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**15% off all retail items from Aug.1st, 2020 to Oct.31st, 2020**

**10% off all retail items from Nov.1st, 2020 to Apr.30th, 2021**



**Example 1:**

**AD850 Housing for Nikon D850**

**Regular Price: \$ 3,131.00 USD**

**20% Sale Price: \$ 2,425.00 USD**

**You Save: \$706.00 USD!!!**



**Example 2:**

**Aquatica 5HD Monitor**

**Regular Price: \$ 1,795.00 USD**

**20% Sale Price: \$ 1,436.00 USD**

**You Save: \$359.00 USD!!!**



**Example 3:**

**A7RIV Housing for Sony A7RIV**

**Regular Price: \$ 2,849.00 USD**

**20% Sale Price: \$ 2,279.00 USD**

**You Save: \$570.00 USD!!!**

**Note: All Aquatica Housings come standard with the vacuum pump, valve and sensor**



**AQUATICA**

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# Contents

- 4 **Editorial**  
The C word, UwP back issues,  
My Backyard & UP supplement
- 5 **News Travel & Events**
- 10 **New Products**



- 25 **Nauticam WWL-1 fullframe**  
by Phil Rudin



- 30 **DEEP Indonesia 2020**



- 32 **DPG/Wetpixel Masters**



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Publisher/Editor Peter Rowlands  
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# Underwater Photography

A web magazine UwP114 May/June 2020

- 34 **Marlin**  
by Todd Aki



- 38 **My Backyard: South Devon**  
by Dan Bolt



- 46 **Museo Atlantico**  
by Wojciech Dopierata



- 52 **YAP**  
by David Fleetham



- 59 **Book Review**  
by Peter Rowlands

- 68 **Parting Shots 1, 2 & 3**  
by Richard Howes, Ricardo  
Valera and Ken Sutherland

- 64 **'UP' Supplement**  
by Peter Rowlands



Cover shot by  
Wojciech Dopierata

## The C word

I'm writing this at the beginning of the 6th week of lockdown.

The past is past and the only certainty about the future is that it is totally uncertain and that definitely affects us underwater photographers.

What was the norm of longhaul dive trips is unlikely to be so for some considerable time but maybe, in time, hopefully, we'll look back and be grateful.

In a uniquely short space of time I am told that our atmosphere is so much the better for obvious reasons. We're not moving about anywhere near as much by car or aeroplane, the market for fish is a shadow of it's former and the demand for fossil fuels is nearly negative. That means less exhaust pollution, a chance for the marine world to regroup and much less need to extract oil and coal.

It would be nice to think that all of these benefits would have a long lasting, perhaps permanent, effect but I suspect, when all this lifts, even though it will be many months and possibly even years, we'll be jetting off as never before and once again we will have squandered a unique opportunity.

Here's hoping not.

# Editorial

## UWP back issues

I've not broadcast this before but a while back I changed the policy of keeping the latest issue of UWP free but charging a measly 99p for each back issue. True it generated some income but nowhere near enough to become a sustainable business model so I opened up the gates again and all 113 back issues are still available for free.

They provide a possibly unique record of underwater photography equipment and images over the past nearly 20 years and it has been my pleasure to work with so many time generous and talented contributors.

What it also does in this time of lockdown is help you fill your time with stories of the past and feed your dreams of the future.

Enjoy.

## UP supplement

Keen (or should that be older!) readers will probably know that from December 1986 I published a printed magazine entitled simply Underwater Photography or 'UP' for short.

Published bi-monthly it ran for two years before I expanded it into SportDiver which I sold two years later and it continued with a PADI alliance from then on.

The reason I am telling you this is to explain that the last section of each UWP issue for the next two years will include an issue of UP from way back then.

It's the perfect way to recycle them and provide another unique insight of what underwater photography was like well over 30 years ago.

Looking at the first issue the thing that hits me is how bad the quality of the images were; not photographically but from a printing point of view. It was always a problem with blue water backgrounds and then there was the fact that I could only afford to have every other spread in colour! Having said that I think there is a certain warmth to the delivery and it is a definite reminder that the underwater photography world was much smaller in those days.

Savour.

## My backyard

Little did I realise how timely it was to encourage readers to stay local for once and take in the dives which are a short distance away rather than thousands of miles there and back by plane.

The response has been positive and Dan Bolt's excellent article about his home turf of South Devon is a great example of less is more. In writing it, I suspect, and certainly for me reading it, I got a real sense of love for his locale made doubly so by the lockdown denying him and his buddies access during what has been some of the best visibility we have ever seen in the area!

The old saying 'You never know what you've got til it's gone' is so true but, in this case, it hasn't actually gone; we can still see it but can't immerse ourselves in it.

Dan's article is a great reminder of how much local diving means and how much we miss it.

Hopefully the lockdown will ease slowly and we will, once again, be able to rejoice in the simple pleasures so close to us.

Bring it on.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

# News, Travel & Events

## Manta Rays Focus of Annual Photo School and Competition on Remote Island of Yap

Hey! You there sitting in your wet suit and fins in that bathtub filled with warm water! Daydreaming about getting back in the swim and going diving when the world opens for business again?

Now's the time to start planning your next adventure while you have time on your hands.

Manta Ray Bay Resort and Yap Divers is a once-in-a-lifetime destination for scuba divers, both new and experienced, who want to dive or snorkel among its namesakes. Located on the remote, exotic island of Yap in the western Pacific, Yap is home to a resident population of these gentle giants that often come within an arm's length of divers. It also enjoys one of the best-preserved cultures in the Pacific Ocean that's a dream-come-true for photographers and divers alike.

Beginning in late August, two weeks every year are devoted to the MantaFest Photography School & Competition, the resort's annual celebration of underwater photography. This year, shooters from around the world will once again gather between August 30 - September 12 to dive in the bathtub-warm waters with the manta rays, reef sharks, sea turtles, and colorful inhabitants and coral of the protected reef that surrounds the main island.

A team of professional photographers will join in the action above and below water, sharing their knowledge in workshops and one-on-one sessions. Topics range from Lightroom workflow, film editing

and histograms to drone flying and everything in between. A competition culminates on the final day when everyone comes together on the Mnuw, the antique Indonesian schooner that serves as the hotel's restaurant and bar. There they show their work on the large outdoor screen, collect prizes, cheer each other on, and down ice-cold steins of Stone Money Beer that's brewed on the premises.

To help you emerge from isolation and get back in the world, Manta Ray is offering a travel special between now and December 31, 2022. Make your reservation and put down a deposit of only 10% with final payment not due until 30 days prior to arrival. Plus, you'll receive a refund guarantee of 100% should you need to cancel due to any COVID-19-related issue. You can also purchase vouchers for \$100 each for redemption at checkout worth \$150 each for on-premise expenses. Buy as many as you want, there's no limit.

So, stop daydreaming and start making plans for that next great dive adventure. Guaranteed it's more fun and a whole lot more comfortable than sitting in that bathtub in those fins.

[www.mantaray.com](http://www.mantaray.com)





[www.bunakenoasis.com](http://www.bunakenoasis.com)  
[info@bunakenoasis.com](mailto:info@bunakenoasis.com)



Set in the world-famous Bunaken National Marine Park, Bunaken Oasis offers a truly luxurious diving experience.

Exceptional air-conditioned cottages with sea-view balconies. Chill-out bar, and gourmet panoramic restaurant.

Custom-built spa with qualified therapists.

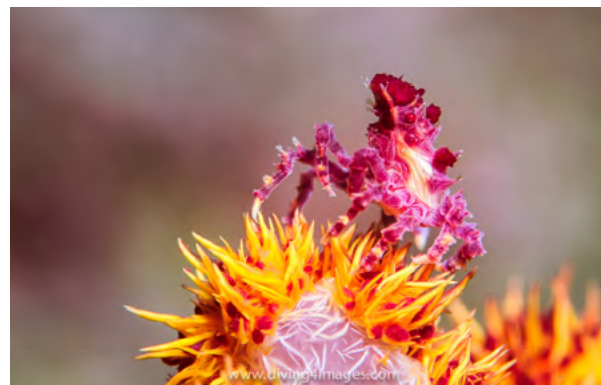
Panoramic freshwater infinity pool

From water-makers, with UV treatment, to black water treatment, Oasis was designed to minimise any impact on the environment.

5\* PADI-affiliated dive centre, designed for photographers, and dive boats that are second to none, with freshwater deck showers, toilets and, above all, space.



## Triton Bay Feb 6-20 2021



Heading back yet again to this very special and remote dive resort. Some of the most colourful reefs on the planet await us here, reef fish biomass higher than anywhere else and all that mixed with great critter life too.

Just about everyone who has joined me here has been back for more...

Soft & hard corals with trees and a blue sky, simple beauty!

Dates & Logistics

February 6th 2021

Jakarta to Kaimana via Sorong  
CGK-SOQ, ID 6288 Batik Air,

0535-1305

SOQ-KNG, IW1528 Wings Air,  
1410-1510

February 20th

KNG- SOQ, IW 1529 Wings Air,  
1220-1330

SOQ-UPG, IW6195 Batik Air,  
1405-1525

UPG-CGK, JT779 Lion Air,  
1555-1715

PRICE US\$5040 per person twin  
share room.

[www.diving4images.com](http://www.diving4images.com)

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- Whale & Dolphin Hotspot
- Puffins, Seabirds & Eagles
- Evening Photography Dives
- Stunning Scenery
- One - Seven Day Tours
- Guided by Marine Biologists
- Scientific Research Programme

## Seventh Annual United Nations World Oceans Day Photo Competition



© Dan Charity

World Oceans Day encourages you to make a difference in your life, in your community, and in the world by taking action to protect our ocean - for present and future generations. Despite the huge challenges facing the world's oceans such as plastic pollution, overfishing and climate change, by working together we can achieve a healthier ocean that will provide for the billions of humans, plants and animals which depend on it every day.

Photography is a powerful medium to convey a feeling or a message. This open and free photo competition seeks to inspire the creation of imagery capturing the beauty, the challenges and

the importance of the ocean and humankind's relation to it, hoping to contribute to actions to preserve it.

For the 7th time, Dive Photo Guide is hosting the United Nations World Oceans Day Photo Competition.

The photo competition has 10 thematic categories open for submissions.

Entries must be submitted electronically in accordance with the contest guidelines and subject to the contest rules.

All entries must be submitted by May 3, 2020 at 12 midnight Eastern Standard Time (EST).

[www.unworldoceansday.org](http://www.unworldoceansday.org)

[www.uwpmag.com](http://www.uwpmag.com)



**SCHOOL OF PHOTOGRAPHY**

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## Underwater Camera Operator Certification Course

The art of Underwater Cinematography requires a profound knowledge of your camera, as well as an understanding of the intricacy of filmmaking. Composition, lighting, camera movement, angles, stability and the numerous necessary adaptations to an ever-changing aquatic realm are an integral part of the creative process required for good footage. Capturing behaviour, action and emotion really bring your shots to life.

The Underwater Camera Operator Certification Course is a robust underwater course, designed to give a complete, hands-on experience in underwater cinematography and provide the fundamentals of how to be a Professional Camera Operator, underwater.

The Course consists of 5 Specialty Modules, workshops, 10 dives and 5 days of one-on-one coaching and instruction with Liquid Motions world acclaimed, multi award-winning Filmmaker/

Cinematographer/Artist, who will personally assist, teach, instruct and share greatly valuable expertise before, during and after the dives.

Dive uniquely photogenic waters, with one of the greatest Underwater Filmmakers of our time. Learn privately, one-on-one, with an internationally acclaimed, highly awarded Artist. Be free. Let your vision transform. Let your camera become the tool, which responds perfectly to your vision. Achieve your underwater cinematography goals, with personalised support, all the way.

This is a creative, artistically focused course, that covers all aspects and elements of underwater cinematography, all 100% tailored to your individual skill-set, experience, needs and goals. Master your shooting and produce the most exceptional footage, with one-on-one, personalised support all the way.

[www.liquidmotionacademy.com](http://www.liquidmotionacademy.com)



# DIVERS

*a resort where diving is passion*



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Issue 114/8

SHIPPING NOW

# OLYMPUS OM-D E-M1 III

READ MORE



ikelite

# New Products

## Ikelite 200DLM/B housing for Olympus OM-D E-M1 III



The 200DLM/B Underwater Housing is the perfect companion allowing use of the Olympus OM-D E-M1 Mark II mirrorless micro four-thirds cameras in or around the water for scuba, snorkeling, surf, pool, or any adventure.

The E-M1 III is a step up from its predecessor and features many of the same image processing components as the huge professional grade OM-D E-M1X. That includes the hybrid 121-point autofocus system which makes it an excellent choice for action and sports photography. The micro four-thirds lens mount provides access to a broad ranges of lenses designed specifically for this mount which provide high quality results underwater, including the 7-14mm f/2.8 Pro, 8mm f/1.8 Fisheye, and 60mm f/2.8 Macro.

Comparable to most cameras in this category, it has a 20MP Four Thirds sensor with up to 60 fps Raw capture and UHD 4K/30p video. The camera also features a handheld high-res shot mode capable of producing images up to 50MP.

The Ikelite 200DLM/B is designed to enhance all of the camera's best features for shooting underwater.

- \* 200 ft (60m) depth rating
- \* Extendable trigger-style shutter release lever
- \* Extendable AEL/AFL button thumb lever for back button focus
- \* Interchangeable Dry Lock Micro port system including flat ports, 6" dome ports, and 8" dome ports
- \* Corrosion-proof ABS-PC construction



- \* Clear view back with laser engraved control markings
- \* Ergonomic, field serviceable direct-drive controls with soft-touch control knobs
- \* Manual flash bulkhead and hotshoe with option to add TrueTTL strobe exposure
- \* Glass optical viewfinder corrected for viewing through a dive mask; optional straight and 45° magnifying viewfinders
- \* Accessory port for optional vacuum system
- \* Made in the USA

[www.ikelite.com](http://www.ikelite.com)

**INON**

## Dome Lens Unit III

Underwater View Angle **141°**  
Acrylic or Optical Glass Dome  
Significantly **Compact** in This Lens Category



+

## UWL-95 C24

View Angle **95°**(Underwater), **159°**(On Land)

M67 or M52 Screw Mount

Superior Image Quality

Designed for **24mm/**  
Wide End of 1" Large Sensor Camera



Made in Japan

**INON**

**EUROPE'S NR. 1**  
UNDERWATER CAMERA STORE



## ANGLERFISH

UNDERWATER FIELD MONITOR  
5.7" - FULL 4K HIGH RESOLUTION



**NEW !!!!**

ESPECIALLY DESIGNED FOR UNDERWATER PHOTOGRAPHERS AND VIDEOGRAPHERS.

- 5.7" IPS SCREEN - FULL 4K HIGH RESOLUTION
- ULTRA THIN DESIGN, SUPER LIGHTWEIGHT
- ROBUST HDMI CABLE & CUSTOM DESIGNED BULKHEAD
- UNIVERSAL DESIGN & ADAPTERS FOR DIFFERENT HOUSINGS



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Issue 114/11

## Nauticam NA-G7XIII housing



NA-G7XIII is the latest iteration in a lineup of advanced housings for very capable compact cameras supported by Nauticam. Many features found on DSLR systems have been integrated into this system, and the result is an underwater housing that allows the user to harness the full potential of this advanced compact camera in the water.

The basic functions and ergonomic enhancements that Nauticam users have grown to know and love are incorporated in NA-G7XIII. The housing is machined from a solid block of aluminum, then hard anodized to seal out corrosive salt water. It is closed via a simple, yet secure locking rotary latch. The right side of the housing is sculpted to fit the palm of the user's hand, and Nauticam's two-stage shutter release lever provides clear differentiation

between the half press and full press shutter release positions. All functions are clearly labeled.

The Nauticam leak alarm and vacuum monitoring system is installed as standard equipment. This system provides an audible and visual alert to any water entry in the housing, and when combined with an accessory M14 Vacuum Valve (#25624) the watertight integrity of the system can be tested before entering the water and monitored during every dive.

Expert product design, modern manufacturing techniques, top quality materials backed by a two-year warranty, and a critical focus on the user experience combine to produce the premier system for Canon Powershot G7X Mark III. The Nauticam NA-G7XMKIII.

[www.nauticam.com](http://www.nauticam.com)



## Nauticam NA-RX100VII for Sony DSC-RX100 VII



### "The Pocket A9"

The Sony RX100 VII is the newest iteration of the popular rx100 series. It has a new stacked CMOS sensor created with the idea of faster, more accurate autofocus and high speed photographing without any blackout that, before now, was only offered on their high-end mirrorless cameras.

The NA-RX100VII has an interchangeable m50 port system that provides the ability to utilize the RX100 VII's full 24-200mm zoom range with the standard port and various m67 accessories with the N50 short port.

[www.reefphoto.com](http://www.reefphoto.com)

[www.uwpmag.com](http://www.uwpmag.com)

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TO OFF**



**Contact us if you want to  
UPGRADE or TRADE-IN.**



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Issue 114/12

## INON UWL-95 wide conversion lens and Dome Lens Unit III



INON INC. is pleased to announce official release of totally renewed wide conversion lens designed for 24 mm (35 mm equiv.) digital camera with versatile M67 screw mount and M52 screw mount on April 24th, 2020.

Also its optional acrylic and glass dome lens units specifically designed for the new wide lens will be followed by around later May, 2020.

Maximum view angle is 95° underwater/159° in air (\*1). Combination with optional super wide option Dome Lens Unit IIIA/Dome Lens Unit IIIG further increases view angle underwater up to 141° (\*1).

Totally renewed optical design effectively suppresses flare/ghost even in backlit condition to provide sharp and high quality image. The UWL-95 C24 is designed to support a camera of large 1.0 type sensor with bright master lens. Using the UWL-95 C24 can dramatically reduce minimum



focusing distance enabling to get subject on the lens in focus both on land and underwater.

The lens mount is versatile M67 or M52 mount. The M67 version has two types either of Type1 or Type2 having different threaded thickness to bring out optimal performance of different combined master lens.

Optional M67 Type1 Screw Ring for UWL-95 C24 or M67 Type2 Screw Ring for UWL-95 C24 is available to purchase making it easy to modify from M52 Mount to M67 Mount or convert original M67 type to the other type.

[www.inon.jp](http://www.inon.jp)



## Nauticam NA-D850 for Nikon D850



### "The Next Frontier"

Proving that speed and resolution can indeed coexist, the Nikon D850 is a multimedia DSLR that brings together robust stills capabilities along with apt movie and time-lapse recording. Revolving around a newly designed 45.7MP BSI CMOS sensor and proven EXPEED 5 image processor, the D850 is clearly distinguished by its high resolution for recording detailed imagery. Nauticam is the market leader in build quality, ergonomics, and reliability. Built on a foundation of innovative product design and modern manufacturing technology, NA-D850 is the ultimate accessory for the exciting new Nikon D850 camera.

[www.reefphoto.com](http://www.reefphoto.com)

[www.uwpmag.com](http://www.uwpmag.com)



## New Aquatica prices

Aquatica has significantly revised its pricing strategy.

Aquatica and its dealer partners are working together to meet the needs of these current times by offering new purchase incentives on all our product lines.

Effective April 27, 2020, our new pricing structure will be as follows:

20% off all retail items until July 31, 2020

15% off all retail items from Aug.1, 2020 to Oct.31, 2020 10% off all retail items from Nov.1, 2020 to Apr.30, 2021

Aquatica's Dealer network is ready with our newly structured pricing which will include all your favorite housing models and accessories, including our very popular Delta 3 strobe arms. If you are due for an upgrade or want something new, now is the time!

'We are grateful for the support from our customers over the past 30+ Years, and to be able to offer these savings' says Blake Stoughton, President, Aquatica. 'We look forward to continuing our relationships and developing new friendships during this challenging time as we move forward to better days.'



Example 1:  
AD850 housing for Nikon D850  
Regular price: \$ 3,131.00 USD 20% off sale price: \$ 2,425.00 USD You save: \$ 706.00 USD



Example 2:  
A7RIV housing for Sony A7RIV  
Regular Price: \$ 2,849.00 USD 20% off sale price \$2,279.00 USD You save: \$ 570.00 USD

Example 3:  
5HD Aquatica monitor



Regular price: \$ 1,795.00 USD 20% off sale price: \$ 1,436.00 USD You save: \$ 359.00 USD



### Nauticam NA-A7RIV for Sony a7R IV



#### "Resolution Rethought"

Sony, has come up with yet another addition to their a7 line that is sure to impress. This fourth edition of the a7R sees the inclusion of an updated 61MP

Exmor R BSI CMOS sensor and enhanced BIONZ X image processor. Despite its high resolution, it can shoot at up to 10 frames per second with full autofocus and shoot 4K video either from the full width of its sensor or from a Super 35 crop. The NA-A7RIV underwater housing provides fingertip access to all key camera controls in a rugged and reliable aluminum underwater housing. Ergonomic camera control access is one of the defining strengths of a Nauticam housing, and the NA-7RIV continues this tradition.

[www.reefphoto.com](http://www.reefphoto.com)

[www.aquatica.ca](http://www.aquatica.ca)

# WACP-2

0.57X WIDE ANGLE CONVERSION PORT 2



## Isotta at Mike's Dive Cameras



Mike's Dive Cameras is now selling Isotta underwater housings in the UK.

The Isotta housing range includes housing for cameras like GoPro Hero 8, Canon G7X III and Sony RX100 MKV

The full range of Isotta mirrorless and DSLR housings will also be available via Mike's Dive Cameras.

All Isotta housings are made from solid aluminium and available in their renowned "Ferrari Red" colour. Clever design features and a wide range of accessories are sure to please even the most seasoned underwater photographers.

Isotta housings are also surprisingly affordable in comparison with other high-end aluminium housings manufacturers.

[www.mikesdivecameras.com](http://www.mikesdivecameras.com)

## Trade Up to the Ikelite Dry Lock System



Are you still shooting a DSLR camera from 5 or 10 years ago? Now is the time to upgrade to a new DSLR or full frame mirrorless camera.

If you're currently using an old Four Lock (FL) DSLR housing and ports, you are eligible for a special trade up credit towards the purchase of a new housing with Dry Lock (DL) lens ports.

Your eligible housing and lens port(s) can be exchanged for a trade up credit towards the purchase of a 50DL or 200DL underwater housing when purchased together with DL-series lens port(s).

No cash value. Terms and conditions apply. Contact us or a participating Authorized Dealer for details.

[www.ikelite.com](http://www.ikelite.com)

[www.uwpmag.com](http://www.uwpmag.com)

# Nauticam

Europe's Nr. 1 Nauticam expert



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Professional workshop with pressure tank and Nauticam trained engineers



**Super fast delivery**  
We stock all popular Nauticam products



**Repairs and overhauls**  
Your partner in Europe for in-store full overhauls and repairs



Nauticam NA-A7RIV housing for Sony A7R IV camera



Nauticam NA-R housing for Canon EOS R camera



Nauticam NA-Z7V housing for Nikon Z7 and Z6 cameras



Nauticam NA-TG6 housing for the Olympus Tough TG-6 camera

**WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU.**

## Isotta housing for GoPro Hero8 Black



The Isotta housing for GoPro Hero8 Black is designed to endure the pressure of deep sea diving up to a depth of 200 meters. Its flat glass lens ensures that you have a clear video at any depth.

The housing features the easy and secure opening/closing mechanism that Isotta is known for.

Three pins hold the back housing safely in place.

The front lens of the Isotta GP8 has the same shape as the original GoPro Protective Housing allowing GoPro Hero8 specific accessories to be used, i.e. red filters.

Isotta is also releasing a red filter and a magenta filter specific to this housing as well as a double filter.

[www.isotecnic.it](http://www.isotecnic.it)

## Geneinno Underwater Robot Titan



The GENEINNO Titan is a mini-ROV sized vehicle that has all main features inherited from larger underwater systems.

It has embedded batteries allowing for autonomy of 4-6 hours. Titan is one of the smallest ROV in the market, with dimension about 390x347x165mm. It's easily to take everywhere in backpack or suitcase.

The operating system is quite user-friendly, could easily be operated through remote control or APP. Titan can take 4K picture and video by build-in camera and 1080P real-time transmission through cable.

[www.aditech-uw.com](http://www.aditech-uw.com)

[www.uwpmag.com](http://www.uwpmag.com)

**BACKSCATTER**  
**MINI FLASH**




**THE ULTIMATE COMPACT STROBE**

## Sea & Sea YS-D3 Lightning



Newly designed circuitry and light-emitting unit produces powerful guide number of 33. In addition, a high precision aspherical optical troidal lens has been fitted over the two flash tubes to disperse an even light from the center to the edge. The strobe's beam angle will increase to 110° by attaching the standard accessories Diffuser. When the optional Dome diffuser is attached, beam angle will increase to as wide as 150(TBD)

The YS-D3 utilizes larger capacity condensers compared with those used on competing strobes. In addition, the D3 is also equipped with a newly designed charging circuit. As a result, the YS-D3 will fire at GN16 continuously without any interval



time. Even when the strobe is fired at GN22, the strobe will fire again within a mere 0.8 seconds.

When the YS-D3 is fired at Guide Number over 22, a two-stage ready-to-fire signals will be issued. For instance, after the strobe fires at full power of GN33, the strobe will inform you both visually and audibly when the condenser is charged to fire at GN22. Then, when the condenser is charged enough to fire at GN33, another different signal will be issued. This design allows you to release more shutters in scenes where you want to shoot as many pictures as possible, maximizing shooting intervals between scenes.

[www.seaandsea.jp](http://www.seaandsea.jp)

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**UNDERWATER CAMERA STORE**



**T-HOUSING**

**250 M WATERPROOF ALUMINUM HOUSING FOR GOPRO HERO 8 BLACK**

**NEW!!!!**  
**HERO 8 VERSION**



THE T-HOUSING IS DESIGNED TO USE YOUR GOPRO CAMERA WITH THE FRONT LENS INSTALLED. THE GOPRO CAMERA ITSELF REMAINS WATERPROOF IN THE HOUSING. DOUBLE PROTECTION!



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[www.uwpmag.com](http://www.uwpmag.com)



Issue 114/16

## Sea & Sea Universal Dome Port 210 / AR

In cooperation with Teijin Limited, Sea&Sea has succeeded in producing dome ports made from PLANEXT® which provides properties ideally suited for underwater photography.

Compared with conventional acrylic material or optical glass, PLANEX produces superior or better optical performance.

With high-precision injection molding methods, SEA&SEA has succeeded in producing a dome that has the same curvature as a concave meniscus lens\*. The 210 AR dome's optical distortion is as small as that of optical glass lenses. When used with an internal correction lens, the best image quality required for high-end cameras can be obtained. The dome is treated with a multi AR coating to prevent internal reflection from occurring (see comparison below).

Because of PLANEXT's exceptional cohesive strength (Charpy impact strength) and due to a newly designed base, the dome ports' depth rating is now 100m/330ft.

Compatible with all the wide-angle conversion lenses on the system charts posted on Sea&Sea's website.

The UDP 120 AR is designed with a housing bayonet mount that is easily replaceable. An additional bayonet compatible with a current popular housing manufacturer is also included for user versatility.

[www.seaandsea.jp](http://www.seaandsea.jp)



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# GT14 Underwater Imaging Light



Advancing the frontier of underwater lighting, the Gates GT14 Underwater Imaging Light unites many practical features into a compact, travelable package. Up to 14,000 lumens of light into a wide, even 90° beam angle. A big, glove sized Power Ring rotates through 7 light levels that include a very low 'scouting mode' for night diving – just enough to see, navigate and setup a shot. Fuel gage and Light Level indicators are mirrored to provide a quick glance reading from either side. Water cooling contact just behind the LED arrays enables higher efficiencies for peak lumens output and longer burn times. Batteries are easily changed, and charged in 3 hours.

Compatible with: All Underwater Imaging Systems.



Power Level / Run Time  
5 Power Levels  
Full Power: 30 minutes  
Half Power: > 75 minutes  
Low Power (Scouting mode): > 10 hours

Light Quality  
14,000 Lumens  
90 CRI  
5000K Color Temperature

Dimensions  
5.2W x 3.3H x 8.4L in  
132W x 83H x 214L mm  
5.3H in / 135H mm with Mount Ball

Depth Rating  
450 feet / 137 meters

[www.gateshousings.com](http://www.gateshousings.com)

# BACKSCATTER MINI FLASH & OPTICAL SNOOT



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## Isotta housing for Sony Alpha 7R IV



ISOTTA is pleased to announce the launch of its new underwater housing for Sony Alpha 7R IV.

This high-quality housing is hand-crafted and 100% made in Italy maximizing the underwater performance of the Sony full frame power house.

The durable, corrosion-resistant anodized aluminum body in its signature red color weighs only 2100 grams including handles. It is designed to give photographers access to all functionalities of this advanced camera.

This Isotta housing is built in a compact form factor and offers an ergonomic interface with all aluminum controls placed within easy reach of the users hand. To make the interface even more convenient all function icons are laser engraved, so that photographers always know

which functions they are using – a unique feature of Isotta housings. It's unique single handed open/close mechanism makes it easy to access the camera.

As with all Isotta housings the housing guarantees a watertight seal by having double O-rings on all buttons, dials and removable parts. But just to be sure there is a moisture alarm built in that can warn the user in the unlikely case of a leak with a red LED and an acoustic sound.

The ports of the housing have a 120mm bayonet opening that enables the use of all Sony lenses including larger diameter lenses.

To connect underwater strobes photographers can choose from two options – either two fiber optic connections with a LED trigger, or sync cord sockets for Nikonos or S6 sync cords. It is also possible to

order the housing with both options installed.

The housings feature two M16 ports for port for installation of accessories such as sync cords and vacuum valves. As a new feature Isotta now also offers a M24 port for video monitor cables.

The back housing is fully detachable from the front housing. It features a large anti-scratch glass for the camera display and an optical eyepiece for the camera viewfinder.

Working depth of this housing is 100 metres.

Dimensions: 282 mm W. x 126 mm D. x 185 mm H with handles.

Available from March 2020. The body has a retail price of 2.590,00 € Incl. 22% VAT.

[www.isotecnic.it](http://www.isotecnic.it)



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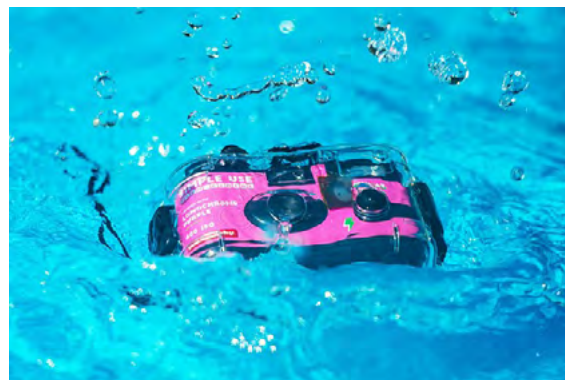
## Lomography's Analogue Aqua reusable camera

Lomography has announced the release of the Analogue Aqua a new 'simple use' reloadable camera that comes packed in an underwater case.

The Analogue Aqua is the latest version of Lomography's take on the disposable 35mm film camera—this time with an aquatic twist thanks to its protective plastic housing, which is waterproof down to 10m (33ft).

The kit will be available in two versions, pre-loaded with one of two Lomography film stocks: Color Negative 400, for 'classic analogue character' or LomoChrome Purple for 'violet tones that flourish and fade,' in the words of Lomography. When you finish the 27-exposure pre-loaded film, you can put another roll in its place with the help of Lomography's guide, giving you the convenience of a disposable camera with much less waste.

The camera itself operates on a single 'AA' battery, features a very rudimentary 31mm F9 lens, will focus on anything from beyond 1m (3ft) to infinity and has a permanent shutter speed of 1/120th of a second. In the event you need more light, the camera



features a built-in flash that can fire once every 15 seconds.

The Lomography Analogue Aqua 'Simple Use' camera is available in both the Color Negative 400 and LomoChrome Purple versions starting today for \$40 on Lomography's online shop. The first units will ship out in May.

[www.lomography.com](http://www.lomography.com)

# MIRRORLESS MIRRORLESS ON THE WALL



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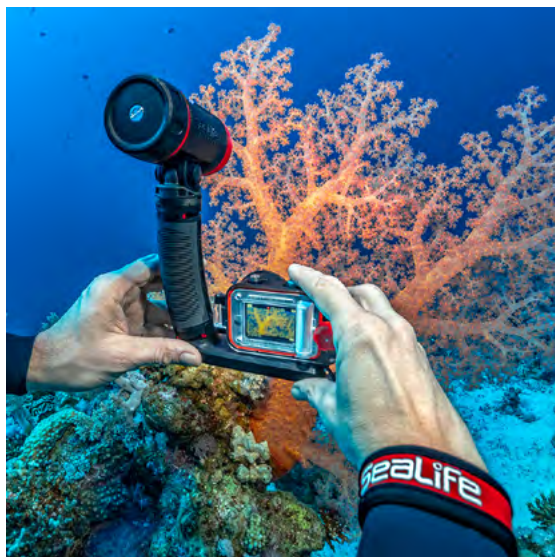
## SeaLife ReefMaster RM-4K



Capture vibrant 14mp still images and brilliant 4K video with a ultra-compact camera especially designed for the underwater environment with the ReefMaster RM-4K. Waterproof to 130ft/40m, the ReefMaster RM-4K underwater camera is a game changer in underwater imaging; the housing is robust and designed to be hand-held, tray mounted or worn on your head, mask or body. Unlike cheaper plastic box-style enclosures included with popular action cameras, the unique ReefMaster Dive housing assures consistent waterproof performance with its “Pressure-Lock” sealing system.

The ultra-compact ReefMaster RM-4K goes anywhere and is ready to capture your dive adventure. The shape fits comfortably into your hand or mounts easily to a photo/video light like the Sea Dragon 2000F.

With 4K video resolution, your



videos will be ultra-sharp and rich in color and the high performance 14mp image sensor will capture brilliant still images. Around the back there's a high res 2”/5cm display for easy aiming and quick review. The pressure locking thumb-screw seals the camera's housing down to 130’/40m.

[www.sealife-cameras.com](http://www.sealife-cameras.com)

The leading online resource for underwater photographers and videographers



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# THE SOURCE



New Seacam Nikon D850, Panasonic GH 5, Olympus OMD E1 MK II, Sony A7III



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- SEACAM silver Nikon D850
- SEACAM silver Panasonic GH 5
- SEACAM compact Olympus OMD E1 MKII
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# WETPIXEL



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Magazine for  
Underwater Photography

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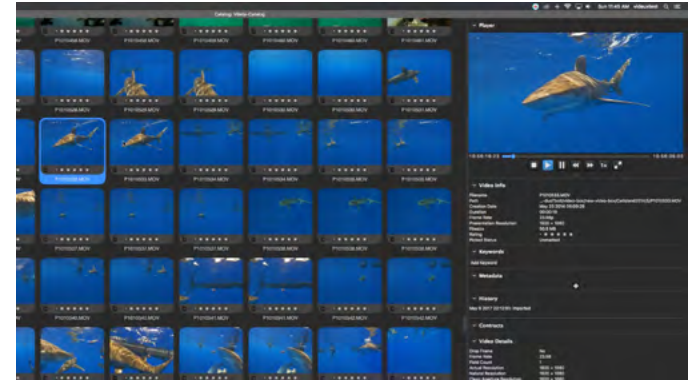
[www.heinz.press](http://www.heinz.press)

## 1.4 release of Videux is now available

If you're not familiar with this video app check out a review of Videux and an interview with Chris Parsons in UWP97. In there it is described as Lightroom for video.

The 1.4 release of Videux is now available. It has been a long time since our previous release; we've had some personal circumstances that greatly impacted our development plans. See the "personal note" below for more information about that. The good news, though, is that we are back in development mode and the 1.4 changes represent all new code. We're also coding the next release, 1.5, right now. So, expect more features and enhancements in the coming weeks.

The main feature for this release is the ability to import directly from a camera, including cameras like the GoPro and drone cams. In addition, we've added an option to organize your videos on import. You can organize by today's date or by capture date. We've tested with several cameras; let us know if you have problems with this feature on a specific camera.



We've also added the ability to add multiple keywords at a time, delimited by commas, semi-colon or tab. And since the Add Keyword field supports copy/paste, you can paste in long strings of multiple keywords. For example, if you paste this string into the Add Keywords field: "Cheddar; Goat Cheese, Mozzarella", Videux will add three keywords. Spaces inside of each keyword is preserved, but leading or trailing whitespace is trimmed. So in this example, you'd get three keywords: "Cheddar", "Goat Cheese" and "Mozzarella".

Check out a review of Videux and an interview with Chris Parsons in UWP97.

[www.videux.com](http://www.videux.com)

[www.uwpmag.com](http://www.uwpmag.com)

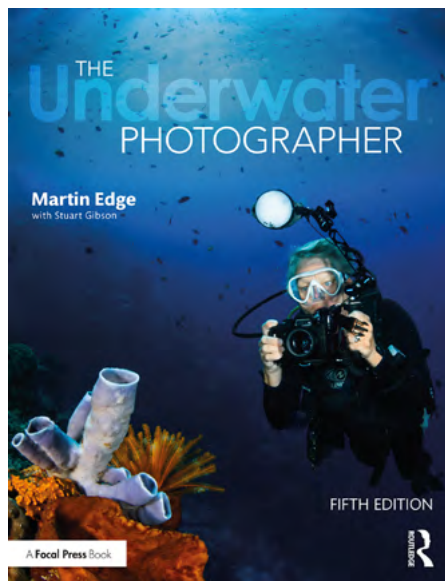
## The Underwater Photographer

In this long-awaited fifth edition of the best-selling book, Martin Edge continues to provide the definitive guide to underwater photography. The book covers everything from the basic principles, the equipment and approaches to composition and lighting through to creating an individual style.

The book features over 400 updated colour images - taken on numerous dives around the world - with an accompanying narrative that provides detailed information on how the shots were taken, their strengths and weaknesses and how to fix mistakes.

Practical examples take you step-by-step through the basic techniques: photographing shipwrecks, divers, marine life, macro images and taking photographs at night. New chapters cover the latest equipment, processes and techniques including SLR Cameras, water contact lenses, mirrorless interchangeable lens cameras, micro four third systems, super macro techniques, motion blur, LED lighting and more.

Packed with inspiring examples from global diving destinations and speciality chapters written by professionals in the field, this book is an indispensable masterclass for both the novice and seasoned underwater photographer.



Martin Edge is a lifelong member of the British Society of Underwater Photographers with over 35 years of experience dedicated to advancing the art and technique of underwater photography. He teaches and runs workshops in underwater photography and is a regular columnist for major diving magazines.

Stuart Gibson has been diving for over 20 years. His passion for underwater photography started in 1999 with an old Olympus film camera. He met Martin in 2006 and has joined him on many photography trips and, in recent years, assisted him on several workshops.

[www.routledge.com](http://www.routledge.com)



Issue 114/24

# WORKSHOPS

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# Nauticam WWL-1 & Sony Full Frame

by Phil Rudin

The Nauticam WWL-1 is the first in a line of high quality wet-changeable wide angle conversion optics with a 130 degree field of view using 28mm (75 degree) equivalent lenses.

Wet-changeable lenses can be removed and reinstalled underwater in conjunction with the required Nauticam port for the supported lens in use.

The WWL-1 was first reviewed in the Nov/Dec 2015 issue #87 of UWPMAG.com by Peter Rowlands. At the time Peter was using WWL-1 with a Panasonic GX7, Panasonic M43 14-42mm Power zoom and Nauticam housing.

My first experience was with a WWL-1 prototype lens I used in March of 2015 while the lens was still in development. At the time I was using the WWL-1 with an Olympus EM-1, Panasonic Lumix G power zoom 14-42mm F/3.5-5.6 lens in a Nauticam housing. I have included images in this review of the prototype lens and bayonet mount as well as some of the images I shot with the Olympus system. I think it is very important to recognize the amount of time Nauticam takes in developing all of its water contact lenses.

Nauticam's water contact optics are all "clean slate" designs engineered as underwater corrective and conversion optics. Much like the classic Nikonos and Nikonos RS film lenses the WWL-1 is designed for underwater use and is not an adaptation of an in air designed lens.



The WWL-1 is also a full zoom through design working well through the entire zoom range of many consumer compacts including five Sony Cyber-Shot DSC-RX 100 cameras, three Canon PowerShot cameras and the Panasonic Lumix DMC-LX100. Contact Nauticam for compatibility with other compact cameras.

For Micro Four-Thirds cameras supported lenses include the Olympus 12-50 F/3.5-6.3 EZ, 14-42 EZ and the 14-42 II R from Panasonic 12-32, 14-42 power O.I.S, 14-42 II O.I.S. and the 14mm F/2.5 ASPH. All of the zoom lenses offer a power zoom feature.



*Hawksbill Turtle, Cozumel Mexico. Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, two Inon Z-330 flashes, within 5mm of dome glass, ISO-1250, F/13, 1/250th sec*



*Dive Vessel Emerald, Jupiter, Florida, Olympus EM-1, Panasonic 14-42 PZ at 22mm, Nauticam NA-EM 1 housing, WWL-1, ISO-400, F/16, 1/320th, two Inon Z-240 flashes*

The WWL-1 also supports a verity of APS-C cameras and lenses including Canon M cameras with EF-M 22mm F/2 and EF-M 15-45mm F/3.5-6.3 IS STM lenses. Fujifilm XC 15-45mm F/3.5-5.6 OIS PZ. Nikon Z DX 16-50mm F/3.5-6.3 VR. Sony E PZ 16-50 F/3.5-5.6 OSS and the Sigma 19mm F/2.8 DN IA for Sony E mount.

Some lenses require a zoom gear and most lenses will vignette if they are used beyond 28mm's at the 35mm full frame equivalent. Check

the Nauticam port charts for detailed information on lenses you may intend to use with the WWL-1.

When I first tested the Nauticam prototype WWL-1 I had a hard time wrapping my head around the idea that a \$350.00 Panasonic "kit" lens could out preform my \$1400.00 Olympus ED 7-14mm F/2.8 Pro lens and \$1400.00 Zen Underwater 200mm optical glass port. I had the same reaction when I tested the current WWL-1 and \$450.00 Sony FE 28mm against the \$1773.00 Sony



*Schooling Cottonwick, Cozumel, Mexico, Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, two Inon Z-330 flashes, ISO-400, F/16, 1/250th sec*

FE 12-24mm F/ G lens and \$2190.00 Nauticam 230mm optical glass fisheye port II.

If you are a skeptic as well and would like to understand the physics behind how water contact optics outpreform land lens and port combinations, I will not reinvent the wheel. I would instead suggest you to read Alex Mustard's outstanding articles on this subject in UWP back issues #99 and #100. Issue #99 "Nauticam's WACP" covers the physics of that wet lens as well as

the WWL-1 and #100 "Dome Free in Mexico" covers several other water contact optics.

## Sony FE 28mm F/2

Currently the WWL-1 only works with one Full Frame camera system the Sony A7/A9 lines with the Sony FE 28mm F/2 lens. The Nauticam WWL-1 information page describes the Sony equipment as "Most impressive is the outstanding performance available with the full

frame Sony A7 series cameras using the Sony 28mm F/2 Prime lens. In our tests, this combo outperformed all of the Sony wide angle lenses behind dome ports, and is especially well matched to the demanding 42 megapixel sensor in Sony A7R II”.

For this review I used the Sony A7R III with V2.10 firmware update. The A7R III has the same 42 megapixel sensor as A7R II with almost like performance but with much better battery life and much better auto focus drive speed.

Based on my experience with WWL-1 I would expect it to work equally well with the current A7R IV’s 61.2 MP sensor. My reviews of Sony A7R II, A7R III and A7R IV cameras with a verity of housings can be found in the UWP’s back issues section and all are free PDF downloads.

The Sony FE 28mm F/2 prime lens is a compact and light weight at 200g (7oz) design for Sony full frame cameras. The lens has an aluminum finish with three aspherical lens elements and two ED glass elements which assist with edge to edge sharpness.

The nine circular aperture blades provide excellent bokeh for a lens at a retail price point of \$450.00/£339.00.

The FE 28mm is one of Sony’s older entry level lenses that does not have the current G or GM lens designs. The lens does include dust and moisture-sealing along with a linear internal autofocus motor for silent video performance.

This lens provides excellent sharpness and image quality above the F/2 to F/2.8 range. The minimum focus distance is 0.29m or 11.42 inches which is close for a wide lens but has a magnification ratio of only 0.13X or 1:7.7 which is not well suited for macro even with a closeup lens attached.

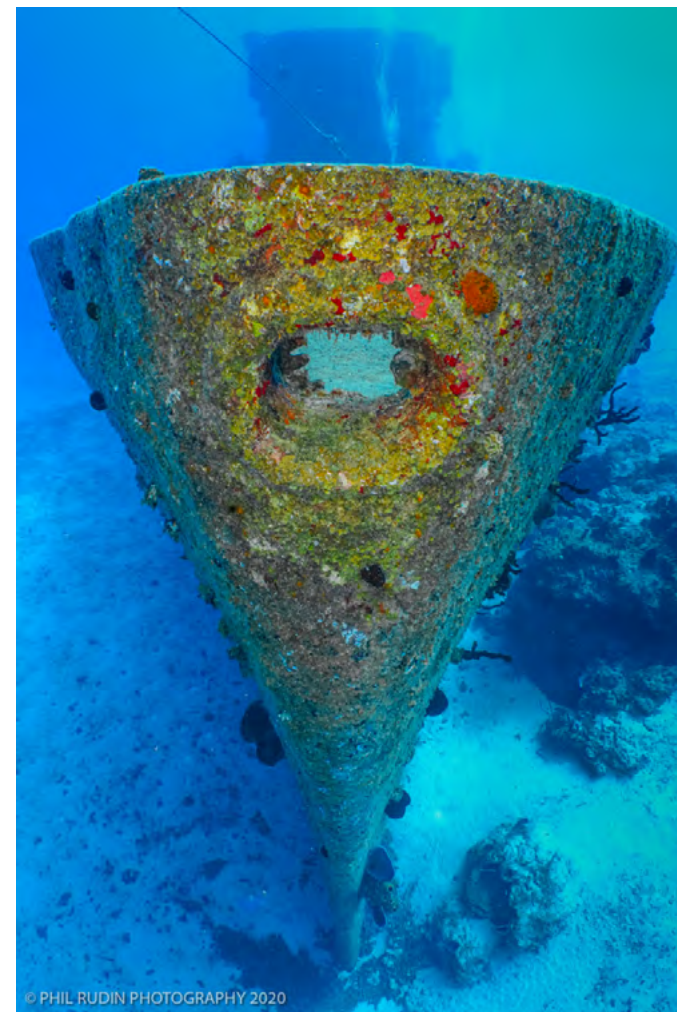


The lens ships with front and rear lens caps and lens hood but no lens pouch for protection. Sony also offers a 16mm FE Fisheye conversion lens for the FE 28mm which provides a 180 degree fisheye perspective when mounted to the lens. The fisheye conversion lens reduces minimum aperture to F/3.5 and minimum focus distance to 22 cm (8.8 inches) at a budget price of around \$298.00.

I have had limited use of the FE 28mm/fisheye combo and it preformed better than I would have expected but this is by no means a recommendation. Minimum focus distance is about twice what you would expect from a dedicated fisheye lens. I would much prefer to see an Sony FE 8-15mm fisheye zoom offering like the outstanding Canon and Nikon 8-15mm fisheye zooms.

### Nauticam WWL-1

The Sony FE 28mm F/2 lens has a 75 degree angle of view which increases to 130 degrees when



*Felipe Xilotencati Wreck (C-53), Cozumel Mexico, Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, two Inon Z-330 flashes, ISO-4000, F/11, 1/250th sec*

using the WWL-1. The WWL-1 is constructed of 6 precisely ground elements of highly refractive optical glass. All internal elements are coated with a broadband anti reflective coating to keep flare and internal reflections to an absolute minimum.



*Cenote Hicte-Ha, Yucatan, Mexico, Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, two Inon Z-330 flashes, ISO-320, F/10, 1/250th sec*

The WWL-1 at 130 degrees sits in a sweet spot for underwater photography between the 180 degree full frame fisheyes with it and the 107 degree 16mm end of most 16-35mm rectilinear full frame lenses.

Nauticam from the beginning of the design process targeted the 130 degree coverage area as the ideal coverage area for a verity of uses from big animals, wide reef scenes and fish portraits to close focus wide angle shots.

The WWL-1's stunning field of view has extremely high overall

sharpness and contrast making it very well suited to high resolution cameras like the A7r III and IV. WWL-1 also lacks the extreme distortion associated with fisheye lenses and the poor corner and edge sharpness associated with wide rectilinear lenses behind dome ports.

I have repeatedly advocated in past full frame camera reviews with wide rectilinear lenses starting at F/13 and above to reduce blotchy and distorted corners and edges. With WWL-1 F/8 and above offered the same reduction in blotchy distorted



*Large crop to show WWL-1 sharpness*

corners. In the center of the frame sharpness is outstanding even at high levels of magnification. The Sony 28mm and WWL-1 combination also focuses very close to the front glass making it an excellent choice for close focus wide angle use.

Using WWL-1 with M43 and APS-C zoom lenses allows you to zoom through from the wide end of the lens to the long end of the lens. This allows for greater coverage of subjects from large too small. With the accessory bayonet mount you can switch between WWL-1 and one of

Nauticam's excellent SMC or CMC closeup lenses.

The Nauticam WWL-1 is available from your local authorized Nauticam dealer at a retail price of \$1320.00/£1132.00 (with VAT).

### Field Testing WWL-1

My WWL-1 and Sony 28mm were on loan from Nauticam USA during a 2019 trip to Mexico. This was the only wide angle kit I used with my A7R III and Nauticam housing for this trip.

*(Far right) The Pit, Yucatan, Mexico, Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, A/V light, ISO-640, F/6.3, 1/125th sec*

*(Right) CFWA, Giant Anemone, Cozumel Mexico. Sony A7R III, Sony FE 28mm, Nauticam NA-A7R III housing, WWL-1, two Inon Z-330 flashes, within 5mm of dome glass, ISO-400, F/18, 1/250th sec*

The port for the NA-A7R II/III/IV housings is the N100 Flat Port 32 which I used with the M67 bayonet mount converter. I also used the accessory buoyancy collar which offsets the 1.5k (3.3lb) weight of the WWL-1 and gives your system better balance.

Trust me when I say that the WWL-1 is much easier to maneuver and swim with than the same housing with a 180 or 230 mm dome port all else being equal. As a tool for video this is a much more fluid system than one with a large port.

Traveling with the WWL-1 used up about a third of the space my Zen 230mm port requires and about half the weight. WWL-1 easily fits into a shoulder or roller bag for carry-on and is much less conspicuous when luggage is inspected.

Image quality differences between WWL-1 and Olympus 7-14mm zoom with the 16MP Olympus EM-1 were evident at all f/stop settings. With the 42MP Sony A7R III the WWL-1 crushed any of the lenses I have tested with the Sony cameras. I expect the noticeable differences were a result of the larger much higher megapixel full frame sensor.

I have tested Sony 12-24, 16-35, Zeiss 18mm batis, Rokinon 15mm and more with the 230mm port and WWL-1 out preformed them all and at wider apertures.

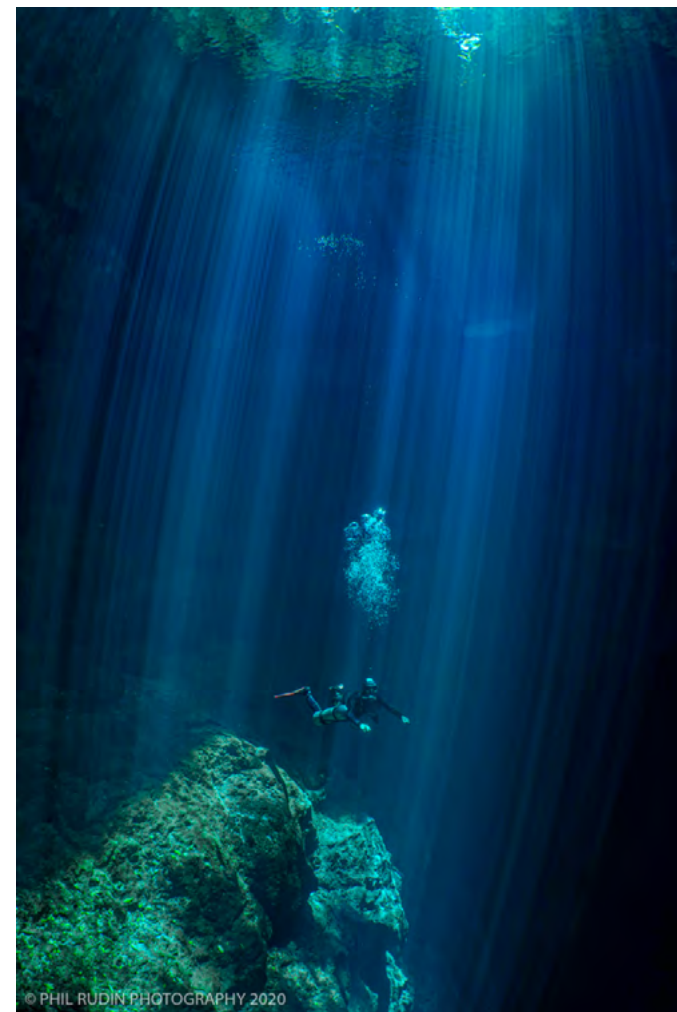
About the only downside with the WWL-1 is



that it is not well suited to over/under images. It will work above water but splits are difficult at best.

The WWL-1 does an excellent job of controlling the distortion associated with ultra wide lenses. Lens flare and chromatic aberration are also well controlled when shooting up in bright sunlight.

Nauticam WWL-1 allows you to use Sony high megapixel full frame cameras for extreme wide angle without the compromises of full frame wide rectilinear lenses and dome ports. I am hoping to see



compatibility with Canon and Nikon FF mirrorless cameras soon.

I would once again like to thank Nauticam USA for both equipment and technical assistance for this review.

**Phil Rudin**

[www.instagram.com/philrudinphotography/](https://www.instagram.com/philrudinphotography/)

[www.nauticam.com](http://www.nauticam.com)

[www.uwpmag.com](http://www.uwpmag.com)

## DEEP Indonesia 2020 winners

The annual DEEP Indonesia International Underwater Photo Competition has grown to be one of the most prestigious and competitive of its kind. As part of the Underwater Competition Series, the contest is organized by DivePhotoGuide and Wetpixel. This year's competition received thousands of entries vying for the chance to win more than \$45,000 in travel and equipment prizes.

Congratulations to Enrico Somogyi, who took home the Best of Show award for a creative capture of a golden jellyfish in Palau. This image, and all the other winning photos, can be viewed right here on [UnderwaterCompetition.com](http://UnderwaterCompetition.com), as well as at the DEEP Indonesia Expo in Jakarta, Indonesia.

Thanks again to our talented judging panel, Mike Bartick, Renee Capozzola, Ellen Cuylaerts, Tobias Friedrich, Kate Jonker, and Andrew Marriott. As with all Underwater Competition contests, 15% of proceeds will be donated directly to marine conservation efforts.

[www.underwatercompetition.com](http://www.underwatercompetition.com)



**CATEGORY:**  
Best in Show and Compact Cameras  
1st Place

**PHOTOGRAPHER:**  
Enrico Somogyi

**PRIZE:**  
10-day dive packages to Lembeh Strait and Bangka with Critters@ Lembeh and Lembeh Resort



**CATEGORY:**  
Divers 1st Place

**PHOTOGRAPHER:**  
Petr Polách

**PRIZE:**  
7-night dive packages to Papua New Guinea at Walindi Dive Resort



**CATEGORY:**  
Animal Behavior 1st Place

**PHOTOGRAPHER:**  
Jenny Stock

**PRIZE:**  
7-night liveaboard trip with  
Dive Damai



**CATEGORY:**  
Reefscape 1st Place

**PHOTOGRAPHER:**  
Fressia Peng

**PRIZE:**  
7-night, 10-dive packages at  
Volivoli Beach Resort, Fiji



**CATEGORY:**  
Animal Portrait 1st Place

**PHOTOGRAPHER:**  
Eric Hou

**PRIZE:**  
10-day dive packages to Lembeh Strait and Bangka  
with Critters@Lembeh and Lembeh Resort

# DPG/Wetpixel Masters Underwater Imaging Competition Winner 2020

(DPG) and Wetpixel are proud to announce the winning images and videos in the 2020 edition of the DPG/Wetpixel Masters Underwater Imaging Competition. Once again, hundreds of photographers and filmmakers from dozens of countries competed to win their share of more than \$55,000 worth of prizes.

Created by DPG and Wetpixel, two of the largest online resources for underwater shooters, the competition invites submissions to four image categories and a video category, with entries evaluated by a panel of illustrious industry experts and award-winning photographers. This year's judges included David Doubilet, Stephen Frink, Erin Quigley, Scott "Gutsy" Tuason, Keri Wilk and Tony Wu.

This year, Scott Portelli received the "Best of Show" prize for his 1st place in the Wide Angle Unrestricted category. His brilliant "over-under" style image captured an emperor fish tussling for position among a school of silver drummer in the shallows at Lord Howe Island, Australia.

**CATEGORY:**  
Best in Show and Wide Angle  
Unrestricted 1st Place

**PHOTOGRAPHER:**  
Scott Portelli

**PRIZE:**  
12-night cruise for two to  
Triton Bay, West Papua on the  
Seven Seas liveaboard



Commenting on the winning image, National Geographic's David Doubilet said: "This is that moment we might see but rarely capture. This is literally crystal-clear behavior." Master underwater photographer Keri Wilk added: "The combination of

eye contact, dynamic behavior, and technical excellence make this a clear winner."

In a joint statement, DPG Editor-in-Chief Joseph Tepper and Wetpixel Publisher Adam Hanlon said: "This year's contest has delivered another

superb portfolio of winning photos and videos, and we are astounded by the impressive quality of the entries that the competition attracts. DPG and Wetpixel congratulate all of this year's very deserving winners!"

[www.underwatercompetition.com](http://www.underwatercompetition.com)

# 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.

# Marlin

by Todd Aki

Static : motionless, quiet, calm. The word itself is almost a remedy for a quick pulse - unless you're in Magdalena Bay on the western coast of the Baja Peninsula and the word is shouted by the captain who is scanning the clear blue waters for static, unmoving bait balls and the marlin that come to feed on them.

Bait balls in this area are schools of migratory sardines that form tight groups, constantly swimming in unison, hoping that their collective size will be enough to confuse predators and that individuals in the center won't be eaten. Bait balls attract predators and predators attract photographers.

We are here to snorkel with and photograph the marlin feeding, but finding a static bait ball is the trick. Many bait balls are naturally on the run. Your boat may stop and you might jump in just in time to see the feeder fish and marlin streak by at warp speed before a single shot is taken, but our captain is the ace up our sleeve.

Captain Gabino Zarabia, owner of Magbay Sport, has been plying these waters for 30 years first as a fisherman but now as a shark conservationist via



*Striped marlin in attack mode. Canon 7D Mark II in a Nauticam housing, Tokina 10-17. SS 1/320 at f/5.0 iso 400*





*Canon 7D Mark II in a Nauticam housing, Tokina 10-17.  
SS 1/320 at f/5.0 iso 500  
When a school of striped marlin work together, the baitball has no chance.*

*Canon 7D Mark II in a Nauticam housing, Tokina 10-17.  
SS 1/400 at f/7.1, iso 500  
When a sailfish entered the fray, the striped marlin backed away.*

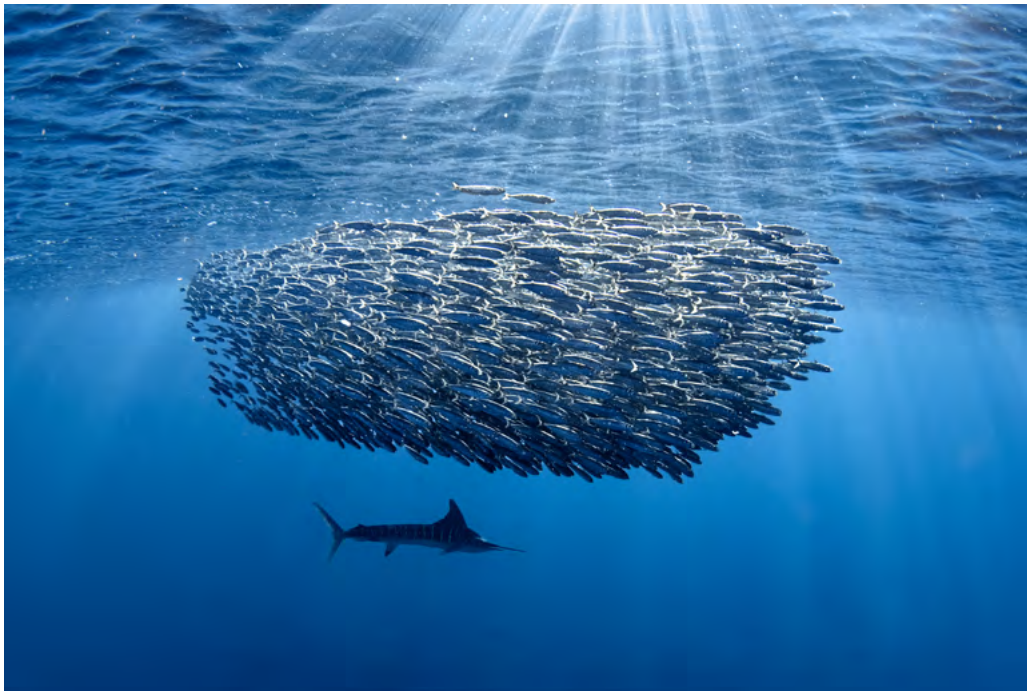
tourism. Gabino knows that if the bait balls he seeks are static, we will have time with the marlin, will be able to watch the marlin picking off the bait fish one by one, and be able photograph this interplay, adjusting our shots in real time, for hours. And we are not disappointed.

Gabino yells, “Static” and there are marlin. Lots of marlin. Scratch

that, literally TONS of marlin. Neon marlin light up the water like jewels. Marlin jump like skipping stones across the surface shredded by frenzied bills and dorsal fins. This water is alive.

The days on the ocean are long, leaving the shore at 7:30am and returning at 4pm. The ride out to the productive grounds can take up to





*Striped marlin keeping the baitball tightly packed and at the surface. Canon 7D Mark II in a Nauticam housing, Tokina 10-17. SS 1/320 at f/6.3, iso 500*

two hours. At times the ocean seems dead, then all of a sudden the sky fills with the sight and sounds of gannets and shearwaters dive bombing the surface picking off fish from above and marlin pushing the bait ball up from the deep. We pass by many of these scenes, but when we hear Gabino yell, “Static!”, you better be suited up and ready to go. Some of these bait balls are massive and just watching them morph into constantly changing shapes is beautiful, mesmerizing. Other bait balls are small. We jump in on one “bait ball”

that is comprised of only two dozen fish and watch (and shoot) as all are eaten in just under a minute by a pack of 10 amped marlin.

Mag Bay is best known for the grey whale migration but there are also cool sand dunes, mangrove ecosystems, surf spots, and shark snorkel tours. We came to see the striped marlin but, because of Captain Gabino’s long history in this area, we left with a much fuller experience of the water and surrounding community. In a single day, we swam with marlin, sailfish, and sea



*I could not have asked for a better way to end the day than to swim with a pod of orcas!*

*Canon 7D Mark II in a Nauticam housing, Tokina 10-17. 1/250 at f/5.0, iso 320*

lions. We watched as pilot fish hid under a turtle for cover from stalking dorados. We stopped and talked with a scallop fishermen, observed their methods of gathering, tried a delicious, raw sample, and ordered a few pounds to be delivered and cooked at the local restaurant that night. We untangled a turtle trapped in a fisherman’s buoy. We watched humpback and Bryde’s whales swim by. And we came in two hours late,

as we went overtime to snorkel with a pod of passing orcas.

My time in Magdalena Bay will not be soon forgotten. And despite Webster’s definition, when I now hear the word “static”, my heart beats a little faster.

**Todd Aki**

[www.flickr.com/photos/90966819@N00/albums](http://www.flickr.com/photos/90966819@N00/albums)

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# My back yard: South Devon

by Dan Bolt

In these challenging times of lock-downs and social distancing, it's interesting to see what little things we all start to miss from our ordinary, pre-Covid19, lives. For many, I'm sure the mind jets off to exotic climes with coral reefs, warm waters and easy access to bountiful marine life.

But I have found myself missing nothing more than diving in my own back yard. Not literally my back garden (although my small pond has been looking very tempting recently!), but my personal longing is for the easy-access diving that I have available along my local stretch of coastline.

I'm very lucky to have a group of friends who are all impassioned underwater photographers, and the four of us have been exploring the waters of south Devon (in the south-western end of the UK) for more years than I know we'd care to own up to.

With the UK being one of the windiest countries on the planet, it's no surprise that our diving activities are ruled by the weather. But we're lucky that our local patch has one coastline that faces east, and one to the west. This means that if one coast is 'blown out' then the other normally still gives us options to get wet. Our group has members who live near both coasts, so it just takes a quick call between us to see where the best conditions will be for a days diving.

We have a few favoured shore-dive sites on both coasts – favoured not only for their ease of access with heavy camera kit, but also the



© Dan Bolt

## *Cuttlefish fighting at Babbacombe*

*Olympus E-PL5, Olympus housing, f/6.3, 1/80th, iso400*

*Babbacombe bay*

*DJI Spark, f/2.6, 1/320th, iso100*

abundance of life and myriad species that follow the sun as the year progresses.

On the east facing coast, Babbacombe and Beacon Cove are possibly our most popular and photographically productive sites. Both are shallow, sheltered bays, but



© Dan Bolt



© Dan Bolt

*Beacon cove . DJI PV2, f/2.8, 1/1600, iso100*

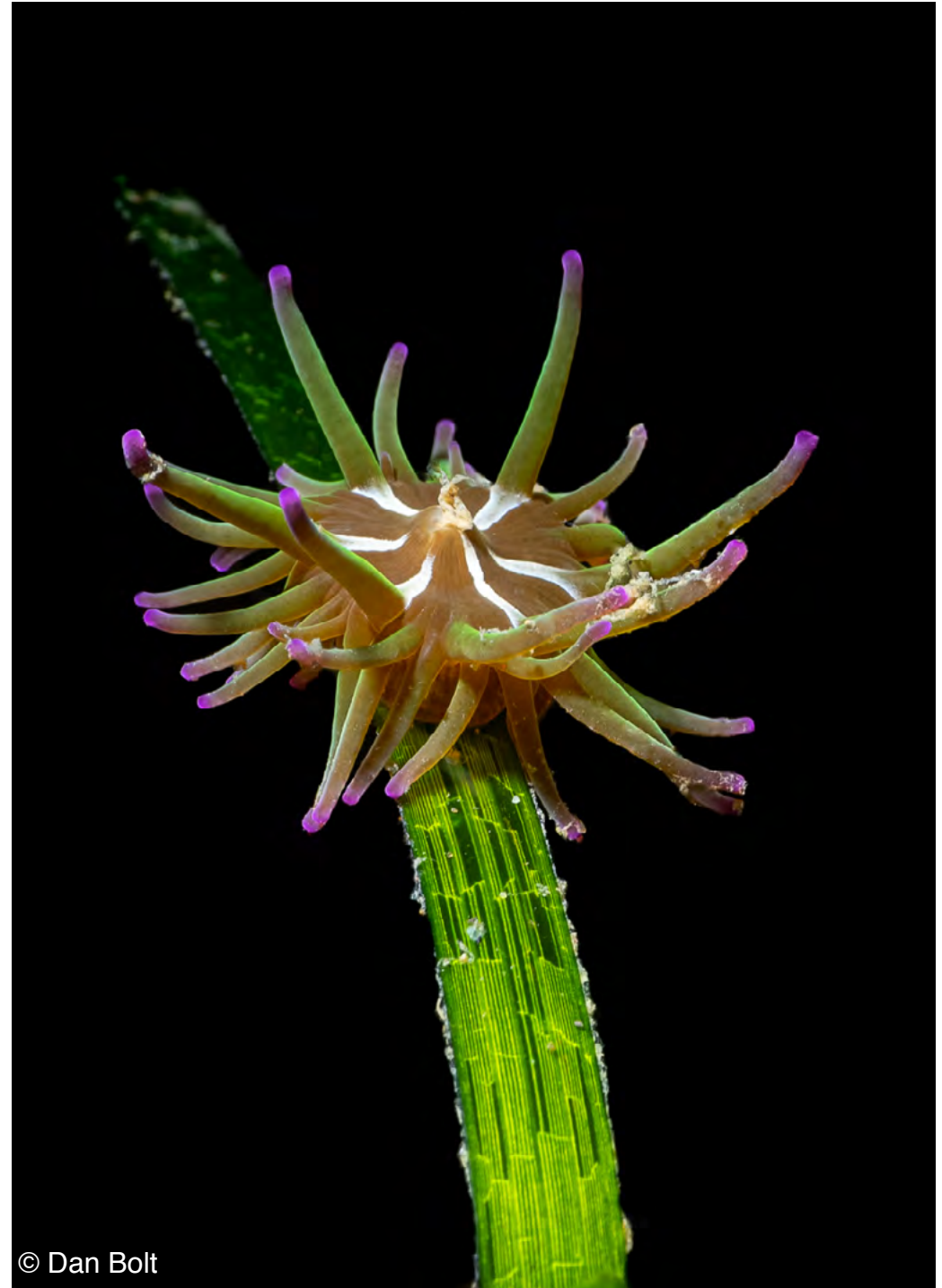
*Juvenile snakelocks anemone on seagrass, Beacon Cove  
Olympus E-M1, Aquatica housing, f/13, 1/320th, iso200*

they couldn't be more different in character: Babbacombe has a mostly silty bottom, and is famed locally for its annual spring-time influx of cuttlefish (though because of commercial fishing their numbers are declining), but here we also see the occasional octopus and every few years we witness over 10,000 spiny spider crabs aggregate to mate and moult.

Beacon Cove, on the other hand, is home to a protected meadow of

seagrass. It is a photographic delight in the right conditions as the shallow water and white sandy bottom means that light is in bountiful abundance here... but only when the weather is right!

So when we have an easterly wind (which happens all too often) the west-facing coast mainly comes into play. This stretch, with its high cliffs and beaches with no vehicular access, is wild and mostly inaccessible for shore dives. But again there are two



© Dan Bolt

spots that stand out as photographically productive all-year round: Just off the beach of Thurlestone lies the wreck of the liberty ship the Louis Sheid. With a maximum depth of 10m this is a shallow and weedy wreck, but a wreck non-the less and the lack of depth means dive-times often exceed 90 minutes. All year round she provides us with photographic opportunities.

A more challenging dive can be found in the heart of the nautically-famous city of Plymouth. Indeed; here you have to be given permission to dive by the 'Longroom' who control the deep and narrow stretch of water that leads naval vessels into Devonport dockyard, a major harbour for the British Navy.

Once you have permission, and have timed slack-water to the minute, you'll get the opportunity



© Simon Temple

*Diver on the Louis Sheid  
Nikon D90, Aquatica housing,  
f/6.3, 1/100th, iso320*

*Sea scorpion on the Louis  
Sheid . Nikon D7200,  
Nauticam housing, f/13,  
1/125th, iso125*

*Juvenile Bib on the Louis  
Sheid. Nikon D7200, Nauticam  
housing, f/9, 1/80th, iso400*



© Malcolm Nimmo



© Malcolm Nimmo



© Dan Bolt

*Drakes Island in Plymouth, with Eastern Kings in the background*  
*DJI Spark, f/2.6, 1/800, iso100*

to dive on a vertical reef that goes from 10m all the way down to 40m... and more according to the more adventurous locals.

Because of the huge tidal flows here, the reef is home to countless sponges, anemones and ascidians of all colours shapes and sizes. But those same currents also mean that this isn't a great site for wide angle because the sediment picked-up in the currents tends to reduce the visibility. So the main draw for us photographers is the explosion in nudibranch species that

starts in early spring and continues through to mid-summer: we don't need superb visibility to shoot these inch-long enigmatic creatures.

Each these sites has its own personality and subtleties that means they are never the same on any two dives. They change dramatically with the passing seasons and more subtly with localised weather patterns, when taken all-together makes the diving conditions very hard to predict. And it's this that I'm missing above all else... the anticipation, the planning,



© Malcolm Nimmo

*Nudibranch Doto cuspidata at Eastern Kings*  
*Nikon D7200, Nauticam housing, f/32, 1/125th, iso100*



© Malcolm Nimmo



© Malcolm Nimmo

*Candy-striped flatworm at Eastern Kings*  
*Nikon D7200, Nauticam housing, f/9, 1/160th, iso100*

*Nudibranch Edmunsealla pedata at Eastern Kings*  
*Nikon D7200, Nauticam housing, f/11, 1/100th, iso100*



© Terry Griffiths

*Common octopus at Babbacombe  
Nikon D500, Nauticam housing, f/11,  
1/250th, iso400*



*Jewel anemone at Eastern Kings  
Nikon D7200, Nauticam housing,  
f/18, 1/200th, iso100*

*Tompot blenny at Eastern Kings  
Nikon D90, Aquatica housing, f/22,  
1/250th, iso200*

© Malcolm Nimmo



© Simon Temple



© Dan Bolt

*Diver swims over spider-grab aggregation in Babbacombe  
Olympus E-M1, Aquatica housing, f/7.1, 1/80th, iso6400*



*Montagu's blenny at Babbacombe  
Olympus E-M1, Aquatica housing, f/8, 1/160th, iso400*

the guesswork, the banter(!), the dive and finally the post-dive bacon butty and stop-off in a pub on the way home for more banter.

In a way, conscious or not, our underwater photography is really just the excuse, not the purpose.

When travel restrictions are finally lifted, I won't be booking any high-carbon flights to anywhere fancy to spend a week with a bunch of people I don't know, as lovely as I know you will all be! Instead; I'll be heading down to one of our beautiful local beaches. And I'll be there with

my friends who will, no-doubt, take the piss out of my blue, purple and white Raynaud's suffering fingers and toes. And the sea will give me a big, big, BIG, soggy (oh so soggy) hug..... and it will be amazing.

I sincerely wish you all a similarly amazing experience in your own 'back yard' when you are able to be there. Stay safe.

**Dan Bolt**

[www.underwaterpics.co.uk](http://www.underwaterpics.co.uk)

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# Museo Atlantico

by Wojciech Dopierala

Canary Islands - Spanish archipelago of 8 islands is a well-known place for European divers. But not only the underwater landscapes, marine life or good weather conditions define this place as a perfect holiday destination.

For those who enjoy art Lanzarote has something special to offer. 15m below the surface of its crystal-clear water, a very unique art exposition can be found. It's the very first, and so far, the only Underwater Museum in Europe. Since January 2017 it tells its story and teaches awareness to everybody who comes to visit.

British sculptor, marine conservationist, underwater photographer and scuba diving instructor Jason deCaires Taylor is a sculptor, environmentalist and professional underwater photographer. Born in 1974, Taylor graduated from the London Institute of Arts in 1998 with a BA Honours in Sculpture.

His permanent site-specific works span several continents and predominately explore submerged and tidal marine environments. His multi-disciplinarily sculptural works explore modern themes of conservation and environmental activism; Over the past 10 years Taylor has created several large-scale underwater "Museums" and "Sculpture Parks", with collections of over 850 life-size public works.

A prolific sculptor, he became the first of a new generation of artists to shift the concepts of the Land art movement into the realm of the marine environment. He gained international notoriety



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/5.6 7mm ISO 200*

in 2006 with the creation of the world's first underwater sculpture park, situated off the west coast of Grenada in the West Indies.

Now listed as one of the Top 25 Wonders of the World by National Geographic the park was instrumental in the government declaring the site a National Marine Protected Area. This was followed in 2009 when he co-founded MUSA (Museo Subacuático de Arte), a vast collection of over 500 of his sculptural works, installed between Cancun

and Isla Mujeres in Mexico.

Other major projects include Museo Atlantico (2016), a collection over 300 submerged sculptures and architectural forms in Lanzarote, Spain, the first of its kind in European waters. The Rising Tide (2016 Thames London) and Ocean Atlas a monumental 60-ton single sculpture located in the Bahamas.

The works are constructed using pH neutral materials to instigate natural growth and the

subsequent changes intended to explore the aesthetics of decay, rebirth and metamorphosis. His pioneering public art projects are not only examples of successful marine conservation, but works of art that seek to encourage environmental awareness, instigate social change and lead us to appreciate the breathtaking natural beauty of the underwater world.

He has received numerous sculpture and photography awards and is a member of The Royal Society of Sculptors, Ocean Ambassador to DAN (Divers Alert Network), Ocean Exemplar of The World Ocean Observatory and a featured TED speaker. In 2014 he was awarded The Global Thinker by Foreign Policy, described as the Jacques Cousteau of the Art world. He is already well known for his sculptures on the sea shore or underwater: Cancún Underwater Museum in Mexico, sculpture park in Molinere Bay (Caribbean Sea) or famous among Instagram influencers “Nest” form Gili Meno (Indonesia). These are only a few among many of his works around the globe.

Museo Atlantico is one of his projects. He spent over a year living in Playa Blanca designing and creating more than 300 sculptures to tell the story about refugees, climate change and human impact to life on Earth. Swimming from one part to another



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/7.1 7mm ISO 200*

you learn a bit of Lanzarote’s culture and nature, see the problems refugees face and the lack of empathy towards this. Sculptures of more than 30 people all facing the same direction can make you ponder, especially with regards to the fact that after crossing “The Rubicon” there is no return.

Behind this border, you can

see the artist’s vision of what would possibly happen to the world afterwards...

One of the most beautiful things about this museum is to see how it is evolving thanks to nature, which is now in charge of the sculptures. Sea life has conquered it amplifying the artist’s message, and making

the dive experience even more interesting. Environmentally friendly, neutral pH cement creates a perfect base for growth of algae, which is the foundation for every marine ecosystem. Schools of fishes, taking advantage of all the hideouts which it provides, fill the area with life. All this attracts bigger fish, so barracudas

or Angelshark are often found here. A precise selected location far from sea currents, boat traffic and fishermen pressure guarantee that this new ecosystem will continue to grow thus making it an even more interesting dive site.

Art inspires and leads to more art, so we decided to take some photos in Museo Atlantico. As passionate freedivers we decided to do it our own way – holding our breath.

After seeing photos and videos of this museum and other similar monuments around the world I was overwhelmed with ideas that started running through my head; one after another, countless possibilities of taking photos way different from all the others I had seen so far. On top of that, the famous underwater contest in Canary Islands: Fotosub Lanzarote “Mar de Lava” opened a special category for the best photo of the Museo Atlantico. We couldn’t be more packed with motivation. We had to go there and do our best.

In doing my research everything I saw was very similar. As expected, I found mostly photos of the sculptures themselves, or people diving in the museum. And my idea was to go further; I didn’t want to document the art gallery. I wanted to extend it, play a part in the story it tells, interact with it.

To visit Museo Atlántico is fairly



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/4.5 7mm ISO 200*

easy. The problem was that we wanted to take photos, which meant that going there with the guided group with a bunch of divers, and limited time wasn’t the most promising scenario. After email negotiations we had our visit planned. The diving center was quite open to the idea, providing us

with a separate freediving guide, but didn’t allow us to stay longer than the standard 45 minutes.

There are over 300 sculptures organized in 15 groups. This required extremely good preparation and planning, we had to have clearly defined ideas for the photos and go

quickly from one to the other if we didn’t want to run out of time.

The gear was easy to choose (and not only because it is all I have!): Olympus EM-5 mk1 in Olympus PT-EP14 housing is small and handy. All the shots we have planned were wide angle so I took Panasonic Lumix

7-14mm inside of 8" acrylic dome from AOI. This set is what I use in all of our freediving shootings so I know it like the back of my hand. The camera offers good dynamic range, flexible RAW files, sensor stabilization, nice colors, quick auto focus and even inside the housing is fairly small which is important swimming up and down for every shot. The Lumix lens, for the price you pay, is the best option I have found for underwater wide angle. The f2,8 of Olympus's 7-14mm lens would be more than welcome, but the price difference and extension tube for a dome which are required is not for everyone's budget. The museum is 15m deep which is quite a lot for ambient light, but I decided not to use any color filters. I hoped for sunny weather and clear water. And I was lucky! The sun was up high together with decent clear water and this gave me enough light to bring up nice colors in the post processing.

Once packed and prepared the fun part began. Water is our element and we had a great time enjoying taking photos in the museum. At the beginning the excitement was consuming my oxygen pretty quickly and I wasn't handling the 15m dives as well as my model Marta (competitive freediver). But quickly I managed to relax and focus on the photos. It was great to see that many



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/6.3 7mm ISO 200*

of our previous ideas were working out and the planned shots started to appear on the camera screen. Of course, some of them didn't work out at all, but many unexpected ideas cropped up so after 45 min we ended up with the SD card full of very good

photos. The tricky part was to dodge the groups of divers in order to get clean shots and to not focus too much on one subject. In normal situations we would stay longer and try many different shots in some areas of the museum, but the clock was ticking.

Our guide Mara from Italy was of great help here, as she knew the museum perfectly. She was taking us directly to the areas we wanted thus saving us precious time.

The most important photos which we had planned were related

to “Human Gyre”, “The Raft of Lampedusa” and with the wall of “Crossing The Rubicon”.

The “Human Gyre” is one of the most known parts of the exposition: around 100 sculptures laying on the floor forming a “donut” circle. The first photo was quite obvious with the model laying in the center. The pose played a very important role here, to make her part of the scene: one sculpture more.

The wall, with the gate and dozens of figures is the biggest and most visible. We were trying different things, with the model right in the doorway, or walking alongside the others. But in the end, the best shot was taken when we were swimming back up: Marta with a light in her hand and a school of sardines between us. I was slightly higher so behind the main subject, in the background, all the sculptures walking towards the gate were visible. Marta looked like a one of them who had escaped destiny.

The light played a crucial role in the photo, which had been roaming in my head since the very beginning. “The Raft of Lampedusa” shows the zodiac with refugees running away from their country in hope of a better life. But they are weak, sick and most likely they are not going to survive the journey. All of them but one, the guy who is sitting at the front. Although even if he is the strongest of them all,



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/6.3 7mm ISO 200*

he needs something more to make it to the end of the voyage. So, we decided to bring him hope; and how to show hope in a better way than as a light?

The crucial factor was the cooperation with Marta. The adequate camera gear, photography and freediving skills – all this helps. Nevertheless, those photos are

all about the teamwork. In every single moment, on the surface, or underwater there has to be the connection, information has to flow in both directions, discussing each photo beforehand on the surface. Preparation, breathing, are we ok to go down? Communication underwater – we have less than 2 minutes,

make the most out of it! Again, on the surface, check the photo on the camera display. Is it ok? Do we need to repeat? Wait, I have an idea! ... All these things are the most important throughout the process even though it's something we rarely talk about.

We have finished the session with many good photos, but in the end the



*Olympus OMD EM-5 mk1. Olympus PT-EP08. AOI DLP-08. Panasonic Lumix 7-14mm f4. 1/200s f/4 7mm ISO 200*

powerful message of “Bringing Hope” was the most successful one, winning the first prize at the competition.

It was a great experience and we ended up feeling even more inspired than before. There were many ideas which we didn’t have time to turn into photos. Many new ideas have surfaced. Unfortunately, Enai – our great friend and part of our freediving photo team - couldn’t go with us. His creativity and the possibility of having two models would have enabled to create even more. But in winning

the competition we managed to get a free entry to the Museum, and this time only for us. So, we decided to take it further and make a video. It wasn’t an easy task at all, but that is a completely different story.

We hope you have felt inspired to visit this amazing place. If you need more information “dive” into the official web site below.

**Wojciech Dopierala**

<https://www.instagram.com/woj.dop>

<https://underwatermuseumlanzarote.com/en/>



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# YAP

## A Micronesian Treasure

by David Fleetham

The water in Yap was a balmy 84 degrees. This was good. I had been laying on the rubble bottom for over ten minutes waiting for the shrimp to emerge from its den beside the goby that had been warily watching me the entire time. My elbows were on the bottom to hold a Canon 5D mark 4 in my Ikelite Dry-Lock housing steady and my eye was trained on the 45° viewfinder while attempting the most relaxed breathing I could muster so as to not disturb my vigilant subject.

The dive site is named “Slow and Easy”. It is ten minutes away from the Manta Ray Bay Resort where I was spending three weeks with groups of divers that had one thing in mind....take pictures underwater or more accurately take better pictures on their last day than they were taking on their first day.

The goby finally moved to one side and reluctantly allowed the shrimp, claws and arms filled with tiny bits of rubble, to emerge from the den it had constructed for the two of them. The shrimp kept one antennae always in contact with the goby. They communicated through this umbilical cord.

Once at the maximum distance this would allow, the shrimp dumped its load and disappeared back into the hole for further excavation. I had managed eleven shots in the few seconds it took to complete the operation with my twin Ikelite 161 strobes firing on each shutter release. The bright flashes of light had no apparent effect on my



*Manta ray, **Manta alfredi**, gliding over a cleaning station in Goofnuw Channel*

*Steinitz' shrimpgoby, **Amblyeleotris steinitzi**, has a symbiotic relationship with the Alpheid worker shrimp. The two share a burrow that the blind shrimp maintains while the goby watches for predators.*





*An aerial view of the Manta Ray Bay Resort in the town of Coloni*



*Lower front end of a Coastal Manta Ray, Manta alfredi, getting close to the reef at a cleaning station in Goofnuw Channel*

subjects and I backed away slowly and waved to a nearby photographer in search of a subject to share the opportunity.

Yap is part of the Federated States of Micronesia and the Yapese people's indigenous cultures and traditions are admirably resolute compared to other states in the FSM, which include, Chuuk, Pohnpei and Kosrae. The main island of Yap is actually four islands of which three are connected and there are fourteen outer islands (mostly atolls) scattered to the east and south of the main islands, some nearly 500 miles away.

The entire state has come to be known as Yap in recent years. Colonia is the capital and the surrounding land is mostly made up of rolling hills that lead down to mangrove forests along the coast interspersed with narrow beaches. Temperatures

range from 75-86°F (23-30°C) through out the year with heavy rains possible at any time. The water temperature is a balmy 82-84°F (27-28°C) with a 3mm wetsuit being more than enough to be comfortable on some of the longer dives.

There are limited flights into Yap and no matter where you are coming from your best bet is to have the resort suggest possible routes which they are happy to even book for you. Most itineraries include a stop in Guam and then a flight on United Airlines to Yap.

Yap and the Manta Ray Bay Resort was one of the first locations to be celebrated as the best place in the world to observe manta rays up close at cleaning stations and witness mating "trains" of mantas gliding one after the other through two of the channels in the outer reef that surrounds the

islands.

Over 50 manta rays have been identified and named through underside photographs of the unique patterns that they retain for life. If you are fortunate enough to capture an image of a new individual you then get the honor of naming it.

Dives in these channels are timed with the tides to obtain the best visibility with incoming clear open ocean water. The guides know these areas like the path to their village and will put you in just the right place to have these winged giants swoop over your head.

At the cleaning stations small wrasse and butterflyfish search the mantas for parasites on their extensive surface and even in the gills and mouth.

Yap State is a field research site for Manta Trust ([www.mantatrust.org](http://www.mantatrust.org)) a UK-based charity



*Blacktip reef sharks, **Carcharhinus melanopterus**, swim at the surface on a very calm day off the island*

that co-ordinates global research and conservation efforts for manta rays, their close relatives and their habitat. The rays are being identified, measured and indexed in a custom database for the conservation of all Micronesian manta rays.

The diving from the resort is done from a variety of fast boats 21 to 38 feet long, all with twin engines and hard covers for the tropical sun rays. These flat roofs proved to be a perfect take-off and landing point for my drone.

The number of divers going to the different areas dictates which size vessel you end up on. Some of the routes are tide dependent and require the smaller boats to weave their way through narrow passages in the mangroves. A truly memorable experience.

There are over 30 named dive sites on the outer reef drop off. One of my favorites is Vertigo, Manta Ray Bay's shark dive. They have been feeding sharks here for over 25 years now and the residents



*Grey reef sharks, **Carcharhinus amblyrhynchos**, at a controlled feeding of the island*



know the operation quite well.

The moment the guide ties up to the mooring, blacktip reef sharks appear, casually swimming around the boat. They are joined by whitetip reef sharks and a bit deeper gray reef sharks. The bait is kept in a tube and placed in the reef where the sharks have difficulty getting to it. It is the perfect set-up for photographers.

The sharks know that eventually they will get a

bite to eat and while patiently waiting, swim calmly amongst the divers. If you want to get a close look at a shark, just move closer to the bait container. If you prefer to view from a distance, just move back.

The visibility on the outer walls is well over 100 feet and the show can last for the entire dive. It is a perfect lesson in how sharks are so misunderstood and not the senseless killing machines that so much of our world still believes. They fulfill a much needed place in the big picture of our oceans and have no interest in bubble blowing scuba divers. In most places when sharks hear divers bubbles they swim in the opposite direction, making encounters like this genuinely special.

The outer reef stretches furthest from the island to the south. Here you find Yap Caverns, definitely one of the countries top five dive sites. Spinner dolphin are regularly encountered on the commute and if they are in the mood will come to the bow and stay with the boat for much of the trip.

Strong currents regularly sweep down the wall in varying directions and meet not too far from the site in a swirling soup of deep water nutrients where you regularly can see a complete food chain competing for a meal. Tuna chase small baitfish to the surface where they are attacked from above by sea birds.

The caverns themselves are a section of the wall that collapsed into the deep and provides a sanctuary from the moving water. The caves, canyons and swim throughs provide a maze that takes more than just one dive to explore.

On the outer wall, closer to the current, colorful schools of anthias pulse above the reef plucking passing morsels. Clownfish in various colors dart about their anemones attending to the



nest of eggs they have placed just beside their tentacled host.

Deeper down gray reef sharks regularly visit a cleaning station. These sharks must always swim and when being cleaned will hover vertically with their tails beating just enough to keep them in one position while small wrasse enter their mouth to check between their teeth. This is always a two tank trip with lunch, sometimes even three tanks depending on the conditions and the enthusiasm of



*(Left) Diver (MR) entering a crevice at Yap Cavern's off the very south end of the island*

*(Above) An aerial view of a dive site on the southern end of the reef surrounding the island of Yap, Micronesia. One dive boat is anchored at Yap Cavern's, a famous site for scuba divers.*

your fellow passengers.

No matter how good the dives were it is always a pleasure to step off the boat back at the resort. Showers and a swimming pool wait for you there to remove every last bit of salt. Divers hang their gear to dry over night and have individual lockers to place everything. Adjacent to this area are camera bays set up for photographers so you don't have to drag your equipment back to your room each night. Every section has its own lockable storage compartment and charging station.

Right off the dive shop a short walkway over the water leads to the Mnuw, a 170 foot long Phinisi schooner originally from Indonesia that is the resort's restaurant and bar. The ship was constructed from massive beams with teak walls that are now



*Diver (MR) and common anemonefish, *Amphiprion perideraion*, most often found associated with the anemone, *Heteractis magnifica*, as pictured here*

well over 100 years old.

It has three levels with two bars and a huge movie screen mounted in the forward rigging where marine life presentations take place along with first run movies. I recommend the fresh fish tacos and a Hammerhead Amber ale made from the resorts own micro brewery, The Stone Money Brewing Company. Freddy, their Swiss brew meister produces two varieties in 600 liter batches just off the hotel's lobby and has this down to a fine science.

The Stone Money name comes from one of the islands most intriguing cultural customs. The ancient currency still in practice today involves round carved stones known as "Rai" that are up to four meters in diameter with a hole in the center. The rock for the money does not exist anywhere on Yap. These massive solid stone wheels were quarried from as far away as Papua New Guinea, although the majority of them were cut by hand in the nearby islands of Palau.



*This young girl is pictured looking through the hole in the center of stone money in a village on the island*

Still a long trip by outrigger canoe. Palau is over 300 miles away. There are over 6000 stones of varying sizes around the islands and the value of each is tied to not just the size but also the fable of the pilgrimage to get the Rai back home. Over the years canoes and lives were lost. The "coins" are, unquestionably, the largest currency that exists. There is not even a close second. Interestingly, when a stone is used in a land transaction or wedding, it is often not moved. It just becomes common knowledge who the new owner is.

Six minutes from the resorts dock is a site reserved for night dives called Rainbow Reef. Visibility inside the lagoon is not the 100 foot + that you find outside during the day, but this site holds a very unique encounter.

Impossibly colored mandarinfish inhabit the maze of antler coral found here and shortly after dusk males search for a mate. After a complicated dance that can include competing males, a pair will rise out of the coral and in an explosion of eggs and sperm renew their species. This happens in



*Male and female mandarinfish, **Synchiropus splendidus**, performing a mating dance*

*Grey reef sharks, **Carcharhinus amblyrhynchos**, circle above alcyonarian soft coral*

out into open ocean a buoy is set out with a light at the surface and another 60 feet down on a line to attract larval creatures that make a migration to the surface each night.

A dive guide keeps the buoy and group together while spotting subjects. This is not a dive for a novice and it does take a few minutes to orient yourself to the whole situation.

On my last blackwater dive hundreds of squid, from 6 inches in length to two feet long darted past us in waves. Occasionally one would stop momentarily to be photographed and then bolt back to the mob.

When we got back on the boat everyone realized they were covered in tiny octopus that were dropping off our gear and squirming about on the deck. It took fifteen minutes searching with lights to find them all and return them to the inky sea.

Looking back at the island we were surprised



*This image was captured a mile off the island of Yap at night with the bottom 1000+ feet below. Hundreds of these squid passed by very quickly. This one paused just briefly for a portrait. It appears to be a Japanese common squid also known as a Japanese flying squid, **Todarodes pacificus**, one of the most abundant of the commercially valuable squid in the world.*

to see the lights of the town way to the north. We had travelled nearly two miles in a current we could not even feel because everything is moving with you.

The flight out of Yap is in the evening and often on this last day you will have the option of touring one of the local villages. On occasion some of the young people will present several dances in their traditional colorful dress. They are enthusiastic

several locations around the world, but this site is unique in the density of the population. Once you find a couple and follow them for a while you will inevitably pass by several others and often lose your original pair in the bedlam.

On nights when the ocean is calm blackwater diving can reveal creatures that you'll never see anywhere else. Yap is on the rim of the Marianas Trench and just 100 miles from the Challenger Deep site, the deepest point on our planet. A mile or more

*A motion blurred image of a group of Yapese dancers in traditional outfits for cultural ceremonies*



performers and always curious about visitors.

There is time for one last sunset and meal aboard the Mnuw before the final packing of bags. Off the beaten path, Yap is one of those destinations that will lure you back. I have lost count of the number of times I have visited over the last thirty years.

**David Fleetham**  
[www.davidfleetham.com](http://www.davidfleetham.com)



David will be one of six photo pros who will be participating in the 14th annual Manifest photo festival from August 30 through September 12th. Manta Ray Bay Resort packages are available from 4 nights to 14 nights and with only 30 rooms this event is limited to just 60 divers. Besides seminars, workshops and evening media presentations, all participants will be eligible for a photo contest involving images shot during the festival. There are separate categories for digital SLR, compact camera and video, so both the seasoned shooter and beginner have a chance at some impressive prizes from Ikelite, Mares, Light and Motion, Henderson wetsuits and several dive vacation packages including a 10 day luxury live aboard trip to Indonesia for the Best in Show category. The pros will be diving every day with the participants and offering tips above and below to improve your photo skills. For more information and to book a spot check out

[www.mantafest.com](http://www.mantafest.com)



**Aug 30th to Sept 12th, 2020**  
 MantaFest Photography School & Contest packages for 4, 7 or 14 night stays from: **\$1,109, \$1,799 or \$3,489**



2019 - DSLR - 2nd Place - Reef Scenic - Judy Bennett





**Photo Pros**



**13th Annual MantaFest Photography School & Contest 2020 Yap, Micronesia, August 30st to September 12th**

**Package includes;**

- Hotel room w/ late check-out
- 2-tank dive days
- Nitrox
- Participation in photo contest
- Seminars and workshops
- Evening Media Presentations
- Shark split photo opportunity
- Land/culture photo opportunities
- Beach BBQ
- 1/2 day land/culture tour
- Local dinner
- Breakfast
- Roundtrip airport transfers
- Free Wi-Fi in public areas
- Hotel Taxes
- Wake-up service with coffee and tea

**2020 packages:**

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**7 night / 10 dives from: \$1,799**

**11 night / 18 dives from: \$2,849**

**14 night / 22 dives from: \$3,489**

**Photo Contest Categories**

Digital SLR	Compact Cameras	Video	Beginner
<ul style="list-style-type: none"> <li>• Big Animals</li> <li>• Behavior</li> <li>• Land/Culture</li> <li>• Macro</li> <li>• Fish/Creature Portrait</li> <li>• Open / Creative</li> </ul>	<ul style="list-style-type: none"> <li>• Big Animals</li> <li>• Behavior</li> <li>• Land/Culture</li> <li>• Macro</li> <li>• Fish/Creature Portrait</li> <li>• Open / Creative</li> </ul>	<ul style="list-style-type: none"> <li>• Best Submission</li> </ul>	<ul style="list-style-type: none"> <li>• Best Beginner Photo</li> </ul>

[www.mantafest.com](http://www.mantafest.com)

# Book Review

Martin and I go back a long way and he is kind enough to acknowledge me in his introduction so I am under huge pressure to write a good review of the 5th edition of his book, *The Underwater Photographer* :-)

There is a very good reason why this format of delivery has stood the test of time and that is because it accompanies you on a learning journey not just of the well explained and made easy to understand technical facts but also for the not so easy mindset of an underwater photographer. Facts are facts but mindset is what is gets you ahead of the game.

Martin is not only an excellent underwater photographer as the images testify but he is also a great teacher and, like all our best school teachers who inspired us to Grade 'A's, you never forget what he says. That's why this book has helped so many underwater photographers over the years to excel. The list is long and they feature in the winner's enclosure of nearly all underwater photography competitions.

I was an early adopter of the digital revolution and never cease to extol the virtues of digital publications but for once I would recommend the printed version to the electronic one. I have a well thumbed Fourth Edition so didn't take up the offer of the Fifth in printed form opting instead for the eBook. This is available via the VitalSource app which needs to be downloaded in order to access the copy.

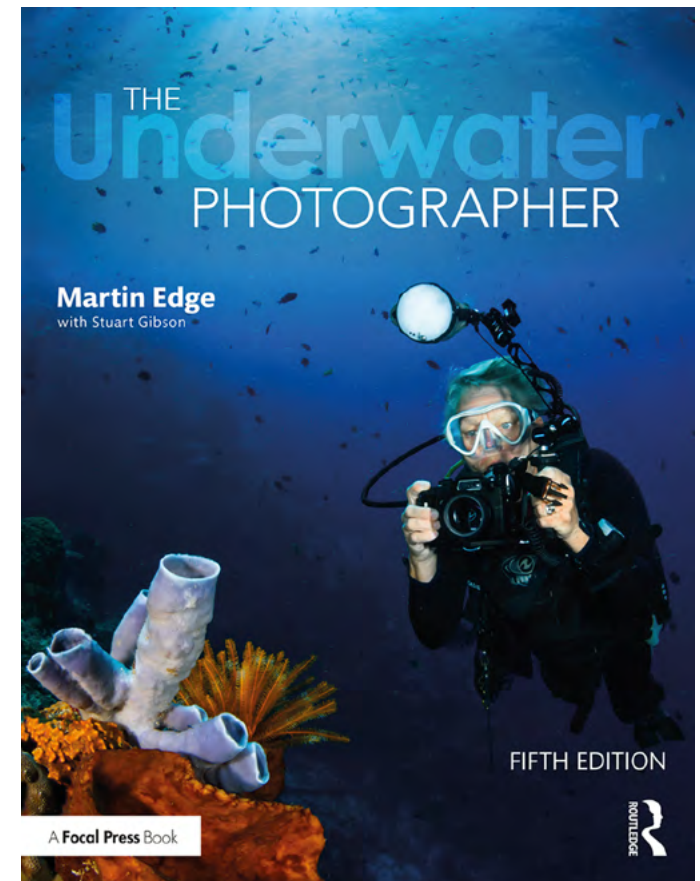
## The Underwater Photographer by Martin Edge with Stuart Gibson

The eBook lacks the same feel the book has; true you can enlarge the images for greater scrutiny and the text is no different to the print copy but the tactile page turning gives me a greater feeling of contact with Martin. It's almost as if he's there with you whereas the eFormat doesn't. It's a very good example of why the printed page still continues to sell well.

One reason I'm so in favour of eBooks is the ability to have it on a far lighter tablet for ease of reference. The printed copy weighs nearly 1.5 kg which is a substantial portion of hand or hold luggage. Fortunately you won't need to take the hard copy with you on your travels because what Martin imparts throughout this book stays with you. That's what all good teachers do.

New in this fifth edition are topics on the following:

- SLR cameras: cropped sensor (Dx) or full frame (Fx), with Shannon Conway
- Water contact lenses for full frame cameras, with Alex Mustard
- Mirrorless interchangeable lens cameras (MILC), with Mario Vitalini
- Micro 4/3rds (MFT), with Mario Vitalini
- Compact system cameras, with Mario Vitalini
- Super macro techniques, with Alex Tattersall
- Snooting the light, with Stuart Gibson
- Motion blur, with Nick More
- LED lighting for stills, with Sascha Janson
- How to service your housing with Kevin and Maggie Reed of Aquaphot UK



*Click on the image to order your copy*

Underwater photography books have come and gone but Martin's has been with us since 1996 and, like a fine wine, good to start with but gets better with age, it has evolved as the subject matter and technology have.

For those familiar with the long running radio programme 'Desert Island Discs' where you have to choose just one song out of eight favourites, if it were underwater photography books instead, I would take Martin's.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

[www.uwpmag.com](http://www.uwpmag.com)

# 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](mailto: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



Aussie diver for 51 years who got a shock from an Oncologist and started out on a “Wreck Quest” of the WW2 Pacific battles and started oil painting.

For those with an artistic bent, I finally have the top tier of my underwater wreck paintings hung in the stairwell without falling off the three assorted ladders and planks, that made it possible.

Fourteen in all so far with space for one more portrait. Bikini (Helldiver next to Saratoga, Anderson with oil bubbles, Lamson bow), Chuuk (Oite props, Bridge Steering wheel and Telegraph,

ER Gantry and Lamp, gas mask and two truck radiators), Coolidge in Vanuatu (Lady, Engine Room telegraph with Lion Fish and gas mask) and Coranwrecks (Irako bicycle) in the Philippines, all star in the wrecks and transport gallery.

You have to love the US Gas Mask from the Coolidge near Luganville in Vanuatu. Definitely a “Scream” Moment.

Camera is a Sony RX100 MK1, Nauticam Housing, INON UWL H100 Wet Lens, 2x INON Z240 flashguns, 4 Float arms, 3 attached floats,

wrist strap, GoPro 5, 2 iTorch PRO6’s (2400L), 2x INON w550 (550L), LightMonkey Cannister Spot 12W, HOG Cannister Video 2x1000L.

Previous camera was a Sony W300 in a Sony plastic 40m Housing with one INON Z240. I did not take it past the Coolidge ER at 51m. The stern is at 63m.

So little time to paint, so many memories and images.

**Richard Howes**  
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# Parting Shot 2

Bonaire is a very special place for many divers, particularly those of us that enjoy the freedom of independently taking it all in, at our own pace.

Our first visits followed a popular tried and true strategy of putting in as many dives we could possibly do during the week, gradually evolving as we revisited the island time and time again, to what we tend to do now a days, which is sticking to one or two sites and experiencing its beauty during different times of the day and night.

Many years later, we have slowed down a bit in our diving, and have learned to appreciate more the quality of things, instead of the quantity. We just appreciate much more the little things in life, particularly those that used to go unnoticed, until we purposely started to take the time to stop and smell the roses so to speak.

In 2017, during a night dive, we spotted a garden of basket starfish feeding at night, and upon close inspection, we happened to notice one of them sporting a tiny fast moving shrimp. The basket starfish is photo sensitive, so as soon as a little bit of light is within its detection range, it just quickly curls back up into a

ball and of course, once that happens, there is nothing else to see.

We made multiple night dives revisiting the basket starfish garden to see if there was a chance to photograph one of those little shrimps. Success at last, we managed to take a couple of shots and while the images turned out fine, I decided to set a specific goal and to devote our next visit to finding and photographing this elusive basket starfish shrimp.

A year later, we had accrued sufficient leave time and funds to return to Bonaire. The previous year's basket starfish garden was no longer there. Everything looked pretty much in good shape, but the basket starfish were gone. We scouted other reefs and started looking. At finest, we looked close to our base camp, later on spread further away; however, no luck. We made the best of our trip and of course, Bonaire never disappoints. We implemented plan B, forgot about the little basket starfish shrimp and just enjoyed Bonaire.

We managed to return in 2019 with no plans but to just take it all in. Towards the final days of our trip,



*Canon 7D Classic in a Nauticam Housing. Canon 60mm macro, f18, ISO 200, 1/125 seconds. Pair of Inon Z-240, and a Sola500 red focusing light.*

we happened to spot a new garden of basket starfish and sure enough, the little shrimp were there.

This endeavor of photographing a basket starfish shrimp has a special added layer of challenges because you have to wait for nightfall for them to open, can't use a bright light, nor be too intrusive because the basket starfish will close-up on you, and the shrimp tend to move too fast for me to attain focus and of course, capture a worthwhile shot.

Stealth, calm and controlled is

the ticket. I know this little stuff isn't for everyone, but the challenge of it all is part of the fun, and that's the story behind this shot. Bonaire is a gift. It's a special place and hopefully some day, we will get the chance to retire and spend more time absorbing the wonderful beauty that Bonaire has to offer.

**Ricardo Valera**  
[scubateacher@outlook.com](mailto:scubateacher@outlook.com)

# Parting Shot 3

I have always loved photographing turtles and was truly amazed when I first saw Eric Cheng's famous photo of a turtle in the water column with its mouth open. I wondered how this could happen...

While diving on "Slow and Easy", one of my favorite dive sites in Yap, Micronesia, I was looking for macro critters when I caught sight of a large Green sea turtle swimming along the reef towards me. I ducked behind the reef structure hoping the turtle would swim right over me when suddenly it stopped, rested on the coral in front of me, and let out a huge yawn. I was able to capture this head shot showing the inside of its mouth in some detail. In over 20 years of diving, I have never witnessed a turtle behave in this way. It was truly a moment to remember. Saving an image of it was even better because this occurred during Mantafest, a photo contest at Bill Acker's Manta Ray Bay resort and I manage to win a prize!

Now, I know how it happens...  
LUCK!!



*Nikon D500, 60mm lens, Nauticam housing, Inon Z240 strobes F18, 1/200s, ISO 320*

**Ken Sutherland**  
[www.kenannphoto.com](http://www.kenannphoto.com)

**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](mailto:peter@uwpmag.com)

# UP Supplement

# Underwater Photography



"1894 - 1986"

# Capture your imagination



with a Nikonos outfit  
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**Ocean Optics Ltd**

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## Underwater Photography Magazine

Issue No 1. Dec-Jan 1987

### Contents

5. Sony 8mm video and two new housings. A full UP review
7. Equipment news. New gear to improve your shots?
8. Double exposures explained by PETER SCOONES
10. Basic course. The 4 basic controls
12. UP overseas in Eilat. So good, why go further?
16. UP in the UK at St Abbs with LAWSON WOOD
18. Book reviews. IMMEL's fish identification books
19. Win a Nikonos V + 35mm donated by Nikon UK Ltd
20. On assignment. UP plays groupie to the Deep Sea Jivers
22. Competitions. Details of two new competitions.
25. How was it done? UP peels the emulsion from a famous shot
26. Classifieds. Selling or buying?
30. BSoUP news from Chairman BRIAN PITKIN
31. UP and coming. News of the next issue

### Editorial

If all the wellwishing letters are anything to go by, Underwater Photography seems to have been a long awaited publication. We aim to provide a stable platform upon which underwater photography and underwater photographers can build a reputation of their own. Whether you regard it as a sport, hobby or career, we hope to provide the information you need to improve and this can only lead to increased enjoyment for all.

No-one can say what the future holds but underwater photography can only expand as information and encouragement becomes more available throughout the world. UP is a UK based magazine but will only succeed if we can appeal to a worldwide audience. Attitudes and opinions alter from country to country but we all have one common activity and Underwater Photography's long term aim is to co-ordinate, if possible, the various temperaments and point us all in the same direction. We are, after all, underwater photographers who choose, for whatever reason, to communicate with images. Let the image speak for us and let's see what happens.

Underwater Photography is published bi-monthly by Ocean Optics Ltd, [REDACTED]  
Subscriptions are available by mail order. Annual costs are £15 UK, £18 Europe and £20 Overseas.

XL-SPIRO'S NEW XTRA-LIGHT REGULATORS  
**LIGHT IS RIGHT!**



**I**N our search for increased diver comfort we have concentrated on reducing the weight that the diver supports in the mouth. The result is our XL range of regulators.

**X**L stands for Xtra Light and reflects the 40% weight saving achieved by the use of new materials. The second stage is moulded in impact resistant polymer which combines strength with lightness, and allows us to offer the XL in yellow or black.

**F**OR additional comfort we have fitted a silicone rubber mouthpiece as standard, together with a silicone diaphragm and exhaust valve for easy breathing.

**T**HE XL second stage is available on our all new Club 2 XL regulator, on the Explorer XL, and on the new Pro XL.

**T**HE Club 2 XL incorporates a completely new first stage, designed for reliability and ease of maintenance. Its dynamically balanced piston design gives good performance in all diving conditions. The hoses and accessory ports ( $\frac{3}{8}$ " UNF MP and  $\frac{7}{16}$ " UNF HP) are angled forward, allowing comfortable use of an Octopus and two inflators if necessary, and the swivelling clamp allows perfect positioning. An MP hose protector is standard.

**T**HE Explorer XL combines our popular Explorer first stage with the XL second stage to give a fully balanced light-weight design. The physical features are as for the Club 2 XL.

**O**UR Pro XL introduces an updated version of the Pro first stage which gives increased performance, easier maintenance, and 3 spare MP outlets.

**T**HESE three new models supplement our existing range of all-metal regulators:- the Spiro Club, the Explorer and Explorer-R, the Spiro Pro, Pro-RS, and Pro-S. All our regulators can be used with our new cylinders at 232bar.

**dive Spiro**

Ask for SPIRO products at your local dive shop

**Spirotechnique [UK] Ltd**

## Sony 8mm Handycam Video and Two New Housings

The latest 8mm video format will replace VHS and VHS-C or so Sony forecast. To make sure it does underwater, Sony have built two housings. UP reviews both.

For those who watch the photographic market with even a slight interest, the gradual decline of amateur cine equipment followed by the phenomenal explosion of domestic video of the past decade. On the continent of Europe, cine has always had an enthusiastic following but even there the talk is now of underwater video as equipment comes onto the market. Whether video is better than cine is debatable but one thing is for certain - video is creating a whole new interest in moving images underwater and is now more available than ever before.

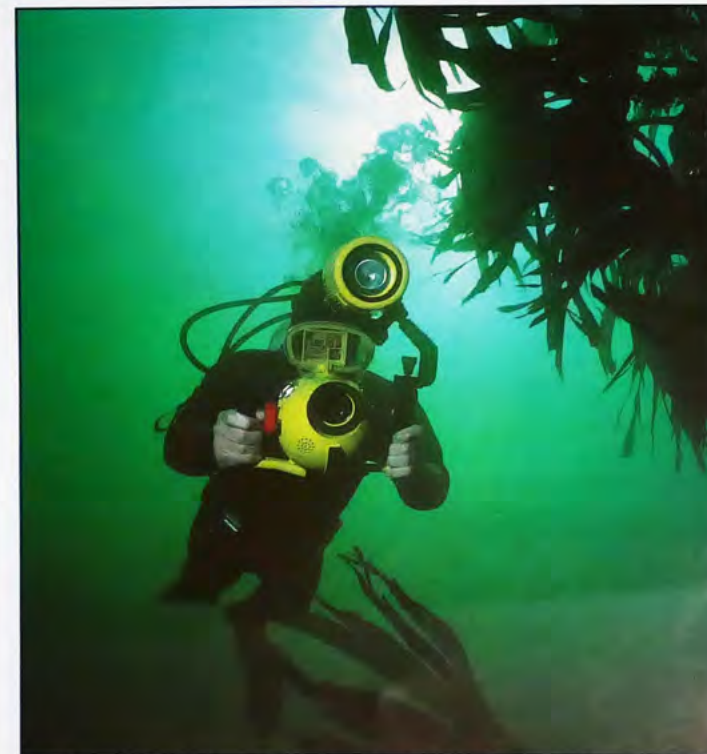
With the advent of the 8mm Handycam video recorder and its two housings from Sony, the underwater world now has a stable supply of equipment. Up until now, the video cameras were evolving so rapidly that housing manufacturers were reticent to design and invest in tooling to make a housing for a camera which may only stay in production for a few months. Some housings were produced but we doubt if they were financially successful for those involved.

### The Sony 8mm Handycam Video Recorder

When Sony announced this new format to take over from VHS and VHS Compact cassettes, they did so with the joint co-operation of over 100 video manufacturers. The new format offered increased image sensitivity and truer colours, especially in low light levels. Their two cameras were aimed at appealing to as wide an audience as possible.

The Handycam is the smallest camcorder currently on the market and as such is ideal for underwater use but its small size is achieved by not providing a playback facility which means having to transfer the tape to another machine to playback on a TV. For every advantage there seems to be an equal and opposite disadvantage. However, at 107x109x215mm and 1kg without battery, the Handycam is impressively small and light.

The 15mm fixed focal length lens is about the same angle of coverage as a standard lens on a 35mm camera. From an underwater point of view, wider angle lenses are more preferable but, when using moving images, you can "pan" across a scene and so achieve the



The Handycam tries Plymouth waters at Penlee Point. Poor viz has not caused as much backscatter as expected. A wide angle lens keeps camera to subject distances as small as possible. Nikonos III, 15mm lens, Oceanic 2003 flash and Kodachrome 64 film. F8 @ 1/160h sec. Photo by Steve Birchall

coverage you require.

In operation, the Handycam is superbly simple with very few controls to confuse the would-be cameraman. The zone focus system is used with the usual symbols - head and shoulders, groups and mountains. The depth of field is such that the need to focus is all but eliminated. Exposure is fully automatic but with the provision of a backlight setting to overexpose by a stop when the subject is backlit.

The viewfinder is a separate device so is not through the lens viewing - another drawback but, in fairness, this is one which still photographers have mastered underwater with the Nikonos and still produce excellent shots.

To shoot film, all you have to do is press the trigger and away you go. The results you get will come out well in all but the most contrasty of lighting or in very dark conditions but the provision of a movie light will restore the colours and reduce the contrast.

The cassette tapes are not much

bigger than a normal audio cassette and provide up to 90 minutes of filming. Shorter length tapes are available. When the camera is set to "Long play" this time is doubled to 180 minutes as the recording speed is slowed down by half and surprisingly enough, the results seem to be just as good as those shot at normal speed. Perhaps the differences will show up when trying to edit the sequences. The Handycam is powered by a single interchangeable battery pack which will give 80 minutes of filming. This means up to 160 minutes if "long play" is used.

The battery charger will charge one battery in 90 minutes on a timed rapid charge but, if more batteries are being charged, this facility is not available and the charge time is a more normal overnight rate.

### The Handycam Marine Pack

For the scuba diving underwater photographer, the Marine pack allows the Handycam to be used down to 40 metres.



Sony have made a complete package available which includes the housing, movie light and a smart carrying case. The case has compartments to hold many accessories.

The front of the housings holds the built in battery holder and the rear has the handles and viewfinder. A counterweight is attached to the rear housing which can be removed when the housing is used out of the water.

The splash/2m housing is so compact it is just bigger than the Handycam yet still allows all controls to be used.



Beautifully finished in yellow injection moulded plastic, the Marine pack must have cost a small fortune for the moulds alone. It seems that Sony have spared no expense in the production and design of their first underwater housing.

Held together with three traditional sprung overcentre catches, the Marine Pack has two halves. The front contains the mounting system, battery holder, microphone and trigger lever while the rear section incorporates a rear viewing port to see the camera's function lights together with an ingenious, yet very simple, leak detection system. The optional handles are attached to the rear housing together with a removable chamber containing a buoyancy weight to make the unit easier to handle underwater.

Despite the high standard of design and finish, Sony choose to provide one of the flimsiest framers ever seen. The single screw fixing and small locating lug are far from effective and the unit flexes so much that it can easily be dislodged. It seems as if this was thrown

in as an after-thought and designed on a Friday afternoon before a Bank Holiday.

Mounting the camera couldn't be simpler. The battery and viewfinder section is removed from the Handycam and the battery fitted into the compartment in the front housing. The built-in microphone is plugged into the Handycam and a battery inserted. Sony recommend presetting the focus to "groups of people" for most general shots but it is only a matter of time until independent manufacturers produce accessory lenses to make the Handycam more versatile. Most obvious will be a close up lens and a wide angle.

The two sections are sealed with both a piston and compression O ring making it almost foolproof as long as you don't drape a hair across both seals. The compression O ring is prone to falling out of its groove but a light coat of silicone grease should help keep it in position.

Once joined, the housing is ready for use underwater.

For low light filming and to

restore the absorbed colours, there is a Sony 80watt video light which has been made for them by Sea & Sea Ltd. This is a traditional light on a basic but strong mounting arm which gives around 30 minutes of light before needing to be recharged. Spare battery packs are available to avoid charging delays during a heavy shooting schedule.

To complement the outfit there is an optional bright yellow hard carrying case which will house not only the housing and light but also the playback unit and all the necessary backup equipment such as spare tapes, chargers etc. Sony don't do things by halves.

As was stated earlier, video is not inexpensive as the camera is around £700, the playback unit £550, the housing £550, the light £400 and the carrying case £140. You don't need to be much of a mathematician to work out that you've just blown a hole in well over £2000 so the demand for video will be limited to dedicated enthusiasts and those with high disposable incomes.

Despite the costs, there is little to compare with the thrill of seeing your own work on the small screen in your own living room. We have come to accept the TV as being part of the domestic family and being able to control what it shows adds a new dimension. The uses of such an outfit are many and varied from pure enjoyment to training and from travelogues to moving family photos.

Video will play an increasing part in the underwater scene as more and more people use it to produce good material and show how effective it really can be.

#### The Handycam Sports Pack

For those who have no desire to go underwater but would like to use the Handycam in splash zones and occasionally down to 2 metres, the Sports Pack is ideal. Very light and not much bigger than the camera itself, all the normal functions can be used easily including the built in microphone.

The housing is held together by a large over-centre catch which squeezes the two halves onto a gasket. This is a seal which is not designed to withstand much water pressure but as such is very simple and effective. It will enable the operator to film in hazardous conditions which covers not only water/moisture areas but also harsh environments such as sand storms etc.

As all video cameras are prone to malfunction if excess moisture is present, the Sports Pack is the sort of optional accessory which most other manufacturers would be well advised to make available.

At under £100, the Sports Pack is surprisingly good value and will keep your Handycam safe at all times.

**Next issue: UP describes the potential of video in its quest to make the silent world move.**

## Product News

### Pelican's new SwatLite

Pelican Products in America have been producing small torches for many years and have just announced the latest addition to their range. Called the "SwatLite" (Who thinks up these names?), it is a very useful torch with unlimited uses for both divers and underwater photographers as well as for all outdoor activities. The main attractions of the SwatLite are its variable angle of coverage from spot to flood and its two power settings. The angle of coverage is varied by rotating the front reflector which moves in relation to



the dual filament bulb. Powered by 4 "C" size standard or Ni-cad batteries, the SwatLite will give up to 6 hours of light at up to 25,000 candlepower. For all of us not used to candlepower, this equates to extremely bright. 11" long and 2 1/2" diameter, it weighs 14oz with batteries and is available in black, yellow or green. As

the main body diameter is identical to that of the Sabrelite, the liesaddle accessory can be used for attaching the SwatLite to flashguns/strobes. Ocean Optics import Pelican Products equipment and the SwatLite is available from stock at £39.95 (+£2.50 p&p). For further details, telephone 01 381 6108.

### Oceanic's Master Strobe

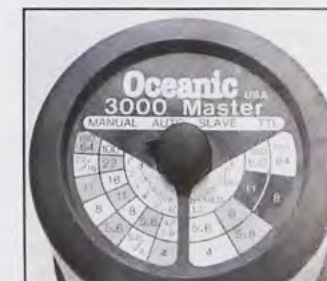
(Strobe is American for flashgun)

Just arrived from the USA is the new Master Strobe from Oceanic Products in California. This is the latest development in their 3000 series of flashguns/strobes and is the most versatile yet.

By using interchangeable cord modules, the Master Strobe can be either TTL compatible for the Nikonos V, auto with any camera or just plain manual with two powers. In addition there is a slave sensor built in the reflector.

The new style housing is just over 1" longer than the original 3000 housings which makes the Master Strobes near neutral in the water. The angle of coverage is an even 110° and the 6 Ni-cad "D" cells are built-in for minimum maintenance. They give a minimum of 350 flashes per charge although in the TTL and Auto versions, this number will increase greatly if flash to subject distances are small.

The Master Strobe is the most powerful Oceanic unit at 150 watt seconds which equates to a guide number of around 40 with 100asa on land in metres. In underwater terms, this will give about



F11 at 3 feet with 64 asa. Reed operated magnetic switches ensure no unnecessary through-holes in the housing and the charge socket is incorporated in the cord contact section to virtually eliminate flooding due to charge caps being left off after charging. Operational down to 400 feet, the Master Strobe is the top of the range in both

performance and specification. In the UK, the Master Strobe is £555 without cord. The Nikonos V cord is £80 and the auto version is £207. EO connector cords are available for £108.61. The UK agents for Oceanic Products are Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX. Tel 01 381 6108.

# Double Exposures - The Third Image

**Peter Scoones, a founder member of BSoUP and one of Britain's leading u/w photographers explains how to expand your images**

There are times when one wishes to create an image that is other than the straight record shot of a subject in front of the camera. This could be because the subject is rather dull on its own or, because of restricted access, it does not allow a satisfactory composition. In addition, you may wish to enhance the drama or simply create a desired composition.

There are many times when manipulation in the darkroom at the printing stage can achieve this. The simplest example of this "darkroom trickery" is the cropping of a single image to produce a more satisfying composition. Another is the shading or burning in of specific areas in a picture to produce a different result from the original record.

A common technique which is a further stage in image enhancement is the printing of clouds from another negative into an otherwise featureless sky. Of course several components can be introduced from other originals so this can be as simple or as complex as you wish. The level of complexity is up to you but the end result is the same - the creation of a combination picture.

An extension of this technique is the production of original images where later combination with others is envisaged to make the final picture. Of course, this requires a commitment to further work beyond the initial pressing of the shutter release. Where the two separate images are combined to create a third, each stage in the reproduction process will reduce the original image quality, however small this may be.

However, if one contrives to produce the combined images in-camera onto the original film, there can be a great gain in image quality.

A major additional benefit of this in-camera combination technique is that the mind is engaged in a more creative way. There is now more than one image that goes to produce the final picture and since there is no opportunity for rearranging or rethinking later, more effort is needed from the start.

How does one go about making these combination images in the camera?

In essence, two or more exposures are made on the same frame. There are a large number of land cameras which allow multiple exposures to be made on one frame by disengaging the interlock between shutter release and film transport so that the film remains stationary while the shutter is reset. It is

**Underwater Photography Page 8**



*Double imaging can transform British shots. The jewell anemone was taken with a 50mm lens at 1:2 lit with a specially made pencil spot beam flash. 1/75th @ F11. The film was then rewound and the background exposed with a full frame fisheye 17mm lens at 1/1000th @ F4. A wide aperture was used to throw the background out of focus. AGFA 50 slide film. This shot by Peter Scoones won the BSoUP/AGFA "On the Day" Competition in June 1986. Peter uses a Pentax LX in a special housing which he designed and made in 1985/6. It allows all of the camera's functions to be operated underwater including rewinding the film and winding it on again for double exposures. This is a big advantage with the LX when double imaging.*

then possible to make a second exposure on that frame by pressing the shutter release. Repeating this procedure allows as many exposures as you like to be made onto the same frame. Obviously, for practical reasons this facility is unlikely to be used by an underwater photographer.

Fortunately there is a more suitable method that can be used with most 35mm cameras that have sprocket driven film (Calypso and Nikonos

models before the Nik 111 do not). For the multiple exposure techniques, the frame on which the exposures are made must be accurately repositioned for each subsequent exposure. With sprocket driven film advance, careful, accurate and repeatable film loading is necessary. A method that reliably achieves this for many 35mm cameras including the Nikonos 111, 1VA and V is described overleaf.

## Double Exposures.....

### INITIAL SETUP

Ensure that the rewind button or setting is not engaged and then wind on and release the shutter three or four times with the camera back open so that the sprockets can be checked for positive drive. It may be necessary to lightly rest a finger or thumb on the sprockets during wind on to be sure that it has re-engaged after rewinding. Mark a pair of sprocket teeth with a silver marker pen or similar. Also mark a position on the camera so that it lines up with the sprocket. Check that the sprockets return to this position each time when releasing and winding on.

### LOADING

With the sprockets lined up as described above, load the film, ensuring that the tongue of the film is secure and that the sprocket holes at the top and bottom of the film are engaged with the sprockets. Now mark the film between the sprocket teeth with a fine felt tip pen. The best type is an indelible/waterproof marker such as the Stabilo range available from large stationers/office suppliers. Rewind any slack into the cassette and check that the film is still positioned correctly.

Close the camera and advance to the first exposure.

### EXPOSING

Making a careful note of the frame numbers, expose the first part of the combination. Note the position in the frame or viewfinder and make sure that there is sufficient blank space to fit the second part of the picture. Make sure that this blank area does not have too much exposure because that will degrade the subsequent image. Be careful with flash positioning to avoid lighting up the background. Be aware of ambient light and note that a background at least 4 stops underexposed is needed if an overlaid image is not to be degraded.

### RE-EXPOSING

After the first exposure has been made, rewind the film taking care not to wind the film all the way back into the cassette. Reload as before, line up the film and sprockets and then make the second exposure.

The biggest problem with Nikonos cameras is the accurate framing of images but attempts at this technique will train the photographer to visualise the coverage of the lenses and this will be of benefit even where multiple exposures are not being made.

The owners of SLR cameras in housings are naturally at an enormous advantage since they have through the lens viewing and precise positioning of the subject within the frame is easier especially if a focussing screen with grid markings is used.



**Left.**  
*The first exposures of the tube worm were taken with a 50mm macro lens at 1:2 on a Pentax LX in a Hugobol housing. The background was open water but, because the flash to subject distance was close, a small aperture left it black. Changing lenses to a 16mm full frame fisheye allowed the diver shot to be taken placed in the dark area from the first exposure. In some of the shots there was an overlap which more accurate framing would have avoided.*

*Technical details:  
1/75th sec @ F22 for the tube worm and 1/75th sec @ F11 for the diver.  
Kodak VPS colour negative film printed onto b&w paper.*



*The initial setup  
Mark a pair of sprockets with a permanent pen or Tippex. Also mark the camera body to check alignment each frame. Most modern cameras will wind on the same amount each frame so as long as you load the film to align, you will be able to double expose.*



*Loading  
To take successful double images, it is vital that the film is reloaded into exactly the same position to ensure correct framing when it is wound on. An indelible marker line is simple to apply and foolproof in operation.*

Combination pictures do not guarantee instant success for, at the end of the day, it is the photographer who has to produce the idea and the results. Life is not made any easier by trying to produce results this way. Instead of having to frame and compose one subject correctly there are two or even more subjects to cope with. It makes you think much harder about what you want as an end result and how to go about it. There will certainly be a lot of wasted film before the technique is controlled but when you do, you will find it will have benefits to your underwater photography way beyond the mastering of the technique itself.

**Multiple imaging is the most significant technique to affect underwater photography for a long time.**

**Next issue, Peter Scoones and UP will show the new images and possibilities using this exciting new technique. Don't miss out! Subscribe to UP now and keep ahead.**

# Back to Basics

The old saying "You only get out what you put in" is very relevant to underwater photography. The images you produce will reflect the effort you put in but this doesn't mean that it's an uphill struggle from now on. All you have to do is master a few, simple basics and these will provide you with the foundation upon which you and your images can build. Take a little time to grasp the basics now and you will be more complete and productive in the future..

Photography, whether it is on land or underwater, is all about making sure that the image recorded on the film is the image you want. In order to match up these two requirements you have to understand only four basic concepts.

The first is shutter speed, the second is aperture, the third is film speed and the fourth is focus. As all films are supplied with a specified film speed, you've only got three concepts left of which focus is the simplest.

Film speed is a number which indicates how fast the film will react to light. The higher the number the faster it will react. What you, as the photographer, have to do is make sure that the correct amount of light reaches the film.

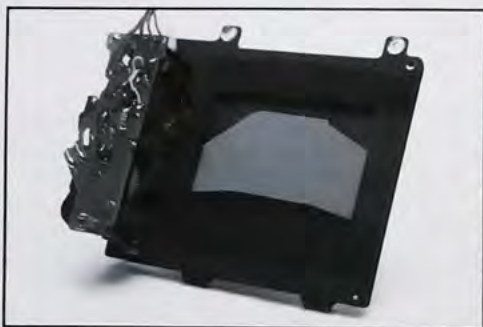
Your two basic controls are the shutter speed and the aperture. The shutter speed governs how long the film is exposed to light and the aperture controls the amount of light coming through the lens.

In most 35mm cameras, the shutter speed is controlled in the camera body and the aperture is contained in the lens. The camera body is a light tight vessel which can open and close a blind in front of the film by controlled amounts. Modern shutters can open and close within times as short as 1000th of a second or they can open and then close as long as 1 second later. Don't worry how they do it, just be thankful they do. In between these average outside limits, there are various different times available. These various times in between are all relative to one another in that they are arranged in various stages (known as "Stops"). Each "stop" is either twice as long in duration or half the duration of the previous speed depending on whether you are going from faster to slower or vice versa. For example, if you want a shutter speed faster than 1/2 a second, the next stop would be 1/4 of a second. If you wanted a shutter speed slower than 1/500th of a second, the next slowest would be 1/250th of a second. Stop here and make sure you accept this concept. It forms the basis of so much that is to follow.

Even non-photographers cannot fail to have noticed how fast actions becomes blurred when viewed by the naked eye. If you want to try to freeze that action on film, you must use a fast shutter speed. Too slow a shutter speed will keep the shutter open too long, during which time



The shutter speed on a Nikonos V can be set manually for speeds between 1/30th and 1/1000th sec. or, if set to "A", the shutter speed will be set by the camera depending on the amount of light coming through the lens. This is known as "aperture priority" where you chose the aperture and the camera's electronics set the shutter speed.



What used to be a simple device for exposing film to light has now become a complex electronic shutter such as this Nikonos V assembly. The accuracy is consistent and the reliability is excellent. However, their sole function is to open and close the shutter blades to regulate the light reaching the film.

a fast moving subject will have moved considerably and will be recorded as a blur. Underwater we are not inundated with too many rapidly moving subjects and the water itself has a slowing down effect on movement so we are lucky. For most subjects, you will be able to hold a camera steady enough to use shutter speeds as long as 1/30th of a second. This may not sound particularly long to you but, when you've got to hold a camera perfectly still, it's more than long enough. Choosing a faster shutter speed will let you capture faster action without blurring. The next control you have is the aperture. This is an opening in the centre of the lens which controls the amount of light passing through it. By opening up the aperture you let more light through and vice versa. But just as you thought you were coming to terms with these new concepts, photography now throws a wobbler to you.

As with shutter speeds, the amount which the aperture is open can be controlled in stages (also known as

"Stops"). Open up the aperture by "one stop" and you have effectively doubled the amount of light coming through the lens. Close it down one stop and you halve the light. The photographic wobbler is that the numbers allocated to each aperture stop seem to be in reverse order. For example when a lens aperture is "wide open" the aperture number might be 2.8 and the maximum amount of light is coming through the lens. But when you close the aperture down to its smallest opening, the aperture number is 22 which implies that more light is coming through the lens. In fact the reverse is true. It is this complication which causes the most misunderstanding in the early stages because it is not logical. Take time to settle in with this apparently mixed up concept and, once you grasp it, you will be almost there. Finally, lenses are designed to rearrange light rays coming from a chosen scene onto the film inside the camera. In general optical terms, the further away the lens is from the film, the closer it will be in

The aperture governs the amount of light coming through the lens. This is controlled with a diaphragm which reduces the amount of light by half when "stopped down" or doubles the amount of light if "opened up" by one stop. Note that the depth of field indicators show a minimal zone of sharp focus at F2.5. "Stopping the lens down" will increase this depth of focus.

For some illogical reason, the larger the aperture, the smaller its number. I.E. on a Nikonos, the widest aperture is 2.5 and the smallest is 22 but 2.5 lets much more light through than 22. This is confusing at first but, once learnt, is an important factor in achieving results.



The smallest aperture on a Nikonos lens is 22. Here the diaphragm is closed down to its smallest size for minimum light transmission. As can be seen from the depth of field indicators, the smaller the aperture, the wider the depth of field. If you want your subject to be as sharp as possible, you should use the smallest aperture possible to achieve the correct exposure.

To complicate matters further, lenses don't perform as well at small apertures. They resolve best at between F5.6 and f11 but, for most of us, this difference is not very visible except when viewing your shots through a microscope! The advantage of increased depth of field is far outweighed by the negligible loss in definition.



focus. So focus is achieved by moving the lens in relation to the film. This movement occurs when you "focus" a lens by turning the focus control and is not something you have to worry too much about. Most land cameras are "reflex", letting you look through the lens before taking the picture. In this way you can see exactly what is in focus as you move the lens/focus control. Unfortunately for us, underwater photographic equipment is still fairly basic when compared to land cameras and reflex viewing is only available if you put a land camera in an underwater housing. With all amphibious cameras, you have to estimate the distance from your lens to the subject and set the focus control manually. Whichever system you use, your first aim should be to get results which are sharp. Only once you can guarantee this should you think of progressing any further.

So what might seem to be the hardest lessons are the most important. However, if you take the time to familiarise yourself with these four basic concepts, you will have the foundation upon which to take successful photographs both above and below the water

**Next issue: UP will describe the relationship between apertures and shutter speeds and how best to combine them.**

## Books on Marine Life

### Red Sea Reef Fishes £32

Dr. John E. Randall describes in detail 325 species of Red Sea reef fishes, enhanced by the author's own colour photographs.

### Divers' Guide to Red Sea Reef Fishes £20

Waterproof supplementary volume to the above, containing numerous colour photographs, with common and scientific names of each species.

### Sharks of Arabia £26

Just published, this is the latest addition to our knowledge of Red Sea, Indian Ocean and Arabian Gulf Sharks. Dr. Randall has combined scientific accuracy with a presentation which is of interest to the general reader and scientist alike.

### The Red Sea £24

An informative and colourful book in which the author, Dr. Peter Vime, explores all aspects of the Red Sea with emphasis on its rich marine environment.

To be published - Autumn 1986

### Red Sea Handbook: Guide to Dangerous Animals

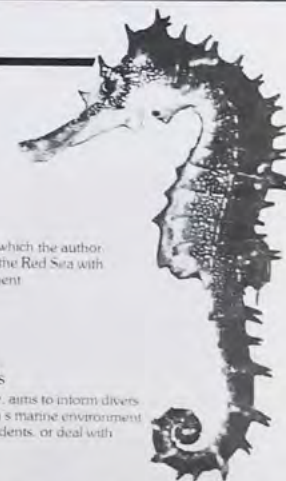
In this book the author, Dr. Peter Vime, aims to inform divers of some of the dangers of the Red Sea's marine environment and gives advice on how to avoid accidents, or deal with them should they occur.

### Red Sea Invertebrates

In this well-researched book, Dr. Vime provides an up-to-date description of invertebrate species found in the Red Sea, with comprehensive checklists which will be of use to amateur and professional divers alike. Ecological notes, over 270 full colour photographs and many detailed line drawings serve to make this an attractive publication for anyone with an interest in marine life.



To obtain Sand, contact (plus £2 p.p. each book) Arise No. 10



# UP Overseas in Eilat



Eilat, as the welcome sign indicates, is a watersports centre where you can enjoy windsurfing, paraskiing snorkelling and diving. Hotel accommodation caters for all pockets and dive centres are well stocked providing an efficient and varied service. U/w shot taken with 16mm lens on Pentax LX in Hugyfot housing. 1/125 @ F8, natural light. VPS Colour neg film. Shots copied using soft masks.

When looking for new locations and dive sites in which to practice their skills, underwater photographers have a slightly different set of requirements when compared to other divers. Unless there is something specific at depth, we are more than happy to stay shallow where we have the odds more in our favour. The water is warmer and brighter, the life is more prolific and our underwater time is not restricted by decompression calculations or narcosis effects. Once we find a good spot where the life is performing, underwater crowbars wouldn't prize us away and the results back up the theory.

For the most part not being particularly club orientated, underwater photographers tend to keep in small individual groups bonded mainly by their shared interest, preferring to operate without the feeling of being timed. They need to be left free to create images but still able to cope with and control their own diving safety. Such attitudes do not always go down too well on boats where divers and underwater photographers are destined to sample the same waters. The best solution in terms of productive images is to dive for photography rather than with it. Organise your diving like this and the quality of your images will progress rapidly.

One area which may not appeal to you immediately is Eilat; situated, as

most of you will no doubt know, on the border between Israel and Egypt at the top of the Sinai Peninsula. Opposite is the Jordanian port of Aqaba and all around is barren desert so Eilat is an oasis both above and below the water.

Charter flights to Eilat tend to be available from October to April making it an ideal and warm winter location. For those who consider Eilat merely as an airport and stopping off point on their journey to the exciting diving to the south, they are passing over a most productive image producing area. True, there aren't the spectacular drop offs which bring on underwater vertigo and true, there aren't the appearances from large open water animals but just off the sandy shores around Eilat is a collection of small coral heads which contain concentrations of marine life which rival anywhere in terms of variety and spectacle.

Eilat's attraction for the underwater photographer is that you are allowed to get on and to concentrate where and when you want. In addition, the charter flights to and from Eilat are both plentiful and cheap being supported by a healthy tourist trade. Once you are in Eilat, there are levels of accommodation to suit all pockets, a climate to suit all members of the family and activities both during the day and evenings to break up the underwater photographic effort when

needed. All of this is concentrated in a small area where a journey by car from the dive shop to the farthest dive site is no more than 10 minutes.

Potential visitors who wish to control their own time and dive locations would be well advised to hire a small car. They are readily available for around £130 per week but rates vary with the time of year and can be booked from London/the country of your departure. On a practical note, a four seater car such as the Ford Fiesta is ideal for two underwater photographers with their additional equipment and space requirements when reloading cameras. Driving is on the wrong side of the road if you are British but they provide special cars with steering wheels on the other side to help you adjust without danger. Inevitably there will be times when the driver's mind, and therefore the car, will drift to thoughts of the colourful corals or co-operative fish only to be rudely brought back to their senses by the blast of a juggernauts horn. Fortunately, roads outside of Eilat have very wide pavements on the same level as the road which come in handy in such situations.

Armed with your car and bottles from any one of at least three dive shops, you can sample the simple and effective delights of underwater photography around Eilat. You will need proof of your diving

## Eilat.....

qualifications, naturally, before you can hire diving equipment but everything is available from tanks to weightbelts and from wetsuits to valves. The main dive centres are Lucky Divers in the Moriah Hotel in the centre of town, Aquasport on the edge of town and Red Sea Divers opposite them in the Caravan Hotel where package trips are available to simplify bookings. They are open sensible hours and can all fill tanks within minutes if you are in a hurry. English is spoken at all of the dive centres and guides are available to take you to known locations. Your first impressions of the area both above and below the water may not be too favourable. Above is the arid desert littered with man's debris while underwater the seabed is flat or gently sloping sand punctuated with small seemingly colourless outcrops and, once again, containing its fair share of human litter. Do not despair though for on closer inspection underwater you will be treated to a magnificent display of marine life around these coral heads which will keep the close-up photographer content for many dives and the beauty of it all is that they are all very easy shore dives. You can kit up at your own pace, your underwater time is almost unlimited and the climate will dry your wetsuit quickly to encourage you to put it on again for another dive.

The most famous of all these coral outcrops is Moses Rock, a long swim from the Aquasport Diving Centre or a short one from within the Nature Reserve beach. From here, having paid to get in, you can reach Moses Rock in a couple of minutes and the chances of you getting lost are nil since there are even underwater arrows pointing you in the right direction. If all this is starting to sound a bit worrying with too much human interference, you soon get used to the fact that you are sharing the area with snorkellers, swimmers and a constant procession of glass bottomed boats. If you are the type who likes to think that diving should be in unexplored and uncharted waters, Moses Rock will prove a disappointment but if, as an underwater photographer, all you want is a host of co-operative subjects in as small an area as possible then Moses Rock will not disappoint you. There is something for everyone on this large coralhead teeming with life in the bright shallow water.

Overhangs provide ideal shapes and backgrounds for diver shots, the sun is never far away for those effective sunburst shots, the soft corals come in all colours and the fishlife is prolific and, most useful of all, tame. They have, after all, become used to visiting divers and see them as no threat whatsoever. Take anything remotely resembling a plastic bag out of your pocket and you will be immediately surrounded by a ball of swirling fish so dense that you would think the sun had been suddenly extinguished.

Moses Rock is probably the most dived area in the Red Sea yet it still provides an almost bottomless supply of photographic subjects. It is a favourite location for some of the world's leading underwater photographers.



Above:

An ultra wide angle lens will allow you to include small subjects in the foreground yet still have plenty of depth of field to include a diver and the surface in the background! A reflex camera is almost essential when considering these compositions. Pentax LX in Hugyfot housing, Subatec S100 flash. VPS colour negative film. 1/75th @ F22

Below:

The beauty of Eilat is that the marine life changes from month to month. This small pipefish was one of dozens last April but the previous April there were none so you never know what your lens will find. Pentax LX with Subatec S100 flash plus a small slave flash. 50mm macro lens at 1:9. VPS colour neg film. 1/75th @ F22



Further towards the border between Israel and Egypt there are several more coralheads varying in both size and life. The three most dived are The Lighthouse which shows at low tide, the slightly deeper Pinnacle and the heads at Taba. All of these sites can accommodate many divers without feeling full up but if its clear undisturbed water you want for diver shots, you would be well advised to take potluck anywhere else as there are coralheads all along this coast. The popular ones are so because they have more life but the quieter heads still have

worthwhile life of their own so don't be put off at the thought of a trial dive. You are almost guaranteed to find something photographically interesting wherever you dive.

A particular favourite is The Pinnacle where the slightly deeper water (40 feet) shelters you from the buffeting shallower water. This small outcrop is about 20 feet high and has a compilation of marine life which seems unending. Soft corals fill every available space while glass fish sweep and swirl around them. Anthias dart around the outcrop in search



#### Prizewinners from Eilat

These two shots were both taken in April 1986 in Eilat in no more than 30 feet of water during a shore dive. The top shot came first and the bottom one came second in the black and white section of the BSoUPI/AGFA Competition in June 1986 so you don't have to go too far for your images.

The lion fish was taken on a night dive at The Lighthouse while the Puffer fish was at Taba Beach in the no-mans land between Israel and Egypt. At night, lion fish are much more approachable and the Puffer was in a large hole with no exit at the rear so he didn't have much option but to pose for the camera! Why make things difficult for yourself if there's an easy way? The secret of successful fish portraits is to find fish who want to be photographed...not the other way round.

Both were taken with a Pentax LX and 50mm macro lens with Kodak VPS colour negative film. Subatec S100 flashgun. 1/175th @ F22. To make black and white prints, the colour negatives were printed directly onto Ilford Multigrade paper filtered for Grade 4 contrast.

In strict terms, if you want black and white prints from colour negatives, you should use special paper (Panalure from Kodak) which copes with the differing contrast but as I rarely print b&w from colour negatives, I make do with normal paper and avoid subjects which are too contrasty. Trial and error is needed as some negatives print much better than others so be prepared to use paper to find out.



of food drifting in the slight current. There seems to be a resident large moray though he may move around from outcrop to outcrop. The exact marine life varies from year to year too. Visitors in January one year may well see a completely different emphasis when they return a year later but this is what makes it so interesting. The subjects are changing but not so fast that you miss them. The life around the Pinnacle is both full and varied. Add to this the ability to get under some areas and you can be taking marine life pictures with the sun bursting through the background. Its all so easy and enjoyable. If the subjects are co-operative you can stay or if they're not, you can easily go back to shore, rest up for a while and return an hour later.

After a while, you can become so laid back that you will be happy to be going in the water with just a few shots in the camera because you know the subject you are after and you don't need to use a whole roll to get it. You are much more in control and this shows in your results.

For those who are experimenting with exposures or techniques, Eilat offers at least two 1 hour processing shops. They will process and print your colour negative film for not much more than UK prices and you will have instant confirmation that all is well or see how to improve a shot. Just imagine being able to dive in the morning and, while you have lunch in town, have your film processed to view before you dive again in the afternoon! I can't think of a better, simpler method to ensure success.

As if the day diving is not enough, you should not return from Eilat without having a night dive. They are so easy. There are several times to go night diving. These vary from transition dives where you enter the water as the sun sets and you see the reef life gradually retire and make way for the vibrant night life. You can go in just as the surface light is on its last legs or you can wait until it is totally dark. On each of these timings you will experience different dives and see differing subjects. Octopus will come out into open water, moray eels will swim past you and unseen species of marine life will appear before your lens. For night dives, close up lenses are the most effective as the marine life is approachable and your equipment will be simpler to control and operate. A good dive light is obviously essential for safety but it is also needed to search for subjects around the coral heads. Be warned though that some subjects discover you first and can give you quite a fright.

In terms of film to recommend for general use, the shallow waters around Eilat will not need any faster speed than 100 asa unless you are after a particular kind of result which a faster film will produce. If you want fast processing, you will have to use colour negative film as E6 processing is only available in Tel Aviv and takes 10 days. However, the E6 process is very easy and you could process in your hotel room.

As you may well have gathered by now, UP is quite keen on Eilat as a very productive photographic venue which is not too expensive to visit and which will send you home with a high standard of results.

Text and Images by P. Rowlands

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**PELICASE** 12.25x9.25x5.5". £46.00

**PELICAN CASE** 17.88x11.75x6.5". £69

**KING PELICAN** 22x17x8. £112

**LONG PELICAN** (Not shown)

50x11.75x6.5". £132.

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## CONGRATULATIONS!

on the first issue of

## Underwater Photography

# AGFA

are sure that this innovative addition to both diving and photography will prove as successful as

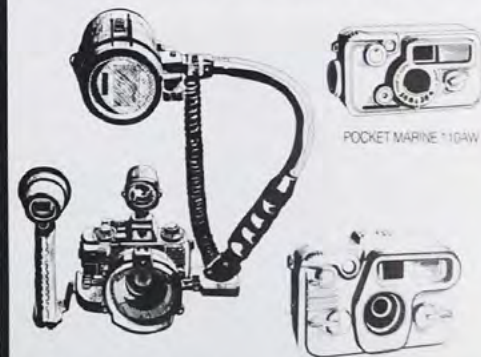
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# UP in the UK

## Lawson Wood takes us to St Abbs, Scotland



Nikonos V with 15mm lens and Oceanic OS 2001 flash. Fujichrome 100 film. 1/160th @ F5.6



Easy access and usually clear water make St Abbs an area well worth a visit. An annual weekend along the lines of the BSUP "On the Day" competition is planned for later on next year. Above shot taken with a Nikonos V and 15mm lens, Ektachrome 100 1/160th @ F11. Macro photographers and marine biologists will find plenty of life around the coast of St Abbs. Nikonos 111 with 1-2 extension tube and OS 2001 flash. 1/160th @ 11 Agfa CT18 film



Above: What feature on this coastline would be complete without a shot of a wolf fish. Nikonos V with 15mm lens, OS 2001 flash. 1/160th @ F16 on Ektachrome 64 film. Lawson should be able to point you in the right direction if you want wolf fish shots.



Left: The sheltered harbour with easy access where local fishermen do not frown on divers. This combination makes St Abbs a major attraction for divers from all over the country.

anemones, dead men's fingers and nudibranchs; kelp beds for leafy meadows, sea urchins and spider crabs and on the St Abbs Headland there is diving alongside guillimots, razorbills and shags.

Apart from the fact that St Abbs Head is the largest breeding colony for seabirds on the mainland of Britain, there are caves running more than 50 metres into and through the headlands; archways you could drive a bus under and sea-mounts rising from 35 up to 18 metres. An 80 metre wreck called the Glan Mire in 28 metres of water is festooned with life where the rare Bolocera anemone has a symbiotic relationship with a species of shrimp.

Whew! I think I'd better stop there before I give the rest of the secrets away. Suffice to say that no matter the level of photography you are at or what type of camera you have, this is definitely diving to put on your holiday list and for those of you who know this already, why not look in and see me.

Oh yeah! by the way, I run the Northburn Caravan Park and the Barefoot Diving Centre in Eyemouth where I can help you with accomodation and air, but, most of all, help you find the dives to suit your photographic taste.

**Text and Images by Lawson Wood**

**Seacam**  
UNDERWATER PHOTOGRAPHIC EQUIPMENT ENGLAND

### IF YOU HAVE THE CAMERA — WE HAVE THE CASE



**Cameraman Michael Pitt using Seacam Arriflex 16SR housing**

*For more information, write or ring*

## Book Reviews

To take successful underwater photographs it helps to have a knowledge of your subject including where it is likely to be found, what its habits are and when it is best photographed. Unfortunately for underwater photographers there are very few books which impart such specialist information but four recently published books go a long way to providing us with sensibly relevant information.

Published by IMMEL in London, there are three books of which one is available in two versions - a fully comprehensive hardback and a condensed waterproof softback for travelling/quick reference.

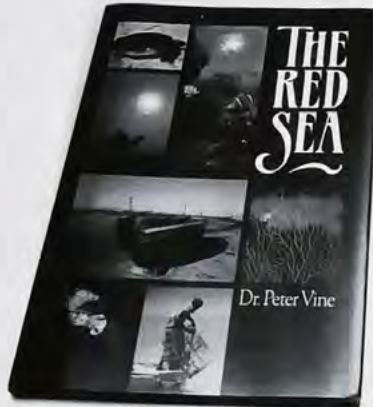
### RED SEA REEF FISHES by Dr J.E.Randall

This is the full hardback version with 194 A4 pages containing no less than 446 colour photographs enabling you to identify any one of 57 families and up to 325 species of fish from these well dived waters which cover the Red Sea, Gulf of Aden and the Arabian Sea/Gulf.

The photographs are a mix of in water shots together with plain background images which combine to make identification both easy and visually relevant. Not only are the images simple and effective but the text is also full of interesting background information as well as hard facts. For instance, did you know that Grunts (Haemulidae) are so called because of the sound made when they grind their pharyngeal teeth or that if you wanted shots of Halfspotted Gobies you should look in silty dead-reef areas?

Armed with this book, an underwater photographer will be more aware of the subjects without having to wade through scientific text normally associated with other fish identification books.

If there is one drawback it must be the cost of this book at £32 but you have only to look at it to appreciate that, for the Red Sea underwater photographer, this is a book which over the years will be a priceless companion either on site or back home.



### THE WATERPROOF GUIDE TO RED SEA FISHES by Dr J.E.Randall

This version is aimed at on site use and contains 365 colour images to aid identification of almost any fish you are likely to encounter on a Red Sea reef.

The waterproof paper allows you to take the book underwater if you want but it is probably most useful for being robust paper capable of surviving in the bottom of a divebag or camera case where it is most useful straight after a dive when your memory is freshest.

Although it does not have the hardback detail other than common and latin names together with general sizes, this is all you need to pinpoint your find straightaway and makes it a good book for the note making underwater photographer. At £20 the Red Sea Reef Fishes is excellent, expensive but essential - just like underwater photography.

### THE RED SEA by Dr P. Vine

For those underwater photographers visiting the Red Sea for the first time or wishing to learn more background detail about this fascinating area both above and below the water, this A4 128 page book covers all relevant aspects from the history to the maritime traditions and from the bird life to the marine environment. This is a well illustrated glossy book costing £24.

### SHARKS of ARABIA by Dr J.E.Randall

For those who want shots of sharks (and there appears to a bottomless market for good material) the Red Sea supports a wide variety of creatures from this ancient family.

This 148 page A4 book costs £26 and provides both scientific identification information together with historic and modern facts relevant to the area. In terms of underwater

photographs, the book confirms that good shark shots are difficult to obtain but the line drawings and specimen photographs are sufficient to whet the appetite and inform the brain.

We understand from IMMEL that Autumn 1986 will see the arrival of The Red Sea Handbook and Red Sea Invertebrates which, if they follow the same quality combined with information lines will be useful additions to the range.

IMMEL Publishing are at Ely

**Next issue, UP reviews The Nikonos Handbook by Jim and Cathy Church which includes Nikonos V and TTL flashgun details.**

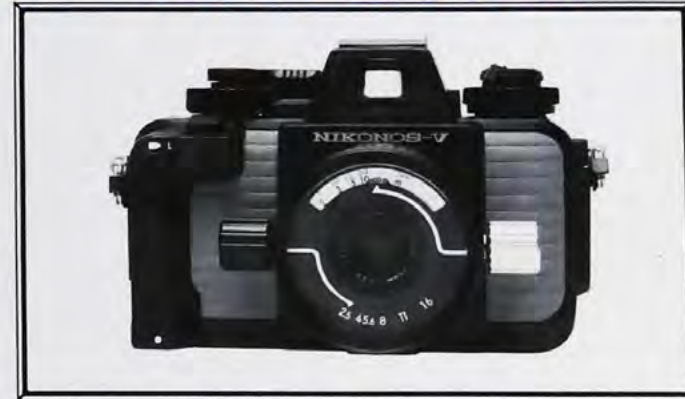
# Your last chance to win a Nikonos V with 35mm lens

Subscribe to "UP" before the end of December and you could win a Nikonos V with 35mm lens worth £469 retail.

Nikon have led the field in underwater photography for nearly three decades with their Nikonos amphibious camera.

The Nikonos V is the most advanced model yet with auto and manual shutter speeds and, for the first time ever in an amphibious camera, TTL flash metering. Its small size and ease of operation have made the Nikonos the most widely used underwater camera in the world. The Nikonos range of lenses for both above and below water use are perfect performers designed without compromise and their TTL flashguns have simplified underwater photography for everyone.

Nikon were quick to see the importance of "Underwater Photography" Magazine and have generously donated a Nikonos V



with 35mm lens as a raffle prize for all those discerning underwater photographers who subscribe to "UP" before the end of December 1986.

The winner will be notified on January 5th and full details will appear in the Feb/March issue of "Underwater Photography".

Return your completed UP subscription form before December 31st and you will be included in the draw to win a Nikonos V and 35mm lens generously donated by NIKON UK Ltd.

## Birchley Products

### SLR CAMERA HOUSING

Another first for Birchley Products, we are pleased to announce a custom-built injection moulded SLR camera housing.

The concept is a three part injection moulded camera housing into which controls are fitted for each individual camera. The three parts are:

- \* A clear polycarbonate rear moulding into which the camera is attached via a stainless steel plate.
- \* A central body moulding in ABS through which the shutter and rewind controls are fitted.
- \* A lens tube moulding in clear polycarbonate. Controls for distance and aperture are fitted here.

Control bearings are solvent welded and O ring sealed. Main body mouldings are also O ring sealed. The front lens through which the camera photographs is a clear acrylic disc which is easily replaced if required. Depth limitation 120 feet (36m).

The camera housing is sold as a basic unit including shutter release, rewind, aperture and distance controls. Also available is a flash housing with built-on spotting light.

The flash has a guide number of 22 in metres with 100 asa. The spotting light and the flash are powered by a rechargeable Ni-cad battery pack. When the light is on the flash is activated.

Other flash configurations may be used, please check with us. The flash housing is manufactured in ABS with polycarbonate injection moulded plastic components.

Price: Camera housing £130.39 + VAT. Flash housing including flash, spotting light, Ni-cad batteries, lead and arm £86.91 + VAT

Note: This versatile housing can accommodate other cameras; also if the flash unit isn't big enough, we have other housings. Please check with us for your exact requirements.

# PHOTEC

## Underwater photographic equipment hire

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# On Assignment

## UP shoots Peter Scoones shooting The Deep Sea Jivers

The fast changing world of pop music is always looking for new ways to stimulate its market and recent years have seen the emergence of pop videos with exciting electronic sophistication. These are very expensive and effective but, when it comes down to album sleeves, still photographs must help sell the product.

Once again, the music industry is desperate for new angles to produce arresting images and they frequently turn to underwater photography to provide the extra sparkle they require.

There can be no doubt that the different feel of an underwater shot will halt a customer's scanning eye and help increase sales but if only the music/promotion industry would get its act together they would achieve much better results.

Take the latest project as a prime example.

The Deep Sea Jivers, a 2 year old band, are experiencing success in Japan and want to appeal to a wider audience. They are just launching their debut album "Raptures of the deep" which uses an underwater image on the front cover and their single from this album is called "Deep Sea Jiving". They want an image of the band underwater without bubbles. It's as simple as that. Or so they thought.

As so often happens, the last person to be commissioned was the photographer. (When will they learn that he/she should be the first?) Fortunately for the group's management company, they hired Peter Scoones whose extensive experience in both stills and cine was to come in handy. He had just over 3 days to get his act together.

On the day allotted, a small pool had been hired by the group for just three hours. They had no idea just how long underwater work takes but they would soon learn. Their inexperience and naivety so nearly led to a flop.

Arranging 4 people to be at the bottom of a pool is complex enough especially when the specially hired underwater co-ordinator has been told that the members of the band could dive down on their own and hold a pose for the camera so extra tanks and feeding lines would not be needed. Once again, the inexperience of the group's promotion company caused major problems for the underwater photography team.

To eliminate the tell tale background, it was decided to use a spot of light from the surface to give the desired elimination but also to give strong theatrical shafts of diagonal light.

James Jordan, who had worked with Peter before, was called in to provide the lighting and arrived with his assistant and an array of studio electronic flashes and stands which could provide around 8000 joules of light. (The most powerful underwater flash is about 150 joules!) A



*Shots can be so much better with planning and co-ordination as this shot shows. Although, as the text describes, the first session did produce a useable image, it was only after the photographic team offered to shoot more images for free that the best shots emerged.*

*This shot was taken with a Mamiya RB67 in an Ocean Optics housing with a 37mm lens using 400asa colour negative film. 1/1400th @ F11.*

*Surface studio flashlight illuminates the group with a bubble screen behind to add sparkle.*

**U/W PHOTO TEAM:**

Peter Scoones, James Jordan, Georgette Douwma, Peter Rowlands, Doug Green.

long EO lead would plug into Peter Scoones' cameras so that he could trigger the flashes from underwater.

While the photographic team were setting up, Doug Green, the underwater co-ordinator, was teaching the group how to use tanks and valves. The odd coughing fit could be heard from the shallow end but, by and large, the members of the group did remarkably well, considering. The plan was for the keyboard player and drummer to have tanks of their own while the bass and

saxophone players would be fed with air from the surface on long hoses.

It is surprising how quickly time ticks away when there isn't much time allocated and, having started at 8 am, it was soon 10.30 and only half an hour left. The drums and keyboards were in place at the bottom of the pool bathed in a dappling circle of light from the two spots on the surface. In order to check the lighting and show the land based Management representative/art director.

### Deep Sea Jiving...

what the shots would look like, Polaroid 35mm instant slide film was loaded into a Nikonos with 15mm lens and 12 exposures made. This also tested the flash triggering.

Back to the surface and wrapped in towels, the photographic team developed the film using the Polaroid instant processor and, hey presto, instant slides to reassure all concerned but time was not reassured and continued to tick away regardless.

The crunch time was approaching when it all had to come together, or else. On the first take, all the members of the band got into positions and were held there with foot weights. The valves and masks were removed and the posing began. One shot was possible before one of the group shot to the surface but, as Peter Scoones described later, it didn't feel good. The time was now 11am and our time had, in theory, run out. Pool attendants hovered looking at their watches as the general public had to be allowed in at 11am!

A half hour extension was pleaded and begrudgingly granted but the pool had to



open. Whilst final co-ordination of the group was being arranged, the pool attendants were laying lane dividers on the surface and soon each lane was filled with swimmers plunging up and down the pool.

With chaos just around the corner, the go was given for what had to be the

last take. The drummer and keyboard player were in position and the front two were lowered into position. Signals were passed to and fro and valves and masks were removed. 5 shots were rattled off as soon as the flash had recycled before the two front members went to the surface. Three and a half hours

*Left This is the original shot taken at the "first" session which, considering the limitations of the shoot is an effective shot which the group used on the cover of their single. However, as you can see from the colour shot taken at the second session, the results can be improved enormously by early co-operation with the photographic team. Pentax LX with 20mm lens. Light from surface studio flash. Colour negative film printed on Panalure paper.*

condensed into half a minute.

Despite the chaos, an effective shot was achieved which was used on the cover but the results could have been so much better if the commissioning company had liaised much more closely, and sooner, with the photographic team. It is, after all, they who produce the photos. More time was needed as the second take was far better than the first. The group were getting better by the minute and another hour would have brought even better results. After all, when you consider that most photographers charge a day rate even though it is only a morning booking, the cost of the pool becomes negligible so another hour or two would have been financially and image-wise much more productive.

From a potential disaster springs eternal hope. As a direct consequence of this assignment, a photographic team has been formed to specialise in such work and UP will be involved in the hope that, one day, art directors will see the potential of underwater images.

Finally, the team arranged another more organised session for free and shot some very exciting images which are to be used in the Group's publicity campaign in the Sunday Supplements.



*A group member is taught the basics, a sax is fitted with a demand valve and props are taken underwater while the clock ticks away.*



**We live with the hope that underwater photography will become regarded as an exciting medium rather than as a gimmick into which is put very little sensible forethought. But, then again, we are ever optimists pestered by reality.**

# Two New Competitions

Competitions are a great way of judging your work against other underwater photographs. They can be brutally honest but do give a largely impartial opinion of your work when compared to others.

By and large, competitions are not very well supported in terms of quality or quantity. Its either because good work isn't being produced or it's not being entered. We suspect its a combination of both reasons. However, one fact is certain - IF YOU DON'T ENTER, YOU WON'T WIN.

UP will be organising two regular competitions, details of which are included below. In addition, where deadlines permit, we will bring you news of forthcoming competitions worldwide.

Organisers of competitions please note. Keep us informed of your latest project so that we can keep this section as useful as possible. Underwater photography may not be a competitive sport but it thrives on competition.

## AGFA Bi-monthly underwater photography competition

### WIN 10 ROLLS OF 50RS SLIDE FILM FROM AGFA

UP is delighted to announce that AGFA have kindly agreed to sponsor this bi-monthly u/w photo competition by donating 10 rolls of film to the winner. Those who use AGFA slide film are impressed by the sharpness and rich colours especially in the shadows (we've got plenty of those underwater).

The UP Bi-Monthly Competition is aimed at encouraging work to fit categories. You can use any techniques you like. The idea is not to have restrictions other than the broad idea behind the category. Competition is a daunting word and in this context is not quite correct for we are looking for good shots which show initiative and flair (no, not flare) but this doesn't mean that a straight shot doesn't stand a chance so enter whatever you see fit. We look forward to seeing your work.

Entries must be 35mm slides or larger with your name and address clearly marked on the mount and a spot at the bottom left hand corner to indicate the correct way up. They should arrive by the 1st of the month before publication. i.e. Jan 1st for Feb/Mar issue. Sorry the first one's a bit sudden but you've got plenty of time over Christmas and it gives you a good excuse to go and hide when the relatives come visiting.

The entry fee is £1.50 per slide. This includes safe return postage and, if you so wish, some constructive comments on the slides if you want. Please state whether you want any comments when the slides are returned.

The categories are as follows:

- Feb/Mar British Close ups**  
10"x8" area and smaller. UK only.
- Apr/May Active divers**  
Divers actually doing something rather than just posing/being in the frame.
- Jun/Jul Exciting lighting**  
Show how additional light excites. This can be single or multiple light.
- Aug/Sept Sunburst shots**  
Get the sun in frame. UK only.
- Oct/Nov Double exposures**  
1+1=3? Prove it with UK shots only.
- Dec/Jan Fish**  
It sounds easy but good ones aren't.

So get cracking and show off a bit. You shouldn't take underwater photographs and keep them in a drawer.

## "UP COVER" Competition £75 prize

The most important photograph for a magazine is the front cover and UP knows it will always have difficulty finding enough suitable covers. To make sure the cover shots are available, we are offering to pay £75 for good cover shots, payable when the shot is published.

Before you all bombard us with material, we aren't paying £75 for just any old shot. Suitable entries must be 35mm vertical format as a minimum size but above all, they must be differently exciting/innovative. A

prime example is Peter Scoones shot on the front cover of the September issue of Diver Magazine.

This is a shot which expands underwater photography both in terms of effect and communication. It is way ahead in conception and is just what we wanted for our first front cover. Shots such as this are not taken by chance and are the result of consistent thought and planning so get thinking and planning.

# Greenaway Marine Ltd

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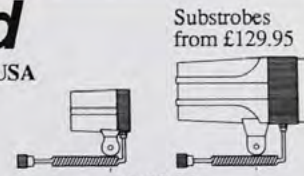


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# We like to keep 'UP' too.

Congratulations and best wishes to Peter Rowlands and Ocean Optics Limited on the launch of "Underwater Photography".



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The undersea world, largely unexplored, with unspoilt scenery. In fact an alien environment. To explore this dream beneath the sea your need is the best in diving equipment, after all this is your life support, can you afford not to have the best?

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MIDLAND DIVING EQUIPMENT LIMITED

## How was it done?

Peter Rowlands reveals "that" wreck shot



As one of a group of underwater photographers visiting the Red Sea on a typical package trip, I dived the Orlando Ras Mohamed. At that time, I was going into the water with no less than three camera outfits (the stupidity of youth) in the belief that more film equals more results. I now know differently.

Because of the expected current I took only one camera - a Nikon F2 with motor and 16mm 180° full frame fisheye lens in a Hydro 35 aluminium housing by Oceanic USA. Electronic flash was to be provided by an Oceanic OS 2003 on a 15" ball joint arm. This is a bulky outfit but does give the benefit of full reflex viewing and, when using the 16mm lens, is an outfit which could not be equalled by a Nikonos system at the time. The severe curvature of the lens on land is eliminated underwater where there are few, if any, straight lines to upset the image. The film in the camera was a 36 exposure load of Ektachrome 64.

As so often tends to happen in clear water, buddies come and go as the dive progresses and I found myself with Andrew Spencer neatly kitted in a silver and blue wetsuit. Knowing that the wreck had been dived and photographed continuously for many months by visiting divers, I decided to try for a different shot.

Assuming that most shots were being taken on and close to the wreck, I swam about 30 feet past the stern for a rear view. The strong current was pushing me

in this direction and I knew that the swim back to the wreck would be a struggle - especially with a Hydro 35 causing extra drag, so my time to take shots would be limited.

The midday sun was shining and a separate light meter confirmed that 1/60th at F5.6 would give correct exposure. This tied up with my general rule that, in clear tropical water around 30 feet, you can't go far wrong with 1/60th at F5.6. I usually preset my camera to this so that if anything occurs suddenly, there's a chance the exposure will be correct if I fire off one "from the hip" before taking a light reading to take a more calculated shot (assuming the subject is still around).

Whether I signalled to Andy to swim up to the wreck I cannot remember and I certainly cannot remember looking in the viewfinder and saying this is a cracking angle. At the time, the current was pushing me out into open water. With physical forces prevailing, I took two shots in rapid succession (one of the advantages of a motordrive). The flash fired for the first shot and, because it hadn't had time to recycle, didn't fire on the second.

The first exposure suffered from slight flash backscatter as the visibility was milky. The diver was in a slightly better pose with a pleasant plume of bubbles just exhaled. The second exposure (printed here) is better because the flash not going off has eliminated backscatter but the pose of the diver is not nit-pickingly

quite as good. Two exposures were all that were safely possible before I had to fin my way back to the wreck. From there I could pull myself back to save air.

The next time I even thought about these shots was when the films were collected from the processors back in London. As soon as I saw the two frames, they jumped out at me. I liked them instantly. The size of the wreck in relation to the diver gives the shot a strong feeling of scale and seems to be appreciated by all viewers whether they are photographers, divers or the general public. It is a shot which many people like to show to others when trying to describe the excitement and atmosphere of a wreck dive.

With the shots processed, I thought they would be valuable in terms of reproduction fees and so invested in having 5" x 4" duplicates made in both colour and black and white. This cost about £20. The prints made from the b&w negative have so much more impact that the shot is nearly always used in b&w. However, I understand that with a slightly complicated printing technique involving a black and white mask, a colour print with much more contrast will result. If so, this page may well see a further description and illustration.

If I was pushed to list my favourite shots from my work/portfolio, then this would be in the top three.

# Classifieds

**FOR SALE**  
Nikonos 111, Sea and Sea Y550 Auto, Flexi arm and tray, Novatek 3:1 extension tube, £400

**FOR SALE**  
Complete beginners kit. Nikonos 111, Aqua F1 Auto, Oceanic extension tubes, Subawider, Ocean Optics Close up lens. £520 ono.

**FOR SALE**  
Nikonos 1VA. Hardly ever used. Never used for diving. New seals and land flash attachment. £215.

**FOR SALE**  
Nikkor 55mm F3.5 micro for sale. Perfect condition or exchange for Konica 55mm F3.5 Macro-Hexanon lens. £75.

**WANTED**  
Ball joint arm Oceanic or Ikelite. Must be in good condition. Tel

**Make your ad stand out above the rest with a box surround. Only £5 extra, they bring results**

**FOR SALE**  
Nikonos 80mm lens. Mint £125 or exchange for Subawider wideangle adaptor. Phone

**New/secondhand collectors books on all aspects of the underwater world including wrecks, fish identification**

**FOR SALE**  
Perfect condition Ikelite OM1 Olympus Motordrive housing. Extras include supereye viewfinder, focus rings etc. Price £250 o.n.o.

**FOR SALE**  
Nikonos SB101 flashgun. New, unused and still in original packing. £200. C.Gough-

**NIKONOS REPAIRS**  
by Ocean Optics. Nikon authorised. Tel

Dive base at water's edge of Mediterranean island. Luxury home for 6, boat, compressor, tanks. To share. Not expensive. Serious divers only. Virtually virgin diving territory. Timeshare Apartment.

Sea & Sea new catalogue now available. Send large 18p SAE to Sea and

Devon. Many new exciting products are shown.

**FOR SALE**  
Nik 111 £225 ono. Aqua F1 £150. Y550 Auto £150. OS 2000 £100. Extension tubes from £20. Subawider £65. New Nik 111 bulb flash £40. PHOTEC is updating stock. All

**WANTED**  
Marine housing for Canon A1.

Photography Courses. Lorn Divers, Oban. New Aquastar 38' for 12 divers. Air to 4000psi. Scotlands newest Marina. Day expeditions to some of Scotlands most interesting sites.

**WANTED**  
Powerful flash with EO connector. Mark Caney, Cydive, 1

**FOR SALE**  
Two custom built u/w cine camera housings. Can be adapted to video camcorder. Sell separately £50 each one. Buyer collects.

**NIKONOS HANDBOOK** by Jim and Cathy Church. Includes Nik V and TTL flashguns. £19.95+£1.50 p&p. Available from Ocean Optics.

**FOR SALE**  
28mm Nikonos lens in original packing with instructions. Used twice. Genuine reason for sale. £140 ono. Phone Ken

**FOR SALE**  
Ricoh flashgun. Two of them in perfect condition. Ricoh housing and spare one with plenty of spares. Only £100. Tel 0792

**FOR SALE**  
One Novatek Plus 3 close up lens. Fits onto Nik lens. In focus at 9 inches. Changeable underwater. Bargain price £12. Dave Sice

**FOR SALE**  
Two regulators, one ladies wetsuit jacket, one men's wetsuit jacket, two Seatec ABLJ's including steel pony bottles. For details contact

**OCEAN OPTICS**  
4 Grayhound Road Hammersmith LONDON W6 8NX Tel 01 381 6108  
Britain's leading u/w photo supplier.

**FOR SALE**  
Complete Nikonos close up outfit for Nikonos 1VA and 111 plus carrying case. As good as new. Offers around £130 to Richard

**WANTED**  
Underwater studio props - sharks, octopus, mermaids, treasure chests anchors etc to hire or purchase. Phone

**FOR SALE**  
Diamond 8mm neoprene drysuit £110 and offshore pro 7mm wetsuit £65. 5ft 7ins with 41" chest. Phone Mr

**FOR SALE**  
Nikonos 111 flashlead (new) £15. Phillips adaptor for Nik 111 flashes on Nik 111 cameras (used) £5. Tel Ian

**FOR SALE**  
Sea and Sea 20mm lens, optical viewfinder £150. Membrane drysuit (ex Navy) £50. Neoprene drysuit £150. 10"x8" colour prints Basking shark, red dead mens fingers, Wreck (Hispania), Octopus. £1.50 each + post. Super Xmas presents. Tel Tony

**FOR SALE**  
Camera Care holdall, yellow, with shoulder straps and waist belt, three sided zip, never used, will hold Ikelite housing, Nikonos etc. £25 Phone 0229

**FOR SALE**  
Sea & Sea Motormarine 35 underwater camera. Plus tray and Sea & Sea Electronic flash. Worth over £300 new. Open to offers.

**FOR SALE**  
Nikonos 1VA, 28mm lens, Sunpak Marine 32 strobe, Nikonos close up outfit with frames and books. £450.

**FOR SALE**  
Beaulieu 4008zm1V cine camera super 8 with aluminium carrying case, Pentax 42mmscrew converter for interchangeable lenses, charging units, battery, cold weather cables etc. Excellent condition value £700. Bargain £390

Underwater Photography Expedition to St Kilda 1987. 9 or 14 days escorted by professional underwater photographer. This is your chance to dive in viz of 160 feet and improve your technique with tuition. Tel 0704

**FOR SALE**  
Large format 6x6cm Yashica in Heco Mar aluminium housing. Built in close up lens. Two complete units. £275. Tel Jan Lenart

Qualified diving instructor with full photo equipment seeks occasional interesting assignments. Paid or unpaid at home or abroad. Contact 01

**FOR SALE**  
SB102 (large flash) £250. Little used. Reason for sale - no longer Nikonos user.

**FOR SALE**  
Nikon F2 aluminium housing complete outfit with F2 body, Actionfinder, 55mm macro and 20mm wide angle, dome portand gearing. EO flash connector and carrying case. Its all ready to shoot. Bargain at £650. Tel

**FOR SALE**  
Nikonos Close Up Outfit plus carrying case in mint condition. £150. Aqua F1 Auto flash in good condition. £150 Can be seen in Bath or London WC2. Tel

**WANTED**  
Nikonos V, 20mm lens, Oceanic OS 2001/2/3 flashgun and Pelican case.

**FOR SALE**  
OS 2003 Nik 3/4 240v charger. Good condition £235. Ikelite Meter housing No 5051 new £15. Ikelite Olympus T32 flash housing with auto lead £35. Standard Vismaster + finder £75. 2 L86 meter brackets £9 each. Nik 4/5 case £15. Tel Ken

**A classified in UP will be read by u/w photographers all over the world. Buy or sell the UP way to get fast results.**

**FOR SALE**  
Nikonos 111 with 35mm lens. Unused since Ocean Optics service. £200 ono.

**FOR SALE**  
Pentax 17mm. Full frame fisheye. £125.

**FOR SALE**  
Nikonos 11 with 35 lens and bulb flash. £130. Tel B.Greaves

**NEW ZEALAND DIVE MAGAZINE.**  
Downunder's top dive magazine. 84 pages. 6 great issues each year. Air mail subs £25 a year. Send now to NZ DIVE, PO Box

**FOR SALE**  
Nikonos 111 with 35mm lens. Unused since Ocean Optics service. £200 ono.

**FOR SALE**  
Pentax 17mm. Full frame fisheye. £125.

**FOR SALE**  
Nikonos 1VA, 35mm, Subawider with viewfinder. Ocean Optics CU001 lens, Aqua F1 Auto flash, Parallax adjustable viewfinder and Pelican case. £800

**FOR SALE**  
Nikonos 15mm lens and viewfinder. Boxed. In good condition. Old style. £460 ono. Tel

**FOR SALE**  
Hydro 35 Oceanic housing unit with Nikon F2 camera, Tamron SP 90mm telemacro lens £695. Nikkor 15mm F2.8 lens boxed, unused. £650. Seacor 21mm F3.5 £125. Tel C.

# SUB AQUA VIDEO HIRE



The new compact, easy to use Video 8 system; complete with housing, lamp, camcorder, charger, player, 2 x 1 1/2 hrs tapes, 4 ch/batteries, transfer leads (to own system or if required this service is available). Ideal for clubs, training etc.

1 day £55, 3 day and W/E £90.00, 7 day £125 Insurance not included

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The largest domestic video hire specialist

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Classifieds only cost 25p per word but must be prepaid. Phone numbers are one word. Deadline for adverts is the 1st of the month preceding publication date. i.e. 1st March for April/May issue.

Make cheques payable to UNDERWATER PHOTOGRAPHY and send to \_\_\_\_\_

ACCESS and VISA most welcome. Card No. .... Exp date

Join UP in The Red Sea  
on board  
Lady Jenny V



*Lady Jenny V floats on the crystal clear Red Sea water hovering over the delights of a Red Sea reef with its profusion of colourful corals. The two images were copied (sandwiched using soft edged masks. Lady Jenny was copied with the surround masked black and the underwater shot was double exposed into the black area with the opposite area masked. U/W shot Nikonos 111, 15mm lens, Oceanic 2003 flash. Fuji 50 slide film 1/60 @ F11. This was taken while diving from Lady Jenny 3 at The Museum - a spectacular site for u/w photography.*

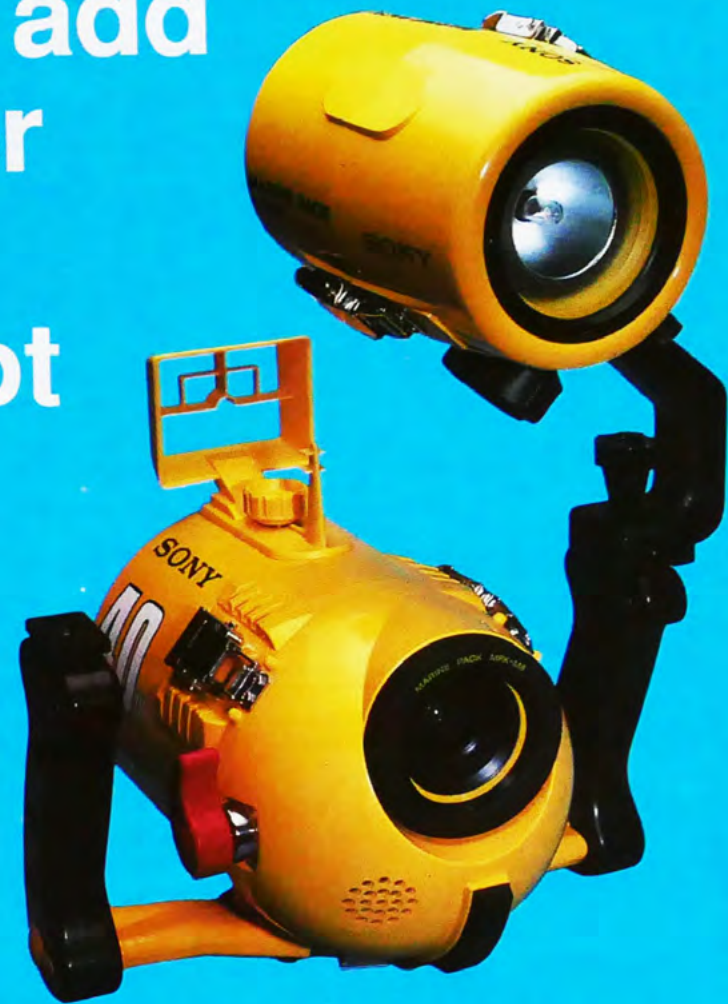
**Peter Rowlands will lead a special u/w photography trip on January 21st 1987 and it won't cost you a penny extra!**

A week's concentrated u/w photography with one of the country's leading (and modest) underwater image makers. Peter will be on hand to help you with advice to make your trip enjoyable, informative and very productive. There are just 15 places available for January 21st 1987 so, if you are keen, contact us now to reserve a place. It really is too good to miss.

Everyone knows how good the Red Sea is and that the Lady Jenny V is one of the most established boats in the area. Now you have a special opportunity to join the UP team led by Peter Rowlands for a week of underwater photography on January 21st

1987. You will have experience on hand to help you with advice on your equipment and your underwater photography to make sure that you return with new and exciting images. But what is so special is that it won't cost you a penny more than normal. The cost of the week is only £719 which is exactly the same as Speedwing's price so you are paying nothing more to have personal underwater photographic help for a whole week.

Just add  
water  
and  
shoot



The Sony 8mm Handycam with its 40 metre housing and 80 watt light is a complete underwater video package. There's only one camera control - it's fully automatic - all you do is press. You can play the results back instantly on your TV/monitor in full colour. No fuss, no problem. Cecil B. would drown in his grave. The Sony 8mm video system is available at special package prices from

**Ocean Optics Ltd**

Magazines depend upon readers and subscribers but they also must have reactions and opinions either verbally or in writing to make sure they are on the right tracks. UP welcomes comment letters aimed at improving each issue. As this is the first issue, there aren't any such letters to print but all those suitable will appear in the next issue as a regular feature. These letters can take the form of opinions, requests for help and so on, so let's hear from you.

## UP TITLE GRAPHICS

For those of you into graphics (all you AV producers should be), the cover title was produced on a computer and then converted to slide by RCW Colour Slides, 7a [redacted]. They specialise in computer images onto slides as well as transparency duplicates and soft edged masks for multi-projector AVs.

## UK PRICE INCREASES

Unless it's escaped your notice or you've just got back from a trip to Mars, the weakness/strength of the Pound/Yen has been causing some seriously rapid price increases. From our point of view, it's mainly Nikonos and Sea & Sea equipment who have been affected. For some crafty reason, Sony have increased the prices of their accessories but kept the main items such as video cameras at the same price. History has shown that prices which go up rarely come down and the future doesn't look any better. Prices of goods from America have remained fairly stable for once.

## BRIGHTON '87

Diver Magazine have confirmed that Brighton '87 is taking place in October 1987 and this will be the undoubted highlight of the underwater photographic year. As well as international speakers over the weekend there is the competition which attracts entries from all over

the world. Its a weekend of non-stop activity and excellent images so don't miss it. For further details, please contact Diver Magazine, 40 Grays Inn Road, London WC1 but written details will most probably not be available until the New Year.

## "UP" COVER SHOT

Covers are always difficult to find and we wanted a different image to the normal u/w scene with diver etc. Louis Boutan's shot of a hard hat diver underwater was copied from his book "La Photographie sous-marine" on 125asa Plus X b&w film. The book is owned by Nigel Phillips, book specialist, London. The Nikonos V was printed in to size but slightly out of focus and the surrounding area touched up to blend the images. Ilford Multigrade B&W printing paper at Grade 4 was used for both images. Incidentally, Louis Boutan's book is a rare item and worth well over £100 if you find one.

The British Society of Underwater Photographers was formed in 1967. Today it has over 300 members throughout the world and is still the only photographic society catering exclusively for underwater photographers.

When it was formed the prime objects of BSoUP were to create a forum for the exchange of ideas and information about underwater photography and to put the activity on the map. Today, the Society is still dedicated to encouraging and developing underwater photography in all its aspects from slides to cine. Its members vary from divers who have never previously taken a snapshot to eminent professionals who lead the world.

Much of what an individual obtains from BSoUP depends on what they want from the Society. For those who require information and contact with other enthusiasts, BSoUP caters in several ways.

General meetings are held in London each month. At these meetings there is usually a talk on basic techniques to help beginners, a section to encourage members to show their slides for constructive comment and a general interest topic which may range from new equipment to more specialised techniques. Frequently, topics dealt with attract attendance from members as far apart as the North and South West of England.

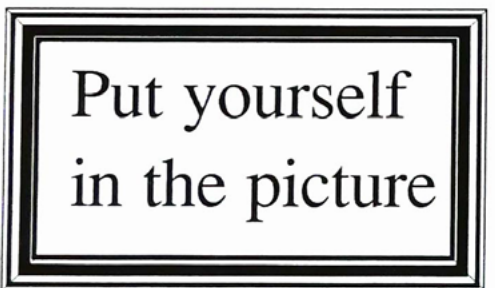
In addition to the monthly meetings, BSoUP produces its own bi-monthly newsletter which is sent to all members. This contains news of meetings and competitions, items on new techniques and adverts for equipment for sale.

Some members of BSoUP are particularly keen to enter competitions. For those who have yet to win a major prize there is an annual contest for the handsome trophy kindly donated by Diver Magazine. For all members, there is a monthly competition on a particular theme which is judged by the audience present at the meeting and also an annual portfolio competition open to all. There is at least one annual "splash-in". This is held at Fort Bovisand, Plymouth and is linked with a photographic competition. One feature of the event is a competition for the best pictures taken underwater in the surrounding waters on that particular day. The film provided is processed that evening and then judged by all the members and the general public who are present at the viewing.

Members have the opportunity to earn money from their pictures by submitting them to Scaphot/Planet Earth Pictures which was formed by BSoUP member Gillian Lythgoe. She supplies pictures to publications and advertising agencies on behalf of the photographers concerned and then negotiates suitable fees.

BSoUP is not a diving club in any way but it always strongly advises its members to ensure that they receive proper and adequate training in diving techniques before they take up underwater photography.

Further details regarding membership can be obtained from [redacted]



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to the Red Sea,  
Mediterranean, Caribbean  
and Indian Ocean...

Full details from: Derek Edwards,  
[redacted]

## Do you want to identify the animals and plants you photograph?

MARINE CONSERVATION SOCIETY  
BRITISH MARINE LIFE SLIDE SETS

The first of a planned series of slide sets of marine life is now available.

COELENTERATES - Jellyfish, anemones, corals. 24 colour photographs taken by 5 British Underwater Photographers and an authoritative text.

Price: Just £7.50 (+ 60p UK post)  
From:

**Marine Conservation Society**

**The Marine Conservation Society is a registered charity under the Presidency of H.R.H. The Prince of Wales. The Society seeks to promote the study and protection of the marine environment.**

## UP and coming next issue

### Marine biology photography

with Dr David George, Chairman of the Marine Conservation Society. David is an award winning underwater photographer and a leading marine biologist. In this regular feature, David will be describing how to get the most from marine animals and plants

### UP goes Gozo in Malta

with David Nardini and Charles Hood. These medal winners from Brighton '83 show you the sights and how they captured them on film

### Video in depth

UP brings you bang "up" to date on this latest movie boom

### UP in Plymouth, Devon

Home of Fort Bovisand and a worldwide centre for marine biological study, Plymouth is productive and pretty. BSoUP's annual Splash-In is held here and for good reasons. UP shows you around.

### Basic Course: Shutter speeds and apertures

They control your results. UP describes them and how to get the most from them

**Plus New Gear Worldwide, How was it done?, Competition winners, Classifieds, Short Ends and much, much more. Subscribe and succeed.**

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All round buoyancy, no unused air space in whole Jacket.

Dump and over pressure valve

Webbing Quick Release Harness. Takes all single tanks from 7 lt. to 15 lt. (Twin units available)

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The greatest contribution to diver safety ever. An efficient buoyancy device inflator coupled with a good performance regulator. Do not confuse with so-called breathing mouthpiece, this is an actual regulator 2nd stage. Scubapro product patented world wide and unique.

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Send £1.00 for catalogue, price list and stickers.

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UP2  
will be in  
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