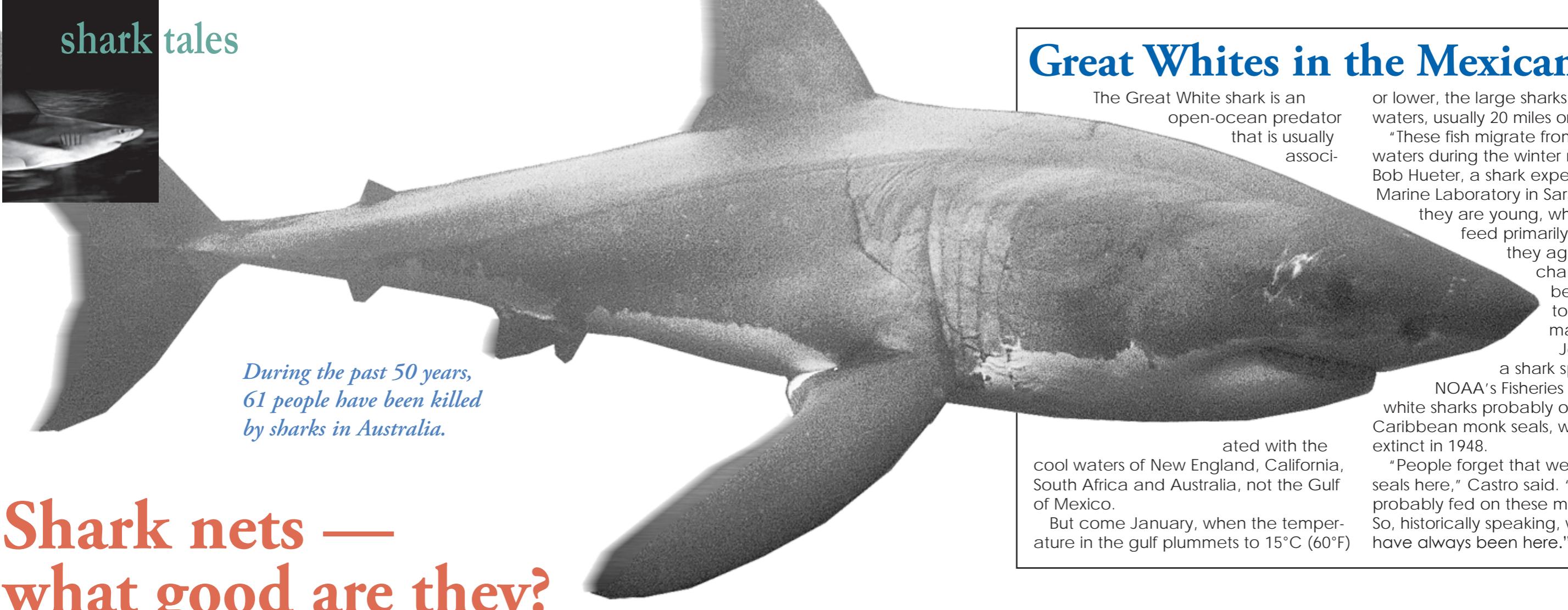
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*During the past 50 years, 61 people have been killed by sharks in Australia.*

## Shark nets — what good are they?

*"The shark meshing program works extremely well with only one recorded death on a netted Sydney beach in the last 71 years. Of course, the public needs to remember there are no 100 per cent guarantees and the ocean is the shark's natural habitat."*

**Shark nets are effective, but they are not an absolute barrier between swimmers and the ocean predators.**

In Australia, recent shark attacks have caused a flurry of concern about swimmer safety. Last month, a navy diver on exercise was attacked in Sydney harbour and badly mauled by what is alleged to be a bull shark. He subsequently lost a hand and a leg.

Bull sharks are extremely active this time of year, when the female have their pups their bodies are depleted of nutrients, so they are very active in their search for food. It is, unfortunately, also a time of year that everyone wants to use the waterways.

Shark nets along the Gold Coast in Queensland were effective but not absolute. The nets are moved between 51 beaches stretching from Newcastle to Wollongong, but not every beach is defended each day.

"The shark nets are about 600 metres long, and they're about five metres deep and the sharks can swim all around them," he said. Unfortunately, what it does is create a perception that there is a net between the people who swim and the sharks. In actual fact, that's not the case.

### Location not advertised

The state government could soon tell swimmers which beaches are being protected by its shark nets each day.

Until now, the government has refused to even consider telling the public where the nets are placed. The government's main concern is that if the locations were advertised, the beaches where the nets are placed would be swamped by swimmers.

In New South Wales, a major review of the "shark meshing program" is about to be revealed by NSW Department of Primary Industries Minister, Ian Macdonald. The main focus of the review will be measures to reduce the likelihood of other marine life, such as sea turtles, dolphins, harmless sharks and rays, being caught in the nets. The shark meshing program has come under sustained attack by green groups for the effect it has on other marine life.

## Great Whites in the Mexican Gulf?

The Great White shark is an open-ocean predator that is usually associ-

or lower, the large sharks move into area waters, usually 20 miles or more offshore.

"These fish migrate from northern waters during the winter months," said Bob Hueter, a shark expert with Mote Marine Laboratory in Sarasota. "When they are young, white sharks feed primarily on fish. But as they age, their teeth change so they are better equipped to eat marine mammals."

Jose Castro, a shark specialist with NOAA's Fisheries Service, said white sharks probably once fed on Caribbean monk seals, which became extinct in 1948.

"People forget that we once had seals here," Castro said. "White sharks probably fed on these marine mammals. So, historically speaking, white sharks have always been here." ■

ated with the cool waters of New England, California, South Africa and Australia, not the Gulf of Mexico.

But come January, when the temperature in the gulf plummets to 15°C (60°F)

"We would expect that the rain and warmer weather in recent weeks in southeast Queensland will see a further increase in shark movement, particularly bull sharks," said Primary Industries and Fisheries Minister, Tim Mulherin. Swimmers are warned to avoid river mouths, canals and artificial waterways, especially at dawn and dusk. ■

The large mesh size of shark nets is designed specifically to capture sharks and prevent their escape until eventually, they drown. Due to boating activity, the nets also float four meters or more below the surface and do not connect with the shoreline, thus allowing sharks the opportunity to swim over and around nets. One downside to shark nets is the high incidence of bycatch, including threatened and endangered species including sea turtles, dugongs, dolphins and whales. ■



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# Frank Russell



P O R T F O L I O

# Frank Russell



These days anything we can do to help the environment and recycle is a good idea. American artist Frank Russell of North Carolina takes recycling to another level, transforming it into an art form with his fantastic sculptures of underwater creatures created with found objects and scrap metal.

Text by Gunild Symes  
All images of sculptures created by Frank Russell courtesy of the artist



What made you go into art? Some of my earliest childhood memories are of drawing with pencil and crayon on paper at the feet of my young father who patiently helped me shape simple stick figures and then current automobile styles (rounded little VWs and wild Cadillac fins) in a loving and nurturing manner.

This intimacy with my idol prepped me well for development of ritual of deeply satisfying personal reward earned for sincere attempts at my own creative realization. I owe so very much to my father for his emotional and

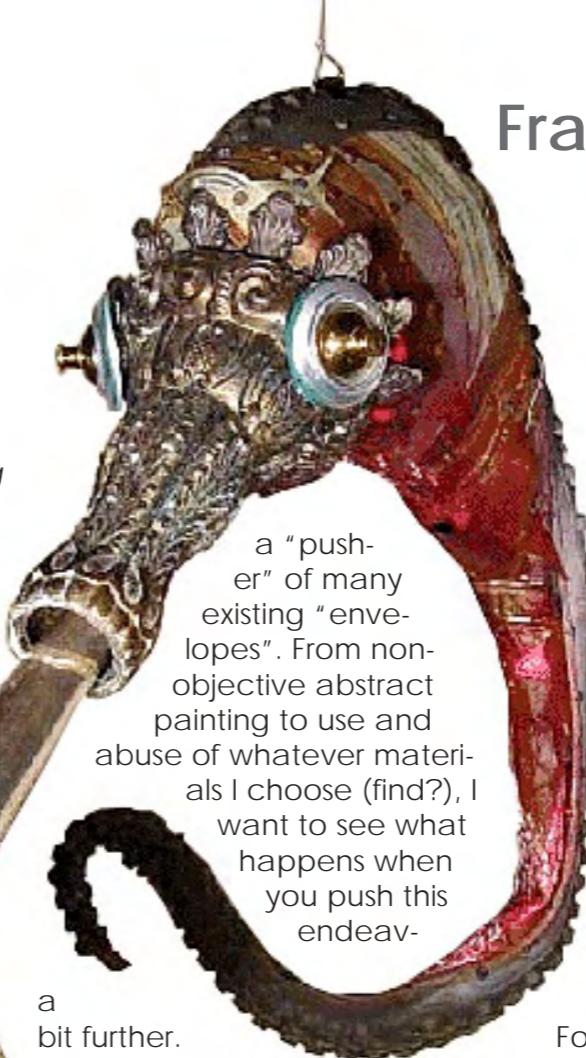
spiritual support early and over these many years.

Where did you receive your training and education in art?

I am essentially self-taught as a painter, graphic artist, designer and sculptor. I spent about seven years (back in the late '80s, early '90s) as an art director in broadcast television. I have sincerely studied the work of others over my entire life, and it is a bit difficult to passively allow the "handle" of "self-taught", as I have learned so much from simply admiring, appreciating, imitating and questioning the art of others. Masters as well as local artists and crafts people have been, and continue to be, my best and only teachers.

Is there an artist, movement or idea that influences you and your work?

Dada came first, I think, as an initial rather serious realization of the idea of "revolutionary" art. "Outsider-esque" art seems somehow a "truer" creative endeavor for me, and I have typically been known as



a "pusher" of many existing "envelopes". From non-objective abstract painting to use and abuse of whatever materials I choose (find?), I want to see what happens when you push this endeavor

a bit further.  
me, Punk  
was, and is, one  
chosen vehicle  
for "pushing" art to whatever next  
level there might be. My work in found  
objects has been described as a bit  
"punk" and "post apocalyptic" and that



suits me just fine. Punk is Dada for the early 21st century.

I want to live long enough to see what's next!

Was art your first occupation or did you have another specialty?

Actually music came first in my development as an expressive artist. I played in bands (to little or no avail) for several years before I decided to make visual art. It seemed less demanding physically, and I could stay "off the road" and perhaps find more peripheral life outside of art: a wife, a home, etc.

A few years later, I ended up as freelance art director, graphic designer in broadcast television for several years

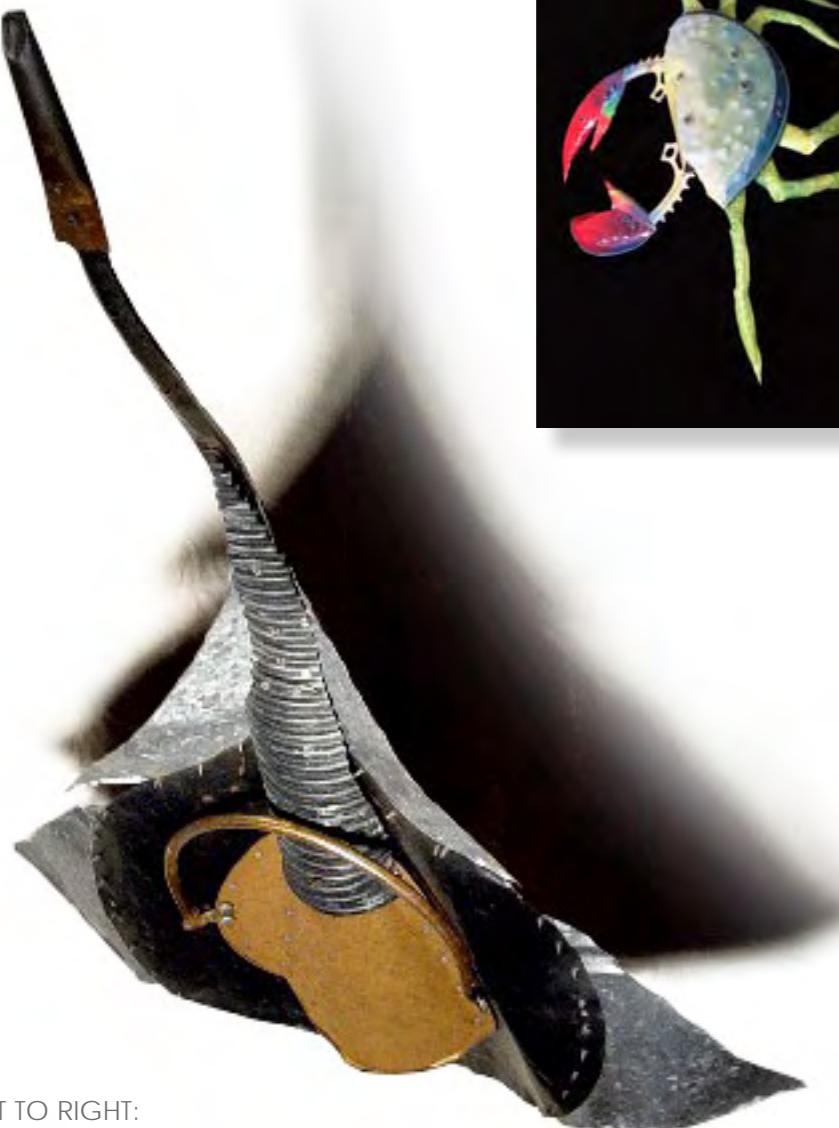


CLOCKWISE FROM LEFT:  
Chopper; Piranha Donna;  
Horatio Hornbower; Wild  
Seahorses; Swordfish

PREVIOUS PAGE — CLOCKWISE FROM TOP LEFT:  
Humpy Bogart; Crabola; Good Friends in School; Turtle Recall

# portfolio

Frank Russell



LEFT TO RIGHT:  
Beneath the Ray of Hope; Crab; Eel  
Mannered; Pocket Lobster

before taking the plunge into full time studio art about 17 years ago.

*Why did you choose the medium you use? Where do you find your materials?* If necessity is the mother of invention, then poverty may be the father. It can be expensive to make fine art. I know of more than one good artist who must keep a "straight job" in order to afford sometimes expensive materials to work on "unsecured" artworks. Without commissioned budget or materials, significant

or larger projects must typically come from working artists' pockets. Hence, a search is on for less expensive raw materials throughout the life of poor working artists. Rock 'n Roll doesn't need an expensive guitar, right?

Most of the furniture in my home was built of recovered, recycled materials on hand at the time they were needed. When my sons were small, they carved their names and whittled quite mercilessly on their old wooden double bunk beds. I used this material to build a rather

handsome seven-foot cabinet for our living room from these "pre-loved" scraps of wood that actually held significant intrinsic value to us. This cabinet means much more now. It tells a story of youth, family history and love.

As a painter of abstract canvas for over 30 years, I have always experimented with atypical materials, textures, shapes... I have worked with asphalt and tar... I began to attach (to the surface), assorted pieces and shapes of textured materials, including fabric, organic

materials, and eventually small sheets of flat metal. I made a series of paintings on recycled tin roofing and sheet copper. As I began to "work" the metal to advance surfacing and to build texture, the metal itself became more and more important in the process. This, combined with the work I was already doing with paper collage images of piranha and sharks, eventually led to experiments with small fish made of metal shapes.

Actual objects (horseshoes, handguns, dental appliances, handlebars,

etc) came next. Interlocking shapes provided even more entertainment, and the rest, as they say, is art history.

One aspect of my work that provides a certain charm is the recognizable aspect of many or most of my materials. I make it a point to use parts and pieces of easily identified objects (musical instruments, household items, bowling pins, cooking utensils, garden implements, farm tools, coffee pots, etc) that the viewer need not be art savvy to appreciate.

It brings an "A-HA!" or a smile to almost



# portfolio



anyone who sees a catfish whose head is or was a frying pan, or a penguin made from an obvious streetlight... it makes my sculptures that much more accessible and much more, fun!

I now live knee-deep in a river of cast-off, discarded, recycled materials that somehow find their way to me. Folks know of my work with "junk" and bring really cool things to me simply because they like the idea of them being "re-born to be wild", as opposed to drag-

ging these items to the curb or to the city dump. I have calls almost daily from donors. I have "pickers" all across the land that keep my work in mind as they peruse potential materials or treasure. As a piece of seemingly useless junk is rediscovered, reconsidered, re-evaluated ("cared about" or LOVED, if you will) be given a new life. Worth can be re-assigned by it can a bit some

be given a new life. Worth can be re-assigned by it can a bit some

I need to spend lots and lots of time simply in the close company of raw materials—all stretched out across the floor or the yard, not in neat piles. In fact, I need to regularly stumble over objects I've never worked with before in order to find the next piece that will take me on the next journey.

Solitude is imperative at certain stages. Music is always present in my work. Trance music, dub dance music, kick-ass rock and roll, environmental space

CLOCKWISE FROM LEFT: Tuna; Hammerhead; Sir Lampsalot; Dancing Queen Fish; Looper; Peter Pan Fish

caring heart. This formula will work magic with almost everything, even broken relationships or bad credit!

*What is your creative process?*

As my audience grows, I find that more and more, I need my experience as an art director to effectively support my work as the creative. Commissioned works typically come with the "baggage" of current fashion, preexisting ideas, spatial requirements, budgets, input from "players", buyers or designers, etc—so my creative process requires active "people skills", listening skills—too many meetings and countless hours just on the phone. Only then can I get actual freedom to create something original or fresh, new and (oh, by the way...) suitable.

music, outsider music, (loud) vintage surf guitar, global ethnic music as a bed of seamless ambience that flows through my studios like the river of junk that flows beneath my feet.

*What is your artistic mission?*

I own my gallery here in the city, and it is purposely a gallery that is about mutual respect, creative growth and personalized artist-to-artist support and development. It is not about profit or making a fortune in the art world.

I offer studios to local artists who are working hard to grow creatively as well as professionally. I try to give back a little of so much that has been given me by my community, or tribe, here and at large. We love to see developing artists gather confidence and skills and begin to take their rightful places as honored, respected or revered members of society, community leaders and career artists.

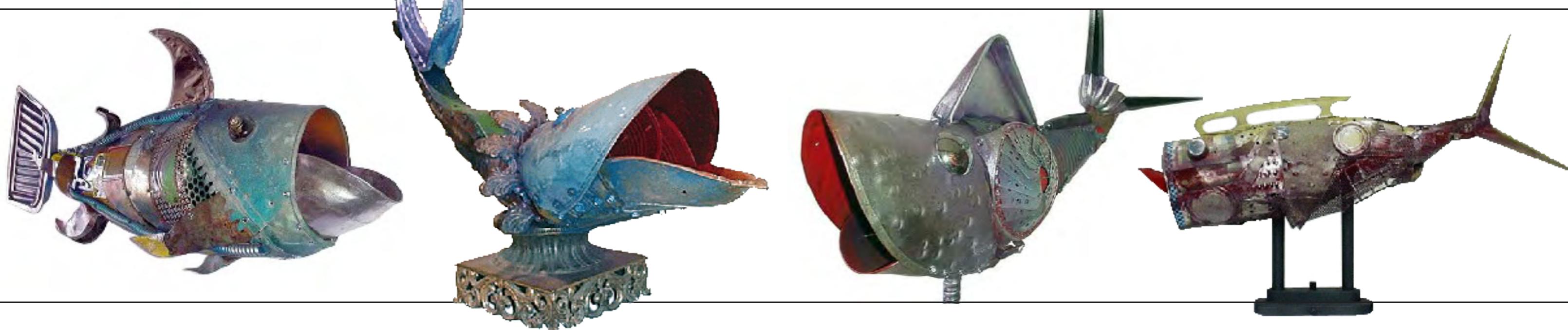
Historically, working artists have allowed themselves to be relegated to sub-status as "social underlings" somehow. We have a tendency to become playthings for the rich as well as prime targets for every other fundraiser in town...

*Why did you choose fish and marine life*

## Frank Russell



captures this page...



# portfolio

as subject  
matter?

Living at the coast of North Carolina for several years, an acquired passion for pier and surf fishing, snorkelling in the Florida Keys and my enchantment with large aquariums combine to provide my fascination with marine life and underwater beauty. Many of my clients are avid scuba divers. A few are involved in marine research. Fish are also visually an invitation for design. They are so diverse in appearance, size, color, shape, etc. Such diverse beauty one could spend an eternity simply appreciating the minutia of wildly different designs and details.

I am voluntarily working with The Natural Science Center of Greensboro North Carolina in the US to assist in the design, financing and development of one of the largest aquariums in our state. We have a long way to go. We need boodles of local support and some fairly heavy money. This city's Natural Science Center is one of only a handful of accredited science museums in the country that operate also an accredited zoo. A 20,000+ gallon aquarium will make us a triple winner. It is a dream being realized through the vision and leadership of the good folks at the Center. Observing wild creatures living in and under water provides a centering, soothing and healing power that my soul seriously seeks. God seems somehow more visual and readily apparent underwater.



CLOCKWISE FROM LEFT:  
Grouper; Kisser; Shark; Full Tilt;  
Portrait of the artist



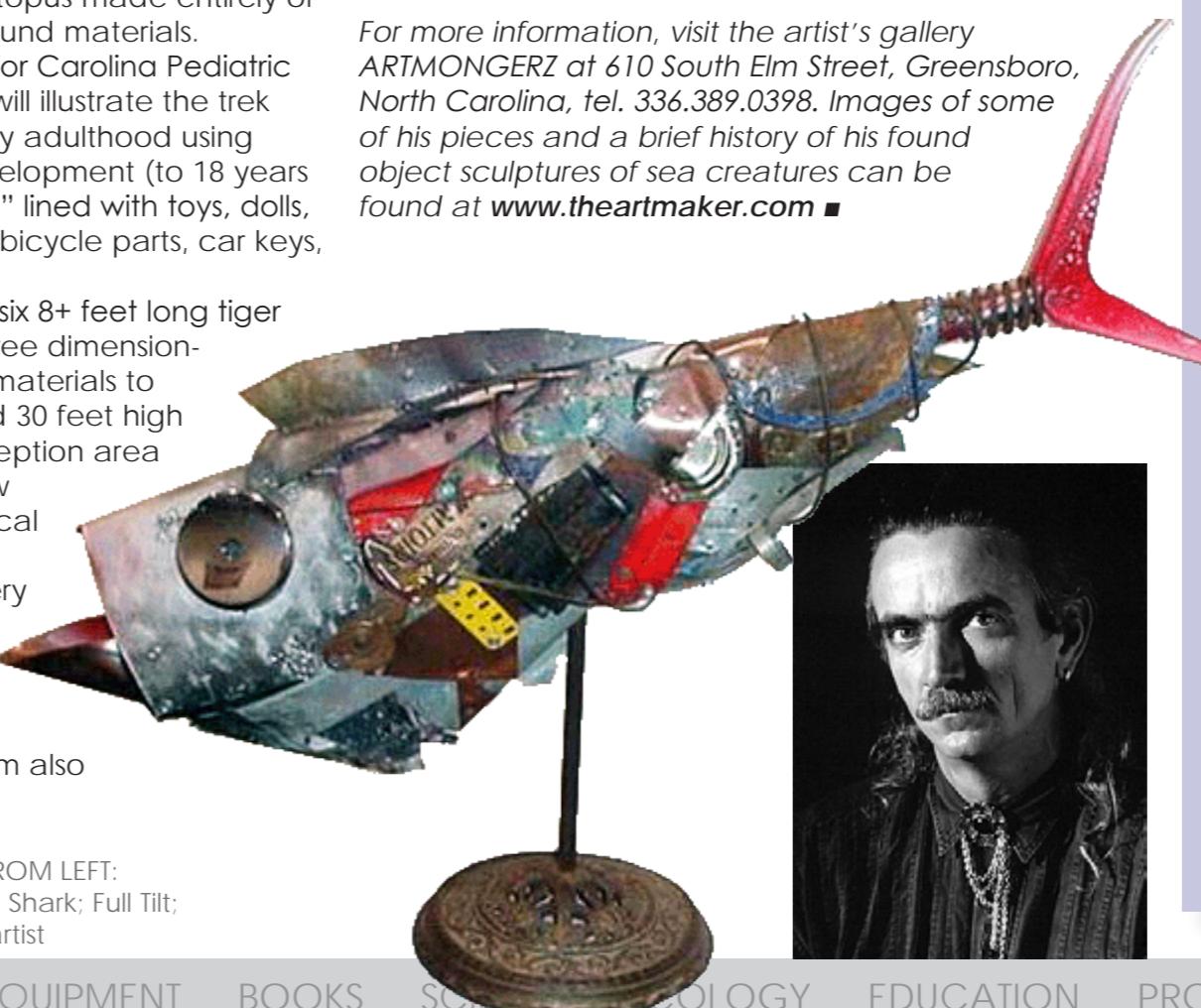
What are your current works or projects in progress?  
• A 16-foot square coral bed featuring several types of coral (a Brain Coral made from Slinkys), a crustacean or two and perhaps even an octopus made entirely of recycled and brightly colored found materials.

• A large four-panel installation for Carolina Pediatric to be entitled "JOURNEYS" that will illustrate the trek of a child from birth through early adulthood using actual objects of childhood development (to 18 years old) along a 6"x 50' metal "path" lined with toys, dolls, games, computer components, bicycle parts, car keys, etc.

• A school of six 8+ feet long tiger sharks built three dimensionally of found materials to be suspended 30 feet high in a large reception area fronting a new facility of a local law firm.  
Also, our gallery celebrates four years next month and we are delighted! I am also

turning a bright yellow Hypertech Pro 40 underwater camera case into a life-sized Anglerfish... any takers out there?

For more information, visit the artist's gallery ARTMONGERZ at 610 South Elm Street, Greensboro, North Carolina, tel. 336.389.0398. Images of some of his pieces and a brief history of his found object sculptures of sea creatures can be found at [www.theartmaker.com](http://www.theartmaker.com) ■

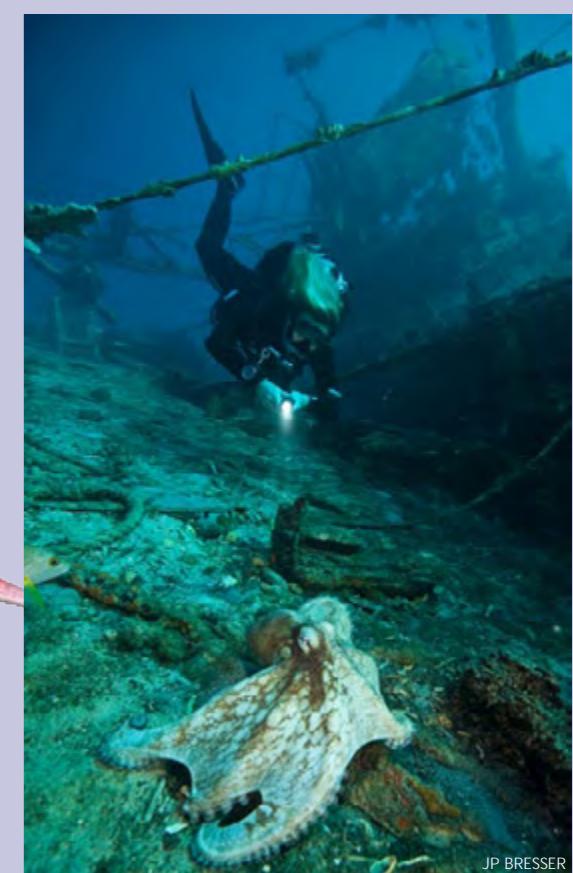


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