THE SANTA BARBARA UNDERWATER FILM FESTIVAL
&
THE HISTORICAL DIVING SOCIETY

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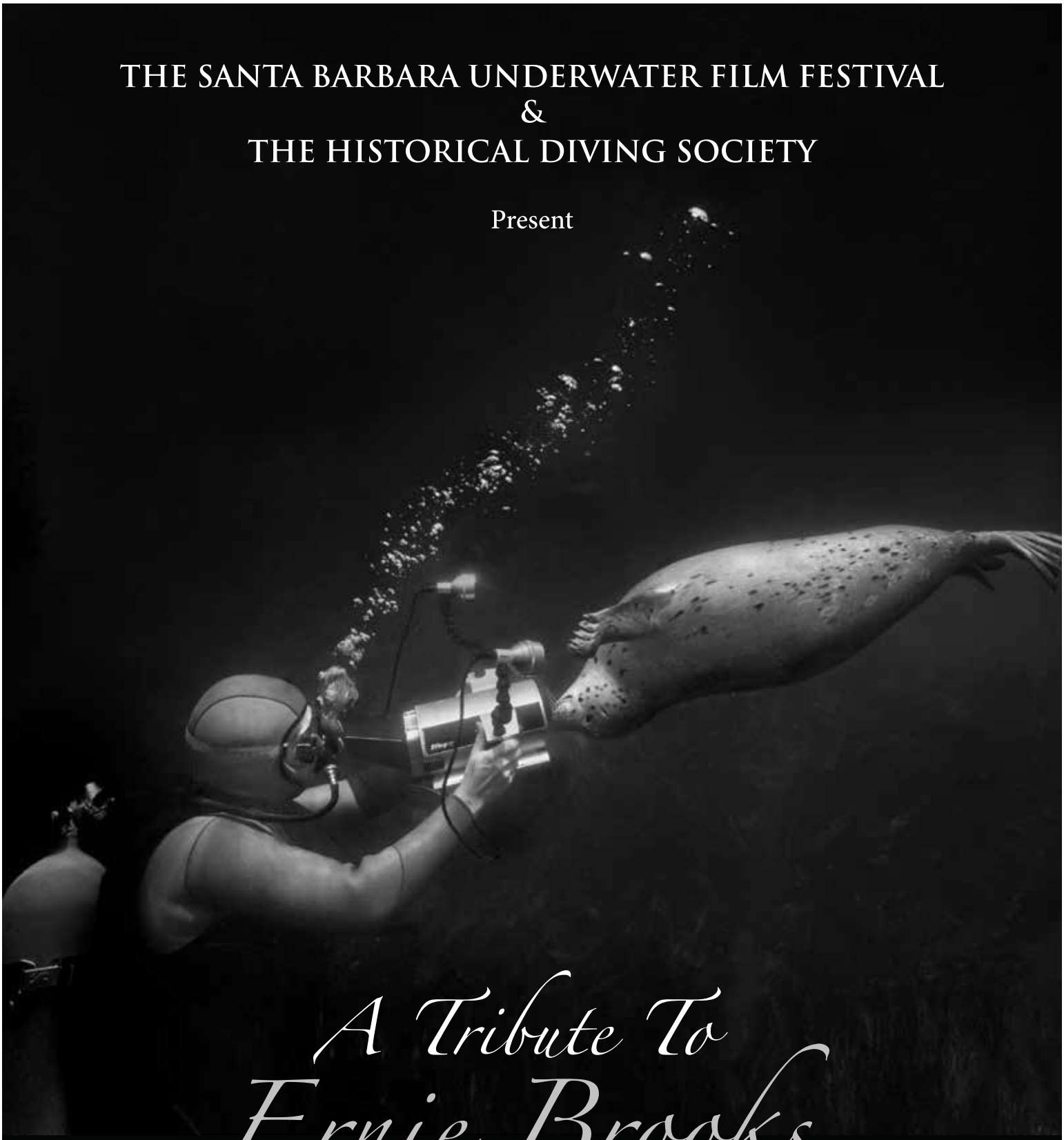

A Tribute To Ernie Brooks

Underwater Film Festival ⁑ Saturday, September 14, 2013

THE ARLINGTON THEATRE ⁑ SANTA BARBARA, CALIFORNIA

A Benefit for the Historical Diving Society and the Santa Barbara Maritime Museum

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ERNIE BROOKS

Thank you for your dedication to teaching and artistic achievement in underwater photography.

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VIP Reception

Friday, September 13, 2013 ⸗ Santa Barbara Maritime Museum

Santa Barbara Underwater Film Festival 2013

Saturday, September 14, 2013 ⸗ The Arlington Theatre

Doug Cummings :: Introduction

Leslie Leaney, Master of Ceremonies :: Welcome

Dick Anderson :: Kid Diver

Dan Orr introduces

David Doubilet :: *National Geographic Underwater*

Leslie Leaney introduces

Tim Angulo, Louis Prezelin, Ralph Clevenger, Chuck Davis, Richard Salas
The Crew of the *Just Love*

Bev Morgan introduces

Ernie Brooks :: *Silver Seas*

INTERMISSION

Mike deGruy :: Remembering Our Friend

Members of Lloyd Bridges' family introduce

Zale Parry :: *Sea Hunt*

Valerie Taylor & Rodney Fox introduce

Stan Waterman :: *Sharks: Blue Water, White Death*

Bret Gilliam introduces

Dos Viejos Gringos Buzos Buscan de Romance en la Noche Mexicana

Wyland introduces

Howard & Michele Hall :: *California Dreamin'*

Ernie Brooks introduces

Laurent Ballesta :: *Coelacath: The Living Fossil*

FILM FESTIVAL ORGANIZER: ED STETSON

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Dear Friends:

It is with the greatest of pleasure that I welcome you to Santa Barbara, home of the Historical Diving Society-USA since its founding 20 years ago. We gather here to experience this extraordinary and memorable event honoring the career and body of work of a legendary figure in the diving and photography world – Mr. Ernest H. Brooks II.

This tribute brings together some of the world's finest underwater photographers to celebrate his work and pay homage to the man. A true visionary, Ernie's use of light and shadow to transform the diving experience into something that transcends the ordinary inspiring legions of divers worldwide to see the underwater world in a more intimate and memorable way.

From his seminal work, *Silver Seas-A Retrospective,* "Photography affords us the tools to sculpt with light, to paint with textures and shapes and to write volumes into a single image—creating indelible, lasting impressions of where we have been, who we really are and where our future may take us . . . " His images display a passion and creativity that have enriched the lives of divers everywhere. He has, forever, altered how we view the underwater world touching the very soul of those who have seen and appreciated his gift to us all.

Please join us in celebrating the life and legacy of our dear friend and Historical Diving Society Patron, Mr. Ernest H. Brooks II.

Dan Orr
Chairman
Historical Diving Society Board of Directors

A TRIBUTE TO ERNIE BROOKS

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SANTA BARBARA
MARITIME MUSEUM

A Tribute to Ernie Brooks

The Santa Barbara Maritime Museum is honored to be a part of this year's Underwater Film Festival, especially as it honors Ernest H. Brooks II, a longtime friend of our museum. The mission of the Santa Barbara Maritime Museum is to preserve and celebrate our maritime heritage and present that to the public in an interesting and exciting way, and I can think of no better way that is done than through the beautiful photography of Ernie Brooks.

With artistry and humanity, Ernie's photography brings to life an environment the majority of us cannot even dream of, let alone experience. I have heard from numerous photographers who "got their fins" while logging dive time with Ernie aboard the *Just Love*, and they all recall those early days of their career with joy and reverence. And to listen to Ernie give a presentation of his work, and hear him talk about how a harbor seal he named Spot stole his heart, is to witness not only the beauty of our underwater environment, but also to know the importance of our relationship to the ocean, and how strongly that relationship can move us.

While we have been an appreciative recipient of Ernie's generous support, we have also benefited greatly from the many students who have passed through the Brooks Institute, several of whom have had exhibitions within our walls. Our community is stronger because of the guidance he has provided to so many young students, and we are proud to call him a friend of the Santa Barbara Maritime Museum.

Greg Gorga

Greg Gorga
Executive Director
Santa Barbara Maritime Museum

"The vision to see, the knowledge to know,
and the courage to do."

- ERNEST H. BROOKS II

Santa Barbara Middle School congratulates Ernie Brooks
on his lifetime achievements in photography, exploration and marine conservation.
May his courage, conviction and creativity continue
to inspire future generations of teachers and students.

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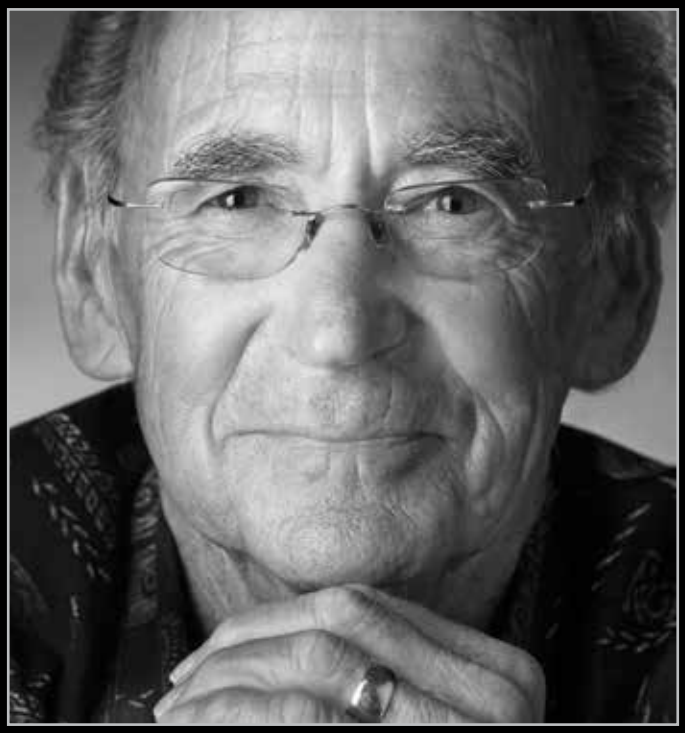
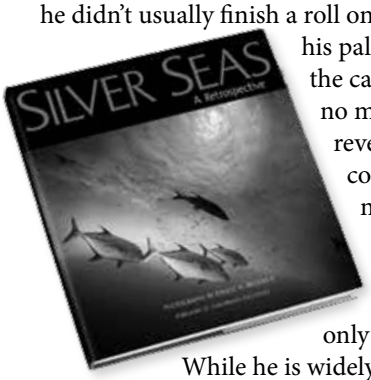


Ernie Brooks:
Visionary Underwater Photographer

BY BRET GILLIAM

Everyone strives to achieve. Few will leave a lasting mark in their field… although many will try. We are privileged here tonight to recognize a man who has reached the summit in his chosen art and inspired so many others to reach higher and push the envelope of creative underwater photography. But none has equaled his rich legacy and singular talent in the niche of ocean imaging. And he accomplished all this using the extraordinary difficult stylizations of black & white film and the barest essentials of camera systems. Consider for a moment that most photographers interpret the underwater world in color and with the use of lighting… either the "old school" of flash or modern strobes. This pioneer shot all but one of his published images by capturing his subject in ambient available light. And, for most of his career, limited his camera settings to a handful of f-stops and shutter speeds. Yet his work grabs the viewer and draws them in with compelling fascination.

Ernie Brooks is a pure photographer. No digital simplicity… no auto-exposure… no auto-focus… and no post-editing in PhotoShop. He got it right the old fashioned way… sometimes with film loads only giving him 12 exposures. And even then he didn't usually finish a roll on a single dive. Each frame was his palette and he crafted his art on the canvas of black & white film with no margins of error. His passion is revealed to all in his masterpiece coffee table book called *Silver Seas*… now a treasured collector's item after swiftly selling out its press run. Recently a copy went at auction for over $2000 and it will only gain value.



While he is widely celebrated and seemingly in constant travel on the road for exhibits and lectures, he is an intensely private man. It's been my pleasure to know him as a friend and colleague. It's been an honor to share stages with him over the years but the best moments have always been in the private environment of "after parties" or in small groups of peers aboard diving vessels after a long day submerged.

Last October, to honor Stan Waterman's upcoming 90th birthday, the Historical Diving Society organized a special trip to Guadalupe Island off Mexico to dive with world's greatest concentrations of Great White sharks. Invitations went out to a special list of Stan's close friends, professional collaborators, and longtime associates. It was as close to an actual Diving Hall of Fame as any diver could hope to be in close company with. Ed Stetson arranged everything and we all ended up together on the fabulous *Nautilus Explorer*. Our group included Stan and his daughter Susy, Valerie Taylor, Howard and Michele Hall, Douglas Seifert, Leslie Leaney, Dr. Chip Scarlett, Dan Orr, and Ernie Brooks as well as a bunch of other great folks. It was a truly once-in-a-lifetime gathering of some of the greatest filmmakers, photographers, writers, and lecturers ever assembled. The sharks cooperated for spectacular diving and the evenings were filled with memorable camaraderie fueled by decades of friendships… and copious ingestions of wine and other adult beverages.

The first evening at sea as we transited the 250 miles or so offshore, we gathered in the main salon after dinner and Ernie spontaneously led a moving tribute to Stan that was both eloquent and encompassing. Many of us were left wiping our eyes. Others were wiping their laps when their wine glasses spilled over in the applause that broke out when Ernie finished. Leslie Leaney then revealed one of the last remaining original posters from the iconic *cinema verite* documentary on sharks… *Blue Water, White Death*. Of course, the film's primary characters were Stan, Ron & Valerie Taylor, Rodney Fox, and Peter Gimbel. Two of them, Stan & Valerie, sat among us cheerfully pounding the wine cellar. (Rodney is here for tonight's program!) Leslie announced that the poster would be signed by them and auctioned off to benefit the HDS. A spirited bidding ensued and Ernie prevailed with a four-figure offer. The poster was handed over, again to sustained applause, and without a moment's hesitation he pivoted and gave it to Ed Stetson for his work in getting the whole trip together. That's something else most people don't know about Ernie… his selfless and gracious generosity. But all of us onboard were not surprised. The man is a shining example of understated philanthropy who shuns the spotlight and prefers to remain behind the curtain. But we know better…

Top left: Valerie, Stan & Ernie. Bottom left: Valerie signs the vintage "Blue Water, White Death" poster. Center: Leslie Leaney hosts a rousing auction of the priceless poster. Right: Up close and personal with shark at Guadalupe Island.

INTERVIEW

How did you get started?

1949, that was very early skin diving. My father was an avid boater and diver and we lived in the rich marine environment around Santa Barbara. That urged me to venture out into the Pacific and the Channel Islands. At the age of nine, I entered a swimming contest at summer camp… a 50-foot sprint. Not only did I win, but I also managed to hold my breath and stay underwater the whole time. By the time I was in high school I was competing in mile-long swim competitions. It was during a three-mile race off the coast of Santa Barbara that my fate was sealed… through my swim goggles I spied the kelp strands, schooling fish, and sunrays disappearing into the depths. I didn't just see nature… I saw frame and focus lines.

I was born to be an image-maker. My grandmother was a portrait photographer, my uncle was a landscape photographer, both in black and white. My father turned the corner in color; he became a world-famous flower photographer before founding a photography institute. Photography was in the conversations. I loved the process, it was time consuming but beautiful. It took a lot of time so it gave you time to think… time to be with yourself.

Most of your work that has been released is done in black & white.

Definitely. It has always been in my life. This is how I have seen everything. Coming from a photographic school later in my life, the black & white process was just fantastic… having complete control of everything… starting from the light up to the finished product. It also has to do with my mentors, the people that I studied like Ernst Haas, Ansel Adams, Edward Weston, Alfred Stieglitz, Hans Hass, and Edward Steichen. I just love the quality of black and white, and *the color*.

You mean the absence of color?

No, the color of black and white; it has its own color. Grey is beautiful… and black… and white. I tried to learn and apply the way my mentors were seeing the light… the way they were capturing it… the details in the highlight and the details in the shadow. You have to know where to put the exposure and you have to know in what range you want to process it. It needs to fit the emulsion, the range of the film. That curve has to be there. Today, it is possible to falsify that a bit with computers and software, but the joy then was getting that on the negative and into the darkroom making the print. That was an important part of my work and so was the importance of the statement.

And what about underwater photography?

Portrait, landscape, nature and flowers were already taken so I was left with very little to explore. I turned to the sea. Dr. Hans Haas was my hero. He and his wife Lotte produced beautiful black and white images. For me it was the discovery of a whole new world. In the late 1940s and early 1950s there were some great underwater photographers that produced wonderful work. Jerry Greenberg and Luis Marden, for example. The latter even presented me with the NOGI Award in 1975.

Left: Father and son, Ernie Brooks Sr. and Ernie Brooks II, circa. 1960. Right: *Pirouette,* shot at Santa Barbara Island, June 1993. 1/125 sec @ f8, T-Max ISO 400.

You were also part of an emerging breed of great photographers.

We can say so. People like Ron Church and I used to enter competitions and it was great. He had the advantage of photographing turtles and corals in all these exotic places. I would have kelp and sea lions. Al Giddings, then a still photographer, along with Bob Hollis were just starting. We founded the Academy of Underwater Photographers at the time.

What was your first underwater camera and how did it evolve from there?

My father had an old Exakta, a very primitive camera. I built a housing for it. It leaked miserably. I took one or two photographs with that rig and decided that 35mm was not for me. Remember, the only film we had was Panatomic X, ASA 40. So 2 x2 and 70mm became my style. I graduated to the Rolleimarin, a Hans Haas-designed housing manufactured by Franke & Heidecke that enclosed their twin-lens Rolleiflex camera. It was housing number 107. I had an f2.8 Rollei lens. Later I went from that directly to the Hasselblad SWC. The former was too limiting for me. I liked wider angles and I didn't like macro. I liked the vista, the feeling… the great expanse of the ocean. I liked the wider view, the sunlight, the "landscape".

Your father founded the Brooks Institute of Photography. Did you introduce underwater photography in the program?

My father founded the Institute back in 1945. I came along and assumed the presidency in 1971. I turned the school into a 4-year university-level program and introduced the audio-visual… the undersea technology, the high science end of it, physics and optics. I brought it into more of a liberal education and created a graduate school for master degrees in art and science. But the undersea program gave me my birth, everything I ever wanted in life. As divers know, there is a calling into the ocean. We wanted our students to make a statement on what they felt about a subject and publish their work.

North Americans tend to talk too much about equipment and/or technique. Was it hard for you to tell students that there is far more to it?

F-stops and shutter speeds don't work! You learn technique early in school and photographers tend to concentrate too much on technique over the art. You see it so much in the portraiture field and in other aspects of photography. It's all about physical optics. It has nothing to do with what I wanted to say. I learned my craft very well. I could walk outside, look at the sun and tell you exactly what exposure I need in the deepest shadows, in the brightest highlights. Let's talk about how we will light the subject. How will we separate it from the background so it comes forward? Or do you want it to come forward? What is the most important thing you want to say with your image?

Should photographers start in black & white?

It's like starting with a blank piece of paper. It is one tone and you create something on it. The 21 or 8 steps of grey create such delicate transitions. I definitely would not be where I am if I just had color in my background. Some of the best photographers in the business today started that way. That is all we had then. However, when I look at Chris Newbert's work or others like yourself, much of it has to be in color. It is nature's way of living. My work takes some of that away. In my case, I love the way

Left: With Rolleimarin camera system circa 1965. Right: Ernie and daughter Denise in the cockpit of Brooks Institute's K250 submarine, *Snoopy,* Santa Cruz Island, California. Inset: Ernie holds court with a group of students in the galley of the *Just Love,* July 1993.

highlights and shadows fall on the subject. Also, it is easy today to turn a color picture into a black and white one. In the end, it depends on the subject.

One becomes more selective. You know what you want to do, which statement you want to make with your images. Since I only had 10 exposures to work with, I would take just one or two photographs during a dive. I was searching for light first and then for the subject or, conversely, if I found a subject, I would search for proper light. The idea is to make a statement with light. I had a rule on my boat, *Just Love*, when I used to teach underwater photography. I told my students that they had to control their index finger. They did not have to come back from a dive with a full roll of exposed film. The selective eye is a key element in photography.

Were most of the images made in your mind before entering the water?

A few maybe, but not the majority. An image that comes to my mind is the three sea lions perfectly positioned, shot against bright sunlit background from 60-ft. deep that became my signature. I squinted and saw that they were in the ideal composition and made only one picture. Each time I would go in the water with sea lions afterward I would try to make a similar photograph and it never happened.

Your book, *Silver Seas,* contains incredible images. How did it evolve?

I never even thought about doing a book. I had always promised to myself that at 65 I would retire and do something else. A good part of my life was spent as an administrator and this was not my favorite type of work. I loved the students and the teaching though. So when I was preparing to retire, my Vice-President and former students convinced me. They found a publishing company and told me that I simply needed to pick the negatives and they would do the rest of the work. The name *Silver Seas* was a natural. The proceeds go to organizations like Ocean Future and it also benefits the kids.

Which image in the book is your favorite?

It has to be "Spot" the harbor seal because there is a story behind the image. It is 6:30 one morning in August 1990, 12 students are aboard *Just Love*. We are anchored off Anacapa in the Channel Islands near a sea lion and harbor seal rookery. I am alone, snorkeling, looking through the kelp. Here comes this harbor seal. It comes up, grabs one of my fins, spits it out and leaves.

I swim back to my boat with one fin as the students are getting up. They ask, "Mr. Brooks, how come you only have one fin?" My answer, "Don't talk to me, get me my Hasselblad. Can I borrow your fins?" I say to myself, "I'm diving down to 15 feet, he's going to be 1/125th at about f/8, ISO 800, and I'll nail her!"

I dive, snap one image, and come back up. The seal leaves and, as I swim back to the boat, she tries to grab my snorkel with its mouth - a terrible character. But I got the shot… a sweet shaft of morning light graced her face, spotlighting her expression. We photographed Spot many times over the years but I never got the same image again. One year, we got there and Spot had a little one. She comes forward and pushes her pup towards me… this brought tears in my eyes as I realized the bond that existed between us. Spot is my favorite picture because of the story. She stole my heart… and my snorkel!

Left: With light commercial diving hat, circa 1971. Center: Aboard private yacht *Brooksea*, 2011. Right: With one of his favorite subjects.

Talk about technique?

I know how to read light. I got my Hasselblad in 1961 and gave it up in 2000 without ever changing an O-ring! Some water would creep in and eventually the shutter got stuck at 1/125. Of course, I wouldn't tell my students. Since the shutter and the aperture were coupled together, I ended up with a fixed combination: it was either 1/125 at f/8 or 1/250 at f/4 and so on… those became my settings. I would go and find a subject to fit them. I only used a strobe once with my underwater work. The image is in my book. It is called *Magnificent Blue*… a Blue shark lit from underneath. It's the only picture I lit with a strobe.

Where should underwater photographers go for inspiration?

I would go to a library. I'd look at books. I'd look at the pages, the paper they were printed on, the beauty of the images and the statements that were made by the artists. It could be pictures from years ago. Look at them like you do with all art. You cannot go to "www.photography.com" and find it. Look at Adams, Steichen, Stieglitz, Weston and others. Look at those who influenced the earlier people. Who did they look up to? You have to go way back in history as well as exploring contemporary photographers and artists.

What is the most overlooked aspect of underwater photography in what you see from contemporary photographers?

What we need yet to do is to make statements that are significant and that make some changes within the ocean environment to a positive stance. That's easy to do with shark finning or whaling, for example. What is much harder to do is to make pictures that will help in reducing water pollution. There is a need to do more visually to show to the world what is happening when we use cyanide to capture fishes for aquariums. The same applies to the dynamite use in fishing. Also, we need to show the true aspect of bleaching. We have a responsibility with our craft to do something. We see artists doing it and photographers are artists as well. This is one of the reasons we created the Ocean Artists Society.

Your thoughts on digital photography that has replaced film?

It is truly an incredible blessing because it allows more people to do it, with the help of modern technology, in their homes. It is healthy.

But when the digital era began about a decade ago, you stuck with a large format Hasselblad. Why?

Victor Hasselblad presented me with his favorite in 1961, the 38mm SW with a 70mm back. After forty years of use without ever changing o-rings, aperture, shutter speed, and pre-focused 6-inches to infinity, it remains the best "point and shoot" camera in the world! And much like my Blancpain watch that never fails, quality is something that should never be sacrificed!

Top left: Ernie with granite statue of himself at Santa Barbara Maritime Museum, 2012. Bottom left: Michele & Howard Hall with Ernie in Ensenada, Mexico, October, 2012. Right: One of Ernie's iconic sea lion portraits.

You clearly have an appreciation for art in general, like music as a segment.

Music is the driving force, the rhythm and the heartbeat that solidifies the image and composes the visual ballad. All of my published works strive to begin with a musical note. When I do film festivals I like to blend my images with music and I work with Ernest Cortazone to create the feeling. His single piano serves the 21 steps of the greyscale that creates the tonal range of the black & white photograph.

You recently started working with an infrared camera. At this stage of your career you're still engaged in the cutting edge of your craft.

That was a couple years ago at 76… my life has had a new beginning with a focus to bring about a change as one that "visually explains" the change we are experiencing on the planet. My infrared images attract the eyes first, the subject next, and they become a comparison for information. I was filming in the Antarctica and the portrait of our 7th continent brought a message about its fragile state… the beauty, the solitude, and the future of what lies ahead.

How do you feel about being branded as the "underwater" Ansel Adams for so many decades?

The link to him has been like a tattoo on me… it hasn't washed off. It seems it's because of my love for black & white within the oceans of our colorful planet. I chose my subjects to be within a timeframe that is endless. It could be today or it could be 1492… making a statement for all ages in time. After my 60 some years of being published, with exhibitions, and presenting programs worldwide, a photo I shot of an oil spill on January 17, 1969 came of notice recently to Jeanne Adams (Curator of the Ansel Adams exhibits). That led to my newest project, "Fragile Waters", to travel the world as a major Museum of Art Exhibition. China was the first showing in 2012. This timeline will be viewed without a political sentence… as a continuing focal point for centuries to come, and new responsible words will come to be… in every language…to preserve.

You've received a long list of prestigious awards. Is there one that is close to your heart?

They are all so touching… each one is a treasure. One is truly remembered in a special way. I was the first to receive the Hans Hass "Diving to Adventure" award presented in Dusseldorf by Hans himself. It was overwhelming to be onstage with my earliest mentor, the very same explorer I pretended and aspired to be all those years ago. Other highlights that come to mind include being named a "Legend of the Sea" at the 2012 Beneath the Sea program. This year (2013) it was such a pleasure to be on the BTS program that you put together…especially since Valerie and Ron Taylor were honored that night with the same award. The theme of the evening was to pay tribute to Stan Waterman's astounding career and his 90th birthday.

It was a great evening and such a pleasure to have you there. But how about the award made to you that will truly last forever?

Well, of course, nothing is quite the same as being immortalized in stone! In 2011, the sculptor Viktor unveiled a larger-than-life granite bust of me that now stands watch at the Maritime Museum in Santa Barbara.

Left: *The Magnificent Blue,* Anacapa Passage, September 30, 1981. 1/125 sec @ f8, Plus-X ISO 200.
Top right: Ernie, Ed Stetson & Dan Orr at Guadalupe Island, October, 2012. Bottom left: Ernie preparing for a dive, 1973.
Bottom right: Portrait, 2006.

If you had to relive the past?

I wish I had been more of a shepherd, to bring more young people into the program… help more those who could not afford it. Education is expensive and I wish I had gone to other schools and found ways to attract more students through scholarships. I did as much as I could but I could have done more.

You're still actively shooting. What projects do you have coming up?

Being a photographer is all about giving back in a way that all people can witness our fantastic landscapes of wonder… both above and below the waves. Even at age 78, my life and images are just beginning again with the digital infrared provided me by Canon. My sights now are set on illustrating a lasting view of civilizations and the monuments remaining. Of course, my photography will continue to be lit only by the sun and kept timeless in black & white so the memories never fade.

(This interview is a composite of several done with Ernie by Bret Gilliam, Michel Gilbert & Danielle Alary, Leslie Leaney, and Joseph Tepper.)

(AUTHOR) BRET GILLIAM BIOSKETCH:

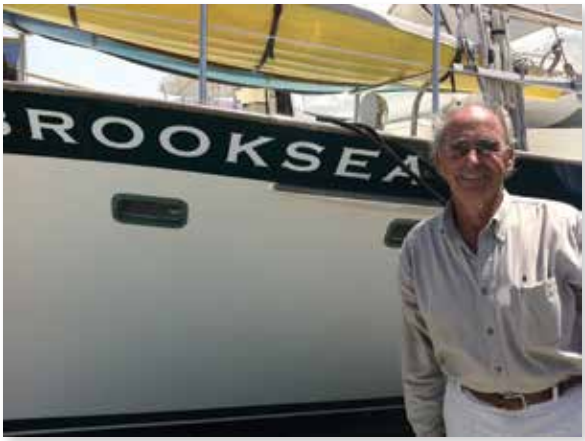
Bret Gilliam has had a 42-year career in professional diving, logging over 18,000 dives in military, commercial, scientific, filming, and technical diving operations. Author of over 1000 published articles, his photos have graced 100+ magazine covers, and he is principal author or contributor to 61 books & manuals. His writing and photography has been published worldwide. He also has worked as location director, cameraman, and operations manager on scores of Hollywood movies, television series, and documentaries. He is a Fellow National of the elite Explorers Club and the 2012 recipient of the NOGI award for Sports/Education from the Academy of Underwater Arts & Sciences. His popular book ***Diving Pioneers & Innovators: An In-Depth Series of Interviews,*** a large hardbound coffee table style volume, has been met with widespread enthusiasm by reviewers internationally.

ERNIE BROOKS

Ambassador to the marine environment, photographer, adventurer, diver and educator, Ernest H. Brooks II was born to be a photographer in on January 8, 1935 in Santa Maria, CA. His Portuguese ancestry, rich in men-of-the-sea, virtually ensured the ocean would play an important role in his life. As the son of Ernest H. Brooks, founder of the internationally renowned Brooks Institute of Photography, Ernie was destined to follow in his father's footsteps for part of his life's journey before forging his own path. He graduated from Brooks Institute, served on the school's executive staff and in 1971 assumed the office of the president, a position he held until 2000 when the institute was sold to Career Education Corporation, CEC. Throughout his long tenure as the head of Brooks Institute, he carried out the duties that come with that corporate territory including keynote speaking at international conventions, working with national and international organizations and companies to enhance the industry, encouraging photographic education, and promoting photography as a universal language. Along the way, his achievements earned him numerous accolades and awards including the 1975 NOGI Award, Legend of the Sea (BTS), Underwater Photography Hall of Fame, the Partner's Award from the American Oceans Campaign in 1996, and the Hans Hass "Diving to Adventure" award in 2003.

Ernie's work has been exhibited in the Metropolitan Museum of Art, Monterey Bay Aquarium Shark Exhibit, Yugoslavia "Man in the Sea", Our World Underwater, Smithsonian "Planet Earth", Santa Barbara Maritime Museum, and the traveling Museum of Art Exhibition. He is a member of the Professional Photographers of America and is one of forty photographers in the world admitted to the prestigious Camera Craftsmen of America. As a leader or principal member, he has participated in projects of international recognition including the photographic investigation into the Shroud of Turin and photo-documentation of Arctic research station activities. He was also a project leader and member of the international panel in the "Focus on New Zealand" event, and led photographic research and travel expeditions to the Sea of Cortez. He appears as one of the featured interviews in Bret Gilliam's book *Diving Pioneers*.

His work has been published internationally in such magazines as *Ocean Realm, Outside, National Geographic, Smithsonian, Communication Arts, Westways, Scuba Times, Skin Diver, Foto-World, Sous-Marine, Professional Photographer of America, Photography Annual, Journal of Historical Diving, Scuba Diver,* and *Fathoms*.



Left: Ernie, Val and Stan relaxing in the hot tub after all day with great white sharks, Guadalupe Island, October, 2012. Center: Wyland, Ernie and Leslie Leaney with a mockup of the Exotsuit at Beneath the Sea, March, 2012. Ernie with his private yacht, *Brooksea*, 2012.

Photos contributed by Bret Gilliam, Dan & Betty Orr, Joseph Tepper, Ralph Clevenger, Jack & Sue Drafahl, Gordon Kipp, and the private collection of Ernie Brooks.

Spot. Anacapa Island, August 23, 1990. 1/125 sec @ f8, T-Max ISO 400.

"While enjoying free diving, I set out to snorkel in the kelp forest. At fifteen feet below the surface, nestled in the kelp fronds, Spot appeared. A sweet shaft of early morning light graced her face; her expression priceless."

Congratulations

TO ERNIE BROOKS FROM BENEATH THE SEA

ALL OF YOUR FRIENDS AT BENEATH THE SEA WOULD LIKE TO TAKE THIS OPPORTUNITY TO HONOR AND CELEBRATE YOUR ACHIEVEMENTS, CONTRIBUTIONS, AND LOOK FORWARD TO YOUR CONTINUED SUCCESS ABOVE, BEYOND, AND BENEATH THE SEA.

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Zale Parry

Zale's accomplishments are legendary; third female underwater instructor in the world, TV & movie credits, research pioneer, organizer of underwater film festivals and first woman's depth record holder at 209 feet.

Zale Parry is known to millions as Lloyd Bridges' co-star of the 1950's television series, *Sea Hunt,* but this ageless beauty boasts numerous credentials. Most notably, Zale is a pioneer diver and was an underwater equipment tester in the 1950s.

In 1954, Zale set a woman's deep diving record at 209 feet in the open sea as part of an experiment to test a scuba regulator. Also in 1954, Zale made her screen debut in *Kingdom of the Sea*, which was shown in 70 countries and ran for several years. From the 1950's through the 1990's, Zale remained in demand as an actress and underwater stuntwoman for every Hollywood studio. Her credits list includes appearances in many TV series including *Wagon Train, Peter Gunn, The Aquanauts* and over two dozen television commercials. Zale appeared on the cover of *Sports Illustrated* and inside the magazine several times.

Besides her diving expertise, Zale's artistic talents are diverse. An accomplished underwater photographer, in 1957 she co-founded the International Underwater Film Festival that ran for 17 years. In 1960, she became the first woman president of the Underwater Photographic Society. In 2001, Zale published a book with Al Tillman entitled, *Scuba America Vol. I, the Human History of Sport Diving in America.* Zale is a recipient of the NOGI Award - Distinguished Service, DEMA's Reaching Out Award, the Women's Scuba Association Diver of the Year Award, a member of the Women Divers Hall of Fame, the Cayman Island International Scuba Diving Hall of Fame, and the Beneath the Sea - Diver of the Year Award.

Lloyd Bridges and Sea Hunt,
the first underwater TV series

BY LESLIE LEANEY

For America's post WWII generation the new adventure of scuba diving was brought to their front rooms by Lloyd Bridges, alias *Mike Nelson*, in the TV show ***Sea Hunt.***

Hollywood legend has it that when Bridges turned up for his audition he was hired on the spot, as his look, physique and demeanor were perfect for the "cool under pressure" lead character Mike Nelson. The fact that he had yet to make his first dive was immaterial.

Launched in 1958 with Bridges as its star, ***Sea Hunt*** quickly become the number-one rated series in America, and was responsible for a big spike in the number of divers being certified across the nation. Produced by Ivan Tors, ***Sea Hunt*** employed several established divers such as Zale Parry, Lamar Boren, Perry Bivens, Al Tillman and Jon Lindberg in its cast and crew.

The first episode aired in early 1958, and ***Sea Hunt*** rapidly gained a large following, as America became enthralled with the thrill of scuba diving and the handsome star who led them underwater. Lloyd Bridges and *Sea Hunt* were an instant hit!

During its first nine months of syndication, *Sea Hunt* became the number-one rated show in America. It attracted half of the

viewing audience in 50 major cities, and averaged 59 percent of the audience in New York City. Tors would later estimate that 40 million people viewed the series weekly.

The *Sea Hunt* series quickly sold into overseas markets, including Germany, France, Great Britain, Mexico, Australia, Japan, Philippines, Cuba, and many other counties. Strangely enough, in April 1958 it also became part of the first USA and Russian Cultural Exchange program and it was dubbed in Russian as part of a swap of TV programs with the Soviets. A French translation of the series began airing on January 18, 1962 and a German translation began airing on February 7, 1962. Mike Nelson and *Sea Hunt* were an international TV phenomenon!

Bridges was a true family man. He had married his fraternity sweetheart Dorothy Simpson in 1938 and she became his wife-for-life. Dorothy and Lloyd raised three children, Beau, Jeff and Lucinda, and each would be connected at some part of their lives to the film and television industry.

Once secure in his ***Sea Hunt*** role Bridges was able to introduce his sons Beau and Jeff to acting. Each was cast in age-appropriate roles for *Sea Hunt,* which showed scuba diving as a recreational family pursuit. From these early opportunities both sons went on to establish successful acting careers, with Jeff winning the 2010 Best Actor Oscar for a Male in a Leading Role for his portrayal of Bad Blake in the movie *Crazy Heart.* In his acceptance speech, he thanked his father for getting him into the business, and recalled him *"Sitting me on his bed and teaching me all the basics of acting for a role in* ***Sea Hunt****."*

At the close of each episode Bridges would appear in the wheel-house of his boat as himself, not Mike Nelson, and deliver a brief message often pertaining to the preservation of the marine environment.

There were 155 episodes of *Sea Hunt* aired over four seasons and some knowledgeable sources claim it may have been directly responsible for inspiring over one million people to take up the sport of scuba diving.

With Bridges as the wholesome, moral, athletic star, it became one of the most watched and best remembered syndicated television series in America.

Through the 1970s, 1980s and 1990s Bridges remained a fixture in Hollywood, acting in numerous movies, the most successful of which were the comedy *Airplane* films.

Hollywood and its attendant fame is a destroyer of many marriages and families. But not all. Lloyd and Dorothy had been married 60 years when Lloyd passed away from natural causes on March 10, 1998. As the head of one of the most successful families in an industry that is legendary for its dysfunctional families, Lloyd gained the respect of both Hollywood and the American public: an extremely rare achievement.

The Bridges family remained close and in 2005 Dorothy's book, **You Caught Me Kissing: A Love Story**, was published. On every Valentine's Day during their marriage Dorothy had written a love poem to Lloyd. These were contained in the book along with vignettes by Lucinda, Beau and Jeff.

Without question, between 1958 and 1962 Lloyd Bridges, in his role as Mike Nelson, was the single most important person in getting Americans to go diving. As an example, a year after it was first aired *Sea Hunt* grabbed an astounding 67.8 percent of the viewing audience share in Miami. Figures from other markets also confirmed the shows dominance.

Sea Hunt became the most successful first-run syndicated television series ever, before being surpassed by *Baywatch* 31 years later.

Although he has passed away, Lloyd Bridges still remains connected to his scuba diving role, as media companies have released the full series of episodes of ***Sea Hunt*** on DVD for the entertainment and education of future generations of divers.

This article is adapted from the chapter *Lloyd Bridges and the First Underwater TV Series*, by Leslie Leaney, published in Blancpain's Fifty Fathoms series.

Photo credit: Ralph A. Clevenger

Stan Waterman

Stan Waterman is one of the true pioneers in today's diving community. In 1954 he had the first live-aboard dive boat in the Bahamas. Over the years he has produced over fifty documentary films and videos that have been featured in film festivals and seminars in the U.S. and England. The Discovery Channel produced a ninety–minute documentary on him and his family entitled, "The Man Who Loves Sharks". The story of his year in French Polynesia was an hour special by National Geographic. He received five Emmy awards for his work with the networks in the U.S. He was a cameraman for two theater –release films, *The Deep* and *Blue Water, White Death.*

Stan is a seminal inductee into the International SCUBA Divers Hall of Fame and *Ambassador of Good Will* for the Women Divers Hall of Fame. At age 90 he has finally hung up his fins after almost sixty-years of traveling the oceans of the world to dive and produce documentaries. He still attends most of the major trade shows and presents seminars.

His book, *Sea Salt* sold out its third and last printing. He has presently almost finished a second book, to be entitled, *More Salt.*

A graduate of Dartmouth College he studied with Robert Frost and is known as an eloquent speaker.

Howard and Michele Hall

Howard and Michele Hall are wildlife filmmakers specializing in marine wildlife films. Working as a team, Howard and Michele have produced and directed many television films including a National Geographic Special, three episodes of the PBS series *Nature* and the five-hour PBS series *Secrets of the Ocean Realm.* Their television work has resulted in seven Emmy Awards.

The Halls are perhaps best known for their underwater IMAX® films. In 1994 Howard directed the first-ever underwater IMAX 3D feature *Into the Deep*, and in 1998 he directed and Michele produced the IMAX film *Island of the Sharks*. The Halls returned to the IMAX 3D format in 2005 when Michele produced and Howard directed the Warner Bros./IMAX feature *Deep Sea 3D*, which has grossed more than $94 million at the box office. In 2009 the Halls followed *Deep Sea 3D* with the award-winning sequel, *Under the Sea 3D.*

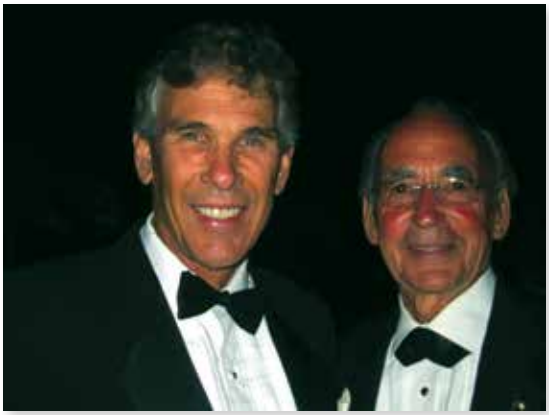
Howard and Michele have participated in many other underwater IMAX productions in various capacities, and their underwater production team was featured in the 2003 release of MacGillivray Freeman's IMAX film *Coral Reef Adventure.*

Currently, they are again working with MacGillivray Freeman Films in IMAX film production for their *One World One Ocean* campaign.

Howard holds a BS degree in zoology from San Diego State University. He's a member of the Directors Guild of America and the Academy of Motion Picture Arts and Sciences.

Michele is a Registered Nurse and holds a B.S. degree in Health Sciences. She is a member of the Television Academy of Arts and Sciences and the Women Divers Hall of Fame.

In 2011 Howard and Michele were inducted into the International Scuba Diving Hall of Fame, and in 2013 they received the International Wildlife Film Festival's Lifetime Achievement Award for Marine Conservation & Media.



Valerie Taylor, AM

Valerie has had an exciting career since she began diving with her husband, Ron. She has doubled for actors in Hollywood films, played herself in *Blue Water White Death*, and in several TV documentary series. She worked on the movies *Jaws, Blue Lagoon,* and a dozen other feature films. She writes and takes photos for *National Geographic* and many other top magazines, and was on the cover of *National Geographic*.

Her most memorable experiences in diving: "*Blue Water White Death*, looking into the eye of a shark while it tries to chew your arm off. Surfacing in the Banda Sea and seeing my dive boat slipping over the horizon. Then building a tiny island from dead coral and anchoring myself using my hair ribbons as a rope and weight belt as an anchor so I would not get swept away in the current when left behind in the Banda Sea."

Valerie received the American Nature Photographer of Year (1997) and the Golden Palm Award at Antibes, France (1998). She was inducted into the Women Divers Hall of Fame in 2000 and received the AUAS NOGI award for Arts in 1980. In 2010, Valerie also received The Order of Australia.

David Doubilet

David Doubilet has a long and intimate view of the sea. He is a contributing photographer and author for the *National Geographic Magazine* where he has photographed over 70 stories. Since his first assignment in 1971 he has become one of the most published photographers in the history of the magazine.

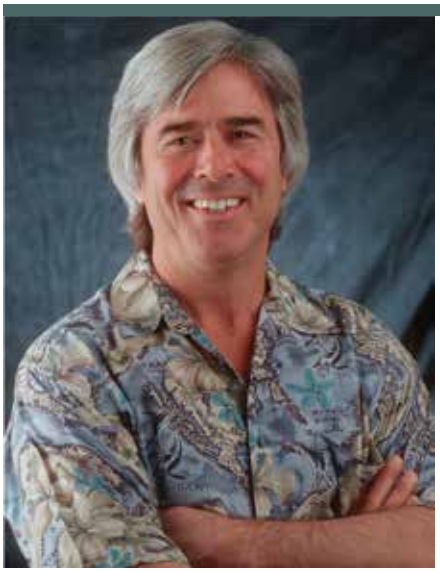
David Doubilet has spent a lifetime photographing the fragile underwater world since he first put his Brownie Hawkeye camera in a rubber anesthesiologist's bag at the age of twelve. It swam like the Hindenburg and made bad photos but David persevered and made his way to Andros Island to teach diving and photograph with better gear during his teens. David graduated from Boston University in Film and Broadcasting and attended Brooks Institute.

David has since spent five decades descending beneath the surface in the far corners of the world from interior Africa, equatorial coral reefs, rich temperate seas to beneath the polar ice. David considers photography a language that creates a visual voice for the oceans that connects us to the fragile beauty and silent devastation happening within the invisible world below.

David is also a feature columnist, contributing editor and author of twelve books about the sea. David is honored to be the recipient of the many prestigious awards, including: The Academy of Achievement Golden Plate Award, The Lennart Nilsson Award in Photography, The Explorers Club Lowell Thomas Award, The Blue Ocean award, The DEMA Reaching Out award, The Sara Prize, and the Boston Sea Rover and Beneath the Sea Diver of the Year awards. David was named a Contributing Photographer-in-Residence at the National Geographic, a NOGI Fellow and is a member of both the Royal Photographic Society, International Diving Hall of Fame and a founding member of the International League of Conservation Photographers.

David lives in the Thousand Island Region of the St Lawrence River on the New York - Canadian with his wife and photojournalist partner Jennifer Hayes.

Mike deGruy 1951 - 2012



Diving lost one of its finest filmmakers and gentlemen last year when Mike deGruy was killed in a helicopter crash. He was famous for his boundless enthusiasm, great spirit, and impassioned love of diving and the ocean. His career spanned four decades as an award winning photographer, producer, director, television host, and speaker. No one who ever saw Mike speak could doubt his unbridled total immersion in all things "ocean" and none could equal his breathless delivery and excitement as he shared his stories. He received over 30 prestigious awards including three Emmys, Diver of the Year accolades from the Boston Sea Rovers, and the AUAS NOGI for Distinguished Service in 2011. He was truly a unique individual and a powerful spokesperson for diving on so many levels. Mike lived in Santa Barbara and made a lasting impression on all he met. His memorial service attracted over 1000 attendees who came from all over the world to pay their respects and wish him onward. Mike was the essence of professionalism and epitomized the best of human spirit. He left a lasting legacy on so many levels and his personality has inspired countless others to embrace his love of diving and fierce devotion to conservation efforts worldwide to preserve the ocean's resources.

Dick Anderson 1933 - 2006

Dick Anderson began skin diving in 1947 at the age of fourteen. After watching a man spearfishing beyond the surf line in Malibu, Anderson bought a black, Sea Net Mfg. Co. mask. One looked underwater and Anderson was hooked. His first scuba dive took place a year later using a converted Air Force oxygen breathing unit, which furthered his passion for diving.

In the fall of 1951, Anderson went to work for U.S. Divers Co. in Westwood Village and became the first certified AquaLung technician in the U.S. He taught AquaLung repair procedures to dive store owners and U.S. Navy personnel. He also worked on the diving gear used in the Walt Disney production of *Twenty Thousand Leagues Under the Sea*.

After working on dive gear for several years, Dick attended the Sparling School of Deep Sea Diving in Wilmington, which lead to his lifelong friendship with the legendary E.R. Cross. During the 1950s, Anderson worked as a commercial diver using both scuba and hard-hat gear.

In 1958 Anderson went to work for Healthways, a dive equipment manufacturer, and developed the directional Venturi downstream regulator.

Dick was one of the two safety divers during Hannes Kellers record setting dive to 1020 feet, saving Keller's life by diving to 200 feet to close the hatch on the diving bell, after Keller and his partner passed out at depth.

Anderson is also well remembered for his articles in *Skin Diver Magazine*, as well as diving films, including *River Gold* and *Gold from the Winfield Scott*. In 1974 he was the Operations Manager for the salvage of the *Maravilla*, a Spanish galleon being salvaged by author Robert Marx. In 1987, Dick was the divemaster for the Universal film, *Jaws, the Revenge.*

Rodney Fox

Rodney Fox is an Australian survivor of one of the world's most infamous shark attacks. He is also a well-known filmmaker and leading conservationist, passionate about protecting wildlife and the environment.

On 8 December 1963, Fox was viciously attacked around the chest and hand by a great white shark during a spearfishing competition. He suffered near fatal wounds which required extensive surgery and 452 stitches. 2013 marks the 50th anniversary of the gruesome shark attack in South Australia.

Rodney, who was born in South Australia in 1940, has become one of the world's most prominent campaigners to protect one of the most feared predators – the great white.

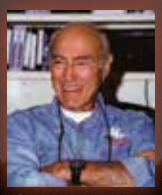
Rodney developed the first underwater shark proof observation cage to explore the natural wonders of the great white shark. He has organized dozens of expeditions for tourists and led trips to make over 60 films and documentaries featuring great white sharks and other Australian sea creatures. Today, the cage is paramount in obtaining footage for Hollywood blockbusters, research, photography and providing tourists with the ultimate shark experience where they can get up close to the species.

Rodney is currently a speaker on the world stage educating swimmers and divers about the great white shark. He is also an experienced actor, film producer, photographer, consultant, expedition guide and professional diver. The Rodney Fox Shark Experience – a shark museum with a unique collection of shark memorabilia, is currently part of a world tour called "Planet Shark – Predator or Prey."

The Fox Shark Research Foundation was established to inspire the appreciation and understanding of great white sharks through research and education. The latest documentary on Rodney's 50 years with sharks is under production and his book "Seven Tenth's Water – Sharks, The Sea and Me," is due for release in Australia in October 2013.

Left to right: Rodney testing out his new invention, the clear lexon tube during the filming IMAX film 'Search for the Great Sharks'. Photo © Chuck Davis. Rodney in his giant megalodon jaw, one of his many pieces in his shark collection. Rodney underwater in the cage with Peter Benchley waiting for a great white shark. Rodney introduced Peter to his first great white shark in the wild.

Lloyd Bridges & Zale Parry



Stan Waterman

Ernie Brooks

"Lloyd Bridges and Zale Parry were the inspiration to beg my father to let me take up diving in 1959 at the ripe old age of eight after seeing the first episodes of *Sea Hunt*. Later as a professional, the work of Ernie Brooks led me to serious underwater photography. Stan Waterman's profound articulate writings and lectures were my guiding compass as I moved into journalism. With friends like that in diving, it was impossible to follow another career path. I owe each unique individual an unpayable debt… they enriched my life and my biggest thrill and honor was to have them as dear friends. This special program tonight in Santa Barbara is a fitting tribute. We must never forget those who led the way for us to follow."

BRET GILLIAM

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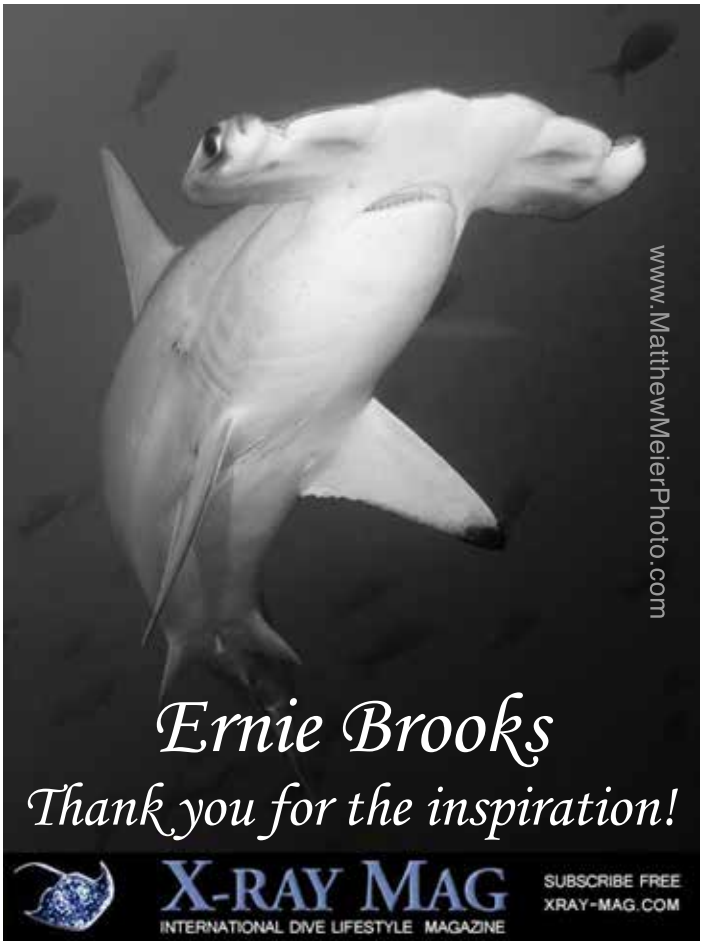


Photo: Cindy Rhodes

Laurent Ballesta

Laurent Ballesta grew up on the coast of France. As a kid he was enthralled by the adventures of Falco, Commander Cousteau's chief diver and dreamt of sailing aboard the *Calypso*.

Ballesta earned a master's degree in Marine Ecology and discovered a new species of fish – the *Andromeda Goby*. He was the youngest photographer awarded the Palme d'Or at the World Festival of Underwater Images - and to date is the only person to win it three times.

His work has been published in some of the most renowned French and international magazines (*Paris-Match, Stern, National Geographic*). He has also appeared on French television in the *Ushuaia*

Nature documentary program. In this capacity Ballesta travelled all over the world from the Arctic to the Antarctic. In 2007, he co-authored the book *Planet Ocean* with Pierre Descamp.

He and his team have developed new diving protocols using electronic rebreathers. He achieved his oldest dream in 2010: that of taking the first underwater shots of the inaccessible coelacanth, the famous *living fossil* that previously had only been filmed by a sub. These unique photographs were published in *National Geographic* in March 2011.

Laurent is the recipient of the 2013 Hans Hass award.

THE CREW OF THE

Just Love

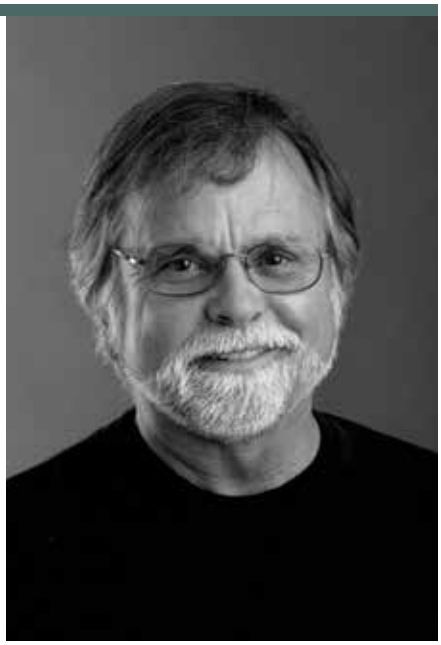
Chuck Davis

From the freezing climes of Antarctica to the heat and humidity of the Amazon, Chuck Davis has worked as a specialist in marine and underwater photography and cinematography. His motion picture credits include work on numerous IMAX films, including the Academy Award-nominated, *Alaska: Spirit of the Wild* and *The Living Sea.* For over twenty years, Davis worked as a freelance cinematographer and still photographer with the Cousteau filming teams working with the late Jacques Yves Cousteau and his son Jean-Michel during production of the *Rediscovery of the World* TV series and the PBS series, *Jean-Michel Cousteau: Ocean Adventures.*

Davis's still photographs have been widely published in magazines such as *LensWork, B +W, ORION, LIFE, National Geographic, Audubon, Nature's Best, Outside,* French *Terre Sauvage, BBC Wildlife, Ocean Realm* and numerous Cousteau publications. His work has also been included in exhibitions by the Ansel Adams Gallery and in multi-photographer exhibits at the National Geographic Society/Explorer's Hall; The Center for Photographic Art, The Monterey Museum of Art, and Brooks Institute. Davis is the author/photographer of *California Reefs* (Chronicle Books) and has earned degrees in fisheries biology from the University of Massachusetts/Amherst and in filmmaking from the Brooks Institute.

Left to right: Chuck Davis, Ernie Brooks, Ralph Clevenger, Richard Salas & Tim Angulo, the crew of the Just Love. (not shown: Louis Prezelin)

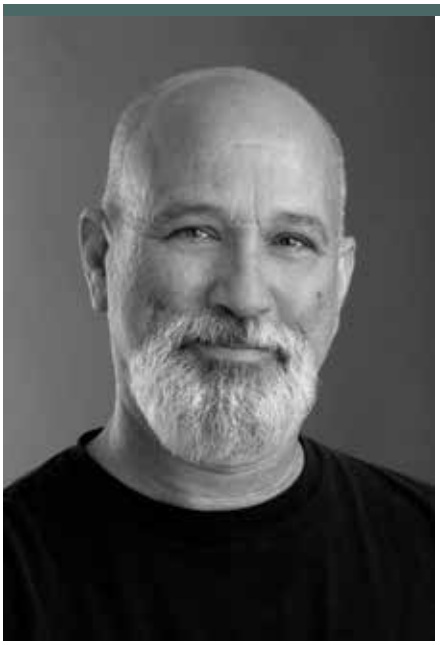
Ralph A. Clevenger



Ralph Clevenger grew up on the coast of North Africa and began diving in the waters of the Mediterranean Sea at the age of 7 with his father. He eventually went on to study zoology at San Diego State University before attending Brooks Institute of Photography in Santa Barbara, California. He holds a B.S. degree in zoology and a B.A. degree in photography.

Ralph has followed his passion for the natural world by specializing in location photography and video projects of eco-travel, environmental portraits, wildlife and undersea subjects. He has traveled throughout the world on assignment and his clients have included, Fox Sports, MacGillivray-Freeman Films, University of California, California State Parks and Denali National Park Wilderness Center. His publication credits include; *Audubon, Aqua, Islands, Oceans, Outside, Orion Nature Quarterly, National Geographic, National Geographic Kids, National Geographic Traveler, Popular Photography, Nature's Best, Terre Sauvage*, National Geographic Books, Smithsonian Books, Sierra Club Books, and other national and international publications. Ralph is the author of *Photographing Nature*, published by New Riders. Ralph's stock images are represented worldwide by Corbis Images. Website: www.ralphclevenger.com

Richard Salas



Richard Salas is a California native. He graduated from Brooks Institute of Photography in 1979, where he was first introduced to diving and underwater photography. During his last year and a half of school he was mentored by Ernest Brooks II.

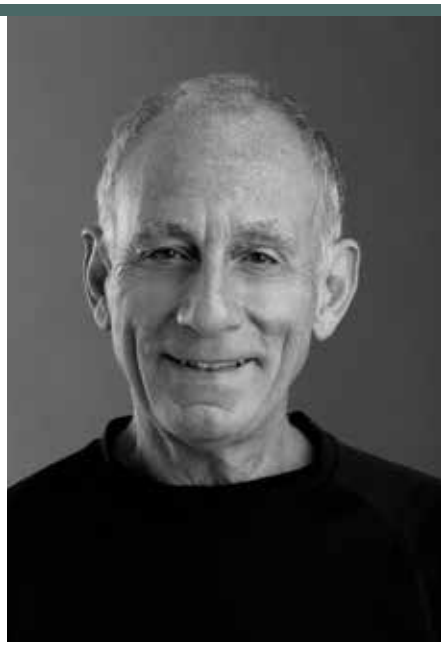
Richard has been working professionally in digital media for over eighteen years. His unique approach to bringing out the texture and depth of his underwater subjects is informed by his years of experience lighting products and people.

He has authored two coffee table books, "Sea of Light, Underwater Photography of California's Channel Islands" and "Blue Visions, Underwater Photography from the Mexican Border to the Equator," and is working on the third and final book of the trilogy which will encompass Washington to Alaska.

Richard makes his living as a photographer in Santa Barbara, CA, where he lives with his wife Rebecca and youngest son Richard.

Richard's mission is to take the viewer through a marine biosphere where humanity's impact is an undeniable force. While many new endemic species are discovered every year, others have disappeared from it completely. The striking power of Richard's images radiates the light of unique vitality that resides in every organism he encounters.

Louis Prézelin

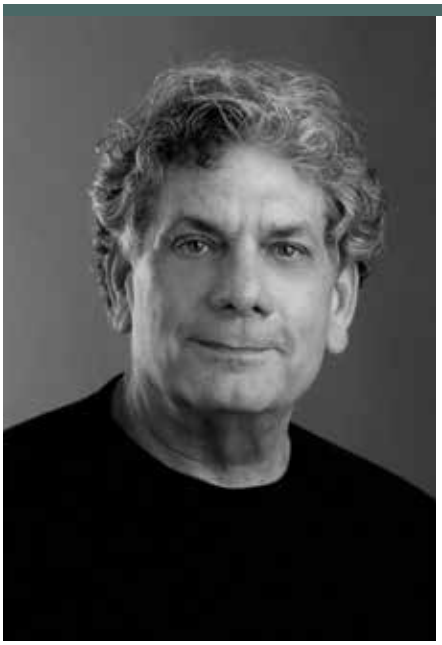


Born and raised in France, Louis began to scuba dive in 1964 on the rugged coast of Brittany and became a Helicopter Rescue Swimmer with the French Air Force. He later joined the Cousteau Expeditions in 1968, first as a diver on camera in the early shows of the series "The undersea world of Jacques Cousteau". Soon after, he began an extensive training program in underwater camera technology to work as assistant cameraman on the legendary Calypso. After studying at Brooks institute in Santa Barbara, Louis worked as a DP/Cameraman underwater specialist and rejoined the Cousteau Expeditions starting with an Award winning series in the jungle of the Amazon. In addition, Louis shot and directed a variety of documentary specials and series for National Geographic, The Discovery Channel, The Travel Channel and more.

During more than thirty years of travel around the world, Louis Prézelin has led teams to shoot in remote locations, directed televisions series and documented countless adventures above and under water on film and video from Alaska to Antarctica. Louis contributed to major theatrical productions and filmed spectacular action scenes with FLYING CAM, using sophisticated remote controlled helicopters.

Louis is currently associated with LIGHT AND MOTION for the international marketing of underwater lights and underwater imaging products.

Tim Angulo



After graduating from Brooks in late fall of 1978, Tim received a cinematographer's fellowship to continue his studies at the American Film Institute in Hollywood.

In 1982 Tim co-founded, along with Don Baker, the Chandler Group, a visual effects production company in North Hollywood. In 1984 it was moved to Marina Del Rey to become Showscan Visual Effects. Showscan, the film process invented by VFX wizard and director Doug Trumbull, filmed and projected 65mm film at 60 frames per second. The industry's standard is 24.

Until 2001 the Chandler Group continued in that same location with Tim serving as Director of Photography, providing photographic Visual Effects to the feature film, television, and commercial production industry in Los Angeles. Among his many credits is an Emmy award for his VFX cinematography on *Pee Wee Herman's Playhouse*. Tim was also the miniature Director of Photography on the VFX Oscar winner *Spiderman 2*.

Along with numerous TV commercials, Tim's feature credits include visual effects Director of Photography on five *Batman* movies, two other *Spiderman* movies and many other memorable films. His 2nd unit work as Director of Photography include such films as *Stuart Little, Cat in the Hat*, and *Team America.*

Tim continues his work as a Director of Photography, working on features and commercials. He is a member of the Academy of Motion Picture Arts and Sciences, the Visual Effects Society, and the International Cinematographer's Guild IATSE 600. He makes his home in Santa Barbara, where he and his wife of 38 years raised two daughters.

We give our
congratulations and thanks to
Ernie Brooks
For a lifetime of sharing
the ocean's beauty with us.
PADI
padi.com

Ernie,
gracias
a mi maestro
para
tu luz
en mi vida.
Ricardo "Rick" Salas
author of "Sea of Light"
and "Blue Visions"
Sea of Light
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askphotography.com

Bev Morgan

Bev Morgan's ideas and inventions have had a huge impact on commercial and sport diving for almost half a century. Bev began free diving in 1949 and became a Los Angeles County Lifeguard in 1952.

That year, he purchased an early Aqua Lung unit and became one of the founders of the Los Angeles County Instructors program, which was the first scuba instructor program available to the public. He wrote the first scuba instruction manual and also authored *Underwater Safety*, a standard diving book in the 1950's.

Bev began manufacturing wetsuits and founded what became the Body Glove company. As an early diving writer and photographer, his work appeared in *Skin Diver* magazine. He dove commercially for abalone out of Santa Barbara and in the oil fields of California and Alaska. In 1966, in association with Bob Kirby, a former Navy diver, he co-founded the Kirby-Morgan Corporation, a company that changed the face of commercial diving with its development of lightweight professional diving gear. The company is the world standard for surface-supplied diving and its products are employed in every ocean of the world. Kirby Morgan remains the company through which Bev Morgan continues to serve the industry.

Ernie Brooks

Congratulations and thank you for friendships and trips of a Lifetime!

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on his
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with
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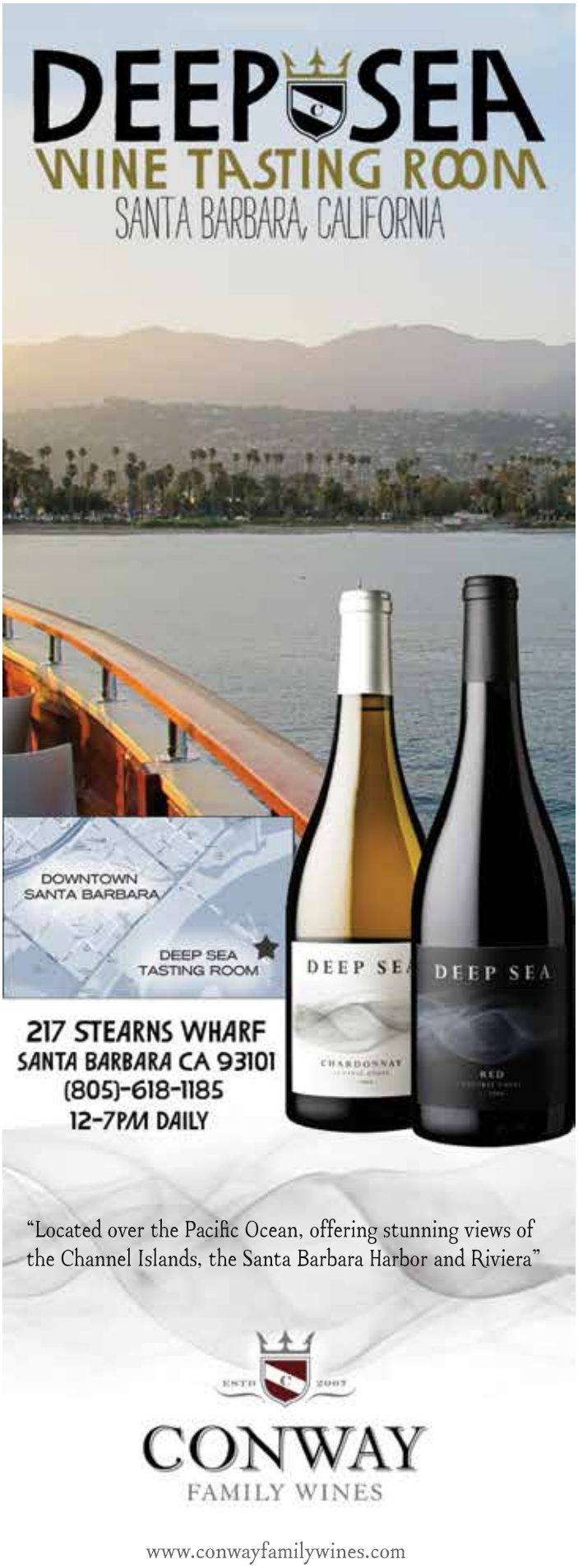

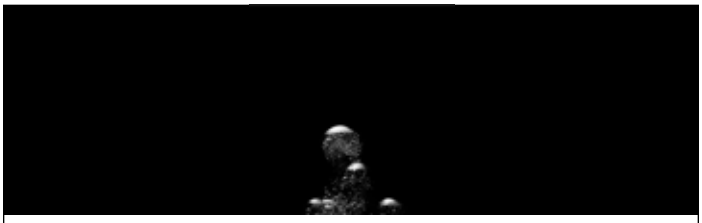

A Tribute To Ernie Brooks

Legendary underwater photographer, renowned educator and defender of our marine environment are only a few of his contributions to this world.

The Santa Barbara Maritime Museum is honored to be part of this well-deserved tribute to Ernie. We are celebrating his dedication, passion and drive in underwater photography, while achieving international acclaim and receiving many awards and honors for his accomplishments.

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Wyland

Renowned marine life artist Wyland changed the way people think about our environment when he started painting life-size whales on the sides of buildings in the 1980s. Wyland always thought big. And he has never stopped. Through his unique marine life paintings, sculptures, and photography, Wyland inspired a generation about the importance of marine life conservation. His life – like his art – finds him anywhere around the world, from the Antarctic ice shelf on a photo expedition to document climate change to a conservation mission down the Mississippi River.

Artist, SCUBA diver, educator, and explorer, Wyland has hosted several television programs, including "Wyland's Ocean World" series on the Discovery Channel's Animal Planet Network. Wyland's 100th and final monumental marine life mural, Hands Across the Oceans, a 24,000-square-foot, half-mile-long series of canvas murals with student artists from 110 countries, was displayed in 2008 at the National Mall in Washington, D.C.

Since 1993, the non-profit Wyland Foundation has set the standard for environmental outreach. In partnership with the United States Forest Service and NOAA, Wyland is engaged in teaching millions of students around the world to become caring stewards of our ocean, rivers, lakes, estuaries, and wetlands. He is considered one of the most influential artists of the 21st Century.

Doug Cummings

Douglas Cummings began diving about the time mammals took over the planet. Cutting his underwater teeth as a "Ranger" snorkeler with LA County Scuba, he was then hired on as an agar diver off the Southern California shoreline. He and his coworker decided they could run their own red algae-picking business, so they hopped a $16 Grumman seaplane ride to Catalina Island, leased a base, and on a leaky boat with a hookah rig, set out to reap the harvest. There Doug made his first underwater film, a tightly-produced documentary of their exploits. After one too many emergency ascents he left commercial diving for a land-based profession and fatherhood (he has two grown sons), but he was hooked on cameras and the sea. Over the eons his photos have appeared in magazines like *The New England Journal of Medicine* and *Popular Photography.* He was privileged to open the SBUFF for the Hans Hass show, using 6x7 Götschmann slide projectors that he begged from Mamiya America. His more recent works were seen at the NOGI Awards and at the Oceans Festival at Santa Barbara's Grenada Theatre. You can see his prints at Cottage Hospital and the Sojourner Cafe, or check cummingsproductions.com.

Dan Orr

Dan Orr, previously President/CEO of Divers Alert Network (DAN), is currently President Emeritus of the DAN Foundation. Prior to coming to DAN, he coordinated diver education at both Florida State and Wright State Universities.

Dan has authored and contributed to many books and magazine articles including co-author of *Scuba Diving Safety* and DAN's Pocket Guide for Diving Safety series. He has been a featured speaker at Beneath the Sea, Our World-Underwater, Underwater Canada, Boston Sea Rovers, The Scuba Show, Undersea and Hyperbaric Medical Society (UHMS) and many other programs. He has received numerous awards for diving safety including Beneath the Sea Diver of the Year, the Leonard Greenstone Award for Diving Safety, the NOGI Award in Sports/Education, the Wyland ICON Award, the Our World-Underwater Award and DEMA's Reaching Out Award.

An inductee into the Diving Industry Hall of Fame and the Hall of Fame for Divers with Disabilities. Dan has served the industry in leadership positions for over 40 years including being Secretary of the DEMA Board of Directors, Chairman of the Board of Directors of the Historical Diving Society (USA), and past Chairman of the Board of Directors of the Academy of Underwater Arts & Sciences.

Capt. Bret Gilliam

Bret Gilliam has had a 42-year career in professional diving, logging over 18,000 dives in military, commercial, scientific, filming, and technical diving operations. He is one of the diving industry's most successful entrepreneurs with investments in publishing, training agencies (TDI/SDI), manufacturing, resorts, dive vessels, cruise ships, and film production companies.

Author of over 1000 published articles, his photos have graced over 100 magazine covers, and is principal author or contributor to nearly 60 books & manuals. His writing and photography has been published worldwide. He also has worked as location director, cameraman, and operations manager on scores of Hollywood movies, television series, and documentaries.

He is a Fellow National of the elite Explorers Club and the world record holder as the deepest scuba diver on conventional scuba equipment. He is the 2012 recipient of AUAS NOGI award for Sports/Education as well as many other honors. He continues a limited practice as a litigation consultant and expert witness for diving and maritime legal cases. His trial appearances now span over 260 case files.

His latest book, a large hardbound coffee table style volume, *Diving Pioneers & Innovators: An In-Depth Series of Interviews,* has been met with widespread enthusiasm by reviewers internationally.

Congratulations
Ernie
Thank you for enriching all of our lives
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www.NautilusSwell.com
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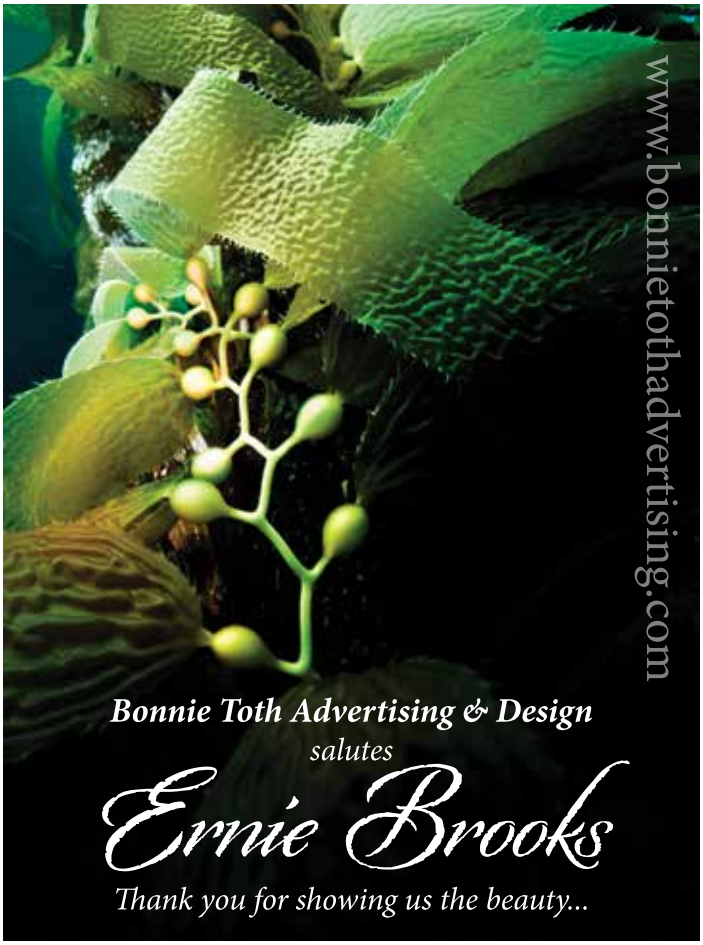
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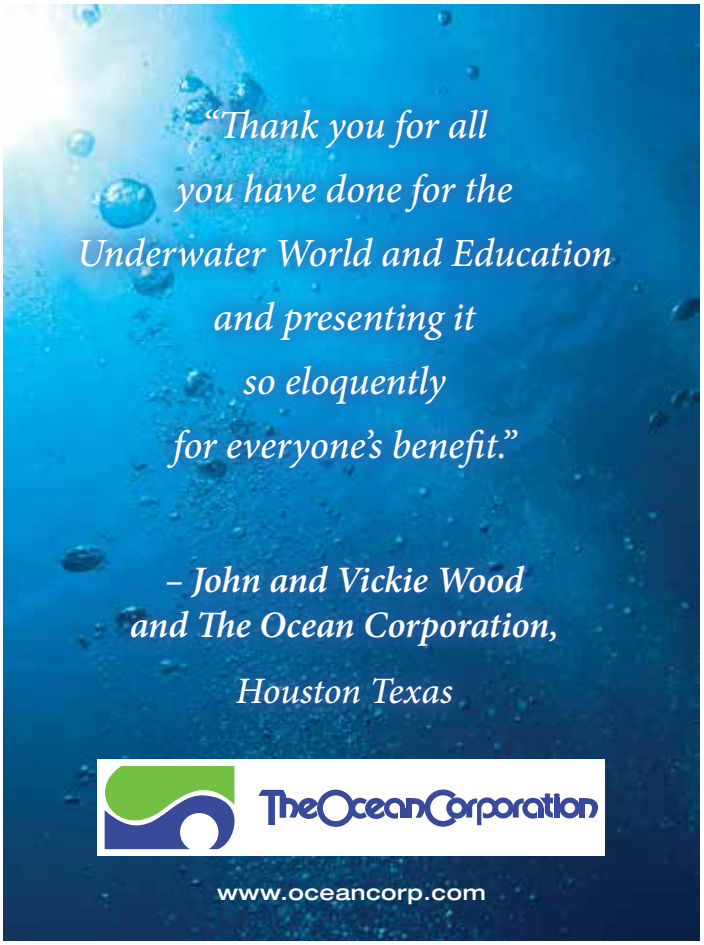
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Leslie Leaney

Leslie is the Co-Founder of the Historical Diving Society (HDS) and the Publisher of *The Journal of Diving History.* His research into the development of deep diving equipment lead him to become a Founding Trustee of the Santa Barbara Maritime Museum.

Born in London, England, Leslie started diving in 1969 and progressed through the BSAC system eventually became the Diving Officer for BSAC Special Branch in Singapore. During his two-and-a-half year tenure he trained several dozen divers and was responsible for the training curriculum of over a dozen BSAC instructors and over 70 active recreational divers.

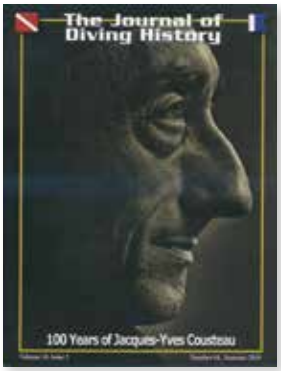
In 1971 he worked out of Aquaba for the late King Hussein of Jordan and traveled extensively working with divers and instructors in England, Malta, Saudi Arabia and Oman.

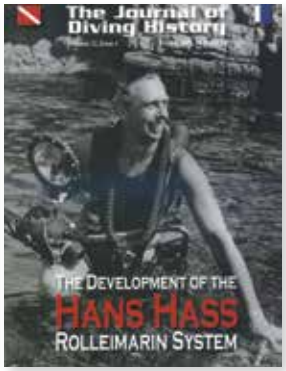
In 1980 Leslie relocated to California and started to pursue his interest in diving history. Throughout the decade he compiled an extensive diving library and a collection of historical antique equipment. His archives currently provide reference research material for diving historians, and items from his collection are on display at various museums. In 1992, this interest in history lead to him to co-found the HDS with Skip Dunham in Santa Barbara.

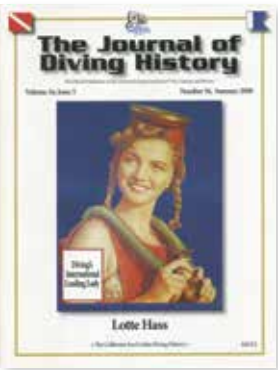
Since that time Leslie has contributed thousands of volunteer hours in numerous areas of the Society's administration. Fund-raising and sponsorship programs created and introduced by Leslie have raised in excess of $1,000,000 for the Society. In 1998 he partnered with Ed Stetson to bring Austrian pioneers Professor Hans and Lotte Hass to Santa Barbara for their own film festival, and he continues to work with Ed on the annual HDS Great White Shark fund raising dives.

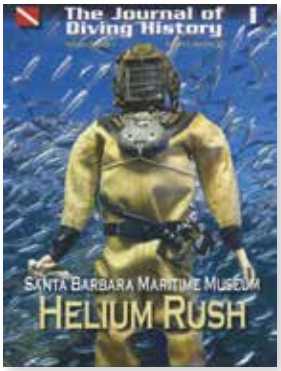
Leslie's research has appeared in several international publications and is referenced by numerous authors. He has lectured on the subject of diving history at several international seminars and has consulted for The History Channel, B.B.C., Discovery Channel, National Geographic Society, United States Navy and others.

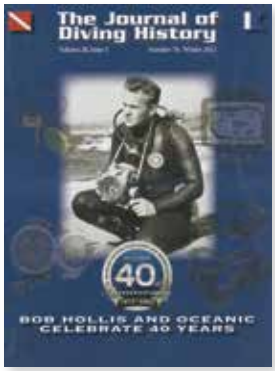
In recognition of his services to diving history, Leslie was inducted into The International Scuba Diving Hall of Fame in 2012.

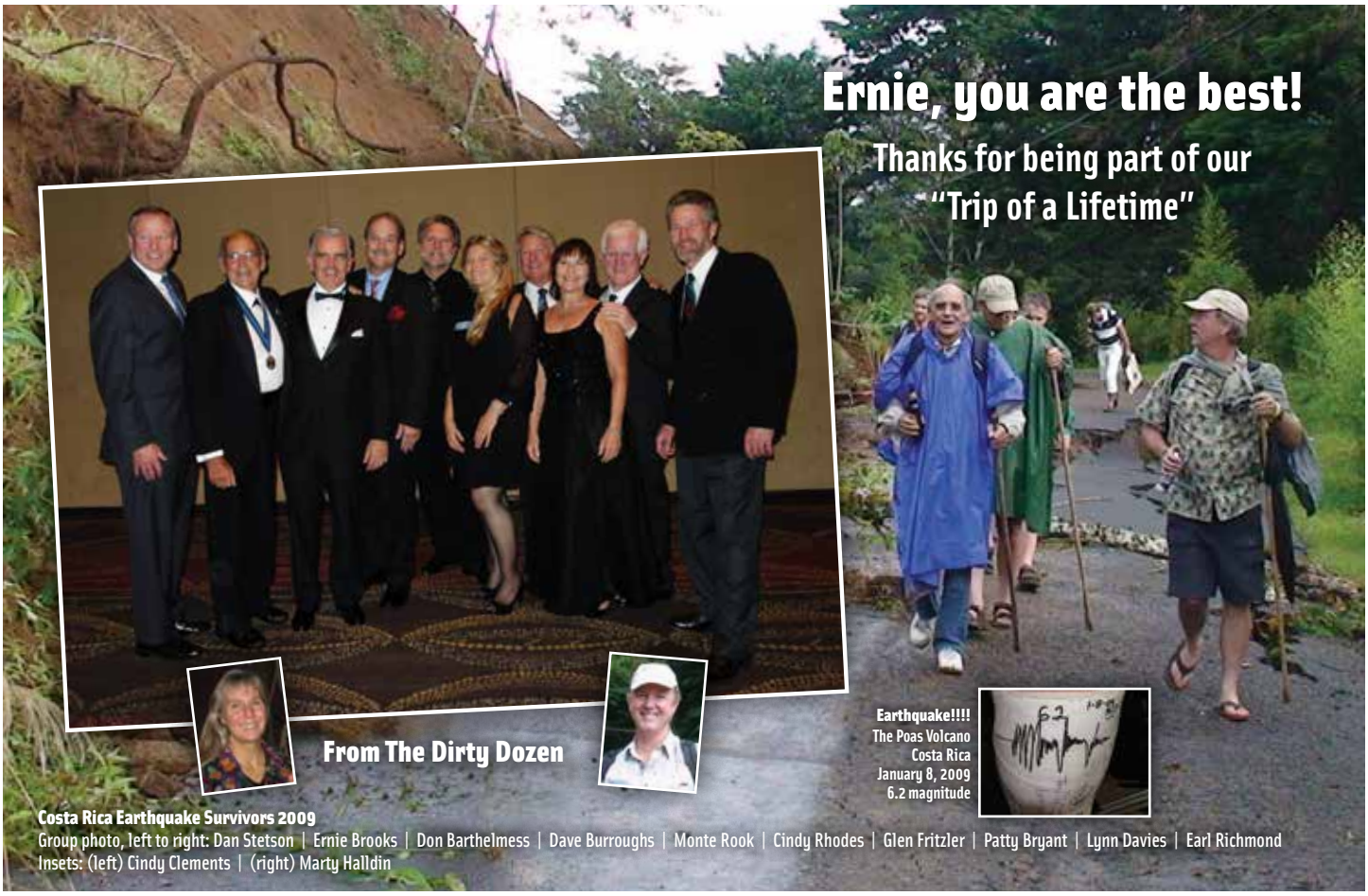












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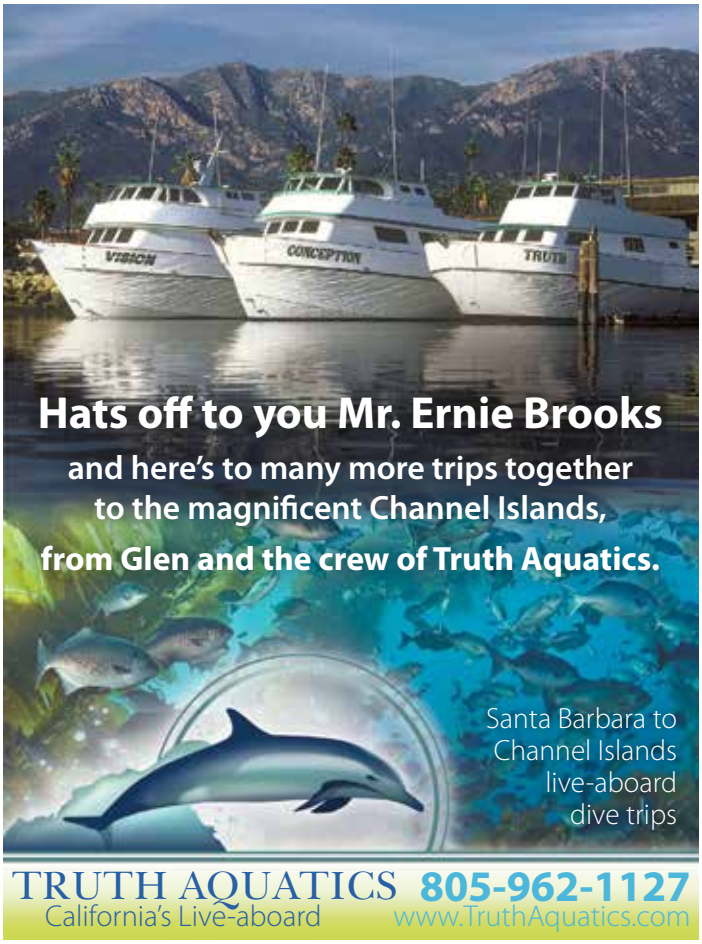

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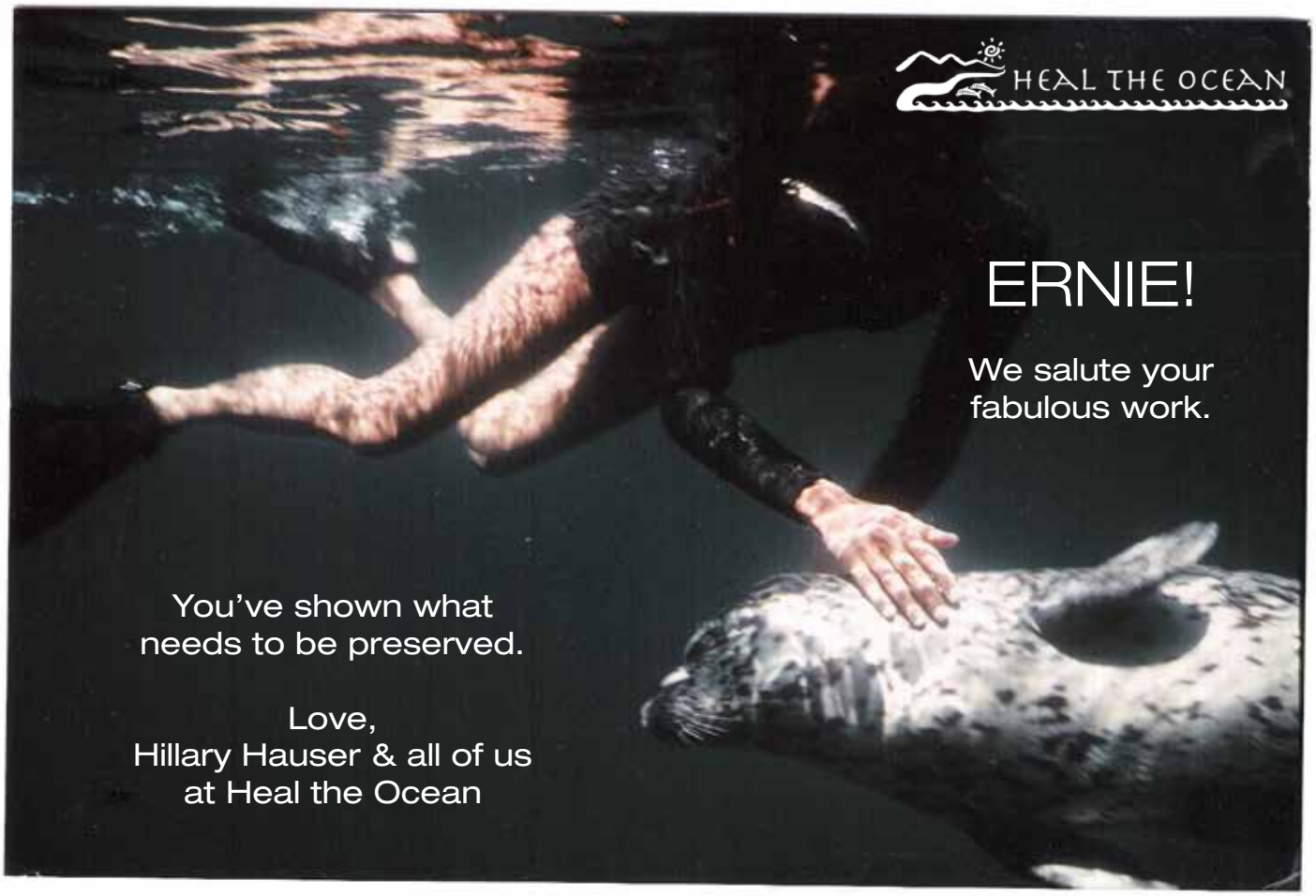


Festival Committee

Photo: Sara Shoemaker-Lind

Ed Stetson, FESTIVAL ORGANIZER

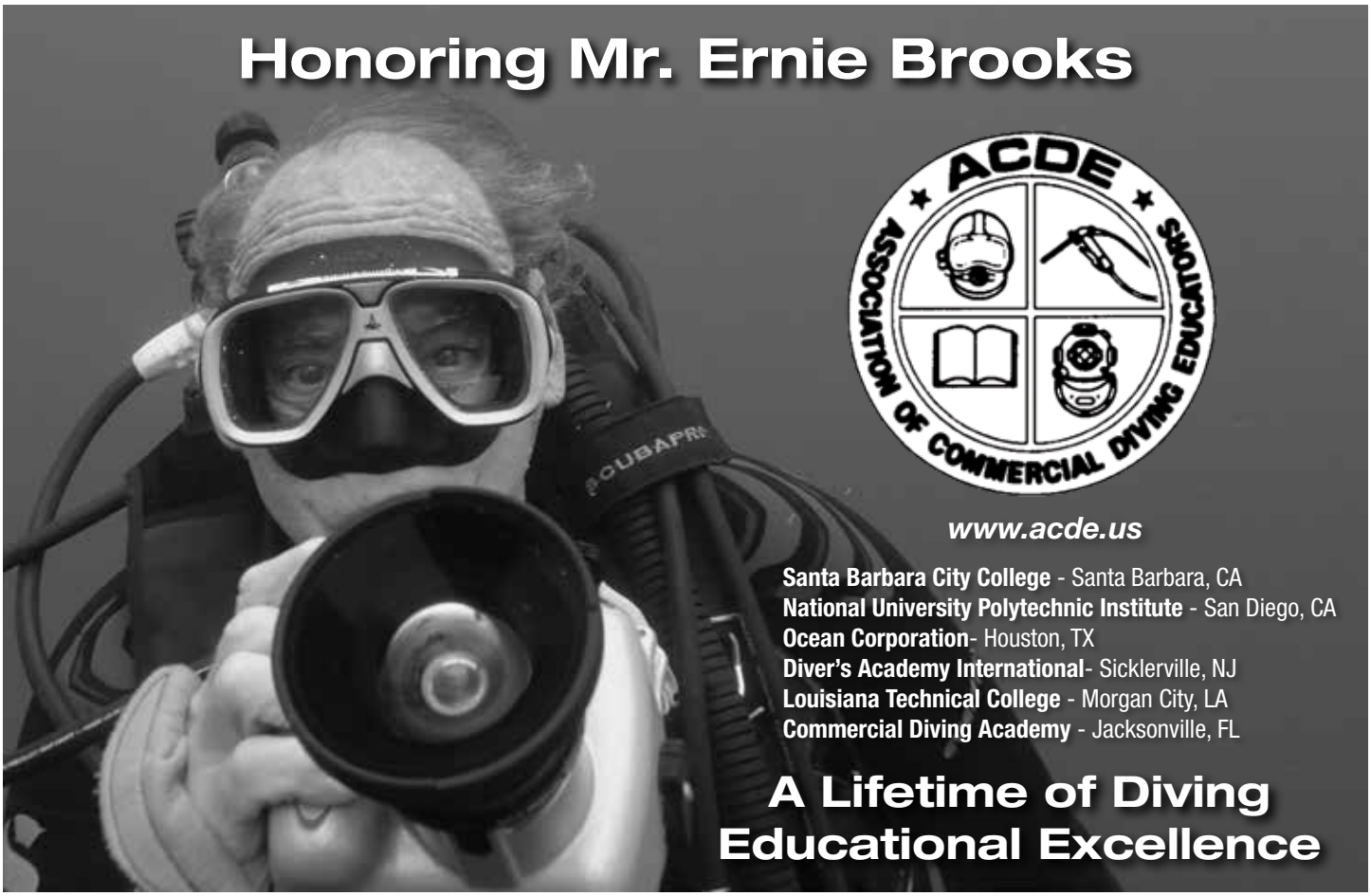
Ed Stetson is a NAUI Instructor Trainer/Course Director. He has been teaching Scuba at UCSB and organizing dive charters since 1980.

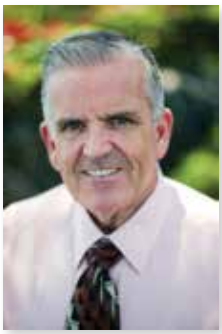
Ed is the man behind the scenes who has organized some of the largest and most successful benefit diving programs in Santa Barbara: Hans & Lotte Hass Underwater Film Festival; Santa Barbara Dive Rescue and Refresher Workshops; Santa Barbara Underwater Film Festivals; Annual HDS Great White Shark Charters to Guadalupe Island. Always an unpaid volunteer, all proceeds have been donated to the local non-profit diving programs and scholarships he established at UCSB, SBCC, and Brooks Institute. Ed has certified thousands of divers and has helped hundreds of students find careers around the ocean. In 2012, Ed received the NOGI Award for Sports & Education.

Photo: Brad Doane

Leslie Leaney, FESTIVAL CO-ORGANIZER

Leslie has been involved in producing diving conferences and festivals for over two decades. As the North American Representative for Austrian pioneers divers Hans and Lotte Hass, Leslie partnered Ed Stetson in organizing their 1998 Film Festival held at the Arlington Theatre in Santa Barbara. As a former President of HDS he produced numerous national conferences and award events. He has served on the committees of the ADCI Hall of Fame, the Combined Industry Awards Gala, the Beneath The Sea Legend of the Sea Gala, and acted as American liason on several international diving festivals. He was appointed President of Honor for the 2008 World Festival of Underwater Images in Antibes, France, and is the recipient of several diving industry awards.





Don Barthelmess, SBMM REPRESENTATIVE

Don Barthelmess is a Professor of Marine Technology at Santa Barbara City College, where he has worked for 25 years training commercial divers. Prior to that, he worked as a deep submersible pilot, diver, and manager for International Underwater Contractors, Inc.

He serves on the Board of Directors of the Association of Commercial Diving Educators, the Santa Barbara Maritime Museum and the Technical Diving Advisory Board for NAUI. Don was a past president of the Historical Diving Society USA.

Don received an A.S, degree in Underwater Technology from Florida Institute of Technology. He completed his bachelor's degree at Cal State Long Beach and his master's at Pepperdine University.

Sid Macken, HDS REPRESENTATIVE

A college classmate introduced Sid Macken to the Historical Diving Society, USA, in 1993. He joined the Society in 1994 and has been deeply involved in the Society's activities since that time.

Sid has produced four video documentaries for the HDS, contributes a regular column on the history of underwater photography to the Society's journal, and frequently speaks on diving history at public events. With a lifelong interest in diving and underwater photography, Sid is a 1971 graduate of Santa Barbara City College's Marine Diving Technology Program, volunteered as a public safety diver and instructor for 15 years, and now works as an underwater videographer and hyperbaric chamber operator.

Bonnie Toth, GRAPHIC DESIGN

Bonnie Toth is creative director and owner of Bonnie Toth Advertising & Design in San Clemente, California. Bonnie graduated from Cal State Long Beach with a BFA in Graphic Design and a minor in Marketing. Visual communication, Bonnie's specialty for over 35 years, is an important key to raising awareness and projecting an image—and today more than ever, the marine environment, our oceans and the diving industry as a whole rely on Bonnie as a strategic partner in making this happen. Diving since 1978, Bonnie currently serves as President of the Women Divers Hall of Fame.

Photo: Steven Trainoff

Earl Richmond, FESTIVAL PRODUCER

Earl Richmond began his filming career over thirty years ago at the Channel Islands where he developed his love for this magnificent environment and its inhabitants. Television credits include National Geographic, BBC, PBS, Discovery Channel, and Animal Planet. Filming from submarines to helicopters, Earl has produced a variety of programs and developed an extensive marine library. In addition, Earl produces commercial television and web based programs for a variety of clients.

In 2008 Earl founded Our World of Oceans dedicated to marine education in schools and in public programs. Earl has a Bachelor of Science in Oceanography, Humboldt State University and a Bachelor of Arts in Photography, Brooks Institute of Photography.

Steven M. Barsky, MEDIA & PUBLIC RELATIONS

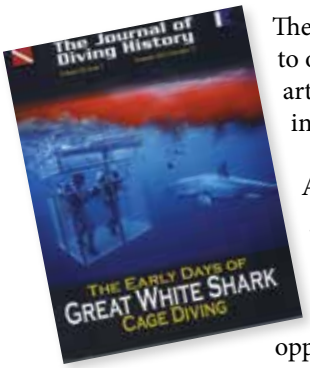
Steve Barsky started diving in 1965, becoming a scuba instructor in 1970. His first employment in the industry was in a dive store in 1968. Steve attended U.C. Santa Barbara, where he earned a Masters degree and also graduated from Santa Barbara's Marine Diving Technician program. He worked as a commercial diver in the offshore oil industry.

A prolific writer and underwater photographer, he is the author (or lead author) of 18 diving textbooks, including books for Dive Rescue, SSI, NAUI, and SDI. In 1989 Steve founded Marine Marketing & Consulting. He also has produced nine underwater video DVDs.

The Historical Diving Society
www.hds.org

The Historical Diving Society, USA is an educational, non-profit (501C3) whose mission statement is: "To preserve, study, compile, archive and disseminate information relating to the history of man's underwater activities and to promote public awareness of and participation in underwater activities". The HDS is supported by a membership base composed of commercial, recreational, military, and professional divers as well as sponsors who understand the importance of our mission. There are no special conditions for membership which is open to anyone who shares an interest in diving history.

As our mission implies the HDS brings the story of diving history to our members, but we have also become the official historical resource for The Association of Diving Contractors International, DEMA (Diving Equipment and Marketing Association) and PADI (Professional Association of Diving Instructors). We have a strong relationship with the Santa Barbara Maritime Museum and The International Scuba Diving Hall of Fame, and work cooperatively with other museums and historical diving societies, both US and international, which have similar missions.



The HDS's primary outlet is *The Journal of Diving History*, published quarterly and distributed to our membership in nearly forty countries. It is our "museum in the mailbox" and contains articles on people, items, places, and events which make up the history of diving, plus reports from international historical diving societies.

As a function of fulfilling the Historical Diving Society's mission, the HDS Board of Directors, general members, and volunteers are active in outreach to the public and various other organizations. We regularly provide editorial content for other publications, and presentations at dive shows, dive club meetings and other events. The HDS holds its own conferences at various locations around the country. These events provide our members and the public with the opportunity to gather in a public forum, learn of the latest research into diving history and meet the historians. These conferences are often held in conjunction with other diving related events or at locations of historical significance to diving.

Thank you for sharing this evening with us as we honor Ernie Brooks II, his contributions to underwater photography, and his place in the history of diving.

Sid Macken, President
Historical Diving Society, USA

Santa Barbara Maritime Museum

The Santa Barbara Maritime Museum opened its doors in July 2000 with the mission of preserving and celebrating the maritime history of the California coast, and presenting it to the public in an interesting and exciting way. Through interactive exhibits and hands-on educational programs, the Maritime Museum strives to fulfill that mission every day.

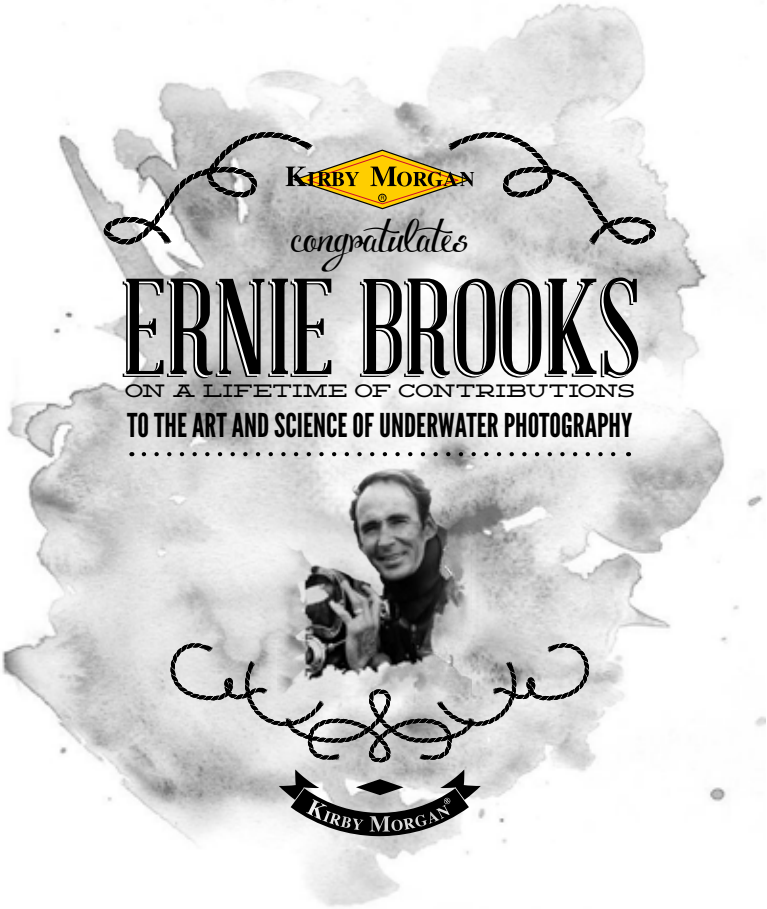
In September 2013 the museum will officially display to the public for the first time what many believe is the most important maritime artifact in the Santa Barbara Channel, the Point Conception Lighthouse First Order Fresnel Lens. This 159-year old lens guided mariners for nearly 150 years through the most treacherous waters on the west coast, and saved hundreds, if not thousands of lives. Using 624 hand-ground glass prisms, and standing nearly 18-feet tall, the lens sent of beam of light 24 miles out to sea, incorporating 1820's technology that is still used today in car brake light systems, solar energy, eyeglasses, and much more. Come visit the museum today to see this amazing artifact and Registered National Landmark.

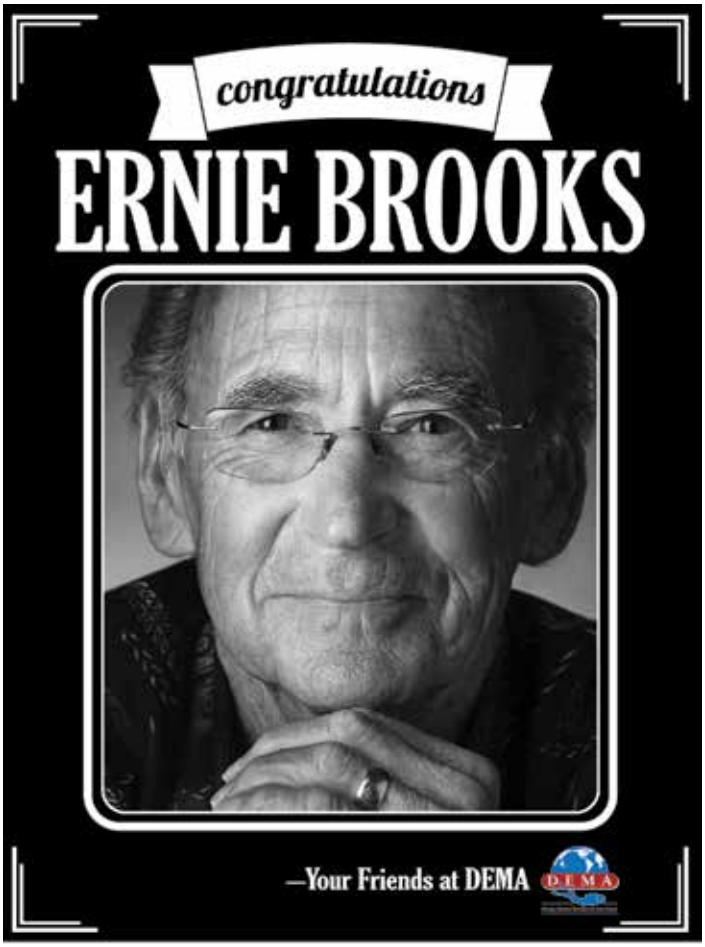
The museum is also showing an amazing collection of photography by the author Jack London. Over 50 photos from London's coverage of the Russo-Japanese War, his voyage to the South Pacific, and his first-on-the-scene documentation of the 1906 San Francisco earthquake and fire can be seen now through Dec. 11 at the Maritime Museum. Other current exhibits include *Sportfishing, Surfing,* the *Honda Disaster,* and a working *Periscope.* And of course, as the official west coast home of the Historical Diving Society, the museum features a large collection of diving helmets and equipment, including *Purisima,* the world's first commercial lockout diving bell.

Every October the Maritime Museum, in collaboration with the Ocean Institute, brings the tall ship *Spirit of Dana Point* to Santa Barbara. Over 400 local fourth-graders read "Two Years Before the Mast" by Richard Henry Dana, Jr., and then spend the night aboard the ship, living the life of an 1830's sailor. Each spring sixth- through ninth-graders participate in a Marine Science Program while taking a three-hour cruise aboard the *Bill of Rights,* studying charting and navigation, plate tectonics, and the ocean food web. Through the generosity of our donors and local foundations, students from local Title I schools are able to participate in these programs at no cost to their schools or families.

New exhibits and unique, interactive educational programs are not possible without the support of our members and donors. If you are not a member, please go to www.sbmm.org and sign up today. Your support makes our work possible.

ERNIE BROOKS
Filming Purisima *1964*
Photo by Bev Morgan





"The sea, once it casts its spell, holds one in its net forever."

~ Jacques-Yves Cousteau

To Ernie, thank you for creating and sharing stunning, spellbinding underwater imagery.

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