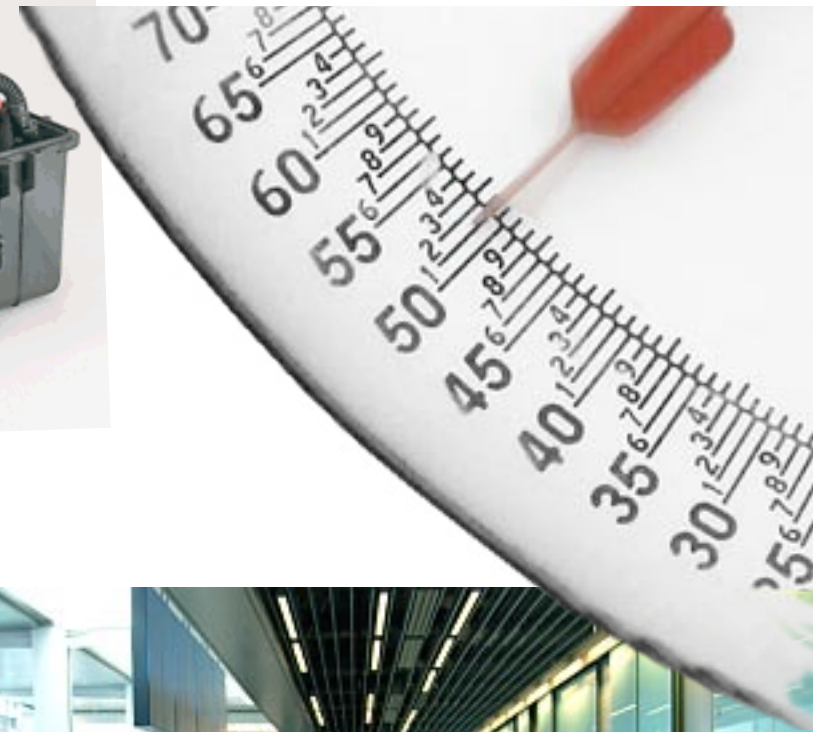




photography



Travelling with camera equipment Luggage

In issue #9 we took you through some tips of the trade for selecting a dive operator that will help you properly facilitate your underwater photography. In this issue we'd like to share with you some hints and tips for getting all of your valuable camera equipment to your destination safely, and without incurring costly excess baggage fares.

Many underwater photographers encounter problems when they begin their dive trips. With lots of heavy equipment that must be

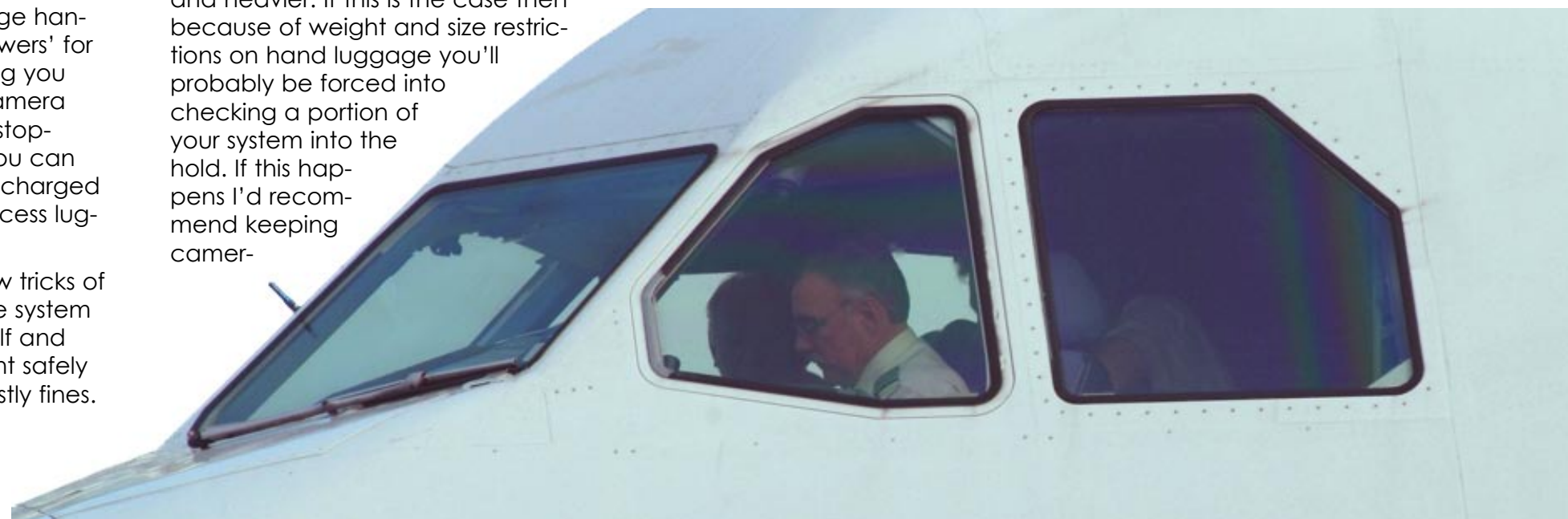
transported as well as diving gear and normal clothes, it can become a real challenge getting all your gear to your destination. Checking your camera gear into the hold is often undesirable; baggage handlers are nicknamed 'throwers' for a reason; and the last thing you want to happen is your camera gear to arrive damaged, stopping you from shooting. You can also run the risk of getting charged large sums of money in excess luggage fares.

There are however a few tricks of the trade, and loops in the system you can use to get yourself and all your camera equipment safely without incurring those costly fines.

Packing

Everyone has his or her own methods of packing camera equipment, so if your method is working so far, keep going with it. If not, maybe the following methods will be helpful;

Many modern camera systems are so small that they can easily be transported in hand luggage. A comprehensive camera system such as the one pictured, which includes a wide-angle lens and an external flash unit, weighs just a few kilos. This kind of system can be wrapped in a towel or piece of foam and fitted into a small rucksack. Things can get trickier if you're using an SLR or video system, which will generally be a lot bigger and heavier. If this is the case then because of weight and size restrictions on hand luggage you'll probably be forced into checking a portion of your system into the hold. If this happens I'd recommend keeping camer-





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as and lenses with you, and checking housings, flash units and lights into the hold using a reliable brand of hard case, I'd recommend Storm Cases; they're stronger and lighter than most other brands, and they have a great range of sizes, so you'll find something to fit your system nicely without any having wasted space inside the case.

Pack cases with at least an inch to two inches between the exterior of the case and the items inside, and separate each item with a decent layer



of foam to stop items knocking against each other. When repacking your box after a dive ensure all your gear is completely dry so that no water gets into the foam. If it does the foam may deteriorate over time. Even if you carefully dry all your gear, water could be stuck inside control shafts or other spaces you can't get to. Because of this it is usually a good idea to treat a box as a dry box or wet box, you obviously don't want to get water onto your cameras or lenses.

There are a few other golden rules that I follow when transporting cameras and housings;

- Remove o-rings from housings- the change in ambient pressure at altitude can create a vacuum inside an underwater housing, this can be so great that it can be difficult to open the housing when you're back on terra firma. To avoid this simply remove o-rings from the housing and keep them in a self-seal bag inside the housing. This will allow air to flow freely through the housing.
- Remove cameras from housings- I would recommend that you always



from its underwater housing when you're transporting it. Knocks and jolts can move housing controls out of alignment; transport the camera separately and use the space inside the housing to keep soft bits and pieces such as o-rings in. Just don't put heavy or sharp items inside!

- Try and get caps or covers for your housing and ports, this will help to keep o-ring grooves and sealing surfaces clean and stop them getting scratched.

Camera jackets

Photographers often use camera jackets carry bulky equipment when they do not want to use a bag or case. You can use these jackets when you're travelling; they have pockets that are designed for telephoto lenses that are perfect for large flashguns, and you can fit camera bodies, cables or any other accessories in the other pockets. These jackets can come in handy when you've got equipment that you want to carry with you on the plane, but your carry on bag has gone over the weight allowance; having items on your person is not regarded as excess luggage. The downside is that using camera jackets can be uncomfortable, and they do not protect equipment as well as a case or bag





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would.

Security

For those travelling from/to/'through the US, the TSA has the right to open and inspect any checked luggage, and when your dive or underwater photo equipment goes through the main x-ray machine, you have a fairly high chance that TSA will be selecting your bags for "random inspection". The first step is to put TSA approved locks on your baggage. The security agents can open the locks and relock your luggage. If you use standard locks

bags. Locks and cable ties are not a guarantee, but when other bags don't have any security, a thief focused on a quick fix will target other bags. Of course there's nothing that's going to stop a thief who's targeting your equipment from stealing it. Recently there have been multiple incidents where underwater photographers travelling through San Juan Puerto Rico were consistently arriving at their final destinations only to find that their underwater photography equipment was missing. Some (probably all) of it was found for sale on e-bay. Currently we have no update on the situation in the San Juan

of surfing, windsurfing and kite-boarding equipment have taken this a step further, printing logo's of golfers and golfing slo- their bags. Maybe some dive t manufacturers would reap the they did the same...

going to or from the US has ts than other parts of the world.

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photography news



Underwater Video Podcast **Featured First**
DiveFilm PodCast Video
by Mary Lynn Price
April 30th, 2006

Discuss this article in the Scuba Forum

DiveFilm.com - DiveFilm PodCast Video, the first podcast of underwater content to be included on the iTunes "Featured Video Podcasts" list, has now become the first podcast of underwater content to make the iTunes "Featured Education Podcasts" list.

"While the video podcasts I produce are meant to entertain viewers, it's important to me that they also help raise awareness about our relationship to the ocean and its inhabitants," said Mary Lynn Price, the

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DivePhotoGuide.com

Photoevent Calendar by Jason Heller

Welcome to another great new X RAY MAG feature—our Dive Photo & Video Event Calendar, provided by DivePhotoGuide.com.

April 1
Celebrate The Sea (Singapore)
► www.celebratethesea.com


April 3
Sandisk Red Sea Eilat (Israel)
► www.sandiskredsea.com

April 21
Il Mare Milano (Italy)
► <http://posta.acquariocivico.mi.it>

May 15
International wildlife & environmental film festival -Wildscreen (UK)
► www.wildscreen.org

May 20
Dive-In 2006 Photo Contest (US)
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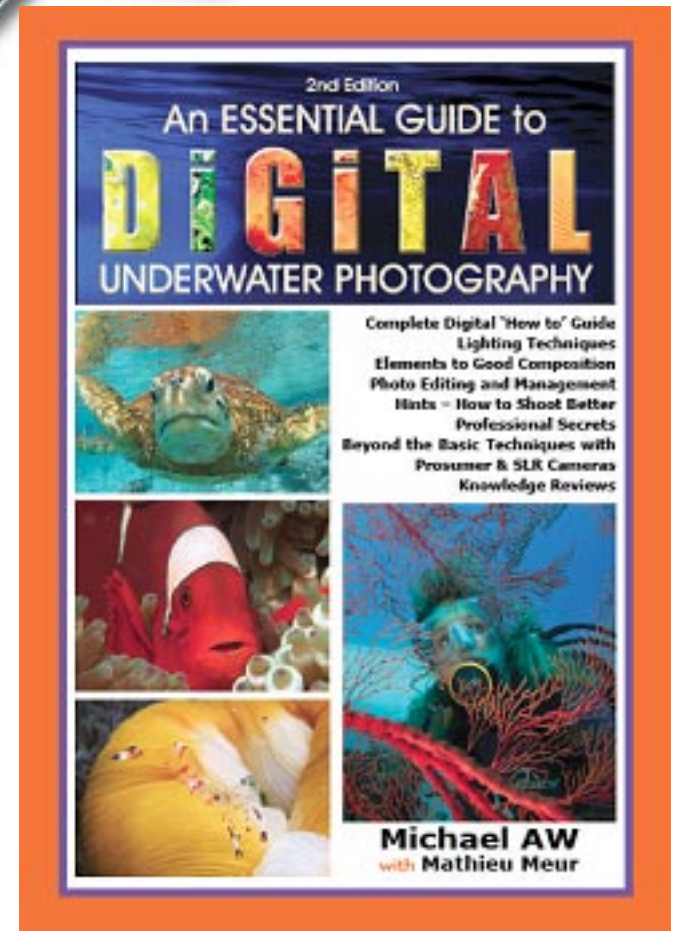


photography news

DVD guide to digital photography
Friday, 31 March 2006 15:25 GMT <
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photo-i, in association with Canon, is producing a series of DVDs on digital photography. The first to be released is 'A guide to digital photography' showing you how to get the best results from your digital camera. The DVD contains a series of assignments and tutorials and pictures are manipulated in Adobe Photoshop Elements 4.0 (from summer 2006 it will use Photoshop CS).

<http://www.photo-i.co.uk/DVD/agdp.htm>



NEW STUFF



<http://www.hugyfot.com/products.htm>



Casio EWC-60 underwater housing : The C Barrier Reef on the coast of Australia is one of the most exciting natural settings on earth. The world's biggest coral reef offers diving

http://www2.olympus.dk/consumer/dslr_PT-E02.htm



Olympus E-330 will introduce the Pro kit to accompany the sale of the Olympus E-330, and thereby provide customised, professional solutions. Key element in the kit is, of course, the Olympus E330 DSLR body, a remarkable feat of technology. It is the world's first digital SLR to provide continuous live previews. Now, instead of being forced to frame compositions by looking through the viewfinder, photographers have the freedom of framing while looking at the live preview on the camera's large 6.4cm HyperCrystal LCD. Extending usability even further, the

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A well-structured, comprehensive work, lavishly supported with explanatory diagrams and magnificent images the, *Essential Guide To Digital Underwater Photography* will undoubtedly prove to be as much an educational tool for novices as it will a reference work for those with greater proficiency in underwater image making.

— "David Strike" Editor NEKTON