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At Wakatobi, you don't compromise on comfort to get away from it all. Our private air charter brings you directly to this luxuriously remote island, where all the indulgences of a five-star resort and luxury liveaboard await. Our dive team and private guides ensure your in-water experiences are perfectly matched to your abilities and interests. Your underwater encounters will create lasting memories that will remain vivid and rewarding long after the visit to Wakatobi is concluded. While at the resort, or on board the dive yacht Pelagian, you need only ask and we will gladly provide any service or facility within our power. This unmatched combination of world-renowned reefs and first-class luxuries put Wakatobi in a category all its own.



"After years of travelling to the best dive sites in the world and often experiencing poor conditions, we found Wakatobi Dive Resort. They have a perfect balance of luxury with outstanding diving."

~ Kate Pagdget-Koh



www.wakatobi.com

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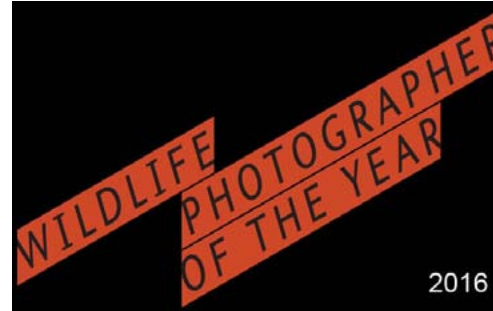
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Underwater Photography

A web magazine UWP93 Nov/Dec 2016

43 WPY winners



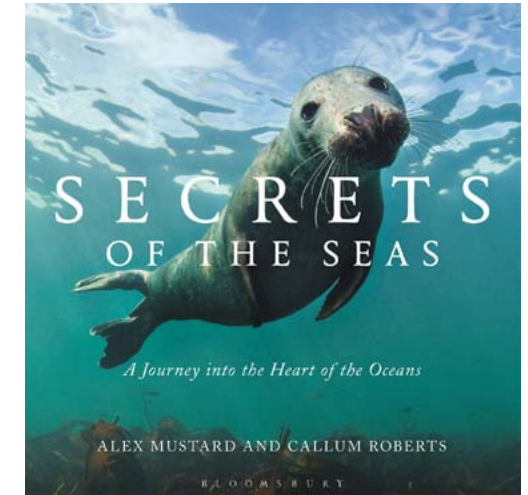
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Audun Rikardsen

Underwater Photography 2001 - 2016
© PR Productions
Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Editorial

Audun Rikardsen

Firstly I'd like to thank Audun Rikardsen from Norway for giving me permission to use his winning image from the WPY competition and secondly congratulate him on his success.

Two of his powerful images are reproduced in a spread of WPY underwater winners later in this issue and they are both, to my eye, world class and I thought worthy of higher placing but what do I know?

They are two great examples of how you don't need colourful coral reefs to produce arresting images. Sometimes a stark contrast and a sense of remoteness has a power of its own.

I am hoping he will have time to tell us the stories behind both shots for publication in the next issue of UWP.

Circular Fisheyes

Phil Rudin's review of Canon's 8-15mm lens made me think how far we've developed optically.

In the early days (yawn) the only really wide angle lenses we had

were circular fisheyes because either the knowledge or the manufacturing techniques hadn't been developed to make full frame wide angle lenses.

I think there's something rather special about the images which circular fisheyes produce. Rather like looking through a porthole into the underwater world they can create a tremendous feeling of space and I'm glad to see the capability back.

Self repairing camera

My back up Panasonic GX7 started playing up recently and would come up with the annoying message "Lens not recognised. Please refit".

Now on land that wouldn't be a problem but to get the message when you've kitted up and descended to 15 metres is a proverbial pain.

At first I thought it was the lens release button pushing onto the camera at depth but it wasn't. Then I thought there might be some corrosion on the little sprung loaded cameras between the body and the lens. I cleaned them and still the message came up intermittently and usually on a dive even though I'd checked it on the surface.

Convinced it was a camera problem I went to the Panasonic store with my 3 year extended warranty which was due to expire in a few days!

As expected they blamed everything except the camera and suggested that I do a factory reset and update the lens and body firmware.

Totally nonconvinced, I went home and followed their suggestion and, blow me, the fault has gone!

Camera controls

I have been keeping an eye on the Italian housing manufacturer Easydive for several years after they produced an SLR housing which controlled the camera functions via the USB port. It struck me as a good idea because you could place the push buttons on handles left and right to make it more like the Amphibico video housings of the 80s and 90s which I used to use.

Now Easydive are producing housings which control the camera via WiFi and that seems to me a very significant development as most cameras now have built in WiFi.

I'll keep you updated.

UPY 2017

I am pleased to have been asked to be Chairman of this year's competition as our previous Chairman, Alex Mustard has new family commitments.

The truth is that nothing will change, Myself, Alex and Martin Edge will all meet in early January to take 2 days to view your amazing entries in detail and to take the time to give your work the attention it deserves. That is what sets UPY apart from other competitions.

When I bumped into Martin Edge at the Birmingham Dive Show I was amazed how excited he was and looking forward to our judging meet and to be honest, all three of us are.

It is difficult to describe the genuine joy that your entries give us. The extremely high overall standard sprinkled with images of world class quality never ceases to inspire us and while I'm sure it doesn't apply to Mr Mustard and Mr Edge but I'm so pleased to be a judge because it means I can't enter and struggle to compete with your amazing images!

Roll on next January.

Peter Rowlands

peter@uwpmag.com

www.uwpmag.com

News, Travel & Events

Snorkel with Humpback Whales Kingdom of Tonga Sept. 13-22, 2017

The Oceanic Society has engaged renowned marine wildlife photographer and biologist Doug Perrine to lead its 2017 expedition to swim with and photograph humpback whales in the Vava'u Islands of Tonga.

Guests will stay at a comfortable beachfront resort on a small private island, and enjoy 6 days of seeking out humpback whales on a small boat during the height of the reproductive season when courtship will be in full swing, and we can expect to see mothers with young playful calves.

An additional boat day will be spent exploring mangroves and other Tongan ecosystems and cultural settings, plus there will be a free day for snorkeling, paddling, or relaxing around the resort.

The guide and naturalist for this trip, Doug Perrine, has a master's degree in marine biology and over 20 years experience as a volunteer data collector with the Hawaii Whale Research Foundation in addition to years of experience photographing many species of whales around the world. A winner of the grand prize in



the Wildlife Photographer of the Year competition, with photos published in National Geographic, BBC Wildlife, and hundreds of other magazines, he will be available throughout the trip to offer personal advice on photography,

as well as to share his knowledge of whale behavior. Space is limited. Details of the expedition can be found on the Oceanic Society website at

www.oceanicsociety.org

www.uwpmag.com

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www.sirenfleet.com

Issue 93/5



UPY 2017

The Underwater Photographer of the Year competition is now open for entries and the closing date is January 2nd 2017.

UPY has become a very prestigious competition and has attracted a world class standard of entries but there are categories for all levels to encourage all underwater photographers to enter and have the chance to be voted Underwater Photographer of the Year 2017.

Two new categories have been added; Portraits and (International) Compacts.

The judging team remains the same but this year Peter Rowlands is the Chairman as Alex now has increased family commitments. Peter, Alex and Martin Edge will spend two days together in mid January 2017 to give your entries the time and respect they deserve.

Last year Pier Mane from South Africa won the Up & Coming category and he reports:

“After the winners were publicly announced, my underwater photography world changed overnight. Suddenly the South African press wanted to know who I was and how I won.

The Cape Argus featured a page in their



British Waters Macro. Highly Commended
‘Slug’ by Alex Tattersall (UK)



Up & Coming. Highly commended
‘Bass’ by Oliver Anlauf (Germany)

Saturday newspaper, as well as some Italian and South African publications. SABC (South Africa National Television) interviewed me on their Expresso Morning Show.

Thereafter, I put out there more of my work and got contacted by a couple of press agencies (Shutterstock and Caters News) with whom I now



International Wide Angle. 3rd place
‘Lagoon’ by Greg Lecoeur (France)



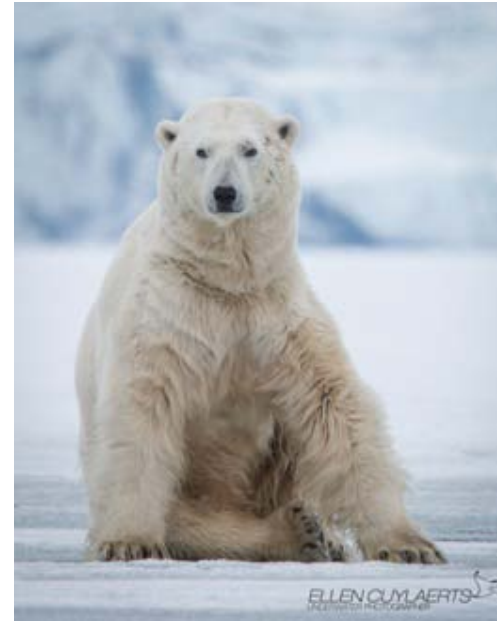
British Compact . Highly commended
‘Hello give us a kiss’ by Sara Bowring (UK)

have contracts.”

The results of UPY 2017 will be featured in most major newspapers, magazines and websites worldwide giving winners unprecedented coverage of their work and who knows what opportunities might occur as a result of such coverage!

www.underwaterphotographeroftheyear.com

Polar Bear Nursing & Predation April 23-30 & April 30-May 7, 2017



From the diary of Ellen Cuylaerts, BigAnimals Expedition Guest... Our encounters were like being in the middle of a BBC documentary. We connected with the animals we observed because being focussed on them for a long time, you start to read their character and yes, we were guilty of naming them. We'll never forget Junior, a young male, who did not get the concept of preserving energy yet and enjoyed digging holes in the ice

to go for a swim or to gallop away some distances and look like a horse. Scar, an older male made quite an impression too. Majestic but scarred for life by fights with other males, he showed us what a predator is all about: relaxed confidence because he knows he is at the top of the food chain.



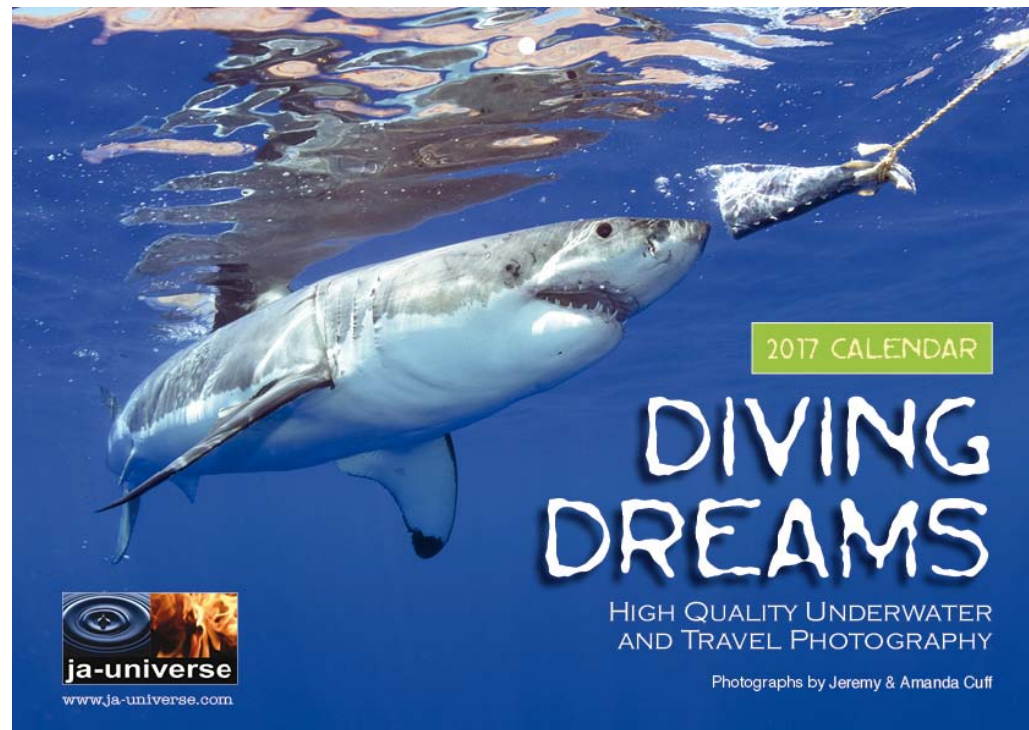
WETPIXEL



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www.wetpixel.com

New 2017 Calendar - Jeremy & Amanda Cuff



Photographers and photojournalists Jeremy and Amanda Cuff have published a new 2017 Calendar titled “Diving Dreams”.

Jeremy said, “The Diving Dreams 2017 Calendar features a variety of images, mostly from our dive travels over recent times, and includes destinations such as Egypt, Hawaii, Guadalupe, Galapagos, the Maldives and the UK.”

The 2017 Calendar can be obtained from Jeremy & Amanda at a cost of £9.00 including postage

(within the UK).

For further information, please visit Jeremy & Amanda’s website.

The website features a wide selection of photography and articles with particular emphasis on scuba diving and travel, although other topics such as abstracts and black and white photography are also included.

www.ja-universe.com

www.uwpmag.com

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scubadiveasia.com

Devon Dolphins Campaign



© Martin Kitching

Devon Wildlife Trust is calling on the government to create a protected area in the south west of Lyme Bay for dolphins, whales and seabirds. This area is home to white beaked dolphins, but these dolphins have no legal protection against damaging human activities here.

After years of campaigning, fifty Marine Conservation Zones have now been designated to help our marine environment recover from decades of decline but there are many places and species that still need protection. Large marine animals, such as whales, dolphins and basking sharks are also at risk from damaging activities.

Although these species range across large areas, evidence from overseas shows that Marine Protected Areas - in places where animals gather to feed, breed and raise their young - can help to protect those at risk.

An area in the south-west of Lyme Bay is vital for a population of white beaked dolphins that spend much of their lives here, foraging for food and nursing their young.

This area is also important for bottlenose dolphins, minke whale, basking shark and thousands of seabirds.

Creation of a new Marine Conservation Zone here would protect marine animals against damaging human activities.

Please support our campaign to create a 'Devon Dolphins' MCZ in the south-west of Lyme Bay. Sign up for email updates and we'll keep you informed about how you can help these dolphins.

www.devonwildlifetrust.org

An advertisement for Gregory Sweeney Photography Adventures. The background is a collage of underwater scenes. On the left, a sailfish is shown hunting a school of sardines. On the right, two sea lions are swimming. The text 'GregorySweeney.com Photography Adventures' is at the top. Below it, 'Scuba with Sea Lions' is written in a large, elegant font, with 'April 2017' underneath. At the bottom left, 'Sailfish Hunting Sardines' is written in a similar font, with 'February 2017' below it. A small inset image of a sea lion's head is visible in the middle right.



THE SARDINE RUN
Shark & Shoal Diving Adventures

Poseidon Rebreathers & courses available
www.thesardinerun.co.za

A week in the life of Basking Shark Scotland!



Despite Autumn being in full swing, our dive team has still been kept very busy and has completed an interesting and very unique week! Basking Shark Scotland is an innovative company based in Oban with commercial qualified divers and marine biologist staff.

On Sunday (9th Oct) we completed our last day of basking shark research in the Clyde where we had spent 3 weeks monitoring the southerly migration of the sharks. Overall we catalogued 24 sharks and ended with a glorious day overlooking the Isle of Arran and spent an afternoon with a large 7m+ male basking shark. We were undertaking a picture survey of the dorsal fins to aid in studying site fidelity and for future identification of individual sharks. Along with studies of the food they were eating in the area, location, oceanic conditions and entering the water to sex the sharks

and monitor any interesting behaviour.

During the week the team were down on the east coast of the country to Edinburgh where they spent two days diving in the penguin enclosure at Edinburgh Zoo. They undertook a bi-annual clean of their pool cleaning the public viewing windows, scrubbing the walls and floor. It may sound like fun but it's hard work scrubbing and hoovering the tank, whilst the penguins swim round you and peck at the equipment and divers!

Then a further quick turn around straight back to Oban preparing for a tour out to the Hebridean Isle of Coll on Saturday where took visitors swimming with grey and harbour seals. We had some fantastic interactions with female grey seals who followed the swimmers and played with for many hours in the crystal clear Atlantic Ocean.

www.baskingsharkscotland.co.uk

www.uwpmag.com



Fiji - Underwater Photography in Paradise



WELCOME, TO A PLACE COMMITTED TO YOU REALIZING YOUR DREAM, IN YOUR TIME, AT YOUR SPEED

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Dive privately, with personalised, one-on-one tuition from a world-famous Underwater Expert. Make inspiring shots, on the most photogenic Caribbean reefs. Experience Freedom and Inspiration. Create, with the renowned Cozumel Marine Park as your classroom.

Be more than an Underwater Camera Operator

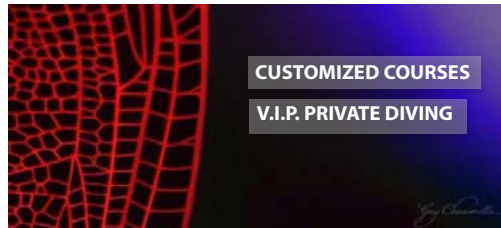
We tend to protect what we understand. For many, marine life is largely out of sight, out of mind. You can change all that. **You are a powerful tool** to protect the oceans.

Turn your passion into action. Capture these amazing creatures and their habitats, see new things you never thought possible, go places you only read about.

Explore, experience, be united with amazing people in a passion.

Master your camera. Live your Dream. Be Extraordinary.

We will guide you on your journey.



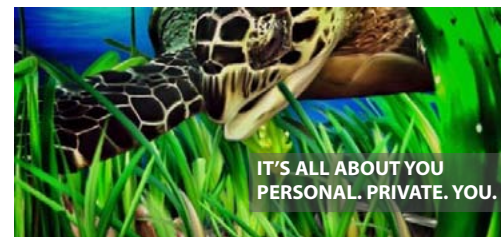
"My training here at the Academy gave me the courage to open my own underwater media business. Now I am living my dream"... (Beth Weinstein)

Unwavering professional service and a truly luxurious diving experience.

V.I.P. Private Video-Guiding - One-on-One Photo-Diving - Rebreather diving
Customised Professional Filmmaker Courses - Underwater Photographer Masterclasses

Cozumel's Underwater Photo & Film School **adapts to you**. To your wishes, your experience and to **achieving your personal goals**.

When you create something wonderful, in a passionate state of flow - these are the best moments of our lives. Live It. Breathe It. Create. It's time to tell your story.



"I chose Liquid Motion Academy over The L.A. Film School, because I wanted to learn the art - stories, creation with freedom, how to portray emotion, how to make a difference. It's incredible how much I learnt about filmmaking and photography in such a short time!!". (Karin Saini)

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w: www.liquidmotionacademy.com e: info@liquidmotionacademy.com

Talk With Us to discuss your goals and the path to realizing your dream, in your time, at your speed.

Opt out

Fiji is an idyllic group of more than 300 islands, each one with its own personality and underwater treasures! Even though it is mostly known for its colourful soft corals, Fiji has much more to offer!

Everybody agrees with Cousteau, when he named Fiji as the "Soft Coral Capital of the World"! The colors are so incredibly vibrant that it is hard not to be hypnotized by all those pink, purple, orange, yellow and red lush soft corals! The best places for soft coral in Fiji are the Bligh Waters, Tavenui and the Namena Marine Reserve.

If the colourful coral does not bring you enough excitement, Fiji has a wide variety of marine life as colorful as its environment including

angelfish, anemone fish, anthias and even Blue Ribbon Eels which are fantastic subjects to photograph!

Wide Angle photography opportunities are everywhere in Fiji! Lush and stunning boomies full of life will make you feel like diving into an aquarium! Turtles, big schools of barracudas, banded sea snakes, sharks and mantas are also a great opportunity for wide angle underwater photography.

There is a wide variety of fantastic marine life to enjoy! So, if you are an underwater photographer and you are looking for inspiration for your next liveaboard dive trip, then Fiji is right for you!

Komodo Island, Indonesia aboard the Damai I Liveaboard Jan 28th - Feb 8th, 2017

Komodo National Park, located in the center of the Indonesian archipelago, is located at the meeting of two continental plates, this national park constitutes the “shatter belt”, between the Australian and Sunda ecosystems. The park is identified as a global conservation priority area, comprising unparalleled terrestrial and marine ecosystems. The park is best known for the Komodo “dragon” monitor, the world’s largest living lizard, measuring up to 8’ long!

Upwelling of nutrient-rich water from deeper areas of the archipelago is responsible for the rich reef ecosystem. The variety of marine life that you can see in Komodo rivals any of the world’s best dive destinations. From sunfish, mantas, dolphins, sharks and eagle rays to pygmy seahorses, ornate ghost pipefish, clown frogfish, nudibranchs and blue-ringed octopus, all are at home among a spectacular range of colorful sponges, sea squirts, tunicates and corals; Komodo is an underwater photographer’s heaven!

In Jan/February, there are good conditions in the south. Horseshoe Bay, a favorite spot, is bluer, clearer, and warmer. This charter is



a repositioning cruise, as the boat leaves the Komodo area and goes to Flores Island. With luck, we’ll also be able to see the fantastic Komba volcano from the water. Although 11 days in length, we are only being charged for 10!

www.opticaloceansales.com

Ocean Art 2016 Deadline: November 22, 2016

Underwater Photography Guide’s 6th annual Ocean Art Underwater Photo Competition closes for entries on November 22nd 2016.

The contest features over 25 incredible liveaboard, resort and photo gear sponsors exceeding \$75,000 USD.

We have many categories designed to ensure that photographers find the right category for each of their images. Categories are further divided into Compact, Mirrorless and



Open (all cameras). Ocean Art uses 15 categories total!

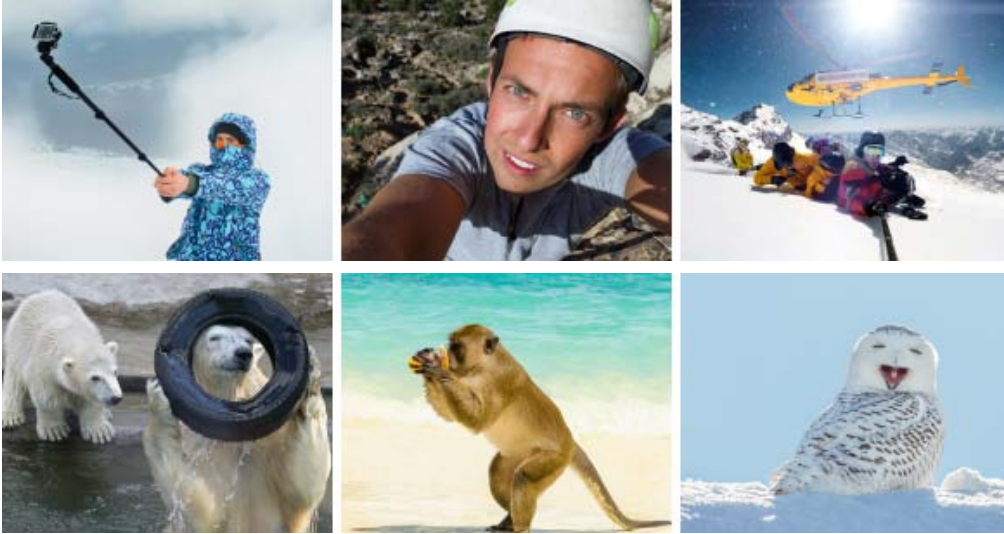
This is a virtual contest - simply upload underwater photos taken anywhere, anytime. Winners will be announced the week of Jan 9, 2017.

www.uwphotographyguide.com/ocean-art

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by a diver and professional jeweller.

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Email : amvcreation@free.fr

Strange World Photography Competition



After a successful first year the Strange World Photography Competition returns to the Adventure Travel Show and entry is now open. Strange World celebrates all that is weird and wonderful in the world of adventure travel - and this is no ordinary photography competition...

Created and organised by the Adventure Travel Show, this exciting photography competition asks you to forget about technique, what camera aperture you have used or your lighting, instead it's your subject matter that counts. All the normal rules are out - they want to see images that'll make them laugh, gasp and look twice!

Winning images and further selected images will feature in the

Strange World Exhibition at the Adventure Travel Show, Olympia London on 21-22 January 2017.

We have 4 categories for you to choose from, and there is no limit as to how many photos you can submit. Images must be no larger than 5MB. Use the upload tool below to send us your photos and please do tell us where the photo was taken.

So what are you waiting for?! Starting sending us your images now...

Categories: Extreme Selfie

Where have you taken the best selfie? And don't deny that you do them! We want to see your best one, pushing the boundaries and capturing something truly awesome.

Signs

Misinterpretations, spelling hilarities and strange meanings... we've all discovered them on our travels, so send us your best finds!

Animal Antics

Our travels are never quite complete within encounters with wildlife - and their antics can prove rather entertaining too. We want to see your best and funniest critters captured on camera.

Best Of The Rest

From cultural oddities and intriguing traditions to landscape phenomenons and 'right place-right time' classics - this is the category for everything else. Discovered an extreme automated toilet in Japan or quite the opposite on the remote wilds of Africa? Or maybe you've encountered an interesting grooming habit or a perplexing food option - send them all in!

www.adventureshow.com/strange-world-competition/

How would you like to own the land by Hairball in Lembeh?

**For Sale :
Unique Lembeh
Coastline Land**

Lembeh in North Sulawesi in Indonesia is generally viewed as the world's top muck diving destination. And in Lembeh, Hairball is probably the most famous dive site.

Prime plot of 27,000 m² (coconut plantation) available (freehold), with fantastic views from about 320 meters of coastline facing Lembeh Island, next to the famous Hairball and TK1 dive sites.



The land has an existing quality 2-room bungalow, staff house, road (and sea) access, water and electricity (and back-up generator).

Enquiries welcome.



Contact Colin Marshall at
COLINTRMARSHALL@yahoo.com



The Revolution is Now

And it starts with the **Nikon D500**

Choice of Port System:

- New Dry Lock (DL) port system for maximum flexibility, improved security, and expanded support of popular larger diameter lenses
- Four Lock (FL) port system model for legacy users who want to use their older Ikelite lens ports

Choice of Flash Options:

- Pre-installed manual electrical flash bulkhead and hotshoe for the fastest and most reliable triggering with most popular underwater strobes
- Optional TTL hotshoe and Nikon TTL Converter provide true strobe communication between the camera and Ikelite DS strobes
- Optional remote strobe triggering via extension cord or optical slave sensor; third party accessory support for triggering via Pocket Wizard transceivers

Choice of Depth Rating:

- 50' (15m) back for shallow water, pool and surf use makes the system lighter and easier to handle at the surface of the water
- 200' (60m) back provides access to almost every function and withstands daily use up to recreational dive depths
- Enjoy the best of both worlds; backs are available for purchase separately to mix and match

Standard Features:

- Vacuum valve standard on DL models; optional on FL model
- Supremely functional control layout with access to all important camera features
- ABC-PC and Lexan construction is strong and fundamentally corrosion resistant
- Balanced aluminum base with left-hand quick release handle
- Made in the USA



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New Products

Ikelite 200DL housing for Canon EOS 5D Mark III, 5D Mark IV, 5DS, 5DS R DSLR

Featuring the new Dry Lock (DL) port system with a dive back rated to 200' (60m). Vacuum valve included. TTL circuitry sold separately. Product Details 200' (60m) front and back; Back is interchangeable with optional lightweight 50' back sold separately. Supremely functional for maximum creative control—access is provided for all important camera functions. The NEW Dry Lock (DL) Port System gives added security at the surface of the water and accommodates large diameter lenses. Extra-large, soft touch zoom knob; Zoom is accessible for many lenses using our unique universal zoom gear system. Vacuum valve included (pump sold separately). Included Ikelite ICS-5 bulkhead connector with manual hotshoe for reliable electrical triggering of underwater strobes; Optional TTL circuitry provides automatic exposure with compatible Ikelite DS strobes.



Control symbols are laser etched into the back and will never fade or rub off. Quick install camera mount plate does not need to be removed for battery or memory card access. One spare 1/2-20 threaded accessory port locations on the front of the housing for the addition of optional accessories. Includes a balanced aluminum base with left-hand quick release handle; Right-hand handle sold separately. Signature open-groove design suspends the rear o-ring in a natural position that is easier to maintain and more reliable than forcing the o-ring into a channel.

www.ikelite.com

www.uwpmag.com

Sony introduces the FDR-X3000R and HDR-AS300R Action Cams



Sony has introduced the FDR-X3000R and HDR-AS300R Action Cams. The former features 4K capture with the latter HD, but both are equipped with Balanced Optical SteadyShot image stabilization.

They have a 0.5 inch 8.2MP Exmor R™ CMOS sensor with “big pixels” designed for video with a native 16:9 aspect ratio and a BIONZ X™ processor and their lens is a 26mm focal length with a fixed f2.8 aperture.

There is a digital crop function that offers 17mm, 23mm and 32mm equivalent settings.

A waterproof housing is supplied with both cameras.

www.sony.co.uk



ACQUAPAZZA

NEW TYPE

Underwater Housing for the Sony α 6300

APSO-A6300

ZEISS 50mm Macro, 12mm Wide and 16-70mm that are suitable for high image camera were added.



<http://acquapazza.jp/en>

Issue 93/15



Nauticam
innovation underwater



Compact Macro Converter 2

>>>>>>>>>>

CMC-2 is a new macro lens designed to stand alongside the previous CMC-1, offering a less powerful lens choice for "larger" macro subjects that is noticeably easier to use

Nauticam 蓝天海

www.nauticam.cn

DUB 1080P action camera

The Intova DUB Action Cam is a fun new addition to Intova's historic line of high quality waterproof action cameras. Available in three colors, this new breed of go-anywhere video camera is an imaging tool for all ages and activities, in or out of the water.

Capture incredible footage of your most epic and memorable activities with full high definition, 1080p video resolution and a 8MP sensor. Whether you're skimming the surface on a surf board or submerged underwater, the removable, compact and rugged housing floats and is waterproof to 200 feet. The built-in rechargeable Li-ion battery provides up to 2 hours of battery life, allowing you to count on being able to film and shoot the highlights of your day.

- * Compact and rugged housing
- * Built to float for easy retrieval
- * 1080p video resolution at 30 FPS
- * 8MP Photo resolution
- * Angle of view: 108°,,
- * Fully waterproof to 200‰ (60 m) in housing
- * Rechargeable Li-ion battery



- 1100mAh (up to 120 mins)
- * Built-in 1.5"± TFT LCD screen 480°;240 px
- * Compatible with 32GB MicroSD card (not included)
- * 1/4"-20 threads for standard mounts and tripods

www.intova.net



APSO-A72D

Underwater Housing for the Sony ILCE-7M2/7RM2

**Go to the depth 200m!
656ft!**



<http://acquapazza.jp/en>

NEW MIDX HOUSINGS



NIKON MDX-D500



CANON MDX-80D



SONY MDX-α6300

WWW.SEA-SEA.COM
SEA&SEA
THE UNDERWATER IMAGING COMPANY

Aquatica A1DXMarkII housing for the Canon EOS-1D X Mark II



Aquatica is proud to announce its new housing for Canon's second generation of its most advanced action photography pro camera, the Canon EOS-1D X Mark II. With easy to reach controls, our new lens gear system and uncompromised viewing, this new Aquatica housing puts the Canon 1DX MKII into the hands of photographers shooting in the world's most demanding underwater environments.

The A1 DX MarkII also retains our trademark molded grips, the industry standard of comfort for the last 25 years.

www.aquatica.ca

INON Carbon Telescopic Arm



INON INC. is pleased to announce official release of Carbon Telescopic Arm SS which consists of two pipes to provide stepless adjustability for desired length.

Shortest version among Carbon Telescopic Arms with 209mm~292mm/8.2in~11.5in (effective length 189mm~272mm/7.4in~10.7in).

The Carbon Telescopic Arm System offers free adjustable arm sections by loosening/tightening two lock dials benefitting for easy advanced lighting.

Most advanced feature is making your camera system more compact and comfortable to carry both on land and underwater by collapsing the Carbon Telescopic Arm when not in use.

Arm sections are made from super rigid carbon pipe which greatly reduce underwater weight, water resistant, and enhance the durability.

www.inon.co.jp



Nauticam NA-RX100IV for Sony RX100 IV



"Amazing 4K Compact"

With the ability to shoot stunning 4K video and 20mp stills, this camera and housing package offers image quality approaching that of an SLR system with the size and convenience of a compact. Controls are simple, but well thought out with easy to access push buttons. Dual command dials immediately access frequently used manual settings like Manual Focus, F-Stop, and Shutter Speed. The addition of excellent wet lens options make for one versatile, powerful, compact package.

www.reefphoto.com

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Deepshots Custom gear for Trioplan 100 lens



A keen underwater photographer approached me recently with a lens I have never heard of before. After a quick Google session I realised that this Trioplan lens is quite a special lens indeed.

The Meyer-Optik Görlitz Trioplan 100 f2.8, sometimes called soap bubble lens, is based on an old 1920 design and produced an extremely soft and pleasing image with special out of focus (Bokeh) areas. The original Meyer-Optik company has been closed for years now but their Trioplan lens design has been resurrected via successful Kick-

starter campaign and is available once again.

The Trioplan lens is fully manual so a focus gear was needed to get it working inside a Nauticam D5 housing. That is where I took over and behold a Nikon mount Trioplan 100 Focus gear for Nauticam was born. If you are interested using the lens inside your housing and want to be able to focus also... well, you know who to contact.

www.deepshots.co.uk

www.meyer-optik-goerlitz.com/kickstarter_trioplan/



Nauticam NA-D500 for Nikon D500



"A New Era"

With 153 focus points and 10 fps continuous shooting, there has never been a Nikon DX camera with the level of autofocus and continuous shooting capability as the Nikon D500—not to mention the revolutionary addition of 4K UHD video. This extraordinary camera demands an equally impressive housing, and the Nauticam design team has left no detail overlooked. In addition to the superior ergonomics for which Nauticam is renowned, each NA-D500 comes with an installed manual optical flash trigger—standard!

www.reefphoto.com



Underwater Camera Housing for SONY RX100 M4

APSO-RX100M4D

A compact digital camera also go to the depth 200m 656 ft!



<http://acquapazza.jp/en>

Easydive Revolution 13000 lumen LED

Revolution is designed to be used as primary video lighting for any underwater video, digital still or digital SLR system. A perfectly diffused 110 degree beam provides even coverage from macro or close-up to wide angle photography.

Revolution is one of the most interesting pieces of news in the world of underwater video and photography today.

Made in Anticorodal anodized aluminium, Revolution take advantage of its Bridgelux Led developing 13000 lumen to produce a 110° beam at a color temperature of 5600°K.

Mainly dedicated to video, the light head's powerful 13000 lumen, and CRI 90 beam may be reduced to Medium (70%) or Low (30%) power settings to fine-tune exposure and extend battery life. Power settings are easily managed through the ergonomic and user-friendly rotating switch at the back of the light head.

Near daylight color temperature ensures the most true, natural tones and the special front lens is studied for revealing all the chromatic range of the seascapes and subjects.

The new LiFe (Lithium-Iron, in Italian Litio-Ferro) batteries, which do not produce any gas during the re-charging process, made possible to avoid any possible water inflow



through the cap or the ventilation valve, making the new waterproof charging system another original and innovative mark of Revolution.

Length: 205mm. Diameter: 125mm. Weight: 1900gr in air. 450gr in salt water

Maximum depth rating: 100m.

www.easydive.it

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Recsea GOPRO HERO4 300 Meter Housing WHG-HERO4



FEATURES:

- Compact and durable, precision machined corrosion-resistant aluminium housing.
- Lightweight, designed to withstand depths of 300 meters (984 feet).
- Original Secure-Latch locking mechanism for easy opening and closing.
- Double-wide Silicon O-Ring and Back Cover contact surface
- Complete camera function control.
- Variety of support options.



SPECIFICATIONS:

Compatible Cameras - GoPro HERO4, HERO3+ & HERO3 Camera (Black, Silver, White) with GoPro LCD Touch BacPac or GoPro Battery BacPac
Maximum Depth - 300 meters (984 feet)

Material -
Main Body: Corrosion-resistant aluminium alloy, anodized and POM
Buttons: POM
Lens/Monitor: Hard Coat Acrylic
Screws, Springs: Stainless Steel, Galvanized
Size (Housing) -
Dimensions: W90.5mm x D57.5mm x H62.5mm
Weight: Approx. 318g (Land) / 150g (Freshwater/Camera with LCD BacPac)
Accessories - Reserve O-Rings, O-Ring Removal Pick, O-Ring Grease
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Easydive Leo WiFi Universal



Thought to be impossible, but after more than a year of work Easydive succeeded in realizing the first UW housing with Wi-Fi commands (patent pending).

This new housing is very compact and meant to be adapted to many Mirrorless cameras. As one handle hosting one control panel which can with a switch command, double the functions so that there is no need of a second control panel.

Leo3 WI is for sure the most technological housing in the world, being the only one with an electronic control unit managing commands through USD, I.R. and Wi-Fi. The electronics will recognize automatically the camera we are going to put inside and consequently will enable the proper commands management.

As per every LEO series housing, Leo3 WI gives the opportunity to

Universal Housing for:
Sony Mirrorless: Alpha 6000, Alpha 6300, Alpha 7, 7s, 7r, 7 II, 7s II, 7r II
Panasonic Mirrorless: GH4, GH4r, GX8, GX7*, GX85**
Canon: 1000D-1100D-1200D-100D, 350D-400D-450D-500D-550D, 600D-650D-700D-750D-760D
Nikon: D3000-D3100-D3200-D3300, D5000-D5100-D5200-D5300-D5500
**it is necessary to have the camera to verify the right centering.*

use different models under the same housing so that the user would not need to send back his one to Easydive once he buys a new camera, but would enable the housing recognize the new camera through the programming kit sent via e-mail by Easydive.

www.easydive.it



**Nauticam NA-A6300
for Sony A6300**



“Versatility & Power”

The Sony A6300 is blurring the lines between compact camera, DSLR, and video powerhouse with its 24.2MP APS-C sensor and 4K UHD shooting capability. An ever-expanding selection of lenses allows your pick of the right lens for the job. The 16-50mm PZ kit lens is easily and comfortably controlled in the Nauticam A6300 housing and is expertly complemented by the Nauticam Wet Wide Lens (WWL-1) or Compact Macro Converter (CMC-1) for the ultimate in versatility—all in one dive!

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Acquapazza developments

Japanese housing manufacturer Acquapazza have announced their new deeper rated housing the APSO-A72D for the Sony A7.

The APSO-72 is rated to 100 metres (328 ft). The APSO-A72D has stronger push button springs and strengthened internal parts that enable the housing to operate down to 200 metres (656 ft) with increased thickness glass on the 2870 LBD and E90M LBD ports.



In addition a port for the SELP28135G (it is with power zoom lens for animations) is under development. And we are developing a 170-mm dome port. It will be evaluated by change of dome glass by 130 metres (426 feet).



The comparatively short battery life of the Sony A7 has always attracted criticism, especially in Movie mode, but in the APSO-A72 the top strobe accessory can be replaced with an extended life battery.



The depth rating of the APSO-RX100M4 has been increased to 200 metres (656 ft) and this will also apply to the future Sony RX100M5 housing.

www.acquapazza.jp/en



NA-5DIV Housing for Canon 5DIV Camera



Underwater Division at CineBags



After providing specialty bags to camera crews all around the world for over a decade, we are proud to announce a new line of products for professionals who venture below the surface of the water.

Inspired by our dive expeditions, stretching from the ocean depths of Mexico to the Philippines, our team of divers and designers at CineBags are excited to bring you a new series of products. With the adventure camera rig in mind, we have created the Square Grouper.

The Square Grouper is designed to be a compact and collapsible home base for your camera rig to and from

the dive boat. With the Grouper, there is no need to share a rinse bucket with your fellow divers. Knowing that your rig is protected, you can focus on the adventure.

We have relentlessly tested our bags with underwater camera rigs, so let us know what you think. We look forward to seeing your amazing travels with CineBags. Tag your images with #cinebagsunderwater on Instagram, so that we will see all your breathtaking work on location..

www.cinebagsunderwater.com



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that exceed the two!

APSG-dpQ

Underwater Camera Housing for
SIGMA dp00, dp10, dp20, dp30



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Hugyfot Canon 5DMkIII/s/sr

The HFC-5D MkIII housing is machined out of a solid block AlMgSi1 high strength aluminum. Each housing is sanded by hand, sandblasted and finished with a hard anodisation and Teflon coating. The housing is pressure rated to 100m.



All Canon 5D MkIII camera controls can be accessed (on/off, shutter release, shutter speed, aperture, program dial, main dial, push buttons, lens release).

www.hugyfot.com

Gates Pro Action Housing

Designed for one mission – underwater action – the Pro Action has purpose built features for “run and gun” scenarios. Pro Action is multi-camera compatible with RED DSMC1, DSMC2 and ARRI ALEXA Mini -- a bonus for natural history filmmakers.



www.gateshousings.com

Outex Waterproof Covers



Our underwater camera covers are made of a flexible, tactile-rich material. They work in conjunction with our Optical and Viewfinder lenses to hermetically seal your equipment from the elements even under water (waterproofing your DSLR or consumer camera completely).

Outex waterproof camera housings maintain a tactile feel and access to all of the camera’s controls, buttons, and knobs. We’ve custom built different covers to mold-fit your specific camera make & model, and still permit use of various different camera lenses. In other words, the same Cover will work for most/all of your lenses so you don’t need different covers for each one. Our Covers support non-flash, flash, tripods, and other connections.

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Store owner Marco Heesbeen won a Golden medal at the CMAS World Championship of Underwater photography.

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You're gonna need a bigger boat

Subal Nikon DF housing



From the first moment when Nikon DF was published we knew that Subal will make housing for this stylish beauty and old school looking camera with Nikon D4 heart inside.

This housing is light weight, with new locking system, 2 strobe connectors (5pin) comes with standard and additional 2 for various type of connectors like Vacuum sensor and HDMI monitor. Also there is possibility for installing additional Subal TTL V1 electronic that is compatible with several strobes like Sea&SeaD1, D2, Inon Z240 and Ikelite.

Ergonomic and compact design with all buttons & wheels positions are made to make easy access for underwater photographers.

The Subal NDF is shipping now, priced at €4,020 within the EU and at €3,350 for export outside of the EU

www.subal.com

Seacam Canon EOS5D MKIV



The Seacam silver for the Canon EOS5DMKIV sets new standards in design and ergonomics. Due to the special construction, the mounting of the camera is especially easy. The housing is milled out of a saltwater-proof light metal alloy twice hardened and high-value anodized.

Special longevity is achieved through use of materials of only the best quality: stainless steel, anodized aluminum, premium synthetics as well as Helicoil threads.

Double sealing with seamless, high-quality precision O-rings protects all shafts and press buttons. The main O-ring is of a particularly strong dimension. The titanium SAFETY LOCK fastening system safely secures both housing shells.

www.seacam.com

Olympus PT-EP14



The underwater housing PT-EP14, specially designed for the OLYMPUS E-M1 Mark II, is a masterpiece of engineering. The underwater case is waterproof down to a depth of 60 meters.

Thanks to the durable, high quality polycarbonate construction, the weight of the housing is reduced to a minimum, while giving you full control of all functions of the camera. You can be confident that the camera is protected from water and also knocks and bumps on land are cushioned.

The PT-EP14 is the second generation MFT underwater housing that features an exchangeable lens port system (separately available), often demanded by professional underwater photographers.

It gives you the freedom to use several Micro Four Thirds lenses,



starting with the M.ZUIKO DIGITAL ED 60mm 1:2.8 MACRO, Lens for astonishing macro shots underwater, to the high-performance super-wide angle zoom lens M.ZUIKO DIGITAL ED 7-14mm 1:2.8 PRO and the M.ZUIKO DIGITAL ED 8 mm 1:1.8 Fisheye PRO lens with overwhelming optical performance that provides unique photographs.

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Nauticam NA-GX85 Housing for Panasonic Lumix DMC-GX85/GX80/GX7 Mark II



Features:
Ultra compact, sculpted design
Vacuum monitoring and leak detection circuit included as standard equipment
Improved HDMI Connector Integration - no socket extension required, and cleaner cable routing
Compatible with Nauticam 180 degree and 45 degree Viewfinders (32204 / 32205) for enhanced viewing of the camera EVF
Handle brackets and shutter release extension included as standard equipment, providing improved ergonomics when used with an accessory tray and handle system.
100m Depth Rating (150m Extended Range Version also available)
Specifications:
Dimensions: 194mm x 127mm x

102mm W x H x D
Weight: 2.00kg
Depth Rating: 100m
MSRP \$1450
Compatible tray & handle systems:
71209 Flexitray plate II W with left handle (with 2 tripod holes)
71208 Adjustable right handle II (for Easitray II & Flexitray II)

www.nauticam.com

www.uwpmag.com

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Nauticam NA-5DMKIV for Canon EOS 5D Mark IV



A brand new design, not a reworking of an existing model, incorporating all of the latest Nauticam ergonomic enhancements.



Drop in camera loading

- no controls need to be preset before installing the camera in housing.
- New Card Access Lamp Window, useful for determining recording state when shooting video
- New AF Area Button
- Sculpted, ergonomic shutter release lever with “two stage” shutter release gearing to enhance tactile feel of half and full press
- Thumb lever access to AF-On, Record, Magnify, Playback, ISO, Flash Exposure Compensation, and the M Fn button from housing handles.
- Sculpted Piano Keys route Quick Control Menu and Set to housing handles.

- New TTL Flash Trigger integration. Power lever and status window provide control over the optional TTL Trigger (26321) in the housing.
- Lighter weight.
- Vacuum check and leak detection circuit standard (and vacuum valves ship with the housings at no charge Nov 1 - Dec 31 2015)
- Rubberized housing handles with ergonomic design.
- 100m Depth Rating Standard (also available in 150m Extended Range model)
- MSRP \$3800

Welcome to Hugyfot UK

Based in Sheffield, we are the UK distributors of the Hugyfot Underwater Camera Housings for Canon and Nikon SLRs.

René Hugenschmidt began making Hugyfot housings in 1953 and the sleek, distinctive housings have been well serving the needs of professional and keen amateur photographers and videographers ever since.



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“Often copied,
never equaled”

Cinebags CB70 Square Bag

by Gregory Sweeney

In July I tested out the new CB70 Square Grouper made by Cinebags while on a whale shark snorkel and dive trip on Isla Mujeres, Mexico.

The CB70 Square Grouper is a padded bag designed to conveniently carry a fully assembled underwater camera (or video) rig to the dive boat and provide storage for it while on the boat. It folds up compact for travel in checked luggage then unfolds to be a large bag to hold a camera in a housing. It's rugged and water tight construction also allows for the bag to be used as its own rinse tank. I am excited to try out this new concept in camera protection.

At the hotel I load my Canon 5D MK3 in a Nauticam housing into the CB70 Square Grouper and headed to our golf cart transportation down to the dock and our boat for the day. When we reached the boat, it was easy to carry the Square Grouper containing my housing slung over my shoulder and hand it onto the boat as one neat package.

The CB70 Square Grouper features a center carry strap with neoprene handle, as well as a padded, adjustable, and removable shoulder strap robust enough to take the weight

of a housing and still be comfortable.

I also loaded up the bag with my small items including sunscreen, sunglasses, hotel keys, phone, and hat. There are pockets on the outside and inside for all my various extras. The numerous external cargo loops, external mesh storage pouches, and mesh storage pouches inside hold all the small items you need for your day out. The bag is sturdy and keeps its form while standing empty or full of rinse water. I placed quick access items like my hat and swim towel in the bungee laces on the lid.

Snorkeling with whale sharks has us getting in and out of the boat frequently as the boat moves with the aggregation. When I reached the ladder, the boat crewman was able to take my camera and place it right into the CB70 Square Grouper which was full of fresh water: my own personal rinse. Other cameras were placed around the deck between dives while my camera was protected, out of the sun, and clean.

No matter if the bag gets wet or splashed with salt water – the CB70 Square Grouper is easy to clean and dries quickly. When not used as a rinse tank the bag kept my housing



The CineBags CB70 Square Grouper is a padded bag designed to hold a fully assembled underwater camera rig, is waterproof, and can function as a rinse tank as well as hold all your small gear.

and personal items dry and safe from saltwater splash, sun, and getting lost on the boat. Even on the days when I brought along stobes and large strobe arms, the rig fit well inside.

This is a well thought out bag: Product designer and underwater photographer Markus Davids developed and tested the CB70 Square Grouper over many dive trips in warm and cold water and on all different boat situations. It is well constructed of premium materials; high quality marine grade YKK zippers, safety reflectors, and durable

straps will stand up to the rigors of dive travel and life on a boat. The fabric is far better for this task than that used on standard canvas camera bag. It is waterproof and sturdy as well as very resistant to tears and punctures. The bag is made from a fabric called Tarpaulin; the same fabric used to make the drybags for kayaking.

You already have loads of things to bring on a dive trip but because the CB70 Square grouper folds down to a flat and lightweight bundle in your checked luggage, it is an easy decision

to include it for every dive trip and boat excursion from now on. I use a specialized travel camera bags (also from Cinebags) for on the airplane, but that bag is best for equipment that is broken down; it can not hold a fully assembled housing with arms, floats, etc. The CB70 Square Grouper does what that bag cannot. Once I arrive at the dive destination, I just pull the compacted bag out of my luggage and use it exclusively for the rest of the trip.

As a bonus, the CB70 Square Grouper has non-photography uses: after your camera is done for the day it can hold cold drinks and ice for the beach or around the pool.

My Conclusion: Where have you been all my diving life?

It was wonderful having the CB70 Square Grouper along on this underwater photography trip – I am completely enamored with this bag. The CB70 Square Grouper fits the need for a serious bag designed to carry a fully assembled camera in a housing, even with strobes, plus all the things the underwater professional needs for day out in the water. . The ability to convert to a rinse tank and to fold flat for air travel is a bonus. The convenience of all my items in one bag that can keep them safe, dry, and protected is a joy and I will not be without this bag on all future dive trips



The bag is designed to hold your full assembled underwater housing and holds water so it can be used as a personal rinse tank.

CineBags specializes in camera bags designed for professional use. Their catalogue of products includes large bags for production use as well as bags designed for photography travel and now specialty underwater camera travel and storage solutions.

The new line of Underwater CineBags including the CB70 Square Grouper, will debut and be featured amongst the existing line of CineBags professional camera bags at the 2016 DEMA show in Las Vegas booth No. 8205. The CB70 and all other



The CineBags CB70 Square Grouper folds down flat for easy packing in your luggage. When you arrive at your destination, simply unfold it and load it up.

bags will be available through the CineBags dealer network right after the show.

Gregory Sweeney
www.gregorysweeney.com

Gregory Sweeney is an underwater photographer who hosts trips designed for underwater photographers. He also owns a safari lodge in South Africa where he hosts photo safaris.



Leak Insure

by Peter Rowlands

“The longer you have been taking underwater photographs, the nearer to a flood you will be.” So goes the old saying and I think it’s true that inevitably you will, one day, experience a flood.

There are three main types of flood; the first being the instant filling up of a housing, almost certainly due to user error, secondly the slight leak most likely from something across the main O ring such as a hair or fibres and finally, not strictly a leak, but condensation caused by slightly moist air inside a housing being heated up by direct sunlight or heat generated by the camera.

Nothing is going to save you from the first and there is a choice of methods for the second and third but only one product will effectively protect you from both and that is a sachet of Leak Insure.

Traditionally sanitary towels have been used to absorb any slight leaks and silica gel sachets have been used to absorb condensation but Leak Insure sachets will do both. They contain highly absorbent granules which can hold moisture and water. The larger the sachet the more water it can absorb. The largest size is

Standard and this can absorb up to 40ml of water. Going down in size there is Slim, Mini and Shorty as well as Go-Strips for GoPro housings. They all come in grip seal bags and there is an additional metal storage tin available which offers double protection storage.

Which size relates to you depends on the size of your housing and the available space to store it. A point to bear in mind when looking for a suitable space to store a Leak Insure sachet is that, should you have a slight leak which the sachet absorbs, it will increase in size considerably and if restricted it will tear the retaining tissue which could leave a sticky mess of granules for you to clean up. The upside is that it will most probably have saved your camera so a little bit of mess cleaning up is a small price to pay.

Speaking of price, a sachet costs about £1 and I think that that is a very small price to pay for protecting a camera worth hundreds of pounds.

Leak Insure have resellers in several countries or they can be ordered direct online.

I recommend Leak Insure sachets as a ‘no brainer’ because if you don’t



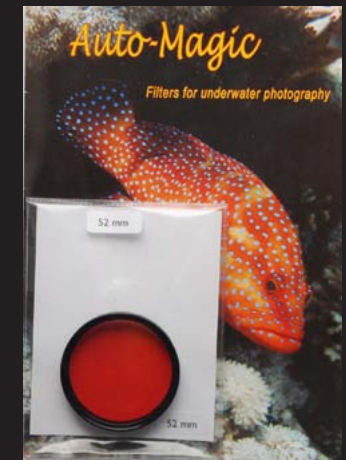
use them you are very much at risk and, if you do, you could well divert a disaster.



www.leakinsure.com

Peter Rowlands
peter@uwpmag.com

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Magic filters are now available in 3 options. Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance, Auto-Magic for compact cameras in automatic point and shoot mode. GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance. Prices start at just £19.

The Auto-Magic formula is now available in a Plexiglass filter that can be added or removed underwater.

www.magic-filters.com

Panasonic GX80/85 and Nauticam NA-GX85

by Peter Rowlands

It is 3 years since I upgraded my camera to a Panasonic GX7 and I have been extremely impressed with its performance and have really enjoyed shooting with it in my Nauticam housing.

I shoot mostly available light video and the GX7's manual white balance capability is excellent. I can't recall a time when it has failed to produce a good balance and it has the ability to manually tweak it if required. My main lens combination is the Panasonic 14-42 EZ lens with the Nauticam WWL-1 wide wet lens and this produces crisp images throughout the zoom range. So why am I considering upgrading?

As a video shooter the big development in the past 3 years has been the introduction of 4k video. This is effectively almost 4 times the quality of Full HD (or 2k) and the difference is immediately visible and highly desirable! And don't forget that the GX80/85 is no slouch when it comes to stills. The 16mp sensor provides excellent detail without SD card sapping file sizes.

Another significant improvement is Dual IS, which combines in-body 5-axis and in-lens image stabilization. This will make shooting steady video much easier and will allow still photographers to get away with a slower shutter speed than previously.

As a result of the above I caved in an 'invested' in a Panasonic GX80 which for some reason is the GX85 in north America. However I only committed the cash when I knew that Nauticam were making a

housing for it because, strangely enough, the GX80 is not my choice of camera on land. Like most small cameras they are quite fiddly with most of controls near each other and the ergonomics for shooting video is not ideal. As a result I use a conventional video camera, the Panasonic HC-VXF990, for topside.

Underwater however in a Nauticam housing the GX80/85 really comes into its own so I was delighted to be able to spend a couple of days with this combination.

At first sight the Nauticam NA-GX85 looks, and is, slightly smaller than the NA-GX7 and this is due, in part, to the flowing curved surfaces which to my eye are absolutely beautiful and mechanically impressive but they also make the housing much more tactile. Holding the housing is very comfortable and all of the day to day controls fall easily to hand. With an Olympus 8mm F1.8 fisheye and a Zen dome, this is going to make a great, compact combination.

The Panasonic GX80/85 has a tilting LCD screen which is a preference of mine and in the housing this is tilted 15° which provides a significantly better viewing angle. The only problem for me is that the EVF port and Fn4 and Fn3 buttons get in the way of the screen and I would prefer just a plain perspex port for cleaner viewing because a) the EVF is not particularly good and b) I personally have never used the function buttons.





Supplied with the housing are two stainless steel plates and an assortment of screws together with a trigger lever. These are designed to attach to Nauticam's handles and tray accessory so if you don't already have them, it will cost approximately £150 extra depending on the combination you choose. The good news is that the trigger lever transforms the performance of the housing and is much more like a video camera would be operated for movement free shooting. This also applies for stills shooting and is a much more natural way of 'triggering' the shutter.

Apart from the above, the NA-GX85 is all that I have come to expect from Nauticam providing all the usual familiar controls. The only

slight change is that the leak detector/ Vacuum LED is now on the top of the housing rather than at the back which makes it much more visible.

I'm looking forward to another 3 years of enjoyable shooting.

The Nauticam NA-GX85 body costs £1344 and is available from www.nauticam.co.uk

Peter Rowlands
peter@uwpmag.com

www.uwpmag.com

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I-Divesite Symbiosis SS-1 and SS-2 Lighting System

by Jussi Hokkanen

i-Divesite Symbiosis SS-2 review For years the underwater flash gun market has been shared by two Japanese companies: Sea & Sea and Inon. If you were buying a “universal” underwater strobe, not tied to any special camera or housing maker, these were the brands available for you as a normal user. (Ikelite, Subtronic, Olympus... I know, I know). For long as I can remember, people have also been asking me if there is one light that can do both stills and video; a unit that would have a powerful constant light and an UW strobe in one package. So far the answer has been negative.

Hong Kong based i-Divesite is now trying to be the third wheel in the market and lo and behold, their first ever UW strobe product is not just a strobe but a lighting system that combines a decent video light with a powerful strobe. The new lights are called the Symbiosis SS-1 and the SS-2. It is not often that in the small world of underwater photography something this novel would pop out from the production line. Interesting products indeed.

When I first heard about the new i-Divesite invention, almost a year ago now, I imagined a unit that would seamlessly combine the two features. Once I saw the first pictures of the actual light units I was slightly disappointed as they were quite far from what I had made-

up in my head. In the end the SS-1 and the SS-2 lights still look like a video light that is bolted on to a strobe unit. – “Not really a handsome combination”, was my first thought. Looks aside, the more important factor should hopefully be the actual features and ease of use. Now as I have played with the units for few weeks I can say that they work reasonably well. There are some issues though.

But first back to basics: What are the differences between the two Symbiosis models? The SS-2 is the more powerful unit with a reported guide number of 32. The cheaper SS-1 version has a guide number of 24. Basically the SS-2 should have the same power as the Sea & Sea YS-D2 and the SS-1 the same power than the Inon Z-240. I dusted off my trusty old Minolta Flash Meter V (a legend of its time!) to find out how true these numbers are. I can safely say that the sums do match. Both the SS-1 and SS-2 delivers the promised output down to a tee in comparison with the competition. For example, both the SS-2 and the YS-D2, from about one and half meter a way, in full blast, give an f reading of 16.5 exactly. Well done!

The second difference between the Symbiosis models is not the power of the bolted on video light unit, as both the SS-1 and 2 have the same 2000 lumens light head,



Symbiosis SS-2 VS Inon Z240



SS-1 and SS-2 side by side rear view

but the rear user interface. The SS-2 comes with a small LCD screen, which displays all kinds of info from your power settings to different modes and battery statuses. With the SS-1 you will need to trust the more old-school dials and ultimately your eyes as the screen is missing. The SS-2 info screen is a neat feature and definitely helps to quickly determine where your switches are pointing at any given time even in dark places.

Both the video side and the strobe side are powered by single large 3400mAh lithium ion battery which sits behind the video light unit. So no faff with AA batteries, but you will need to screw out the battery compartment to charge it and unless you have a spare battery pack the light can't be used while charging. The greatest thing about dedicated powerful lithium ion battery pack is the short flash recycling time. The SS-1 will recycle in a speedy 0.8 secs after a full discharge and the more powerful SS-2 will take slightly longer at 1.6 seconds. With traditionally powered strobes, relying on AA batteries, the recycle times will vary wildly depending of the battery type, quality and remaining energy levels. For example Sea & Sea gives an estimate figure of 1.5 to 3 seconds depending on the battery type for their YS-D2. The Inon Z-240 with its SS-1 equivalent output takes about 1.7 seconds to recycle in average conditions. With fully charged Symbiosis battery pack you can expect about 500 discharges which is a considerably large number in comparison. The real life results of course may/will fluctuate.

The bolted-on video light on top of the flash housing has various different modes depending what you want to achieve. It can be used as a traditional 2000 lumen constant white light source or as a red light source for night diving needs.



WWW.DEEPSHOTS.CO.UK

Symbiosis battery compartment

The clever thing about it all is that the video light can also be used together with the strobe gun as a spotting/focusing light. Both the white and the red beam can be switched to a mode where the beam quenches when the strobe fires. This way you will be able to focus conveniently with the beam on but once the strobe fires you will not have any problematic light bleeds in the shot.

The video light head is also interchangeable and i-Divesite has promised that there are going to be upgrades available soon. At least a 4000 lumen light head is on the works and a special “middle body” adapter, which allows the use of the video light head with the battery pack as a stand-alone constant light unit.

Automatic strobe features:

Here's the part where it gets bit geeky. The success of Inon and lately also the Sea & Sea strobes have been down to the fact that they work pretty well in their fully automatic modes or as they call it the S-TTL modes. This Slave-TTL mode works, with almost all present cameras, by measuring the power (length) of the camera's internal flash and mirroring it to achieve good



Symbiosis with diffuser

exposure. Both the Sea & Sea and Inon have taken years to perfect their S-TTL functions (although Sea & Sea sure has struggled at times) and it can be said that they finally work really well. I-Divesite, on the other hand, is practically a newcomer in this field and their strobes come with less sophisticated auto feature. The SS-2 and the SS-1 rely on the much more basic “thyristor-esque” way of measuring the right amount of light during the exposure process. The i-Divesite AUTO mode is similar to the AUTO mode on the Inon Z-240 and the D-2000 strobes. You set your ISO and aperture on your camera and the strobe gun has a small sensor that measures the distance and adjusts the output accordingly. So this works independently of the camera and can result to good exposures as long as the flash sensor is pointing at the right direction.

The SS-1 and 2 AUTO mode is divided into two sections; close-up and wide. In the end this is just an average power adjustment for different distances. Once you have used the learning mode of the strobe

the AUTO mode works reasonably well... however there are limitations. As mentioned earlier the strobe has to be really aimed at the target for the mode to work. Move the head around and the readings go haywire. Another a big problem is the supplied extremely thick flash diffuser. With the diffuser on the light seems under-expose all the time. The strobe gun has no way knowing if it has the diffuser on or off and thus you will have to yank to power to max to get anything out of it. According my light meter the diffuser cuts 1.7 stop out of the light. That is a lot considering that the normal Inon and Sea & Sea diffusers cut about 0.5 stops. Let's hope the company will quickly bring out some thinner diffusers. For now you better shoot without the diffuser. Unfortunately the beam is slightly un-even and sort of a multi-coloured without the diffuser, so you are damned if you do and damned if you don't.

The strobe also comes with a traditional M mode, which most advanced UW photographers will be happy with. Even in the M mode you are better to leave the diffuser out. And before I forget to say: The standard Sea & Sea type sync cable works perfectly with the Symbiosis lights.

As the Symbiosis lighting system is the first successful/usable combo

strobe-constant underwater light it might make the traditional strobe companies think again about their future designs. It is of course early days for the Symbiosis. When I turn my SS-2 test unit on it displays a text: firmware version 1.0.0.0. Does this mean that we might possible get some updates for the existing units? That sounds interesting.

The bottom line is that if you want to buy a powerful strobe and a video light and mount them on your camera, you are looking to spend at least a £500 for the strobe head, £300 for a video light with red mode. Add a dual handle arm system that can cost anywhere between £200 to £450 and you are looking at least a total of 1000 quid. Whereas the SS-1 costs you £499.00 and the SS-2 £580.00 and you only need a single handle arm system. Buying a symbiosis light could almost half the cost of the complete lighting system. And that's where its strength lies today. It's not maybe the most sophisticated unit out there but it's a robust unit and if you don't rely too much of its automatics it's a brilliant, affordable manual strobe and... yes... a video light in one package.

Recommended.

Jussi Hokkanen
www.deepshots.co.uk

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Canon EF 8-15mm F/4L USM Fisheye

by Phil Rudin

Rarely do we see a photo product come along that is both unique and exciting in so many ways. The Canon EF 8-15mm F/4L USM Fisheye zoom lens is both radical in design and exceptionally well suited for underwater photography. This lens is not new and was announced in August 2010 to replace the old EF 15mm F/2.8 Fisheye for full-frame sensor bodies. At the time Canon had no fisheye lens to cover APS-C or APS-H size sensors. This lens combines both circular and full-frame fisheyes into one lens. Unlike the popular Tokina 10-17mm for APS-C cameras that covers a range from 180-100 degrees the Canon 8-15mm covers a range from 180-175-30 degrees on full-frame. It also works as a full-frame fisheye on both APS-C and APS-H size sensors with a slight crop in both formats. I have not tested this lens with any sub full-frame cameras and will confine my comments to use with full-frame cameras.

Circular fisheye lenses were the first type of fisheye to be developed and they have been around since the early 1900s. Full-frame fisheye lenses

started to become popular during the early 1960s. The difference between the two types of lenses is simple, the circular fisheye lens renders a perfectly round image within the center of the 3:2 format sensor while the full-frame fisheye covered the entire frame. Keep in mind that with the circular image you are losing megapixels to the black negative space while the full-frame image takes advantage of the entire sensor. Both 8mm and 15mm fisheye lenses for Canon full-frame cameras are offered by third-party lens manufacturers like Sigma but the Canon 8-15mm fisheye is the only lens that combines the two into one lens making it a unique and more cost effective addition for underwater photography.

*Sony A7R II with Metabones adapter,
Canon 8-15mm Fisheye and Nauticam
zoom gear*

*Alma Jean Wreck, Puerto Galera
Philippines, Sony A7RII, Canon
8-15mm Fisheye, Nauticam NA-A7 II
housing, Zen DP-100 dome port, ISO-
200, 15mm, 1/160th, F/6.3.*





Nauticam NA-A7II housing and Zen Underwater DP100 dome port

The Canon 8-15 fisheye has the “L” moniker which indicates the Pro design and quality of this lens. The “L” lens is designed with an Ultrasonic Motor (USM), excellent glass with quality lens coatings, a zoom locking mechanism, AF/MF switch, dust and moisture sealing, removable lens shade, quality storage pouch and a maximum reproduction ratio of 1:3. It is like having two completely different lenses in one excellent package.

The Canon 8-15mm F/4L retails in the US for \$1250.00/UK Amazon £1020.00.

Field Testing

For this review I used the Canon 8-15 Fisheye with the Sony A7R II full-frame camera body, Nauticam NA-A7 II housing, port adapter, zoom gear and Zen Underwater DP-100 Fisheye dome port. One of the things I really like about mirrorless cameras is the ability to use just about any lens supported by a lens adapter. In this case I used a



Puerto Galera Philippines, Sony A7RII, Canon 8-15mm Fisheye, Nauticam NA-A7 II housing, Zen DP-100 dome port, ISO-200, 8mm, 1/250th, F8

Metabones EF to E mount-T IV adapter with the latest firmware updates. The Metabones adapter allows you to use all of the automatic functions like auto focus, aperture control, metadata and more associated with a Canon full-frame camera while maintaining excellent auto focus speed. Nauticam port recommendations include the optical glass 230mm or 140mm and the 8.5 inch acrylic with the associated port extensions. Each of these dome ports have strengths and weaknesses like better split (over/under) images and corner sharpness with the larger ports or less corner sharpness but better CFWA (close focus wide angle) and WAM (wide angle macro) with the smaller ports. The Zen DP-100 (100 mm) port allows you to get very close



Anemone, Verde Island Philippines, Sony A7RII, Canon 8-15mm Fisheye, Nauticam NA-A7 II housing, Zen Underwater DP-100 dome port, ISO-640, 8mm, 1/50th, F/9

to the subject in tight spaces and is much easier to travel with than some of the larger and heavier ports. Beauty is in the eye of the beholder so you can judge the quality of the results for yourself and choose the port that best suits your needs.



Tomato Clownfish, Puerto Galera Philippines, Sony A7RII, Canon 8-15mm Fisheye, Nauticam NA-A7 II housing, Zen Underwater DP-100 dome port, ISO-200, 8mm, 1/125th, F/7.1

In the field most if not all images are going to be taken at either the 8mm or the (14)/15mm end of the zoom range. Focal lengths in between 8mm and 15mm will be cropped at the top and bottom as the circular image begins to expand across the full frame sensor. So you would either be filling the entire frame at 15mm or getting a completely circular image at 8mm.

The Zen Underwater DP-100 (100mm) optical glass port has a removable dome shade which is held in place by an O-ring. To remove the shade the O-ring slides back over the

port then you turn the shade a quarter turn to remove. This needs to be done with most ports when you are using an 8mm circular fisheye lens to prevent vignetting. It is much easier to remove the hood underwater than it is to put it back on so after a few dives I just left the shade off. The port comes with a neoprene cover for protection. The lens shade also needs to be removed before the lens is mounted inside the port.

Full-frame fisheye lenses are the overwhelming choice for many underwater photographers doing wide



Puerto Galera Philippines, Sony A7RII, Canon 8-15mm Fisheye, Nauticam NA-A7 II housing, Zen Underwater DP-100 dome port, ISO-200, 15mm, 1/250th, F/9.0

angle, CFWA and WAM photography. Some find the circular images to be more of a gimmick rather than a serious choice while others find the round images very appealing. My takeaway is that the Canon 8-15mm fisheye lens provides an additional unique perspective from which to view the underwater world much like an extreme macro lens.

With all fisheye lenses the name of the game is getting close to your subject, for me anything beyond about 45cm (18 inches) is reserved for large animals like Whale Sharks. Because

of the close focusing distance and the maximum 1:3 reproduction ratio many of my images are taken within a few centimeters of my subject. I like to keep my Inon Z-240 strobes pulled back and away from the dome with the front of the strobes at least parallel with the grips on my housing. I also like the strobes to be pulled in close to the housing rather than way out on either side. This makes shooting vertically much easier when the strobes are set to manual power. By reducing power to the lower strobe (about two stops is good) I avoid overexposing



Giant Orange Frogfish, Puerto Galera Philippines, Sony A7RII, Canon 8-15mm Fisheye, Nauticam NA-A7 II housing, Zen Underwater DP-100 dome port, ISO-200, 15mm, 1/160th, F/9

the sand or bottom in lower portion of the image. Because I am getting very close to my subjects I find that my Glowdive light defusers (reviewed in a past uwpmag.com issue) work very well to cover the wide AOV of this lens. I try to stick with an aperture value of F/13 or a bit greater for executable depth of field on full-frame and adjust ISO and strobe power to achieve proper exposure. Remember that fisheye lenses have a very wide AOV allowing things like your fins, intense strobe flash, loose strobe cords and parts of other divers to appear within the frame. While composing an image I look into the edges of the frame for unwanted appendages and other distractions.

When exhibiting circular fisheye images their seems to be two schools of thought on how they should be presented. One is that the images be shown full frame in the 3:2 format with all of the black negative space and the other is to use a 1:1 format much like the old 2 1/4 medium

format film cameras where less of the black space is shown. Again this is an issue of personal taste and how you intend to use your images. Typical with all fisheye lenses is having to contend with chromatic aberration, (also known as purple fringing) in the corners of the image. In the circular images CA appears as a 360 degree ring between the exposed image and the black negative space in the frame. Most CA can be removed in post with LightRoom, Photoshop and other photo software. I have seen much worse CA in other fisheye lenses but it is difficult with very wide lenses to avoid sunlight in your images. The best solution for this issue is trying to keep your back to the sun while shooting.

This is a lens I would recommend highly for both Canon and full frame mirrorless camera users who are looking for both quality and versatility in a fisheye lens.

Phil Rudin

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Winner 2016
Under Water
Tony Wu, USA
Snapper party

Tony was surprised there weren't many photos of the two-spot snapper mass spawning – until he hit the water. The currents were strong and unrelenting and his first attempt failed. But by positioning himself so the action came to him, Tony captured this dynamic arc of spawning fish in the oblique morning light.

Thousands of two-spot snappers gather to spawn each month around Palau. Tony was intrigued to see the usually red fish rapidly change colour during mating to a multitude of hues and patterns. Predators will soon arrive to take advantage of the bounty, but strong currents will drag a few lucky eggs into the open ocean.



Technical specification
*Canon EOS 5D Mark III; 15mm f2.8 lens;
1/200 sec at f9; ISO 640; Zillion housing; Pro One
optical dome port. Tony Wu, USA*

<http://www.nhm.ac.uk/visit/wpy.html>

Since 1995, Tony has combined his love of visual art with his interest in the marine world through underwater photography. He has recently focused on cetacean photography and documenting mass spawning aggregations of fish. Tony uses his photographs and writing to encourage others to appreciate and protect the beauty of the oceans. He is also a frequent public speaker.

www.tonywublog.com



Finalist 2016

Under Water

Geo Cloete, South Africa

Tentacle tornado

Geo had encountered large numbers of jellyfish before, but this time the numbers were astonishing. 'I was captivated by the rhythmic contractions of their bells as they danced up a storm,' says Geo. For once, the visibility in these cold waters was reasonable, and he captured this spectacular column against the sunlight.

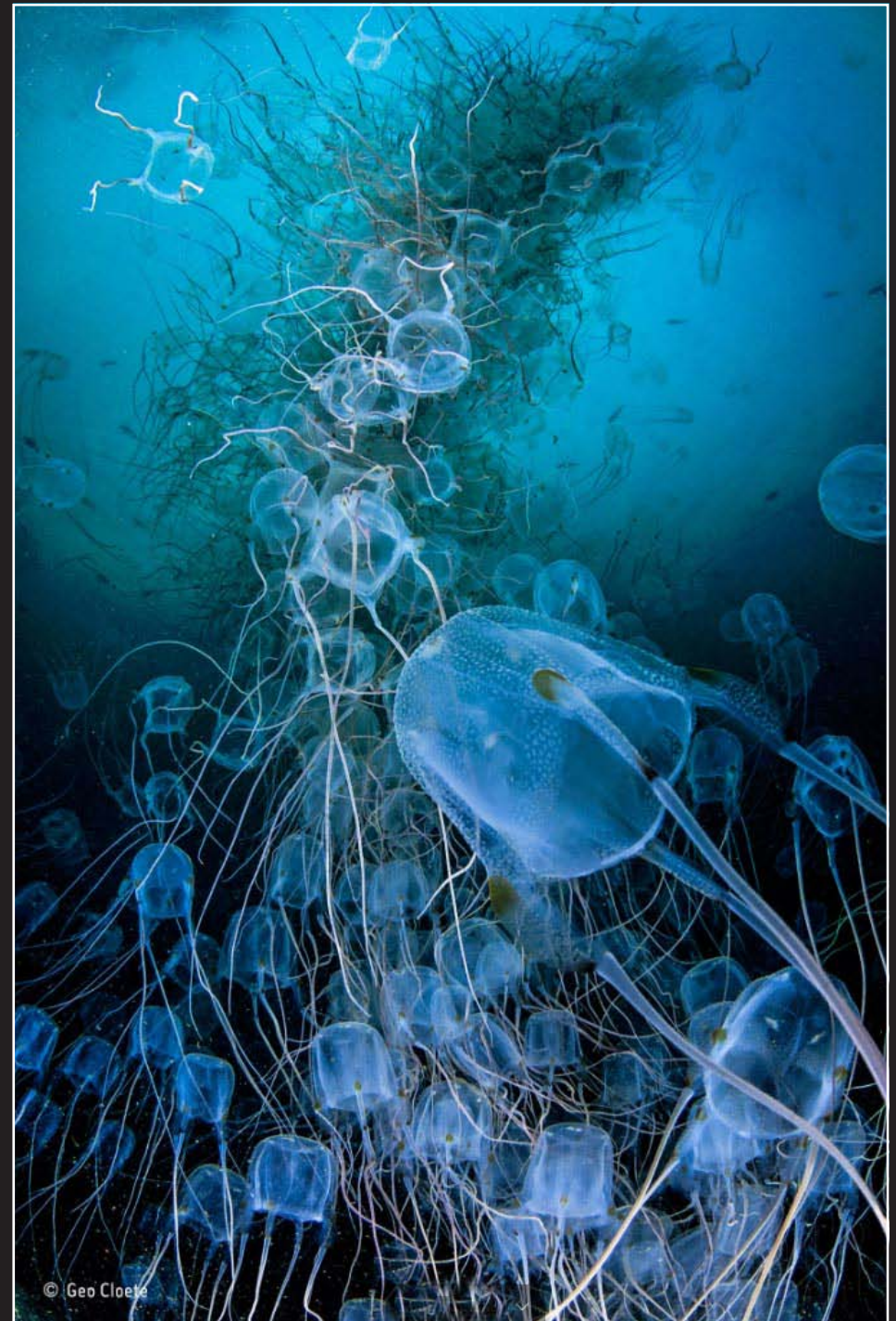
Thousands of Cape box jellyfish form several columns that are linked deeper down by a thick swarm. Box jellyfish are known to gather in large numbers to mate, performing elaborate courtships. However, the numbers of individuals tightly packed here is unusual, revealing there's still a lot we don't know about life in the oceans.

Technical specification

Nikon D300; Tokina 10-17mm f3.5-4.5 lens at 10mm; 1/160 sec at f14; ISO 200; Seatool housing; two Sea & Sea YS-250PRO strobes.

Most of Geo's work is created along Cape Town's coastline - but his love of exploring and discovering the unknown also leads him to work in far-off places. His work has allowed him to document previously unknown animal behaviours. He strongly believes that sharing the beauty and wonders of the ocean will cultivate the awareness and love that the ocean and its creatures deserve.

www.geocloete.com





Finalist 2016

Under Water

Joris van Alphen, Netherlands
Current riches

In the strong current, with sea bamboo reaching up behind him, Joris struggled to keep the elements lined up. Eventually, a few seabream passed by completing the composition – their silvery forms singing out against the turquoise, nutrient-rich water. ‘I also liked the shape and colour of the split-fan kelp,’ says Joris.

False Bay is where two formidable currents meet, warm and cold swirling together creating a unique ecosystem. Once teeming with a diversity of fish, populations have collapsed after years of exploitation. Hottentot seabream are among the few fish that are still easy to find in this boulder-reef community.

Technical specification

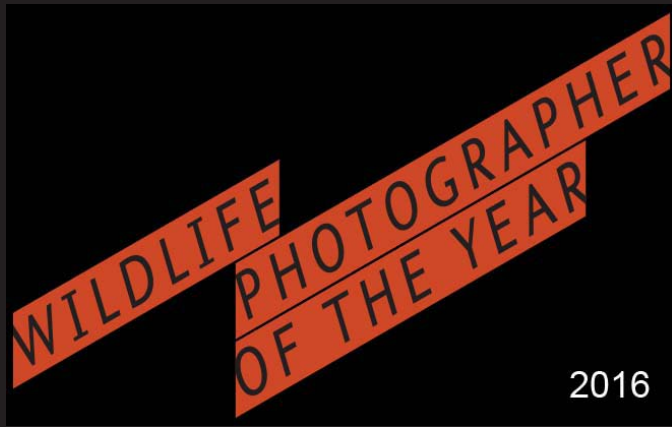
Canon EOS 5D Mark III + Sigma 15mm f2.8 lens; 1/60 sec at f14; ISO 400; Nauticam housing + dome; two Inon Z-240 strobes.



<http://www.nhm.ac.uk/visit/wpy.html>

Joris specialises in stories about nature and science. Growing up with biologist parents, he embarked on his first field trip to Africa at the age of three. He went on to study biology, but abandoned a career in science to become a full-time photographer. His work has since spanned five continents. Joris is a Fellow of the International League of Conservation Photographers.

www.jorisvanalphen.com



Finalist 2016

Under Water

Audun Rikardsen, Norway

Arctic showtime

Audun wanted to juxtapose the peace above the water with the playfulness below. But he faced a considerable challenge. The light is so low during the polar night that normal underwater housings will not work for split-level pictures. So Audun developed his own. Then, it took patient planning to capture this moment.

Before migrating south, humpback whales begin to play and sing more intensely in the bays around Tromsø. It's thought the males are serenading the females ahead of the forthcoming mating season. With their wide, powerful tail flukes and long flippers, these 40-tonne animals launch themselves out of the water in a graceful arc.

Technical specification

Canon EOS-1D X; 11-24mm f4 lens at 11mm and 1.2 Lee filter; 1/100 sec at f5.6; ISO 1600; custom-made housing.



Audun grew up in northern Norway, and has always been fascinated by the Arctic coast. He is a professor of fish biology at the University of Tromsø, and most of his images are taken locally or on field work. He has won several awards, including Arctic Photographer of the Year in 2014 and the WPY Portfolio Award in 2015. Audun hopes his images will help inspire nature conservation.

<http://www.nhm.ac.uk/visit/wpy.html>

www.audunrikardsen.com



Winner 2016

Reptiles, Amphibians and Fish

Marco Colombo, Italy

Little treasure

Marco had to stay focused on the European pond turtle as it glided swiftly across the shadows on the lookout for prey, stirring up clouds of mud. As sunbeams fell through the gaps in the riverside vegetation, Marco captured this atmospheric portrait. 'Conveying a sense of place was essential,' explains Marco.

The shy European pond turtle, which spends most of its time submerged at the bottom of muddy waters, is threatened by water pollution, habitat loss and invasive American red-eared terrapins. Populations are also threatened by the pet trade – their bright yellow- or gold-flecked shells are attractive to collectors.

Technical specification

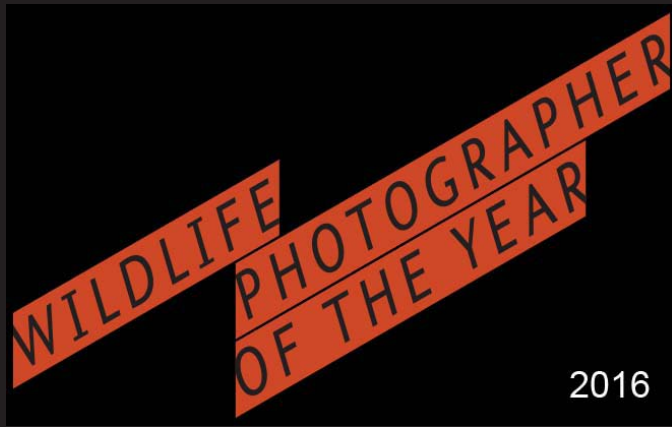
Nikon D90; Tokina 10-17mm f3.5-4.5 lens at 10mm; 1/60 sec at f11; ISO 400; Isotta housing.



<http://www.nhm.ac.uk/visit/wpy.html>

Marco works as a naturalist, wildlife photographer and science communicator. His photographs have won several awards and, along with his papers, have been published in several magazines. He is the author of several books - his latest is *I Tesori del Fiume*. Marco also leads photo workshops to increase knowledge of species behaviour and identification.

www.calosoma.it



Winner 2016

Invertebrates

Angel Fitor, Spain

The dying of the light

Struck by their uniqueness, 'like a living island,' Angel waited three years for a lone jelly on a calm night, when the sunset was at its best. A bubble of trapped air under the umbrella of this one, from being flipped in the wind, meant it couldn't dive and so wouldn't survive for long.

Barrel, or dustbin-lid, jellyfish swarm in shallow summer waters, moving in from the open ocean to feed on coastal plankton blooms. As the season turns, cooling water and autumnal winds blowing across the lagoon of Mar Menor wipe out most of the barrel jellyfish that swam in to feed over the summer.

Technical specification

Nikon D800; Sigma 14mm f2.8 lens; 1 sec at f18; ISO 50; Nexus housing; Inon Z-240 strobe; Retra uTrigger; Manfrotto tripod.



<http://www.nhm.ac.uk/visit/wpy.html>

Angel work focuses on marine and freshwater environments. His images have featured in titles including National Geographic and GEO. He has contributed as both photographer and natural history advisor to many broadcasting companies and scientific research teams, including the BBC Natural History Unit, Silverback Films, and the Fish Evolutionary Lab of the University of Basel.

www.seaframes.com



Finalist 2016

The Wildlife Photojournalist

Award: Single Image

Audun Rikardsen, Norway

Splitting the catch

United by a shared appetite for herring, whales and fishermen have a unique relationship. Fishermen follow individuals like this killer whale to find fish and in turn the whales seek out fishing boats, having learnt to associate the sound of fishing nets with a free meal. Audun wanted to show this relationship from both perspectives in this dramatic split-level picture.

At first it seems like a win-win relationship, but this can be detrimental to the whales. Sometimes they will try to steal the fish, entangling themselves in the nets with potentially fatal consequences. The fishermen are so concerned about how frequently this is happening that they are searching for solutions.



<http://www.nhm.ac.uk/visit/wpy.html>

Technical specification
*Canon EOS 5D Mark III; 11-24mm f4 lens
at 11mm and 1.2 Lee filter; 1/200 sec at f6.3; ISO
640; custom-made housing.*

Audun grew up in northern Norway, and has always been fascinated by the Arctic coast. He is a professor of fish biology at the University of

Tromsø, and most of his images are taken locally or on field work. He has won several awards, including Arctic Photographer of the Year in 2014 and the WPY Portfolio Award in 2015. Audun hopes his images will help inspire nature conservation.

www.audunrikardsen.com



Finalist 2016

Birds

Alex Mustard, UK

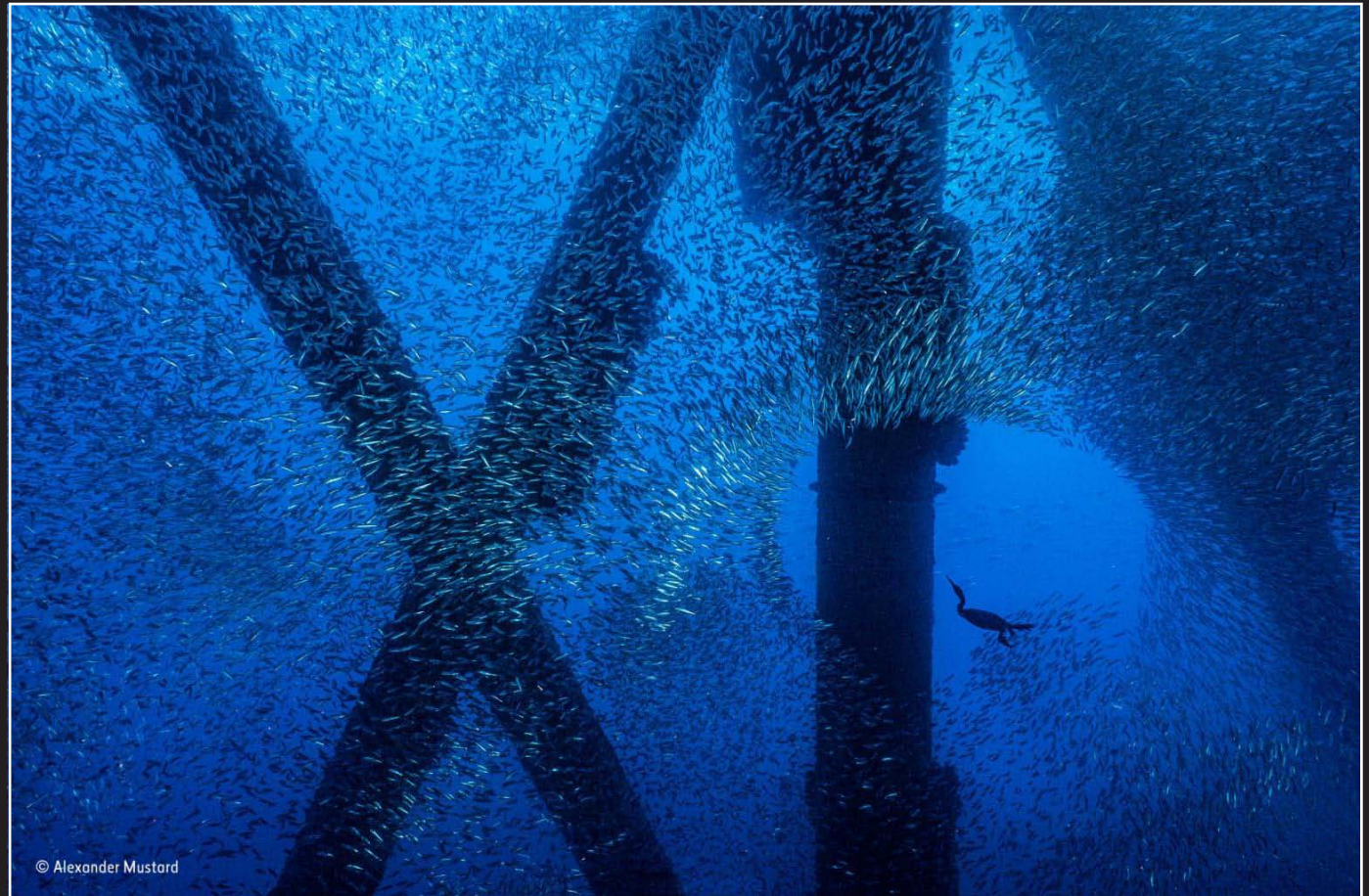
Rig diver

Diving beneath the oil rig, Alex had to anticipate when the cormorants would burst through the fish shoal. The birds hide behind the legs of the rig after they plunge into the dark waters, gaining the element of surprise. Alex used an underwater corrector lens, which allowed him to use his land lens underwater.

Drilling for oil is not generally considered beneficial for wildlife, yet oil rigs can provide shelter and a rich food supply for many animals, including Brandt's cormorants. These birds are skilled pursuit divers, crashing into the water, their strong feet propel them forward so they can chase shoaling fish.

Technical specification

*Nikon D4; 20mm f2.8 lens; 1/250 sec at f10;
ISO 800; Carl Zeiss underwater corrector lens;
Subal housing; two Seacam 150 Seaflashes.*



Alexander been taking photographs for over 30 years, and his work has won several awards. In 2013, he was named European Wildlife Photographer of the Year, the only time an underwater photograph has won the award. He has also been a judge for Wildlife Photographer of the Year. In 2016, he released two books - Underwater Photography Masterclass and Secrets Of The Seas.

www.amustard.com

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Shark photography

with Chris Knight

From a very young age I was fascinated by animals and was always reading wildlife books or glued to the TV watching wildlife documentaries.

When I was about 10 years old I watched the original Jaws film. After the nightmares faded (I'm joking) I was left intrigued and fascinated by sharks. I know that these films were enough to put some people off of going in the sea for life but I was left thinking wow – wouldn't it be cool to see a Great White one day.

My parents also helped as they knew that Jaws didn't necessarily portray sharks as they really were so they brought me a book "Great Shark Stories" by Ron and Valerie Taylor who were very famous for their work on sharks and contributed massively towards the films in terms of the real footage that was used and how the animators needed to design the shark for the films.

In August 2010 I took myself off to Cape Town in South Africa. While there I took an introduction to Scuba Diving course and booked myself on to a Great White cage diving trip. The trip ran out to Dyer Island and shark alley which is world famous as being one of if not the biggest Great White

hotspots in the world. Unfortunately, I didn't do my homework and went out of season which meant after a very long drive and a long day at sea I still hadn't seen a Great White.

Upon my return to the dive shop my instructor asked me how it was. He could see the disappointment on my face when I told him I didn't see one so he made a suggestion. He said finish my Open Water dive certification as I was half way there with the introduction course that I did which was a pre requirement to go cage diving. When I had completed my course he presented me with my certificate and told me to go to the Waterfront Aquarium and ask for one of his friends and said that he had a surprise for me.

I turned up and found the guy I needed to speak to who then took me off to a cupboard to find me some dive gear. When I asked him where we were diving he replied "I'm putting you in the main tank with the Ragged Tooth sharks!". I'm not going to lie – I was a bit nervous but was also grinning from ear to ear at the same time. He briefed me on how to behave and what to look out for and we dropped in. From that moment I knew



Great White – Shot in Guadalupe Island (Mexico) small volcanic island located in the Pacific 150 miles off the west coast of Mexico's Baja California peninsula, Sept 2014 Sony RX100 MK2 (compact) in nauticam housing & UWL 04 fish eye

it wouldn't be my last shark dive, I was hooked!

My interest in photography began when I took a mixed Art & Design course at East Berkshire Collage (BTEC National Diploma) where I was able to specialize in the subject in my second year.

After graduating, my work path changed direction and I moved to Germany to pursue a career in television.

Upon my return I worked part time as a journalist & photographer for Wakeboard Magazine and also

wrote and shot pictures for the occasional water sports article in university magazines and restaurant reviews in the local papers. Apart from this my photography remained mostly a hobby where I would try to shoot when I could.

After gaining qualifications as a PADI Divemaster and an Advanced Diploma in Marine Zoology my journey in to shark diving and underwater photography began. From then on I spent my spare time travelling to spectacular diving locations and volunteering

for different marine organizations such as White Shark Projects in South Africa and the Whale Shark Research Programme in the Maldives.

There are many research projects available today where you actually pay to volunteer however most of your money goes towards your food, accommodation and the paperwork to get you set up, any money left over goes in to the organization that you are volunteering for. I found that this is a great way to spend time with, learn about and photograph the animals that you are interested in. Although you will live in very basic accommodation and have to work it is a considerably cheaper way to do it as compared to paying a large amount of money for say a tailored shark diving holiday.

My first project was with White Shark Projects in South Africa. Due to my severe lack of Great Whites on the previous trip, I did my research and joined this organization for 3 weeks in peak shark season. I was responsible for packing the boat with bait, wetsuits, safety equipment and packed lunches for the customers. While out at sea I would help to spot sharks and record information on the sex, size, amount of sharks and the sea and weather conditions that formed a large part of their data for their research. I would also brief the paying customers and help them in and out of the cages.

During the 3 weeks there were only 4 days that we couldn't go to sea due to bad weather however on every day we went to sea we saw so many Great Whites that I was overwhelmed and extremely satisfied and totally forgot about my previous unlucky day trip.

My second project was with the Maldives Whale Shark Research Programme. It was similar to the last one however there were no paying customers to take out, just a group of 10 volunteers



Whale Sharks – Shot Isla Mujeres in the Caribbean Sea just off the coast of Mexico. June 2015. Sony RX100 MK2 (compact) in nauticam housing & UWL 04 fish eye

finding whale sharks and collecting data. When we found them we would dive in and measure them with tape measures and also a camera system with two laser pointers which would use an algorithm to work out the size of the animal by measuring the pixels between the 2 dots in photoshop.

Again we had to pay to volunteer and lived in simple accommodation but was a hugely cheaper way to spend that amount of time with these amazing animals and in a beautiful place like the Maldives.

On both of these trips we would use a camera to record pictures of the sharks for identification purposes which was something that I really enjoyed and fed my interest on underwater photography. Great Whites can be identified by the patterns and notches on their dorsal fins and whale sharks could be identified by the spot markings they have on their sides just behind their gills.

A few years ago I met Shark Expert “Eli



Whale Sharks – Shot Isla Mujeres in the Caribbean Sea just off the coast of Mexico. June 2015. Sony RX100 MK2 (compact) in nauticam housing & UWL 04 fish eye

Martinez”, he set up Shark Diver Magazine which used to run as a printed publication. Through the magazine he started running expeditions to dive with the large predatory species of sharks in the best places in the world to see them. Due to the success



Blue Shark – Shot in San Diego, Sept 2014. Sony RX100 MK2 (compact) in Nauticam housing & UWL 04 fish eye

of the expeditions the magazine faded out but Eli still continues to educate people on sharks through his expeditions, school / community talks and the television programs that feature him and his work. Under Eli's guidance and education these trips are designed to give you the chance to dive with these sharks face to face and without the use of cages. Unfortunately, due to government rules he is not allowed to run trips to dive with Great whites without the use of cages but hopes to one day if the rules are changed.

As well as sharks he runs trips to dive with other great ocean dwellers such as, whales, mantas, whale sharks and belugas. He was also one

of the first people to set up diving expeditions which allowed you in the water with crocodiles without the use of cages. If you thought shark diving was crazy, then you must try the crocodiles! – more about this in the next issue!

I have been a regular on his trips over the last four years and these excursions have enabled me to learn a lot about many species of marine animals whilst also enhancing my skills as an underwater photographer.

My underwater images have won a few competitions on Viewbug and I have had some of my work featured in calendars, articles and websites of different Marine Science Charities & Organizations such as: sharks4kids.



Great Hammerhead Sharks – Shot in Bimini – Bahamas Feb 2016 Canon 5D MK2, Lens: Canon 8-15mm f4 L Fish Eye Aquatica housing

com (Sharky education for kids and teachers), earthtouchnews.com (earth touch news network) and marinecsi.org (marine conservation science institute).

I have also recently started a partnership with the Sea Changers

Charity www.sea-changers.org.uk as an associated photographer and will be supplying images and writing blogs about the importance of our UK marine life to help promote the good work that they do.

www.sea-changers.org.uk

www.uwpmag.com

Sharks in the UK

Some people might be surprised to know that the UK has around 21 species of shark that reside in our waters all year round and also a handful of others that come to visit us during the warmer months.

The residential sharks are mainly smaller species such as the Catsharks, Dogfish and Skates. Although very important to our ecosystem and quite impressive in their own way, they struggle to live up to the fearsome and awe inspiring reputation of their larger relatives.

Two of the more impressive sharks that frequent our waters are the Blue Shark and the Basking Shark.

The Blue Shark (*Prionace glauca*) are pelagic, oceanic sharks which are widespread in temperate and tropical waters down to 600m. It is easy to see where this shark got its name, having a rich cobalt blue upper body with the colour fading down to a white underbelly. A mature adult can reach a maximum size of around 3.5 meters.

These sharks are highly migratory and normally live in the middle of the Atlantic Ocean, but stray into UK waters to feed on our large stocks of mackerel and other prey. They are generally found in the slightly warmer waters of the south west of England, Ireland and Wales, although they occasionally turn up elsewhere and have been sighted as far up as the north of the British Isles.

The best time to see them is generally from late June through to mid-October with West Cornwall probably being the best place to see them, as the water clarity is normally pretty good with typical visibility of around 8-20 metres.

There are a few companies in the UK that

www.uwpmag.com

run trips out to see them. Some only offer a cage experience and others will let you snorkel with them. If you search the internet for Blue Shark Diving UK it will provide you with a list of tour operators. Some that you may want to check out are:

www.charleshood.com

&

www.atlanticdiver.co.uk

The Basking Shark (*Cetorhinus maximus*) shark is a coastal-pelagic shark found worldwide in cold to warm-temperate waters. These large brown filter feeding sharks can reach lengths of up to 12m, they are the largest fish in British waters and the second largest in the world after the Whale Shark (*Rhincodon typus*). They can often be found at the surface where they feed on plankton blooms but are known to dive to depths of at least 900 meters. Despite their size, surprisingly little is known about them, partly because of the difficulty of conducting field research on an animal which spends most of its life out of sight, deep underwater.

Luckily for us these gentle giants appear in our coastal waters from around May until late October and can generally be found all along the west coast of the UK,

A number of locations have been recognised as Basking Shark hotspots such as: Southwest England (Devon, Cornwall, Scilly), Malin Head (Ireland), Isle of Man and the Scottish Hebrides (Skye, Mull & Coll). Sightings in the south are becoming rarer with the main congregation showing up further north in the Scottish Hebrides.

It is worth searching the internet to look for tour operators in the different areas, however



I can say from personal experience that www.baskingsharkscotland.co.uk is certainly worth a look. They run week long trips based out of the Isle of Coll in Scotland from late July to early August. These longer trips ensure you get plenty of time in the water with the Sharks and also the chance to see some of the other diverse marine wildlife that the area has to offer such as puffins, seals, jellyfish and whales.

www.baskingsharkscotland.co.uk



What is your favorite thing about working with sharks?

The more I dive with sharks the more I learn and the more it feeds my fascination with these amazing animals. I have to say that when you are within arms reach of a 4 meter shark that could kill you in the blink of an eye, it is a pretty amazing feeling.

It's obvious when you are next to them why they are Apex predators, they are so streamlined, powerful and well adapted to the marine environment. They gracefully glide through the water with no effort as they come over to check you out and see what you are doing in their

back yard. As I mentioned, I have been lucky enough to dive with many species of sharks all over the world and not once has any of them shown any aggression towards me. They simply come check me out and then go about their business.

What's something you hope people take away from your photographs?

As my experience with sharks and photography grows I have been lucky enough to capture some stunning images. I really hope that people who don't know much about sharks or who are not particularly in to them see my images and something

Basking Sharks - shot off of the Isle of Coll (Southern Hebrides) Scotland Sept 2015

Sony RX100 MK2 (compact) in nauticam housing & UWL 04 fish eye

inside them says "Wow" that is a beautiful and amazing creature. I think it is important for people to be more aware and educated about sharks these days as overfishing and shark finning has driven some species close to extinction. I also want people to know that I had to get in the water with that shark to catch that image and yes I'm still alive. I can say for sure that they are definitely not the mindless killers that some people believe them to be!



What advice would you give to someone that wanted to start photographing sharks?

First of all, I would say that if they have no shark experience then they should go on a trip with a dive shop / group that can teach them the procedure and also keep an eye on them! Other than that there is a lot of information that can be found on the internet by looking at shark conservation websites, shark diving trip providers, their relevant youtube channels, shark specialist blogs, in books and on television documentaries.

However, If you do find yourself face to face with a shark there are a few key things to think about, such as:

You are always much safer scuba diving with sharks rather than swimming or snorkeling. The latter can be done but only with experience. A shark can see you very well when you are under water and is less likely to mistake you as a meal. A lot of sharks strike from below and when they look up at the surface and see your silhouette they can sometimes confuse it for prey.

Always dive with a buddy! you need to keep your eyes open and know where the shark or sharks are at all times (they can tell when you are not looking!). When diving with a buddy you can look out and point out the sharks to each other, and of course if something were to go wrong then they can help.

Never dive or snorkel in a known shark area at sunrise, sunset, where fresh water meets the sea such as a river mouth or while you or anyone else is fishing or spear fishing! In low light and murky water, the shark can't see what you are that well and a shark can sense the electrical signal given off by a dying fish and also detect its blood from very far away! These could all confuse the shark which could lead to it taking a bite out of you instead!

If a shark does come close enough for you to touch it then do reach out and give it a gentle nudge, not a punch! Seeing as they are Apex predators it is very rare that any other animals will touch them so by you giving them a small nudge they realize that you are something that they should be wary of. Never punch a shark hard as it is not fair on them and you don't want to upset it!

The only exception to this rule is if the shark has part of you in its mouth then please do punch it as hard as you can. The best place to do this would be on the end of its nose as this is its most sensitive part. If this is not possible then the eye or the gills are the next best place to do it.

Believe it or not we are generally not on the menu and if a shark was to bite you it will normally let you go as soon as it tastes that you are human.

Chris Knight
www.knightpics.co.uk



*Great White – Shot in Guadalupe Island (Mexico) small volcanic island located in the Pacific 150 miles off the west coast of Mexico's Baja California peninsula, Sept 2014. Sony RX100 MK2 (compact) in nauticam housing & UWL 04 fish eye
This photo of the shark leaving is the photo that has done the best for me in terms of getting me recognised. It won a competition called tails on viewbug and was featured in the marine conservation science institute calender 2016 and numerous online articles. This also made me think how cool it would look on a tshirt. This image was eventually converted in to a logo and shark inspired was born. I made the company hoping to make shark related designs on quality clothing and give part of the proceeds to a shark charity – I chose the shark trust and have now been up and running and working with them for a couple of months now with £3 from every item I sell going direct to the charity.*

www.sharkinspired.com

Clothing is currently on sale via the shark trust charity shop

<https://shop.sharktrust.org/collections/shark-inspired>

To keep up to date with what's going on - please like the Facebook page

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Don't settle for 2nd best



Film - No Filter No
White Balance



Digital - No Filter Manual
White Balance



Magic Filter Manual
White Balance

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards. These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

www.magic-filters.com

South West Ramblings 21

by Mark Webster

Writing these articles can often be a challenge in the quest to cover a new subject and not repeat previous rambles. We often dive and find there are no engaging subjects or behaviour to record with the camera and of course I am well aware that nobody wants to read about these dives!

The diving during this summer season has been pleasant but not remarkable in terms of events, although I was jealous to see that I had missed the spider crab moulting aggregation at Babbacombe this year which must be a remarkable sight. However, I was fortunate enough to once again have one of my images make the Highly Commended category in the British Wildlife Photography Awards this year and, although the image was actually taken at the tail end of 2015, I thought it might be interesting to relate the story behind the image in detail here.

We have a number of very good beach diving locations in the far south west of Cornwall and I have previously described one of my favourites which is the eel grass beds near Durgan on the Helford river. The location is within the Helford Voluntary Marine Conservation

Area and the outer limits of the eel grass beds are marked with buoys to discourage anchoring within this zone. The majority of visiting boats observe this and consequently there is very little anchor disturbance or damage of this delicate and valuable habitat.

This location might be considered to be predominantly a macro dive as the selection of small and juvenile critters is excellent, but there are also wide angle opportunities here even if the visibility conditions often make it more of a challenge than close up.

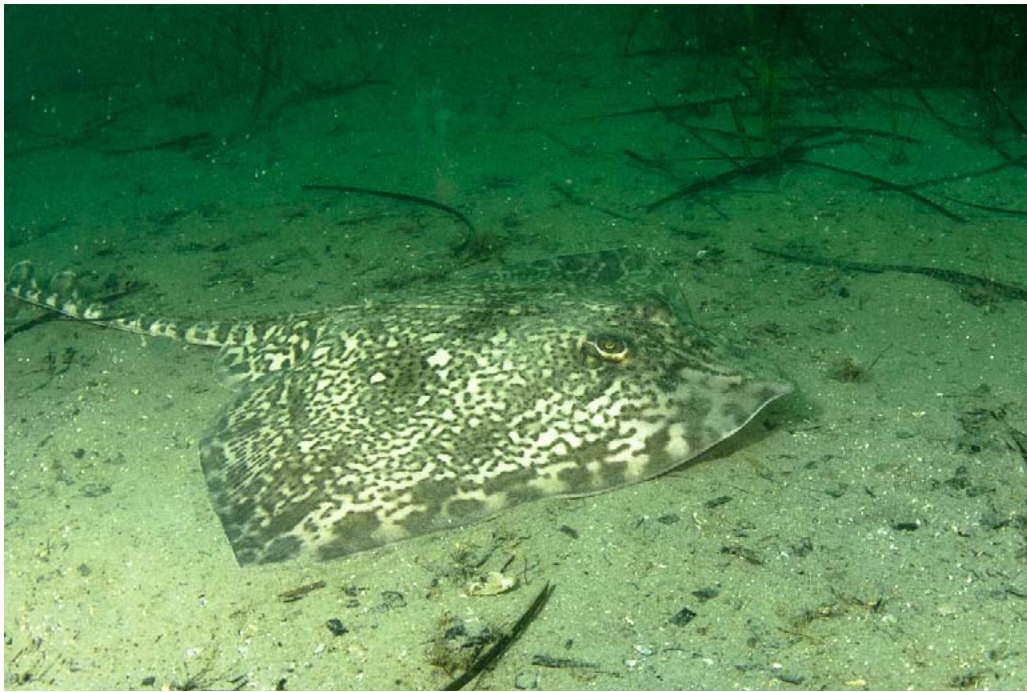
The easiest way to dive the eel grass beds is from a boat, but it is also a beach dive if you are prepared for a little bit of effort! There is no parking

This is the shot selected by the BWPA judges which I felt represented a peek into the world of the thornback through the blades of the eel grass. It is always satisfying to have a picture chosen in a big competition, particularly when you have had to work hard to get close to your subject and capture the moment. Nikon D7100, Subal ND7100 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 320 f11 1/25.



Durgan village has an easier beach entry but a longer swim to the east to access the most healthy area of eel grass





This is a typical sighting of a thornback ray on the edge of the eel grass beds towards the centre of the river. They are generally feeding here and often if you can get close it is only for a few moments. Nikon D7100, Subal ND7100 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 320 f11 1/25.



If you find a ray when diving with a macro lens then don't ignore the opportunity to get close for some detail shots. It seems they object less to a macro port, possibly because they cannot see their own reflection which is more obvious with a dome. Nikon D7100, Subal ND7100 housing, 60mm micro, Inon Z240 flash guns, ISO 250 f10 1/60.

adjacent to the two entry points either at the top of the footpath to Grebe beach or the beach in Durgan village, but it is possible to drive down and deposit your equipment before returning to the National Trust car park at the top of the lane.

Having a buddy with you make this process a little easier as you can leave someone with the equipment. You then have to walk back down to the chosen entry point to kit up. The footpath to Grebe beach is quite steep

but the beach entry will put you right on the eel grass beds, whilst the entry at Durgan village beach is easier you will have to swim east after entering the water to find the best of the eel grass.

The eel grass beds stretch from just a few metres from the shore to almost the centre of the river. At the outer edge of the eel grass the seabed becomes more sandy with some gravel and is an ideal habitat for molluscs, particularly scallops

and cockles amongst others. It is also a favourite feeding ground for thornback rays which were my target for this particular dive, although finding one or more is not guaranteed.

When the rays have finished feeding in this area they will often come into the eel grass to rest, presumably using the cover of the grass as camouflage. So my usual dive plan is to swim out on the surface to the outer edge of the beds and submerge to look for rays feeding and

try to capture images of them out in the open initially.

Like most fish the rays behaviour can be unpredictable with many taking flight as soon as you enter their comfort zone, which might be several metres away or only several centre metres away, but each one is different. However, I have found that once you have spotted a ray obviously a very slow approach is required and you should avoid the temptation to approach from the front. Edge slowly

closer and if the ray is not spooked then just wait a while before using the camera and often they will settle back to feeding again. Once you have gained your subject's confidence you can then begin to take pictures and if you are lucky begin to work around towards that coveted head on shot.

On this particular dive I had searched on the sand and gravel for a while, where I did encounter a couple of rays which eventually let me get close enough for a few side portraits, and after forty minutes or so I decided it was time to head back slowly for shore. I normally just follow a compass bearing north towards the shore and keep my eyes open for john dory's, dog fish and of course the thornback rays. I was beginning to think that my luck had run out when I realised that a darker mottled patch in the grass ahead of me could be a ray. When you spot anything in the eel grass the best approach is just to let your momentum carry you past the target and gently change course to come down to the seabed a couple of metres away. The reason for this is twofold - firstly to not spook the ray, who think they cannot be seen in the grass, and secondly to not disturb the fine silt around your target which covers the eel grass. Having gently landed on your finger tips it is best to wait a few minutes to see if you have indeed spooked the ray, although once settled in the grass they are reluctant to move immediately unless they feel threatened. In order to move the ray has to swim almost vertically out of its resting place to extricate itself from the eel grass which they seem to find quite awkward.

So far so good. After five minutes or so I began to creep forward to the ray's location, again using finger tips to avoid disturbing the silt and holding my camera housing above my head for the same reason. The ray seemed aware of my approach



If you find a ray when diving with a macro lens then don't ignore the opportunity to get close for some detail shots. It seems they object less to a macro port, possibly because they cannot see their own reflection which is more obvious with a dome. Nikon D7100, Subal ND7100 housing, 60mm micro, Inon Z240 flash guns, ISO 250 f10 1/60.

but not startled by it, but I would stop every few moments to watch and let any disturbed silt settle or be carried away by the gentle current. Judging when to take the first shot is always a bit of a gamble as the temptation is to be as close as possible, but quite often it is the pointing of the camera, and possibly reflections in the port, which can unsettle the ray. I came to a stop about one metre away and gently brought the camera housing down which flattens the eel grass directly in front of me, but also disturbs silt of course. Another wait for things to settle and then a couple of shots to see how the ray reacts to the flash and things were looking good for a closer approach and a change of position to get a more head on angle.

Moving in the eel grass is tricky as you are trying constantly not to disturb the visibility and



The rays seem very reluctant to swim away immediately once they have settled into the eel grass. This seems to be because they have to swim up vertically over the grass if they want to leave quickly. Nikon D7100, Subal ND7100 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 320 f11 1/25.

also with each move of the camera housing you need to be aware of grass blades in front of the port and also obscuring the flash guns and casting shadows. So it sometimes helps to have the flash guns a little more elevated than you might normally consider in order to clear the grass blades and also gives you more of an overhead lighting affect. Use your finger tips to move yourself and avoid fin movements at all costs! It is a slow process but hopefully minimises the sediment disturbance and also does not alarm the ray.

So finally I was in position perhaps half a metre from the ray who is now looking a little edgy but I am now in a good position even if it decides to leave as it will have to come towards me to lift off. So I took a couple of shots just in case the subject panicked and then started to slowly pull

aside blades of eel grass that were in the way of the port and the flash guns. This went well but during the process the ray was also twitching a bit which stirred up the silt just as I thought it had settled out again so it was difficult to have a totally clear shot. After ten minutes or so the ray decided it would try to lift off and move, but realising it would have to clear me and the camera housing as well as the height of the eel grass it gave up and seemed happy with just messing up the vis for me again!

Eventually he did elevate and move, but only a few metres and settled again on an area with a lower density of eel grass, so I went through the whole approach process again and got some more pleasing shots. In these situations you spend far longer getting close to the subject and setting up for the images that, for me at least, it is far more satisfying when you take the shots and they look reasonable in the review screen. The ray made a couple of more moves and settled for shorter periods before finally losing patience with me and swimming away again towards the middle of the river.

I came ashore after a long dive but feeling pleased with the images that I had captured, although we can never be sure until you review them on a big screen. But this thought kept me going as I trudged back up the hill to head for home and see the results.

Each year when the BWPA entry invitation is announced I usually doubt that I have shot anything suitable in the previous twelve months and I need to review everything to look for inspiration. It was during this review that I started to think about this set of images and realised that at least some would show a relatively common subject in an unusual habitat and thus might stand out amongst the other entries. The one I eventually selected has some eel grass in the foreground and some suspended silt particles around the subject which of course we normally strive to exclude at all costs in our images. However, I felt that for a natural history illustration such as this it added to the mood of the image and the visual description of the habitat. Luckily I was right and I was very happy to receive the notification that the picture had been chosen and subsequently more chuffed to find it occupies a double page spread in the book published to illustrate the entries and winners of the competition.

I was back in the Helford river several times this year but have only had one similar lengthy encounter with a ray, with most others being fleeting and disappointing. This year my camera was armed with a 60mm macro lens which I was gently cursing as the ray let me get closer and closer, but I was able to get some good



Hopefully this is the view of a ray you will have once you have finished getting some pleasing images close up to your subject. Encounters can often last 30 minutes or more if you are patient with your approach. Nikon D7100, Subal ND7100 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 320 f11 1/25

detail shots around the eyes to join the portfolio of ray images from this location. So if you find yourself with a less than ideal lens don't give up on the opportunity but try and make the best use of the detail images that you can capture and use the experience to study behaviour details for the next time.

I certainly hope that this ramble has not been too onerous to read and that it offers some encouragement to others that it is possible to shoot

pleasing and successful images in seemingly mundane environments and challenging conditions. We need to train ourselves to be patient and not expect a successful image on every dive and although you may not have a competition in mind, the images may turn out to be just the ticket for a specific category.

Mark Webster
www.photec.co.uk

Book review

Secrets of the Seas

by Alex Mustard and Callum Roberts

by Peter Rowlands

Please bear with me but life can be a bit spooky at times.

My wife Debbie and I walk up to our local shop on a Sunday to buy our newspaper and collect one for an elderly neighbour of ours. We take it in to him and have a sit down chat about the world and how we think we can solve it and then we leave him to enjoy his Sunday.

On one particular visit he said “I’ve got something that I think will be of interest you.”

As an elderly person, like what I am about to become, he delights in browsing the bookshelves in charity shops and he came across a copy of “The Unnatural History of the Sea” by Callum Roberts.

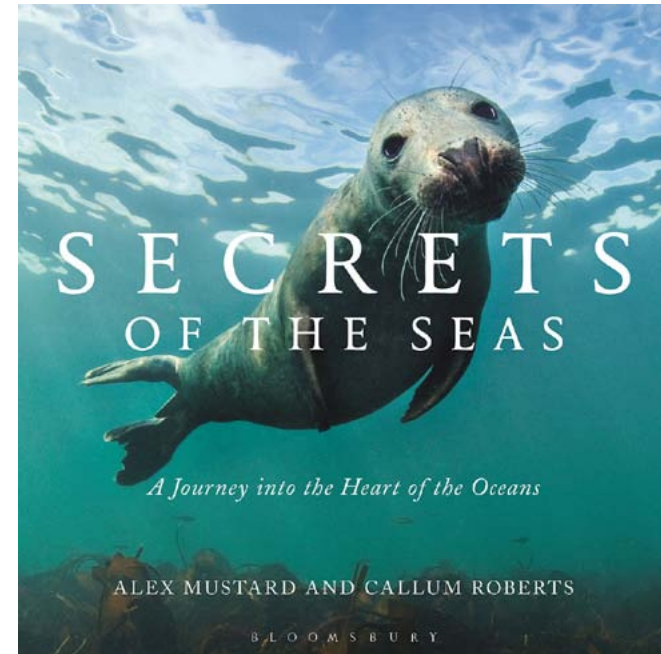
Now I must confess that, believe it or not, I’m not a great reader but I took to Callum’s book immediately. It started with the fact that in 1741, hungry explorers discovered herds of Steller’s sea cow in the Bering Strait, and in less than thirty years, the amiable beast had been harpooned into extinction. I realised that a very small section of human society could

have such a devastating effect on the balance of nature. Follow it up with the early days of scuba diving on the west coast of America which saw the population of abalone decimated and I got it that we, humans, are totally responsible for what is left in the sea.

Callum’s calm reporting of the historical facts was absolutely engaging and he used just words alone.

Fast forward a few months and my partner in Magic Filters, Alex Mustard, and I were in conversation when he told me about his latest coffee book project which involved ‘an eminent marine conservation biologist’. “That sounds like a good combination” I said and trying to appear worldly read and informed I said “Would that be Callum Roberts?”. The line went quiet and Alex said “I want to keep this under wraps until the launch”.

A few weeks ago I was sent a copy of their new book “Secrets of the Seas” and on the surface of it, it is very impressive visually and informative.



The images, as you would expect, coming from Alex Mustard are of the highest quality taken from all around the world in all kinds of seas.

The problem I have is that the photo captions and Callum’s caption style text create a conflicting conversation which in real life would be like trying to listen to two people vocally vying for your attention with a wall of visual and written information.

As a result this book never really gets going for me but maybe that’s the nature of a coffee table book. You can pick it up and glean facts and visual treats without having to make a commitment to it. If that was the intention then it succeeds very well but I preferred “The Unnatural

History of the Sea”.

The other problem I have with this book, and for me it is a big problem; there is not one ‘real’ image in it. A dynamited reef, marine life captured in a nylon wall of death, dead fish lying on a toxic surface or huge areas the size of small countries of plastic and festering debris.

I am sorry but there are more secrets in the seas than this book reveals.

This is the Disney version.

Peter Rowlands
peter@uwpmag.com

Small ads



SOLD! – Ikelite housing for a Canon 5D MKII

Ikelite housing for a Canon 5D MKII, Ikelite 8" dome port (no scratches) for a Canon fish eye lens, Ikelite ports Canon 17-40mm and a macro 100mm IS lens. I am based in Scarborough, U.K. £1100 ovnorooaminrobin@hotmail.com

Your advert could be [here](#) instead for just £5.00



For sale – extrem'vision(up to 100 m!!) and video camera sony vx 2000

I'm selling a fantastic underwater housing extrem'vision(up to 100 m!!) and video camera sony vx 2000 in really good condition!!!coming with a pelican case!!!!The underwater housing is coming with :- 2 lenses (1 macro and 1 wide angle) - 1 red filter. - 2 set of o'rings - Sillicon for the o'rings. - Digital screen.The sony camera vx 2000 is coming with : - A set of batteries (2 large,i medium,1 small) - 5 new dv tapes. - 2 cleaning tapes.Extrem'vision is a French Brand known worldwide.it's strong,reliable and easyto repair if any problems....REALLY GOOD CONDITION!!!2000 euros!!!!!!fabien mouret

Email: maddox666@gmail.com [Ref:c147]



SOLD! – Subtronic Nova analog version no ttl converter

Subtronic Nova analog version no ttl converter

The strobe is 3 years old in good condition

All sockets in S6

800-€

Rudolf Sellböck

Ref C146

Your advert could be [here](#) instead for just £5.00



For sale – Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body

Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body including 2 spare batteries and spare charger for sale £1600 + p&p.Housing:Aquatica 5D housing - good to 90m, 8" optical acrylic dome port – some minor scratches but not visible in photos, 8" dome shade / guard, for wide angle lenses, Spare O ringCameraCanon 5D, 3 Batteries, 2 Chargers, StrapAll for £1600+ p&p, will accept paypal, or cashPlease feel free to ask any questionThe equipment has not been used for a while but I have just upgraded to a canon 5D mark II package so have this for sale.I am based in London and if you wish to come round and have a look/examine the equipment prior to parting with your money we can arrange that.

Email: martin.abela@hotmail.co.uk [Ref:c145]

Sell your stuff You'll be amazed at just how quickly your unwanted underwater photography kit could be converted into hard cash with a UwP small ad. You can have your own UwP small ad for just £5.00 and it can have one photo as well as up to 100 words.

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My Shot 1

Earlier this year some friends and I were on a nine day dive trip at a resort in Puerto Galera, Mindoro, Philippines. On one of the days, we were scheduled to dive several “muck” sites, so I set up my camera gear for macro shooting. I use an Olympus OM-D E-M5 camera with a Leica Macro-Elmarit 45 mm lens.

I originally purchased the Olympus 60 mm macro lens, and was very happy with it in warm, clear water shooting situations. However I found that I struggled with the Olympus lens in my home waters of the Pacific Northwest, which are normally quite turbid. I purchased the Leica 45 mm lens due to its closer focusing distance, while still maintaining 1:1 magnification, and my cold water macro improved dramatically.

On this occasion in the Philippines, I found that the shorter focal length of the Leica 45 mm lens also offered increased versatility. One of my dive buddies grabbed me and pointed out a mature Broadclub Cuttlefish hovering in the water column.

The Broadclub Cuttlefish is the world’s second largest cuttlefish, reaching 20 inches in length. My first thought was that here I was set up for macro shooting, and this is hardly a macro subject! I decided to try some shots anyway, and since the water was fairly clear was able to back off enough to fill the frame with the cuttlefish and still get enough light from my single strobe.

This is when things got really fun! The Broadclub Cuttlefish is territorial, and proceeded to put on a display of its color changing abilities while hovering in front of me.



Olympus OM-D E-M5, Nauticam Housing, Leica Macro-Elmarit 45mm, Single Sea and Sea YS-D1 ISO 200, f22, 1/160 second shutter speed, TTL strobe exposure

The attached shot is my favorite from the display, and turned out to be one of my favorites of the trip. My takeaway is that you don’t always have to have the ideal gear setup to get some acceptable shots.

“My Shot” can be a particular favourite of yours or one which brings back particular memories and deserves to be appreciated by a wider audience.

Images need to be 150dpi, longest length (horizontal or vertical) 20cm saved as medium compression jpeg format, and sent with around 300 words of explanation together with camera details and settings.

E mail them and you could be in the next issue of UwP.

James H. Smith

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My Shot 2

If you want to see the ‘Sardine Run’ in the Philippines, then you will most likely visit Moalboal but this year there is an alternative; Panglao, Bohol. Speaking to the locals, this is the first time the sardines have visited in such numbers and have stuck around on the same dive site for all to see.

You can see the Sardine Run diving a site called Napaling on the north coast of Panglao. You can dive this site from the shore, by making your way down a flight of stairs along the cliff’s edge to the water or by boat. Diving with SeaQuest Dive Centre, all arrangements for shore diving will be taken care of from transportation to equipment handling. If diving by boat is your preferred option, then I recommend Scotty’s Action Sports Network, based in The Bellevue. Napaling is their local site.

Whilst descending down Napaling’s steep wall, the first thing I saw was a beautiful Crown Jellyfish (Cephea Cephea), I captured a few photos and then moved on to find the school of Sardines. A minute later, I saw a huge shadow up ahead the light disappearing, getting darker and darker as I approached. I looked up and there they were, thousands of sardines hunched in a tightly packed ball, dancing and escaping the predators. Trevally, Tuna and Rainbow Runners used me as cover as I approached closer to the sardines until suddenly they swooped in for their feast.

As the dive continued, the Cephea Cephea had drifted towards the sardines giving the perfect opportunity for a different background. With this idea in mind, I waited patiently for the sardines to be close enough and to form an attractive shape.



Jellyfish and Sardines... What a treat! Location: Panglao, Philippines

Canon 7D, Nauticam. Tokina 10-17mm (shot at 10mm). Inon Z240 and D2000 strobes. F9 1/100 ISO200

I took a handful of photos with the sardines in numerous formations with the jellyfish at different angles and a couple of shots later, this is the result!

James Emery

www.facebook.com/jamesemeryphotovideo

www.jamesemery.portfoliobox.net/

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Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

The type of articles we're looking for fall into five main categories:

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

Subjects -, Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com**

How to submit articles

To keep UwP simple and financially viable, we can only accept submissions by e mail and they need to be done in the following way:

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 150dpi

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm high.

File type - Save your image as a JPG file and set the compression to "Medium" quality. This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

Parting Shot 1

Farewell to the World's Biggest Snorkeler

Rajan, India's famous swimming elephant, recently passed away at the ripe old age of 66. Widely celebrated for his willingness to pose for photographers while swimming in the clear waters of the Andaman Islands, this gentle giant was born in southern India around 1950, then brought to the remote Andamans as a young adult to labor in the logging industry. His life was not easy, but Rajan did find time for romance, eventually meeting a female with whom he was clearly smitten. Relationships between the sexes are typically fleeting affairs with elephants, but their case must have been an exception, as the two were seen together frequently over the years. The female was an avid swimmer, and Rajan soon followed suit, often joining her for a refreshing dip in the sea after work. Swimming was also something of a job requirement, as the logging companies occasionally swam their elephants between neighboring islands, rather than hiring barges to transport them. The pair lived happily together for several decades, until a few years ago the female was bitten by a cobra and succumbed to complications.

Grief stricken, Rajan was

inconsolable and slipped into a deep depression for more than a year following her death. Normally a hard worker, he became disinclined towards his log-hauling duties, and therefore useless to his employers. With no hint of when or if he might get his mojo back, the elephant's future looked grim. Fortunately for Rajan, it was about this time that movie director Tarsem Singh heard about his affinity for the sea, and tentatively cast him in a film called "The Fall". Rajan's then-current location was not suitable for the shoot, so arrangements were made to move him to Havelock, an idyllic, mostly undeveloped island in the central Andamans. Apparently the surroundings and job description agreed with him, and Rajan gradually regained his former Joie de vivre.

After filming was completed for the movie, the photogenic pachyderm settled easily into the sleepy pace of life on Havelock, spending much of his time foraging in the forest with his mahout (handler). Before long, however, his owners announced their intention to ship him back to the mainland, where he would likely have spent his remaining years chained



Nikon D200 in a Seacam housing, 10.5mm lens, 1/200th @ F5.6, ISO200

to a temple wall. Thankfully, the owners of Barefoot Resort, who'd been looking after him during his time on Havelock, came to the rescue. Rajan's owners had demanded a huge sum for the animal, so the resort enlisted Rajan to raise the money via paid photo sessions with visiting divers. Averaging only a few sessions each month, Rajan eventually raised enough cash to earn his freedom, and

officially retired from underwater modeling in 2014. Since then, he could often be seen wandering in the forest near the resort, enjoying his well-deserved retirement while entertaining visitors and locals alike.

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**Do you have a shot which has a story within a story?
If so e mail it with up to 500 words of text
and yours could be the next Parting Shot.**

peter@uwpmag.com