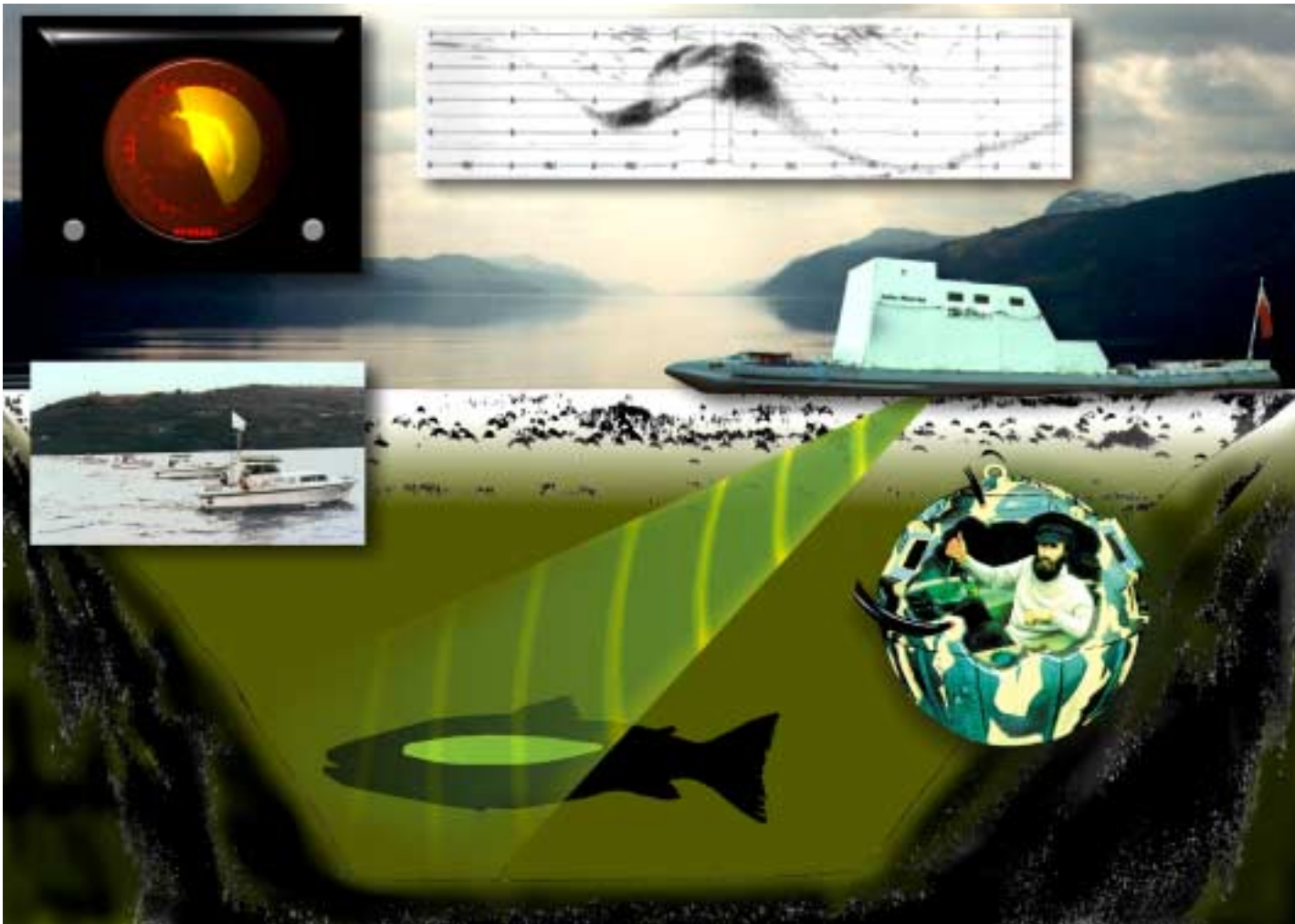


Back to the Future.....Time-travel Poster 3



What to do ?
See the next page !

Section 11

Back to the Future-Part Three

Loch Ness Time-travel....

What to do....

Use the information in Timeline 3. to help you make your Loch Ness Back to the Future Timeline Poster.

To do this you will need to work as a team of two or three - you will need scissors and a gluestick and a big sheet of poster paper.

Start by giving your sheet a title -
Back to the Future - Loch Ness Timeline Part Three.

Print out the pictures as they are - or make them bigger using your computer - and then cut them out ready to match up with the Timeline Part Three statements.

CUT OUT EACH OF THE TIME LINE STATEMENTS AND MATCH THEM TO THE RIGHT PICTURE.

Show these on your poster in the correct time order!
Start with the earliest first and finish with the most recent - HINT- read the dates carefully!

Decide on an attractive way to display the information you have and glue the pictures and statements to the poster paper. What shape will it be - which direction ?
Once your team has made the poster - get ready to tell the rest of the class all about "Back to the Future Part Three" - underwater!

ASK YOUR TEACHER IF YOU CAN GO ON TO PART FOUR...

Section 11

1970

The "Loch Morar Survey" begin three years of work and establish that this, the deepest Scottish loch, also has a monster tradition.

1985

The Loch Ness Project establishes that the largest sonar contacts in the loch are caused by huge underwater waves. These waves were described by Dr Steve Thorpe in 1972, and take place along the thermocline, which is the boundary between the dense cold deep water and the lighter warmer water floating on top. In the summer, the warmer water can be blown to the northern end of the loch by the prevailing south-west wind, tilting the thermocline in that direction. As the wind drops, the warm water flows back and forth for some weeks. When this happens, objects on the surface such as logs can be borne along against the wind looking just like swimming animals. Underwater, huge waves form on the thermocline. The one measured in 1985 was 40m high. They are invisible at the surface but make gigantic sonar traces. This is probably what caused the strange contacts made by Birmingham University in 1968.

1978 10th August

The Loch Ness and Morar Project finds an unexpected variety of invertebrate animals 300m deep in the abyss at Loch Morar. It was once thought that there was little life here. Some of the species are Ice Age "relicts" which find refuge in the cold water at these depths. The Project will find a similar community of animals at 200m in Loch Ness. Here, there are even some fish, Arctic charr and lampreys.

Back to the Future....
Time-travel Poster 3



1982 Summer

The Loch Ness Project records 1500hrs of patrols using scanning sonar, like an underwater radar. It becomes clear that illusions can occur underwater as well as on the surface. Rules are established to assess contacts. Forty contacts of exceptional strength and depth are recorded. Sometimes they seemed to move. For the remainder of the eighties, the Project refines sonar analysis.

1981 Summer

The "Loch Ness and Morar Project" completes a special sonar patrol vessel, a 40ft catamaran based on inflatable "sponsons". Called the "John Murray" this vessel is built on a beach and will be run 24hrs a day in silent patrols along the length of the loch. The beginning of truly systematic assessment of unusual sonar contacts begins. One day the "John Murray" will be reassembled at Drumnadrochit, where part of the exhibition will have to be built around it!

Underwater TV cameras are used again, but this time, in order to study the varied habitats of the loch.

1974

The "Loch Morar Expeditions" commence, exploiting the clear water here, in contrast to the dark water of Loch Ness. The expeditions use an underwater camera hide called "Machan". A crouched observer looks upward, waiting for a huge shadow against the surface brightness.

1987 October

The Loch Ness Project's, "Operation Deepscan" draws a "sonar curtain" along the loch. Twenty vessels were equipped with echo sounders and formed a slow moving line. When interesting contacts were made, a follow up flotilla moved up to plot the positions. By revisiting these positions, it was possible to see whether the objects had moved or whether they were buoyant debris, tethered in some way to the loch bed. Most contacts were fixed but three had disappeared, not 10m monsters but apparently stronger than fish echoes and lying much deeper in the water column.

1976

The Loch Morar Expedition deploys its "silhouette camera" for over a month. Because the images are moving, they are seen in context, so there are no mistakes. At Loch Ness, the Academy's cameras are placed beneath a securely anchored raft. There is no longer any possibility of photographing the loch bed. The National Geographic Society also places cameras in ambush. At both lochs, the vigils are unrewarded. The underwater photography era is over. The Loch Ness Project turns to an active study of the environment, in order to place the mystery in context.



1972 8th August

At 1.45am, an underwater camera deployed by “The Academy of Applied Science” takes what became known as “the flipper photograph”. After computer enhancement the picture is published and does look like a flipper. There will be controversy over whether the pictures are published as originally enhanced, or whether magazine editors retouched them. Later attempts to reproduce the flipper image by enhancement of the original would fail. The dark peat stained water of Loch Ness proves the real culprit, making clear photography very difficult.

Back to the Future.... Time-travel Poster 3

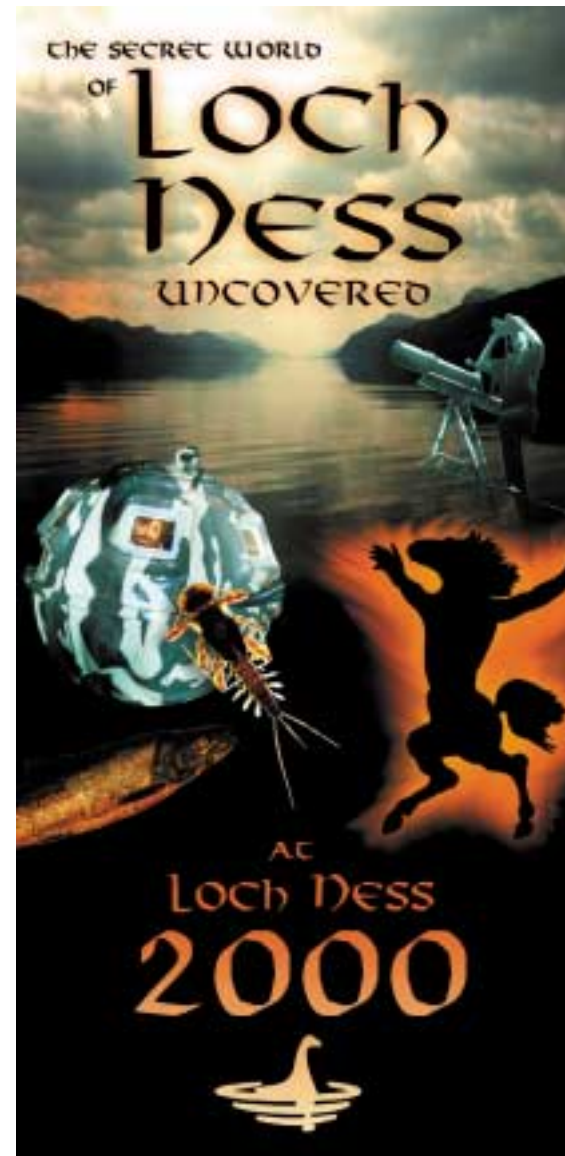
1972

After ten years, the camera batteries at Lochs Ness and Morar are dismantled. The surface vigil is over.

Section 11



CLICK TO SEE
NEXT SECTION



**Drumnadrochit, Loch Ness
Inverness-shire
SCOTLAND**

Opened in June 1999 by one of the world's great explorers, **Sir Ranulph Fiennes**, who said “Loch Ness explorations are more fascinating than any I have come across in 30 years of world travel.”



“Not a provincial exhibition. It could go on any street in Los Angeles”.

**Chuck Comisky,
Special Effects Director,
TERMINATOR II 3D**