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# Underwater Photography

A web magazine UwP118 Jan/Feb 2021

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Cover shot by Keigo Kawamura  
'Eyes'

RUNNER UP Macro Category UPY 2020

The Unicorn shrimp usually inhabits around 200 to 300 m deep, but they rise to about 40m due to breeding behavior. There are thousands to tens of thousands of shrimps but there are only a few suitable places to shoot them. The direction and density of the tide may vary depending on the direction, strength, and brightness in the ocean. I went there many times because I could only stay for 15 minutes once a day. I was lucky to be able to find and shoot the ideal situation. Izu Oceanic Park, Japan

Canon, 5Ds R, Zillion ZAP-5DsR, EF24-70mm, iso 400, f/22, 1/200, Sea&Sea YS-D1

Underwater Photography 2001 - 2021

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Publisher/Editor Peter Rowlands

[www.pr-productions.co.uk](http://www.pr-productions.co.uk)

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

# Editorial

## UPY last call

One of the downsides of being a bi-monthly publication is that some events have taken place before we could bring them to your attention but this year the UPY (Underwater Photographer of the Year) closing date for entries has been put back a few days so we are able to highlight that the closing deadline is midnight GMT on January 5th 2021.

UPY has become a highly regarded competition in the underwater photography calendar and each year the winning entries have been, quite literally, spectacular.

I apologise if you are reading this after the deadline but, to those who are not, we look forward to being inspired by your images again this year.

Covid had no doubt reduced the number of photography dives this year and many of those will have been much closer to home than in previous years so, in recognition of this, a new Award has been introduced for the winner of the My Backyard image.

This is for images taken close to your home and the definition is on the UPY website linked below.

## UWP Survey

First of all, many thanks to those 1182 readers who replied to our annual survey. That's a very encouraging number.

The replies were as follows:

**1. If you're an SLR user, are you considering moving to a smaller format (for less bulk and expense) in the next 12 months?**

12.4% (147 readers) are planning to downsize.

**2. If you're a smaller format user (4/3rds, APS-C, etc.), are you considering upgrading to full frame mirrorless or SLR in the next 12 months?**

7.3% (254 readers) said Yes

**3. Whatever system you use, are you considering a major purchase (e.g. a new lens or strobe) in the next 12 months?**

44.3% (330 readers) said Yes.

**4. Are you planning to spend more this year on diving travel than you did last year?**

44.8% (530 readers) said Yes and

63% said that Covid had affected their decision one way or the other.

The conclusion seems to be that only a very small percentage of readers are planning to either up or downsize which says that the large majority are happy with their gear.

There was a final box for feedback comments and almost to a reader it seems we are still on the right track and providing what you want which is very encouraging.

Thanks again and we plan to repeat this annually to keep our finger on the pulse.

## The Shot Chat

Later in this issue you can read about an interesting and informative site, The Shot Chat.

It's the brainchild of Henley Spiers and I recommend it highly as a source of inspiration from the images but also a fascinating insight from several prominent underwater photographers.

The other positive angle is to read

how the photographers can discuss images for competitions openly and honestly and anyone considering entering competitions will glean a great deal from the evolving editions as they come on line.

Subscribe and be enlightened.

## My Backyard (again, again)

Once again I will make no apology for banging on about this because despite the very recent arrival of approved new Covid vaccines, 2021 may still prove to be just as restricted in terms of air travel.

As a result it may well be that your local dives will be all you'll be able to enjoy for some considerable time so continue to make the most of them.

Finally on a more positive note, Happy New Year and may your images be immaculate :-)

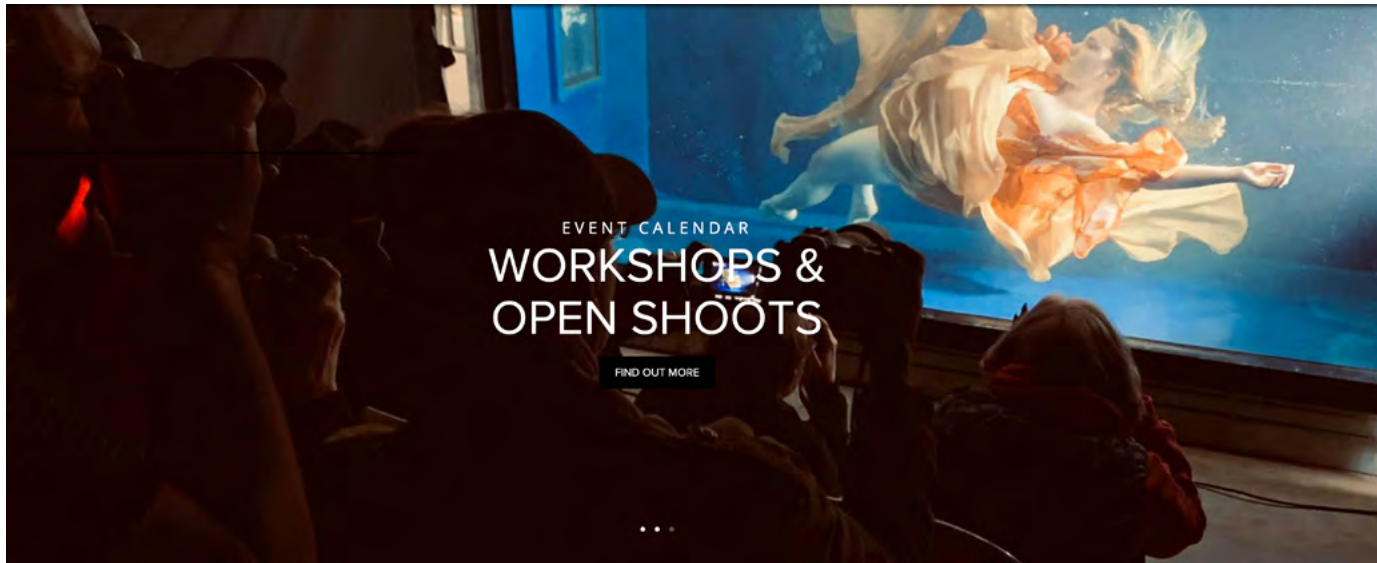
**Peter Rowlands**  
peter@uwpmag.com

www.uwpmag.com

UPY

# News, Travel & Events

## Tank Space



TankSpace is one of the UK's only underwater photography and videography studios, featuring a 10,000 litre custom built dive tank hosted inside our Nottinghamshire based 2000 square foot facility. Unlike in a swimming pool we can completely control the lighting allowing for truly breathtaking photos.

Our space consists of 2 main dive tanks, our main filming tank is approximately 10,000-litres, 3m long, 2m wide and 2m deep with the longest face having a large acrylic viewing window. This tank is ideal for a huge variety of underwater filming and allows the subject to be completely outstretched.

We also have available an enormous 10m long 25,000-litre tank, ideal for close-ups of swimmers over a long distance.

Our underwater experience is second to none with highly trained staff who will help you every step of the way. We also accommodate venue hire for those looking to shoot for their own projects, and have regularly been used for film productions.

Workshops & Open Shoots are held regularly to let both photographers and models try their hand underwater.

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

## Underwater Romance Photography Event Saturday, February 6, 2021



UK Model Events are having our **THIRD UNDERWATER TANK SHOOT!!** Valentine's Day meets underwater magic!

We have two amazing models confirmed for this amazing shoot and more to be confirmed! I can't wait for this truly amazing unique event!

Elizabeth is an amazing top professional model from the well known agency BAME. She has years of experience and is based in London.

Mthabisi is a professional male model. He has an awesome look, great for video & photographic projects.

This is a group shoot for photographers to get a chance to shoot something unique, fun and interesting. They have a 10,000 litre tank!

Photographers have the chance to book a double space for 1:1 with the models for only £180. You will not be in any groups within the Tank Space tent.

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

# The Shot Chat

Get the inside track on how award-winning underwater photographers think and feel about images.



## I. The Case of the Blurry Cormorants

Henley offers the judging panel something a bit 'special'.

[READ ALL ABOUT IT](#)



## II. Why Didn't This Shot Do Better?

Grant asks the panel why this shot, which he loves, didn't do better in competitions.

[READ ALL ABOUT IT](#)



## III. The Inverted Barracuda

Shane wonders if there's still a place in the world for understated images such as this barracuda in the mangroves.

[READ ALL ABOUT IT](#)



## SPECIAL Edition | UPY 2021 Primer

Guest star, and previous overall winner, Richard Barnden, joins The Shot Chat panel to discuss the Underwater Photographer of the Year contest as the deadline for the 2021 edition approaches.

[READ ALL ABOUT IT](#)



HENLEY SPIERS  
PHOTOGRAPHY

[www.henleyspiers.com/shot-chat](http://www.henleyspiers.com/shot-chat)

# Shortlisted images from The British Photography Awards 2021



*Michael Gallagher*



*Henley Spiers*



*Grant Thomas*



*Will Clark*



*Kaushik Subramaniam*



*Mark Kirkland*

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



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



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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

## Bunaken Oasis wins the hat-trick at the World Travel Awards

Bunaken Oasis, the award-winning destination on Bunaken Island, North Sulawesi, was recognised as Indonesia's Leading Dive Resort for the third consecutive year at the World Travel Awards 2020.

The World Travel Awards was established in 1993 to acknowledge, reward and celebrate excellence across all key sectors of the travel, tourism and hospitality industries. Today, the World Travel Awards brand is recognised globally as the ultimate hallmark of industry excellence.

For a resort that opened just four years ago, winning the World Travel Awards three times in a row is an incredible achievement.

With the World Travel Awards being recognised globally as the travel industry's ultimate hallmark of quality, owners Elaine & Simon Wallace are thrilled to have won for the third year in succession:

"When we were told a little over a year ago that we had won the award for Indonesia's Leading Dive Resort for the second time we were, quite honestly, astonished,



not simply because we won, but because we finished ahead of all the other excellent resorts in the voting. And again, the boost this gave to our marketing platform has been incalculable: our website and literature - like every other organisation's - can make claims to our quality, but when the World Travel Awards tells potential customers that you're the best in class, it's impossible to overstate how valuable such an endorsement is. (We've also got a very large reception desk at the resort, so there was lots of room for the second statuette...)

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

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

Gregory Sweeney Photography Adventures



**Underwater Safari in Baja, Mexico**

A Striped Marlin & Baitball Frenzy at Mag Bay  
with Diving in La Paz and Cabo Pulmo

[www.GregorySweeney.com](http://www.GregorySweeney.com) November 2021

## Adam Hanlon Dive Ambassador for The Islands of The Bahamas

Adam Hanlon, veteran British underwater photographer and owner of Wetpixel, has been appointed as a Dive Ambassador for The Islands of The Bahamas.

The historic announcement was made by Ellison “Tommy” Thompson, Deputy Director General of the Bahamas Ministry of Tourism & Aviation (BMOTA), in light of Mr. Hanlon’s outstanding work in diving, film, underwater photography and his affinity for The Bahamas.

“This is a very special

appointment for us,” said Thompson, “it signals our dual belief and commitment to sharing, protecting, preserving and promoting our beautiful environment and natural resources, which for us, are our pristine, crystal-clear waters and rich marine life.”

In 2020, Adam was also invited by the United Nations to become a Champion in Image Making for the Ocean Decade, 2021-2030.

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

## 1-on-1 Underwater Photography Classes with Grant Thomas



Direct interaction with a photo pro is the fastest and easiest way to make dramatic improvements in your skills.

Ikelite ambassador Grant Thomas has been internationally recognized for his work, most recently being announced as a finalist in “Wrecks of the World” and “Best 5 Images” categories in the 2020 Underwater World ShootOut.

Grant offers personalized classes on all aspects of photography and videography. Sessions can take place over Zoom, FaceTime, Skype, or in person (within the United Kingdom). Each session is planned with you in advance and tailored to meet your exact needs. Sample topics include:

Comprehensive instruction on techniques from basic to advanced. Grant runs on location photography workshops throughout the year in a variety of exotic locations and loves

sharing his knowledge with others.

Using programs including Adobe® Lightroom, Photoshop, and Final Cut Pro to get the most out of your images and video. Grant can help you with your entire workflow, from taking photos to importing, processing, and uploading.

Grant can share his years of experience working with a range of camera equipment both above water and underwater.

Marketing yourself is key! Grant can share his professional knowledge of the industry with advice on how to work with magazines, ground operators, agencies, sponsors, brands, and much more. There are many great photographers in the world but getting paid for your work is another ball game entirely.

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

## Baja underwater safari with Gregory Sweeney

Magdalena Bay in Baja Mexico is a hot destination during November to see the striped marlin and other ocean predators in action as they prey on the sardine migration. While Mag Bay is a dream trip for photographers and action junkies, Baja has epic diving all over the peninsula that should not to be missed. After an offshore adventure snorkeling with the marlin and sea lions on the Pacific side of Baja, divers are rewarded with unique diving on the eastern side in La Paz and expansive natural beauty underwater in the Cabo Pulmo National Park.

The seaside town of La Paz has a dive unique to La Paz: a night dive with mobula rays. Plankton are drawn like a magnet to our lights and schools of rays come swooping in to dive down to feed in the sand. It is non-stop swirl of action at night. Nearby is a California Sea Lion colony where divers are treated to the fun antics of these friendly mammals who dive from the rocks then zoom around doing funny and crazy moves while interacting with the divers.

Cabo Pulmo has initiated a national park and the diving in these pristine waters is a memorable treat. Mega schools of jacks rotate



around you in the clear water; it is an awesome sight to see and photograph and we may encounter dolphins as they hunt the fish. These waters are also full of wrecks inhabited by bull sharks and colorful fish. Humpback Whales are frequent visitors.

The diving in Baja ranges from fun and energetic to quietly beautiful while the sardine run is a dramatic frenzy from the minute we spot the sea birds and sardines boiling at the surface.

Underwater the marlin cooperate in manoeuvres to hold the bait balls from escaping while one by one they take turns with attack runs. Sea lions also dart about through the bait balls.

This spectacle is one of the most exciting things you can witness and photograph underwater and is truly an experience not to miss: it is no wonder why it is such a hot destination right now.

Those who only visit the Magdalena Bay area are not fully appreciating the natural jewel that is the whole of the Baja Mexico peninsula. My Baja trip will combine the sardine run action of Magdalena Bay with sea lions, mobula rays by night, and the protected waters of Cabo Pulmo.

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

## Manta Ray Bay and Yap Divers opening offers

The award-winning Manta Ray Bay Resort and Yap Divers on the remote Micronesian island of Yap is preparing to make diver's dreams come true once again.

"We're offering not-to-be-missed packages for the moment the island's borders open up to welcome visitors back again," announced Texas-born and bred Bill Acker, CEO and founder of Manta Ray. In one of only eleven countries that are free of the COVID-19 virus, Yap's premier resort is on the bucket list of divers around the world.

"Although we don't yet know when Yap's borders will be opened, we want to be among the first to welcome divers back to the sport we all love," said Bill. "That's why we're offering these great deals."

Manta Ray's Grand Re-opening Special offers for 2021 and 2022 include, for individual bookings, three free nights when booking 7 nights/15 dives, 10 nights/24 dives, or 14 nights/33 dives. For groups of eight or more, get eight free spots for every 8 paid divers. "That's right," said Bill, "that's not a typo. Pay for eight divers and come with 16!"

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

CANON EOS R5

PICK

SONY A7S III

YOUR

NIKON Z6 II

POISON



# New Products

## Nauticam NA-R6 Housing for Canon EOS R6



The Canon EOS R6 is attractive to underwater image makers for a variety of reasons. It is a 20MP full frame mirrorless camera that shoots up to 20fps, utilizes Canon's new RF lens mount, and also has next generation Dual Pixel autofocus. The sensor is closely related to the Canon's flagship 1D X Mark III and offers in-body image stabilization rated at up to 8 stops of correction. It is also capable of recording 4K video at up to 60p and 1080 at up to 120p.

The NA-R6 underwater housing follows suit with Nauticam's drive for innovation. Both the Canon EOS R5 and EOS R6 present shooters with the ability to use both the available legacy EF lenses via an adapter in addition to their native RF optics. To support

both the legacy and native lenses, Nauticam has integrated the NA-R6 into the N120 port system. Canon's EF to RF mount adapters can be affixed to the camera before insertion into the housing.

When using the EOS R6 inside the housing with the adapter and a supported EF lens, the port and extension ring arrangement will be identical to the same setup on a Nauticam Canon N120 DSLR. As the RF lens lineup emerges, dedicated port and extension ring combinations will become available.

Two lens release buttons, one for RF and one for EF lenses used with the optional Canon adapter, are located on the front of the housing to make lens removal through the port

opening simple.

Nauticam engineers are obsessed with getting the underwater image maker unfettered access to all the necessary controls, with as many within easy reach of the ergonomic rubberized handles. This Mission Control philosophy extends to the NA-R6 where a dual thumb lever and dual sub-lever are placed by the right handle. The upper thumb lever activates the "AF-On" and the lower the "Q" buttons while the sub-lever corresponds to the "M-Fn" and "Record" buttons. Near the left handle is a thumb lever for "Playback" as well as a dedicated switch to change from using LCD to the EVF.

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

# M67 Mount

## One Fits Any Depth



### UW Variable Red Filter M67

# SD Mount



### for HERO8&9

**INON**  
Made in Japan

## 2020 in the life of TRT-Electronics:

- New TURTLE Manual trigger family
- Advanced manufacturing technology
- New compatible strobes
- New App for Mac
- Brighter LEDs
- Charging cable
- HSS mode



## Ikelite Nikon Z6 II 200DL Housing Compatibility Update

Lifelong Nikon shooters got the cameras that they had been hoping for with the 2018 introduction of Nikon Z6 and Z7 full frame mirrorless cameras. Nikon built upon the Z6 framework and released the Mark II camera body in 2020 with improvements to autofocus, video capture, and faster continuous shooting.



Slight changes in the camera body compared to the Z6 (Mark I) require an update to the 200DL Underwater Housing for the Nikon Z6 and Z7 cameras. The changes do not affect the ergonomics or function of the camera.



Changes in the physical design of the Z6 II camera body require the use of a different camera mount to properly align the camera's lens and controls in the underwater housing originally designed for Z6 and Z7 (Mark I) camera bodies.

Housings produced after January 1, 2021 (above serial # 74000) will include two mounts: one for Z6 and Z7 bodies and Camera Mount # 95416 for Z6 II camera bodies. The length of the Photo/Movie Selector control

also requires a minor adjustment when switching between Mark I and Mark II camera bodies.

The tripod mount location is slightly different on the newer Nikon Z6 II camera body requiring a different camera mount for use in the 200DL Underwater Housing # 71063 originally engineered for Nikon Z6 and Z7 cameras.

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

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

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UPGRADE or TRADE-IN.**



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



Issue 118/13

## Sea & Sea MDX-R5 housing for Canon R5



The new MDX R5 is the perfect complement to Canon's new mirrorless R5 camera. The MDX-R5 is rich in features with all controls ergonomically designed to maximize camera operation. All major camera functions can be accessed from the grip handles through thumb or finger movement without releasing your grip.

Sea&Sea Optical Converter and S&S manual flash trigger compatibility, port locking system plus removal and attaching of lenses while camera is still in housing. Compatible with both native RF lenses and all EF lenses (with mount). In addition, a 24mm port has been included to accommodate HDMI 2 cables for connection to an external video monitor to realize the full potential of the camera's ultra-high video capabilities. A built-in Leak

Sensor and a bulkhead for external vacuum sensor provides double protection and increased peace of mind for your camera equipment while diving.

Many more features are available on the MDX R5 to help you gain full potential of all the R5's features and make your underwater imaging experience unforgettable.

[www.sea-sea.com](http://www.sea-sea.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)

# EUROPE'S NR. 1 UNDERWATER CAMERA STORE



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World's 1st Intelligent 5-Thruster Mini-size Underwater Drone



## CHASING M2 ROV

Professional underwater ROV/Drone designed for professional users and industrial applications.



OPTIONAL E-REEL AND ROBOT CLAW AVAILABLE FOR THE CHASING M2 ROV



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU

## Backscatter Macro Wide 4300 Video Light



The Backscatter Macro Wide 4300 Video Light is the ultimate video light for any video or photo shooter.

Its compact size is great for travel, it's versatile for macro and wide shooters, and offers practical signaling options usable on any dive that goes way beyond a simple SOS pattern.

The 4300-lumen wide beam is great for compact camera shooters looking for a small light that has a bright output for wide angle video.

The 1400-lumen macro beam has been tailor-made for macro video shooters for all levels, from GoPro and compact all the way to full-frame SLR and cinema.

Photographers looking for a focus light have plenty of power, plus

a red mode for night time to avoid spooking critters and avoiding "the swarmies" from congregating all over your light and ruining the shot.

Interchangeable Batteries

Backscatter Snoot Compatible  
Backscatter Color Filter System Compatible

Red Focus Light For Night Dives

Run Time 50-1000 minutes

Safety and Beacon Flash

Includes 1-inch Ball and YS mounts

Depth Rating 100m/330ft

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



## 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)

**BACKSCATTER**

# THE BEST BANG FOR YOUR BUCK



**OLYMPUS E-PL10 UNDERWATER CAMERA REVIEW**

## Keldan RC1 wireless Remote Control



Keldan is now shipping the RC1 wireless Remote Control. It is based on ultrasonic technology and available for Video 18XR lights and Video 24XR lights.

The remote control has two brightness channels. Each Channel can address an unlimited number of lights and each Channel has a separate ID to avoid interference when multiple controllers are used at the same dive site.

The range under water is about 50 meters. The RC1 remote control can also operate in air, the range will be limited to about 1-2 meters.

RC1 opens many new ways of shooting. A big advantage is no more swimming back and forth to adjust lighting. You can place the lights wherever you want since the wireless remote control works around the corner and through walls.

Euro Retail price € 690.

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

## INON LE330h light



The LE330h is an on-land/underwater use LED flashlight for various fields such as hiking, camping, cycling and of course scuba diving etc.

Carefully selected LED module attains 90 CRI and delivers 6500K constant light to reproduce natural color of subjects and not to have particular color hue when used as a focus light for strobe photography underwater.

The LE330h is physically the same as the previous LE350 benefiting the use of existing wide variety of accessories.

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



## 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)

**BACKSCATTER**  
**FLIP**  
**8/9**

**PROFESSIONAL UNDERWATER GOPRO COLOR**



COMPATIBLE WITH



**INON GoPro Front Masks**

INON INC. is pleased to announce SD Front Masks, M67 Filter Adapters for GoPro@HERO8 and GoPro@HERO9



The new SD Front Masks enable GoPro@HERO8 and GoPro@HERO9 owners to enjoy dedicated semi-fisheye lens "UFL-G140SD" which increases underwater angle of view and drastically minimize shooting distance, and wide close-up lens "UCL-G165SD" which provides ideal coverage and shooting distance for taking images of marine lives.



The M67 Filter Adapters are to attach INON UW Variable Red Filter M67 on GoPro@HERO8/ GoPro@HERO9 to easily obtain natural color without blueish color cast.

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

**INON SD Mount Base UWH1**



The SD Mount Base UWH1 is a simple solution to add an attachment lens or arm system on Sony MPK-UWH1 Underwater Housing for Action Cam.

With the "SD Mount", INON UFL-G140 SD underwater semi-fisheye conversion lens or UCL-G165 SD underwater wide close-up lens exclusively designed for an action camera, can be easily and securely mounted/detached underwater.

Of course you can use the SD Mount Base UWH1 without any attachment lens.

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



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Read about the experiences of accomplished shooters as they visit the world's most iconic dive spots, and get inside tips on maximizing your dive vacation

#### NEWS

Keep up to date with everything that matters to underwater photographers, from the latest gear and gadgets to the newest developments in marine research

#### EXPEDITIONS

Journey with us to the hottest dive destinations on the planet and learn better technique from the most talented image makers in the scubaiverse

DIVE PHOTO GUIDE

[www.divephotoguide.com](http://www.divephotoguide.com) · [contact@divephotoguide.com](mailto:contact@divephotoguide.com)

## Ikelite Alpha a7C housing



We anticipate supporting this newly announced camera model and expect to have more information soon. If you would like to receive an email when we make an announcement about this model, please sign up for notifications below.

We've been making underwater lighting, housings, and accessories for over 50 years. Our knowledgeable and experienced staff is available to help you take your camera in the water and take your photography to the next level. Our products are designed and made in the USA.

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

## Outex Pro



Waterproof any camera with professional results. The Outex Pro Kit works with ALL Mirrorless, DSLR, Canon, Nikon, Sony cameras and more!



Trust the best underwater camera housing used by professionals around the world.

Take your camera in the water, wind, sand, snow, or mud. Lightweight, strong, and durable. Fits in your gear bags for easy airline, backpacking, kayaking, hiking, or however you travel.

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**NEW - Olympus PEN E-PL10 set**



**Nauticam NA-A7SIII housing  
for Sony A7S III**



**NEW - Ikelite A7S III housing  
for Sony A7S III**



**250M T-housing for GoPro Hero 9  
(also available for Hero 5,6,7 and 8)**

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

## SeaLife Micro 3.0

The SeaLife Micro 3.0 permanently sealed camera offers features never before possible in such a small camera. The Micro 3.0 now offers ultra-high definition video and the ability to shoot high resolution 16mp still images in the universal, RAW (Adobe DNG) format. The Micro 3.0 also offers more manual features to fine tune your underwater images.

The Micro 3.0 camera cannot leak, and is ready to dive right out of the box, simply charge the battery and submerge. The Micro 3.0 requires no maintenance – just wash and clean after use.

The Micro 3.0 has 64GB of internal storage. Image and videos can be transferred to Android or IOS devices via the SeaLife Micro 3.0 App or by USB cable. The SeaLife Micro 3.0 is available as a camera only model, or as a complete set, including either one Sea Dragon 3000F Auto or two Sea Dragon 2500F underwater LED lights. 16MP SONY® 1/2.3" Image Sensor



100° Wide Angle Lens  
64GB internal memory  
4K@30fps or 1080p@120 fps Video  
Easy to use "Piano Key" controls  
JPG and RAW image capture  
Built in underwater color correction  
Available Manual White Balance  
Burst Shooting at full 16MP resolution

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

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

**BACKSCATTER**  
**MINI FLASH**

**THE ULTIMATE COMPACT STROBE**

## Scubalamp D-Max Strobe

EUPE  
WWW.SCUBALAMP.COM



EUPE  
WWW.SCUBALAMP.COM



Scubalamp has announced the imminent release of their D-Max strobe. It offers an underwater guide number of 32 controllable via 9 steps, via a circular flash tube with a color temperature of 5300°K. It has a 120° beam and can be triggered via both fiber optic and N5 electrical cables. It is powered by a Li-Ion battery pack containing 4 x 18650 cells, which offers 750 flashes at full power.

- GN:UW32 Max output : 250 watts
- Flash tube : circular flash tube
- Connection : optical cable / 5 pin syncord/slave mode
- Beam angle : 120 degree
- GN step : 9 steps Recycle time (full) : 0.5s
- Battery : 4x 18650 lithium batteries pack
- Number of flash (full) : 750 flashes
- 15 frames high speed continuous shooting at 1st mode. 12 frames at



2nd mode.

- Colour temperature : 5300K
- Focus light : 5W / 500 lumens center focus
- Depth rating : 60m/200 ft
- Weight:120g(underwater) 1195g (land without battery)

It will ship in Silver and Black versions.

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

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



**AVAILABLE FOR ALL MAJOR BRANDS**



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**€399,-**



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# YS-D2 STROBE



- AUDIBLE & VISUAL READY & TTL CONFIRMATION
- DUAL POWERED MODELLING LIGHT WITH RED FILTERS
- BACKLIT ILLUMINATED REAR CONTROL PANEL
- FASTER RECYCLING TIME
- DS-TTL II WITH +/-2 EV RANGE

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THE UNDERWATER IMAGING COMPANY

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01803 663012 - [sales@sea-sea.com](mailto:sales@sea-sea.com)

## Nauticam NA-C500II Housing for Canon EOS C300III/C500II



The Canon EOS C500 Mark II and EOS C300 Mark III are Canon's latest addition to their robust and expansive digital cinema lineup. 12G-SDI Output and internal Cinema RAW Light recording separate these cameras from entry level cinema cameras. Both models also utilize Canon's Dual Pixel Autofocus technology that we have come to love.

The choice of both full frame (C500 Mark II) and super 35 (C300 Mark III) sensor cameras that work in the same housing provide incredible flexibility. Whether you need extra resolution, higher frame rates, or access to a wider range of lenses, you can now choose the best tool for any given project.

The NA-C500II features multiple bulkhead openings for HDMI/SDI

Bulkheads to support an external monitor or surface monitor feed. The housing also supports the Canon LM-V2 4.3" LCD monitor in the rear of the housing for a more streamlined approach.

The Nauticam NA-C500II housing offers unparalleled access to both cameras resulting in one of the most ergonomic cinema housings to date.

Dimensions 258mm(W) x 214mm(H) x 285mm(D)

Weight In Air 6.4kg

Weight In Water -0.28kg (camera, LM-V2 LCD monitor and battery)

Depth Rating 80m

Port System N120

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

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# WORKSHOPS

## PHILLIPINES

ANILAO  
MAY 1-8 2021



PHOTO  
+  
VIDEO

## PALM BEACH

BLUE HERON  
BRIDGE  
Dates Vary



PHOTO  
/  
INTENSIVE



# REEF

PHOTO & VIDEO  
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## SeaLife ReefMaster RM-4K Hire the Waterproof Case for G1X



The new ReefMaster RM-4K Ultra Compact Underwater Camera. Featuring a pocket-sized design with 14-megapixel Panasonic® CMOS image sensor, ultra-high definition 4K 30fps video and a 105° (underwater/140° fisheye on land) wide angle.

The ReefMaster offers WiFi sharing ability. With the expandable memory of the ReefMaster RM-4K, you can use Micro SDHC memory cards up to 128GB, ensuring you have room to shoot & save all of your video content. It also has a time lapse function - shooting at set time intervals and saves as video file or series of still images.

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



The WP-DC53 Waterproof Case from Canon enables you to shoot underwater with their PowerShot G1 X Mark II Digital Camera. It features a depth rating of 130'. Mechanical controls afford access to virtually all camera functions, and the built-in, flat polycarbonate port with anti-reflective coating accommodates the lens.

Daily rates as low as £1.30 p/day  
Standard delivery is by courier at a rate of £11 each way. We aim to get your hire gear to you the day before your hire starts. You can return the gear using a drop ship label that we provide at a time that suits you or we can pick it up from you the day after your hire ends anytime between 8am and 6pm.

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

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

# THE SOURCE



## Isotta Sony a7 III housing



The housing for Sony a7 III allows the camera's full potential and to capture amazing pictures underwater.

An easy to use highly professional product has been created through techniques and innovations gained from years of experience. Easy access to all key/main camera controls, even with gloves, by means of clearly labelled lasered long life buttons.

The back door has a large window glass for a fine camera display and optical viewfinder view and it is entirely detached from the front body to make easier the camera fitting.

It's very easy to open and close Sony a7 III, without efforts by the user thanks to the upper helicoid and the bottom centered pins; the camera is placed easily into the housing on a sliding tray that keeps the camera

robustly in place.

A series of ports and extension rings are available in the dedicated section. The removable port is fitted thanks to markers and a bayonet 120 mm connection to the Sony a7 III housing. The interchangeable port bodies and extensions rings allow the use of most of lenses on the market for maximum versatility and performance.

Two fiber optic connections allow the use of external strobes through the manual trigger. The housing features three M16 holes for installation of accessories, e.g. syncro cords, vacuum valves, monitors.

Depth rated to 100 metres;  
Weight: 2150 grams with handles;

Size in mm: 220 W. x 130 D. x 193 H (with handles)

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

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

# WETPIXEL

# EMWL-1

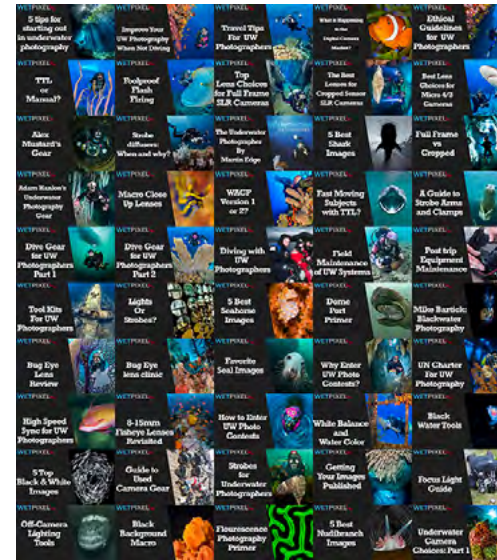
Extended Macro Wideangle Lens  
Interchangeable Underwater

One Lens  
Any Camera  
Unique Perspectives



60° lens   100° lens   130° lens   Relay lens   Focusing unit

## Buy Wetpixel Live Episodes



All episodes of Wetpixel Live will always be available free to watch on YouTube but we're also making them available as a download for three reasons.

First, you have been asking us! Second, u/w photographers often find themselves in places without sufficient internet connection to stream YouTube videos. And lastly, this is a small way you can support the channel, allowing us to keep making them.

To keep things simple, we are only selling the episodes in batches of 50 at a price of \$50 USD (yes that's a whopping \$1 per episode).

## Nanuk 935 Case with Dividers



This is a special buy on our most popular roll aboard case! Includes padded foam dividers for easy repositioning of varying contents. Black only.

The PowerClaw latching system (US Patent No. 8,297,464) used on all NANUK cases is engineered to keep your case closed during the toughest of missions. The PowerClaw clamps the case tightly closed using compressive force while the integrated slide lock prevents the case from opening during transport or when dropped. The super tough nylon construction ensures your precious items remain safely inside the case no matter where the journey takes you.

## Wild and Temperate Seas

### 50 Favourite UK Dives

by Will Appleyard and guests

From highlands to islands, wrecks to reefs and caves, this new-style guide whets the appetite for UK diving. These are over\* 50 dive sites in 15 picturesque locations from England's most southerly tip to the remote, northerly islands of Scotland. Dorset Dives author Will Appleyard and his team of experienced collaborators share their picks as they showcase our beautiful coastal settings.

The book includes (to name just a few): a UK wreck diver's ultimate pilgrimage – a trip to Scapa Flow; some of Scottish diving's highlights with wrecks, lochs and sea caves; a Northern Irish island with sheer underwater cliffs, a remote Welsh peninsular with rare habitats, English islands renowned for their seals, as well as the south coast's diving hotspots. All are special in some way to those who have contributed and evidence for those to whom the UK underwater is still a mystery that once you tame these wild and temperate seas there really are some magnificent experiences to be had. As a wise man once said 'There's no such thing as



bad weather, just the wrong thermal protection' (paraphrased). So, demist your mask and embrace the emerald, don your drysuit and conquer the cold... this book shows what incredible quality is waiting to be found if you just slip below the surface of UK diving.

This is a collaborative and personal guide from some of the most accomplished writers and photographers in UK diving. Will Appleyard communicates his passion for adventure through his photography and writing. The author of Discover UK Diving and Dorset Dives, he writes regularly

for magazines, adventure-based platforms, adventure outfitting and travel brands. For this refreshing new guide, he enlisted Kirsty Andrews, Dan Bolt, Jason Brown, Jake Davies, Alex Gibson, Stuart Philpott, and Elaine Whiteford to share some of their favourite UK dive locations.

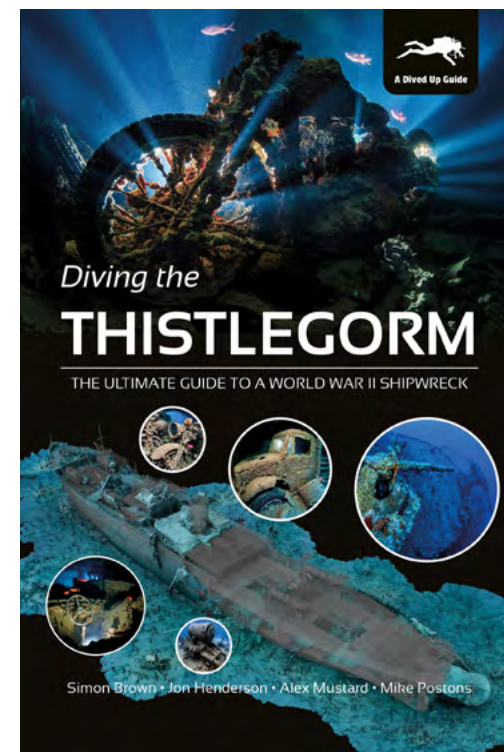
[www.Divedup.com](http://www.Divedup.com)

## Diving the Thistlegorm

by Simon Brown, Jon Henderson, Alex Mustard and Mike Postons

Diving the Thistlegorm is a unique in-depth look at one of the world's best-loved shipwrecks. In this highly visual guide, cutting edge photographic methods enable views of the wreck and its fascinating cargo which were previously impossible.

The book is the culmination of decades of experience, archaeological and photographic expertise, many hours underwater, months of computer processing time, and days spent researching and verifying the history of the ship and its cargo. For the first time, Diving the Thistlegorm brings the rich and complex contents of the wreck together, identifying individual items and illustrating where they can be found. As the expert team behind the underwater photography,



reconstructions and explanations take you through the wreck in incredible detail, you will discover not only what has been learned but also what mysteries are still to be solved.

Simon Brown is an underwater photographer and photogrammetry/3D expert. Jon Henderson is Reader in Archaeology at the University of Edinburgh. Alex Mustard is a former marine biologist and award-winning underwater photographer. Mike Postons pioneered the use of digital 3D modelling to visualise shipwrecks.

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

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

# 17429 NA-A7C

For Sony Alpha 7C Compact full-frame camera

Dimension (W x H x D)	339 x 170 x 125
Weight in air	2.7 kg
Weight in water	0.56 kg (includes camera and battery)
Depth rating	100m
Port mount	N100
HDMI support	1.4 / 2.0

## Compact Size Full-frame Power



For Sony Alpha 7C Compact full-frame camera



## Nauticam Atomos Flame Housing



The Nauticam Atomos Flame Housing supports the Atomos Shogun Inferno and Shogun Flame as well as the Ninja Inferno and Ninja Flame external recorders and monitors. This housing is available with either an HDMI (Ninja or Shogun) or SDI (Shogun only) connection.

Depth Rating 60m  
\$4,309.00

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

## 10 bar Buoyancy Float

10 bar  
Buoyancy Float Tube  
555012/557012 on Lite  
Coil Arm with Handle  
Sleeve and Aluminium  
Quick Release Ball  
Connector



[www.10bar.com](http://www.10bar.com)

## Umi Umi UU-A7RIV Housing for Sony α7R IV camera



The housing is ergonomically designed and easy to operate. Almost all camera features are available to control from the housing. Equipped 2 fiber optic cable sockets.

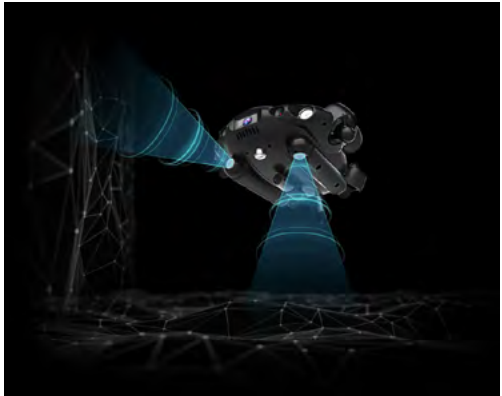
By using Umi Umi original flash trigger (sold separate), it is available to use external flash through fiber optic cables. Equipped a Sync cord connector (SEA&SEA Sync cord 2pin connector set is not included).

Material ABS Resin  
Depth Rate 60m (196ft)  
Size (W)308.5mm × (H)131mm ×  
(D)193mm  
Weight Approximately 2000g / 70.5  
oz (Housing body only)  
Color White, Black

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

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

# Fifish Pro V6 Plus



The Fifish Pro V6 Plus ROV is an expert in advanced solutions underwater. Diving up to 150 meters, V6 Plus adopts the new patented Q-motor stabilization system. V6 Plus has been upgraded to the new underwater intelligent system. More powerful in functions and simple in operation, FIFISH V6 Plus creates a new way of underwater operations.

Fifish Pro V6 Plus has 6 degrees of freedom. Free like a fish, V6 Plus moves in all directions: 360° rotation, lateral and tilt. When moving in any direction, the Posture lock can ensure the angle of the drone.

Using QYSEA Technology's "close loop enhanced stabilization algorithm", adaptively adjust the power curve according to the external interference environment, so that the ROV shooting image is more stable, just like an underwater gimbal.

The distance lock and Altitude Lock sonar system measures the forward distance and the downward altitude in real time and through Distance Lock and Altitude Lock, the difficulty of operation is reduced, and various inspections are more efficient and accurate.

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



Image lighting with 2x Retra Flash PRO.



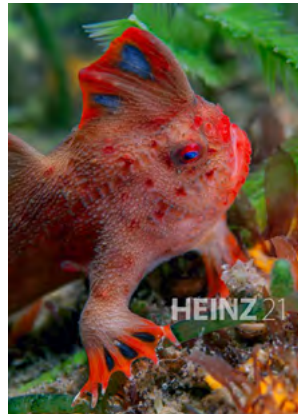
### Retra Flash PRO:

- 150Ws flash power
- 500 lumen pilot light
- 4900K flash color temperature
- Recycle time with Supercharger: **1.9s (100%) - 0.9s (50%)**
- **Standard features:** Multi-level battery indicator, Leakage detector, High-Speed-Sync (HSS), Double O-Ring sealing, Bluetooth connectivity, 2 Year Warranty

Find out more and get your Retra Flash  [www.retra-uw.com](http://www.retra-uw.com)



© Gary Bell



Magazine for Underwater Photography

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## Nauticam NA-A7c housing for Sony a7c compact full frame



The Sony a7C is a compact full-frame mirrorless camera with a 24MP sensor and 5-axis image stabilization. It features the same hybrid autofocus system as higher-end models, with “Real-time Tracking” and Eye AF for both humans and animals. The camera can shoot bursts at 10 fps with autofocus.

The a7C captures over-sampled 4K footage at 30p (with a 1.2x crop) and 24p. It supports HLG and S-Log2/3, Slow & Quick motion, Full HD / 120 fps capture, and its AF system has been optimized for video. The camera has both 3.5mm microphone and headphone sockets.

The body has a sturdy built and is weather and dust resistant. The camera has a fully articulating touchscreen display and a 2.36M-dot electronic viewfinder. It uses the

same NP-FZ100 battery as higher-end Alphas, and can shoot an estimated 680 photos with the viewfinder and 740 with the LCD. The camera can be charged over its USB Type C port.

The Nauticam NA-A7c housing is in the final stages of preproduction and the launch should be on January 30th 2021.

The housing will be small and share the same lens port system as the existing mainstream A7/A9 series. Nauticam are encouraging users to use the N100 port system to keep the system compact and small.

The new kit lens 28-60mm works perfectly with WWL-1.

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

## “Diving Deep: The Life and Times of Mike deGruy”

With movie theaters closed, film festivals cancelled, and production barely creeping back into gear, viewers are scouring digital channels for entertainment that will inspire, move, and awe them. “Diving Deep: The Life and Times of Mike deGruy,” available on Apple TV/iTunes and Amazon Rentals on January 19, 2021, offers the perfect escape to another world—the underwater world.

For some, the ocean is an alien world. For Mike deGruy, the ocean was his home, her inhabitants his family. As a filmmaker, biologist, and activist, deGruy pushed the boundaries of what human beings thought was possible in order to explore the depths of the ocean and show the world the extraordinary lives of the creatures who live there.

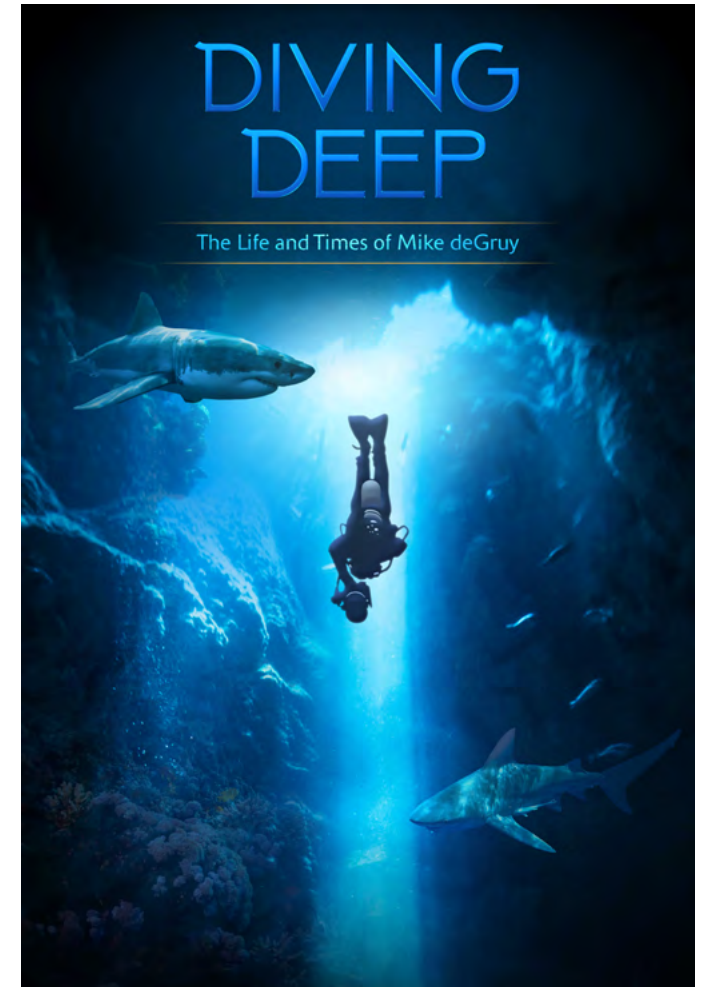
The film features deGruy’s breathtaking underwater cinematography, extensive footage of his lively on-camera commentary, and poignant and funny reminiscences with deGruy’s friends and colleagues—including Academy Award® winning filmmaker James Cameron, National Geographic Explorer Sylvia Earle, revered naturalist Sir David Attenborough, and the deGruy children (who often served as Mike’s filmmaking assistants).

DeGruy was a passionate and charismatic sea enthusiast, known to friends as “the human exclamation mark.” After deGruy’s untimely death, his wife and filmmaking partner Mimi Armstrong deGruy went into their video vault to review footage that Mike had shot just before he died.



“When Mike died, I felt like he left in mid-conversation, and I knew that he had so much more to say,” says Mimi deGruy. Crowdfunding funds, writing the script, and serving as producer and director, she created “Diving Deep” to continue deGruy’s legacy of activism on behalf of the oceans.

“Diving Deep” opened the Santa Barbara International Film Festival in 2019, and won numerous awards on the film festival circuit, including Best Film at the Ocean Film Festival and Audience Favorite at the Aspen Mountain Film



Festival, among several others.

Reviews of the movie have touted its hopeful message, touching personal story, and effective environmental messaging. The Hollywood Reporter said: “It also succeeded as a touching personal reminiscence and as an understated but effective environmental manifesto.”

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

# Think Tank Photo Freeway Longhaul

by Phil Rudin

During my film days Pelican cases were the gold standard for traveling underwater photographers looking for maximum equipment protection. These water tight hard cases offered excellent protection both as checked and carry-on luggage with the only downside being their weight.

Pelican cases always survived abusive baggage handlers, over packed taxis, rough boat transfers, salt air and much more.

During the late 1990s and early 2000s TAS baggage regulations changed dramatically for both weight and size. As a result many photographers turned to the lighter soft sided cases like the Think Tank roller bags to reduce weight and size.

Think Tank Photo was founded in January 2005 by a group of product designers and professional photographers focused on studying how photographers work, and developing inventive new carrying solutions to meet their needs.

Think Tank has become the choice for many working professionals and enthusiasts alike.

I replaced my hard cases with the first in a series of Think Tank AirPort Security (now on V3.0) rolling cases designed to fit in the overhead compartments on most commercial aircraft.

The advantage of these cases for me was the excellent roller wheels, the stability and strength of the collapsible handle, the TSA approved locking zippers and the placement of the handles on the bag for lifting into the overhead compartment.

I started out using padded dividers to protect my valuable photo gear, but ended up padding equipment with bubble wrap because it was lighter. I also ended up moving most of my camera bodies and lenses into a Think Tank Urban Disguise 60V2.0 shoulder bag for several reasons.

First the bag is designed with a heavy duty pocket on the back that allows you to drop the shoulder bag over the handle on the roller bag so that you can roll both bags quite easily with one hand. I have owned both



© PHIL RUDIN PHOTOGRAPHY 2020

bags for over ten years now, they have traveled around the world many times and I have walked countless miles through crowded airports without any damage to my fragile photo equipment.

As traveling underwater photographers we have all used some combination of this type of equipment to move about the world but what happens when we arrive at our final destination and all of that gear is unpacked? Most of us find these bags remain in our room or perhaps in a camera room at the dive destination.

When we dive closer to home from the beach or dive vessel we rarely ever use our travel cases. My solution for transporting camera gear between the resort camera room or from home to the dive boat for years

has been a dilapidated old canvas bag with a single handle. While this has served me well it lacks many of the features found on modern travel and camera bags. My canvas bag has no padding but because of the robust quality of most underwater photography equipment I have never damaged a single item of equipment due to lack of padding.

## Think Tank Photo Freeway Longhaul 50L and 75L

Think Tank Photo has just launched two new equipment bags called the Freeway Longhaul 50L and 75L (13.3 and 19.81 gallon). Both bags are made from polyurethane backed fabric for superior water-resistance, they are coated with a



durable (DWR) water-repellent coating.

The bags are made from 420D high-density nylon, 600D polyester with a 200D poly lining. The zippered top cover obscures your gear from view and tucks into a pocket on the inside of the bag when not in use.

The bags use Nylon webbing and Nylon seat belt webbing with a high density foam stiffener in the bottom of the bag. The bags are assembled using 3-ply bonded nylon thread for maximum strength and durability.

The Longhaul 50L has one removable divider which velcro's to the sides and bottom of the bag and is then secured with additional velcro flaps. The Longhaul 75L has three removable dividers the third divider can velcro between the first two resulting in four separate storage compartments.

The thin high density foam stiffener in the bottom of the bag is more than adequate protection for a normal car ride or boat ride to your dive location.

The 50L is 43.5 X 32.5 x 35 cm (17.1W x 12.8D X 13.75H inches) the 75L is 63 X 32.5 x 35 cm (24.8W x 12.8D x 13.75H inches) The 50L weights 1.0 kg (2.3 lbs) while the 75L weights 1.74 kg (3.3 lbs)

The 50L has four exterior pockets and the removable divider has one large pocket which can hold my 13 inch MacBook Air. The 75L has eight exterior pockets and two large divider pockets.

## Field testing the Longhaul 50L

I first became aware of the Freeway Longhaul bags from a kickstarter promotion that was sent to me. What sold me on this bag was the size and weight of the bag.

I had considered the excellent and well padded Cinebag CB70 Square Grouper in the past but found it to be a bit small and heavy for travel at 1894g (4.18lbs). The 50L weights 1K (2.3lbs) with the shoulder strap and divider removed you can drop another 0.23k (0.5lbs) bringing the weight down to 0.77k (1.8lbs). That amounts to about 1k (2.3lbs) of extra camera gear in your luggage without going over weight.

The 50L also adds an additional 2.79 x 2.03 x 7.0 cm (1.1 x 0.8 x 2.75 inches) or 39.6 square cm (6.14 square inches) of extra space inside the 50L.

With my Nauticam NA-A7IV housing, 230mm Zen Underwater dome port with 55mm extension, two Inon Z-330 strobes and four ten inch arms including two buoyancy arms I can fit the entire rig into the bag and zip the top closed. I can do the same with the Nauticam WACP-1 and extension.

The bag has four very substantial handles, one on each side of the bag. I prefer to carry the bag using these

handles rather than the well padded shoulder strap which can be carried on the shoulder or over your head and on the shoulder. Using the two handles makes handing the bag onto and off the boat much easier than using the shoulder strap.

The four large exterior pockets allow you to carry a medium size dry bag, beverages, a dry box for tools, vacuum pump, extra on camera lights and much more. The zippered pocket on the front of the bag is a great place for keys and other loose items, I suggest a zip lock bag for the zipper pocket to keep items dry.

The 50L is also very useful for none diving activities like boating, camping, kayaking, as a garment bag for travel and more. I believe

ThinkTank has a winner with both bags and I don't appear to be alone as the Kickstarter promotion met its goal in only two hours. The Freeway longhaul 50L retails for \$149.00 US and the 75L retails for \$179.00 US. Both bags are available in green and gray colors at your local Think Tank Photo retailer.

**Phil Rudin**

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

## Kit for sale

If you're looking for a specific piece of kit, enter a keyword (e.g. flash, housing, Ikelite, etc.) to show only the adverts you want.

Search UWP adverts



### FOR SALE – SET of Sea & Sea YS 250 PRO

SET of Sea & Sea YS 250 PRO, incl.diffusers and TCL ball mounts, 2x batteries, 2x chargers (EU and UK). 5-pin Dual Sync cord-1pc, 5-pin Sync Cord N-2pc, 2sets - Double Ball Arm L and M, YS-TTL Converter, spare ... [More >](#)



### FOR SALE – Sea Frogs Panasonic GH5 housing, flat and dome port

Brand new and never taken underwater, 40 metre Sea Frogs (formerly Meikon) housing for the Panasonic GH5. Flat port for macro lenses and dome port for wide angle. No zoom or manual focus controls. Prefer sale in the UK and ... [More >](#)



### FOR SALE – Aquatica Macro Port & 2 x Sea & Sea YS -120 Duo Strobes

Aquatica Macro Port (Manual & Autofocus) for any DSLR Aquatica housing with the 4 lugs bayonet fitting. £180. Sea & Sea YS -120 Duo Strobes with instructions & one Diffuser they are in good used condition and in full working ... [More >](#)



### FOR SALE – Nauticam Na-d800 Housing for Nikon D800

Nauticam Na-d800 Housing for Nikon D800 Excellent condition. Full overall by Nauticam in December 2017, not in the water since. Vacuum check; electronic monitoring circuit installed, no vacuum system. 2000 euros + shipping ... [More >](#)



### FOR SALE – Nauticam flat ports and lenses Sony 28mm and 90mm

Nauticam flat port for Sony 28mm + sony lens 28mm +Nauticam flat port for Sony 90mm + sony lens 90mm+Nauticam trigger flash for sony. SOLD Can be sold separately. Total price 1260€ (does not include insurance and shipping) ... [More >](#)



### FOR SALE – SEA & SEA MM2 U/W CAMERA WITH ACCESSORIES

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# A Journey into Fluorescence

by James Lynott

The phenomenon of fluorescence in marine life has been known of for some time, with some of the first observations as early as 1927 which were anemones in rockpools in Torbay England.

There are more reports from the 1950s and 1960s, with the possible first use underwater recorded as being between 1959-1961, Jacques-Yves Cousteau even mentions underwater fluorescence in *The Silent World*.

In the 1970s Charles Mazel began experimenting with underwater fluorescence and would later go on to develop the Nightsea light range with Light & Motion.

My journey into fluorescence started much later than this, it was in 2011 during an episode of 'Britain's Secret Seas' that I was first introduced to the phenomenon of fluorescence diving. In one of the episodes there was a small segment filmed during a night dive at St. Abbs where the presenters used blue lights to observe fluorescence in lightbulb tunicates.

At that time I had only been diving for a couple of years and I was already amazed by the underwater world and marine life but the fact that

we had marine life in our seas that could fluoresce in this way was just fascinating to me and I immediately wondered what other species had this ability.

As I work in science, I was already familiar with Green Fluorescent Protein (GFP) and the origins from jellyfish, but I was not aware of fluorescence in other marine species.

I started to research the subject and found that "fluo-diving" was becoming increasingly popular in tropical waters with many dive centres offering these types of dives, as coral reefs and a lot of the associated species display incredible fluorescence when exposed to UV or blue light. It was difficult however to find any reports or information about fluo-diving in UK waters, or in fact, other temperate seas.

I was keen to start trying this for

*Phosphorescent sea pen fluorescing in Loch Leven. Canon G7XII, Fantasea FG7XII, 1 x Light & Motion GoBe+ Nightsea, 1 x Riff/FDG TL Azur, FDG Barrier filter. ISO 500, f2, 1/100*





*Fluorescing greater spider crab in Loch Leven. Canon G7XII, Fantasea FG7XII, 1 x Light & Motion GoBe+ Nightsea, 1 x Riff/FDG TL Azur, FDG Barrier filter. ISO 400, f2, 1/80*

myself and as I was also getting into underwater photography, capturing images and video of underwater fluorescence in the UK, perhaps with species not previously known to fluoresce, was my ultimate goal. It wasn't until a couple of years after first seeing the 'Britain's Secret Seas' episode that I was able to get started.

Sourcing the required equipment back then was a little difficult; it was thanks to a limited number of specialised suppliers based in America and Germany who really promoted

fluorescence diving and could provide the necessary lights and filters that I needed to get started. As this type of diving has become more popular a greater range of equipment became more widely available to buy more recently.

To view biofluorescence you need blue light which has wavelengths of roughly 420-470nm. UV light can also be used (<400nm), but it has been shown that blue light can produce much better visual results. These short, high energy wavelengths



*Snakelocks anemone in a rock pool near Oban. Canon G7XII, Fantasea FG7XII, 2 x Riff/FDG TL Azur, FDG Barrier filter, Inon UCL-165m67 close up lens. ISO 160, f5.6, 1/100*

of light are absorbed by fluorescent proteins (such as GFP) and other compounds, they are then re-emitted at a longer wavelength, low energy light (green, yellow, red). Along with the blue light, a barrier filter is also needed. This is a yellow filter for your mask or camera which blocks some of the blue light reflecting from the subject allowing the fluorescence to be viewed more effectively.

My first attempts at viewing fluorescence underwater were with dichroic filters placed over

video lights, these did work but I soon realised that in order to view fluorescence effectively, dedicated powerful lights are needed.

As I was interested in capturing video as well as still shots, I decided to go down the constant light route rather than strobes with a filter, although this method also works very well when the correct filter is used.

Over the years I gradually improved my camera and lights setup to what I use now which is a Canon G7xMkII, Fantasea FG7XII, 2 x

Light & Motion GoBe+ with Nightsea wide angle heads, 1 x Light & Motion GoBe+ with Nightsea narrow beam, 2 x Riff/FireDiveGear TL Azur lights, a 67mm heliopan Y12 barrier filter, a 67mm FireDiveGear barrier filter. Inon UCL-165 m67 close up lens.

The first purpose made lights I used were Light & Motion GoBe+ with Nightsea heads, these are fantastic small lights with a nice wide beam great for video and photography, and the same light with a narrow 15° beam is very useful for macro. After using these lights for some time, I decided I needed something more powerful still.

There are many options available now but I opted to go for the Riff TL Azur light which was co-developed with FireDiveGear. Both the Light & Motion and FireDiveGear lights have blue LEDs in combination with a dichroic filter, this produces the optimum light wavelengths which excite fluorescence.

I have also discovered that the choice of barrier filter is important. Some, such as the heliopan Y12 filter, completely removes all the reflected blue light so only the fluorescence is viewed. I find this works well for some subjects, but it will reduce exposure by at least 1-stop as it is removing much of the light.

The FireDiveGear barrier filter allows more of the blue light through to the camera which can produce more dynamic images as they are not just green and black, but if the fluorescence of the subject is weaker it can be washed out by the blue. Each has it's own pros and cons.

One of my first experiences of fluorescence diving in Scotland was in Loch Fyne; this was actually during day but it was dark enough to try



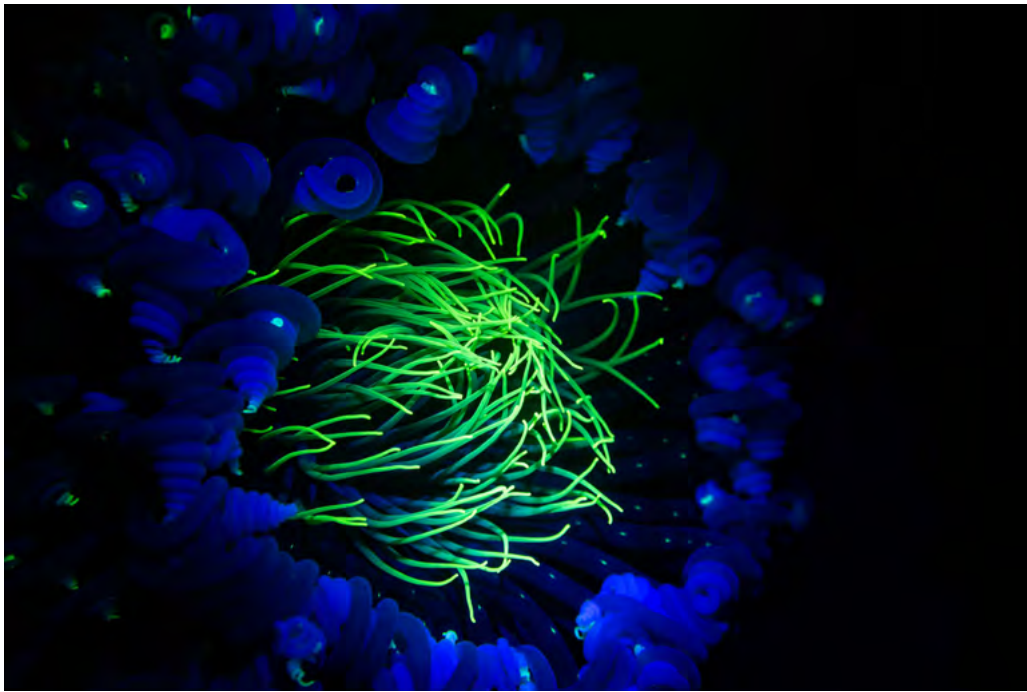
*Fluorescing greater spider crab in Loch Leven. Canon G7XII, Fantasea FG7XII, 1 x Light & Motion GoBe+ Nightsea, 1 x Riff/FDG TL Azur, FDG Barrier filter. ISO 400, f2, 1/80*

thanks to the murky freshwater layer at the surface cutting out all ambient light (a common feature of winter sea loch diving).

There was something quite eerie about going along in complete darkness only being able to see what is fluorescing! What really surprised me on this first dive were the mouthparts and claws of squat lobsters fluorescing brightly, just poking out of the crevices and burrows.

Along with the brightly glowing tentacles of burrowing anemones on the sea floor and even a yarrell's blenny with glowing head fringes. I had suspected some anemones would fluoresce but had no idea squat lobsters or yarrell's blenny would. I was completely hooked after that dive and desperate to get out and try it as much as possible.

Anyone who has dived in Scotland will be familiar with the amazing fireworks anemone,



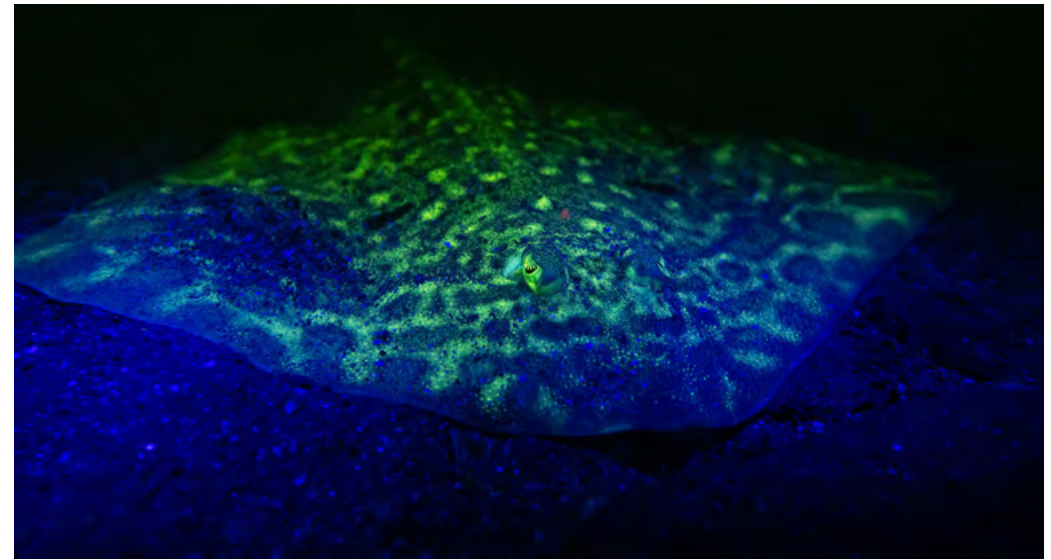
*Close up shot of fluorescing inner tentacles of the fireworks anemone, Loch Fyne. Canon G7XII, Fantasea FG7XII, 1 x Light & Motion GoBe+ Nightsea, 2 x Riff/ FDG TL Azur, FDG Barrier filter, Inon UCL-165m67 close up lens. ISO 250, f4.5, 1/100*

and this was one of the species I was really keen to see if they would fluoresce. I was finally able to try this out in November/December 2016 over a couple of dives near the head of Loch Fyne and I was not disappointed.

These large anemones are impressive under normal circumstances but viewed under blue light they really do look like fireworks in the darkness. Over the last few years, I have collected many images and video clips of these anemones

fluorescing and it is fascinating to see all the different patterns of fluorescence on individuals.

In 2016 David Gruber et al published their fascinating work on fluorescence in two Catshark species, Swell sharks in the Eastern Pacific, and Chain sharks in the western Atlantic. After reading this I was curious to see if our own catshark species, the small-spotted catshark (*Scyliorhinus canicula*), and other elasmobranch species would also fluoresce. I was able to confirm this



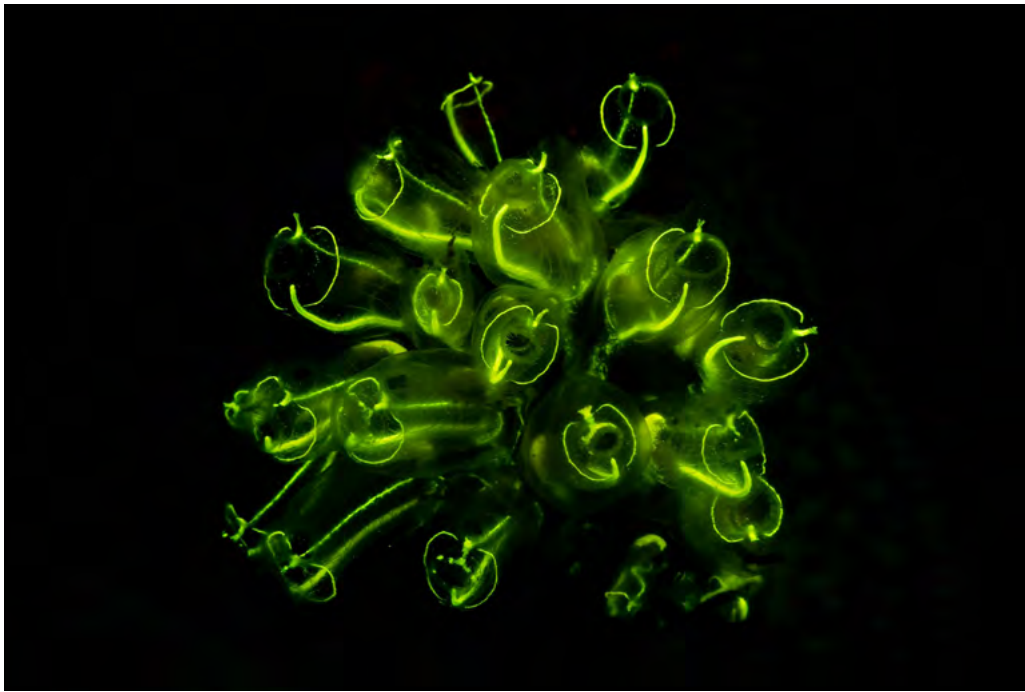
*Fluorescing juvenile thornback ray in Loch Creran. Canon G7XII, Fantasea FG7XII, 2 x Riff/FDG TL Azur, FDG Barrier filter, Inon UCL-165m67 close up lens. ISO 500, f3.2, 1/80*

to be true in 2018 when I got my first images of small-spotted catsharks and thornback rays fluorescing in Loch Fyne and Loch Leven respectively. This was particularly exciting as I think this was the first time fluorescence had been observed in these species in the UK.

Learning to photograph underwater fluorescence has been quite challenging and it has certainly taught me a lot about photography and videography in general. As with more conventional photography the settings used varies greatly depending on the subject being photographed.

My standard settings at the beginning of a dive tend to be

ISO500, f3.5, 1/100. I always try to reduce the ISO as much as possible first to reduce noise, and with subjects like Devonshire cup corals or lightbulb tunicates that fluoresce very brightly it is possible go as low as 125. With the shutter speed I try to avoid going slower than 1/80 as I am using constant light rather than a strobe. Sometimes I do need to widen the aperture although I try to avoid this, particularly if using the Inon UCL-165 wet lens. As with conventional photography I leave the white balance set to auto and adjust in Lightroom, I find that I rarely need to make major adjustments to the white



*Close up shot of fluorescing lightbulb tunicates at the Garvellachs. Canon G7XII, Fantasea FG7XII, 2 x Riff/FDG TL Azur, FDG Barrier filter. Inon UCL-165m67 close up lens. ISO 125, f7.1, 1/100*

balance to show the fluorescence as it was viewed.

I have only tried fluorescence photography in dark or low ambient light conditions so far, but it is possible to use this technique during the day in ambient light. Susannah H. Snowden Smith recently published a fantastic article about fluorescence during the day, it is certainly something I am looking forward to trying out.

It is fantastic to see underwater fluorescence photography gaining

popularity in the UK and there are now many fantastic photographers producing incredible images, and adding to the growing list of UK species that fluoresce, such as Alasdair O'dell, Dan Bolt, Colin Garrett, Steve Trehwella, and Shannon Moran to name just a few.

I wasn't really sure what to expect trying fluorescing diving in our seas but it has been an incredible journey and learning experience, it seems that every dive with the fluo gear I find something that I hadn't



*Juvenile small-spotted catshark in Loch Long. Canon G7XII, Fantasea FG7XII, 1 x Light & Motion GoBe+ Nightsea, 1 x Riff/FDG TL Azur, Heliopan Y12 Barrier filter. ISO 400, f2, 1/80*

seen before so I'm sure there is still plenty of natural fluorescence to discover.

**James Lynott**

<https://jameslynott.smugmug.com>

[www.instagram.com/jameslynott\\_photo/](http://www.instagram.com/jameslynott_photo/)



# NA-KOMODO

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# Strobe positioning

by Jim Decker

Over the years I have taught thousands of people how to shoot underwater. By far the number 1 question I am asked is “Where do I put my strobes?” as if there is one magic position to put their strobes. My simple Zen master answer to the student is always, “What do you want to light?” Aim the strobes at the thing you want to light!

If you don’t know what you want to light, you will never know where to put your strobes.

Which brings us to some fundamental truths about where to put your strobes:

1. Knowing where to put your strobes requires knowing what you want to light.
2. Knowing what to light means knowing what you want to have as a foreground subject.
3. Knowing what you want to have as a foreground subject means knowing what you want your composition to be.

Which brings us to composition. Composition is not just about cutting Uncle Joe’s head off while he’s blowing out candles on a birthday cake. It is about where subjects are placed in the frame, how they are lit,

and where the focus point is set. For this article, we’ll concentrate on the strobe lighting aspect of composition, how to highlight subjects and draw attention to them, and of course where to put your strobes.

## A Few Guidelines for Lighting With Strobes

As with anything, there are rules to follow when it comes to strobe lighting. Some rules are meant to be broken, but only after you understand why the rule exists in the first place. Here’s a list of guidelines on what to do with your strobes and why.

### Strobes Are for Foreground Subjects

This might sound obvious, but I’ve seen plenty of people trying to light the entire ocean with a pair of strobes. It can’t be done, only the sun can do that. Strobes are to highlight and draw interest to a foreground subject and make it stand out from the surrounding elements and the background. Picking a foreground subject and deciding where it will be placed in the frame is the first decision photographers need to make before figuring out where to put their strobes.



©JIM DECKER | BACKSCATTER | SONY α7R III

*An image should tell a story. In this image, the snake eel is the primary subject by being placed in the foreground and being lit by the strobe. The strobe only lights the subject and not the sand. The diver is a secondary subject that is purposely out of focus, in the background, and not lit by the strobe. The diver’s light looks like it is hitting the snake eel and the diver has “discovered” this critter in the sand. All of these elements were a conscious decision in the composition of this photo.*  
**Sony a7R III | Laowa Probe Lens | 1/80 | ISO 1000 | f22**

### Get Close to the Subject You Want to Light

We all remember from our basic scuba class that water filters out light quite effectively, in the order of the rainbow, ROY G BIV. This is why a photo shot from a long-distance underwater looks like it lacks contrast, color, and clarity. No amount of strobe power or camera setting can overcome this. This is

why I use a fisheye lens for most of my wide angle photography. I can get close to the foreground subject while maintaining a wide field of view. The closer I am the more light from the strobes reaches the subject. Three feet is usually my maximum working distance to a subject, but in most shots, I’m probably within 6 inches to 2 feet.

## Keep the Strobes Behind the Handles for Wide Angle

A fisheye lens is the most common lens to use when shooting wide angle because of the extremely wide field of view. This lets the photographer get super close to the subject and preserve as much clarity, contrast, and detail as possible. This also means that if the strobes are too far forward they will actually show up in the image. Sometimes you'll see a glow in the upper corners of the image if the strobes are too far forward. Move the strobes back behind the handles to get them safely out of the frame.

## Get the Strobes Up

Natural light comes from above. This is because the sun is above us, and the sun is natural. It is not natural for light to come from underneath something. This is why it is spooky to tell scary stories with a dive light under your chin.

The same is true for a fish face or a reef. I've never seen a great underwater picture with light coming from below, and I've never seen someone intentionally do it as part of a creative photo. So keep the strobes up above the centerline of the lens, and remember that if you switch to a vertical shot move the strobe that is dangling on the bottom up to avoid a spookily lit bad photo.

## Use a 2 Arm, 3 Clamp Arm System for the Most Flexibility

Flexibility and holding strength are important with a strobe arm system. This is why I use a system that mimics my own arm. With 2 arm segments and 3 joints, I can place my strobe arm in any position, the same as my human arm. I prefer to use two 8 inch arms segments for each strobe. With this combo, I can get tight enough for macro and still have plenty of room to get out wide. Two 8 inch arms per side also provide plenty of room to add floats.

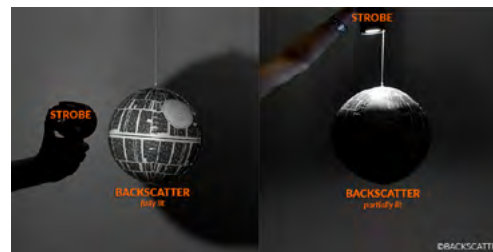
## The Further Away From the Subject, the Further Away the Strobes From the Lens

With a large scene, the strobes need to be moved outward to fill the scene and avoid backscatter in the image. Conversely, when making a tight shot a few inches away from a subject, the strobes need to be moved in tight to the housing otherwise the strobes will completely miss the subject.

## Backscatter

Backscatter in an image is created by a strobe lighting up the particulate matter in the water when the strobe is firing in the same direction the lens is pointed. This directly lights up the particulate matter in front of the lens, causing

those white, out-of-focus blobs to appear. If the strobe is repositioned so that it is not lighting in the same direction as the lens, the lens will be looking at a shadow (or unlit area of the water column) and not the lit part with the particulate matter. This will reduce the appearance of backscatter in the photo.

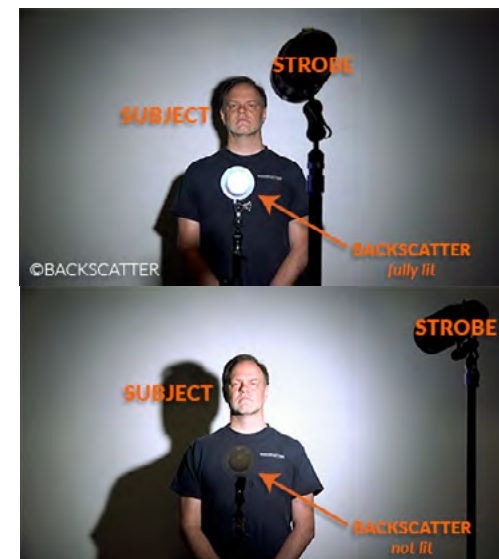


*The death star represents a blob of backscatter. When pointed in the same direction as the camera, the strobe will light up the particulate matter in the water and it will show up as backscatter in the image.*

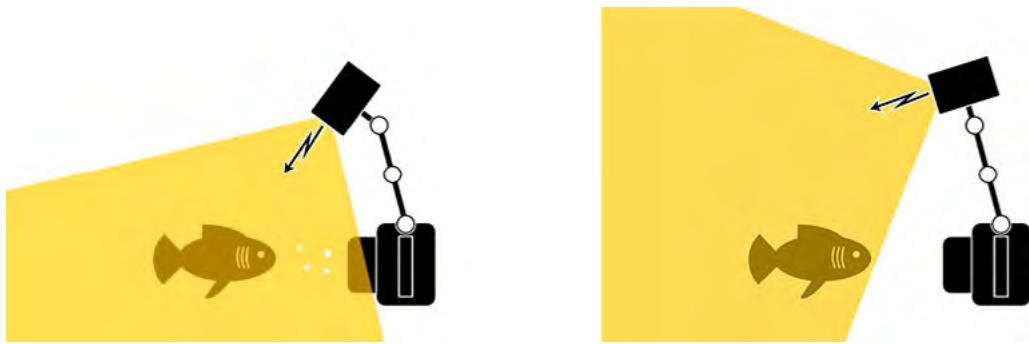
*Right image: By moving the strobe to the top and lighting down it is no longer firing in the same direction as the lens and the lens is now looking at mostly shadowed particulate matter which will greatly reduce the appearance of backscatter. This works well in scenes with a lot of sand near the bottom, but doesn't work as well with scenes where there's a lot of translucent blobs.*

A second method for reducing backscatter in an image is to not light it in the first place. This can be done by not lighting all of the water in front

of the lens by just using the edge of the strobe light to the subject. This will leave a dark area in the water immediately in front of the lens and avoid lighting all of that scatter. This typically works well for larger scenes.



*The top image shows the light shining in the same direction that the lens is pointed. Anything in between the light source and the subject will be lit, including backscatter. The bottom image shows the light source being moved to the side so only the edge of the light beam hits the subject and doesn't light the backscatter directly in front of the lens. This works well in scenes with both translucent blobs and/or sand where lighting from the top isn't practical.*



***By changing the angle of the strobe, the area in front of the lens can remain dark and not light up the backscatter in the water. This is the best way to avoid backscatter in strobe positioning which is to not light it in the first place.***

Large scenes in low visibility make it hard to avoid backscatter. Using these techniques can help minimize the appearance but won't eliminate all of it.

In low visibility conditions, consider sticking with close focus wide angle shots. Getting close to the subject will eliminate as much water as possible for the best color, contrast

and clarity possible. It also reduces the amount of particulate matter as there is not as much water with particulate matter to shoot through.

### **“Where do I put my strobes?”**

We've established you can't answer that question without first knowing what you want to light. Deciding what you want to light is part of composition.

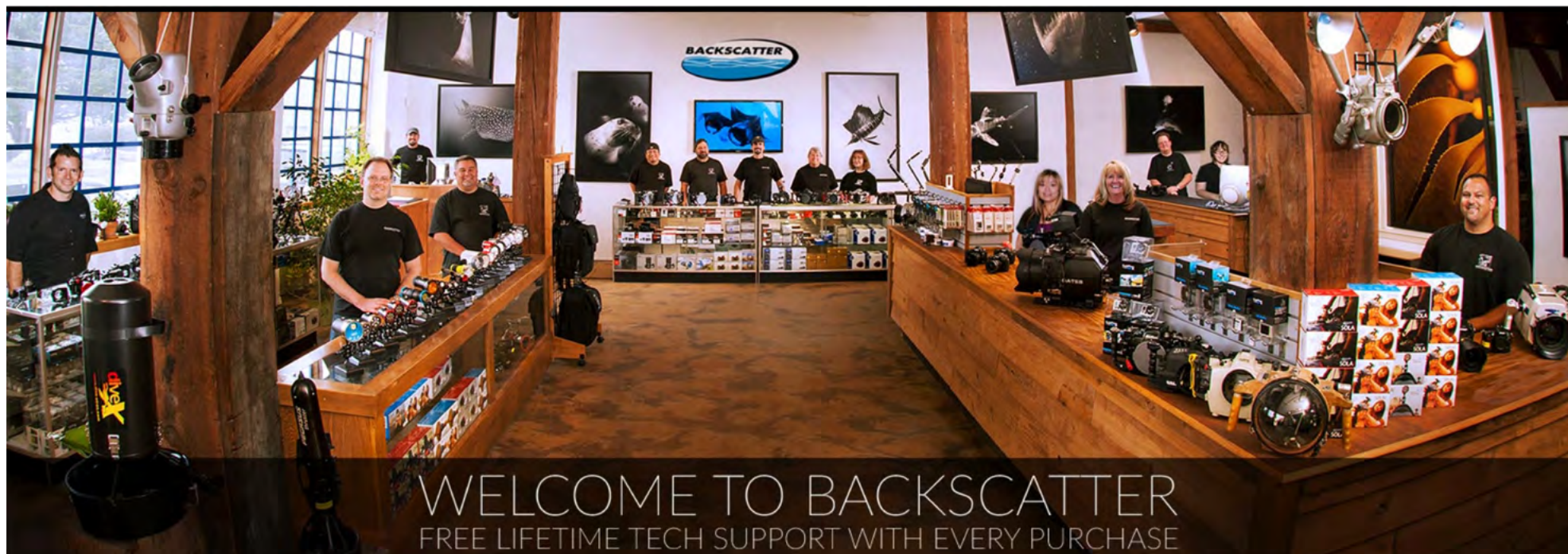
I have a series of example shots with strobes in positions that most people would consider “unconventional”. It's only unconventional in the thought that the strobes are most times not in the

standard 10 o'clock/2 o'clock position or the “car headlight” position by the handles.

I move the strobe into a position so that it lights the object I want to light, and doesn't light the things I don't want to light. Nothing unconventional about that.

There's no better way to learn than learning by example in real life, so here are some shots to help illustrate and break down the strobe position.

I've given them names that refer to something that everyone can relate to that I hope you'll find useful to remember these positions.....



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## THE ANGLERFISH



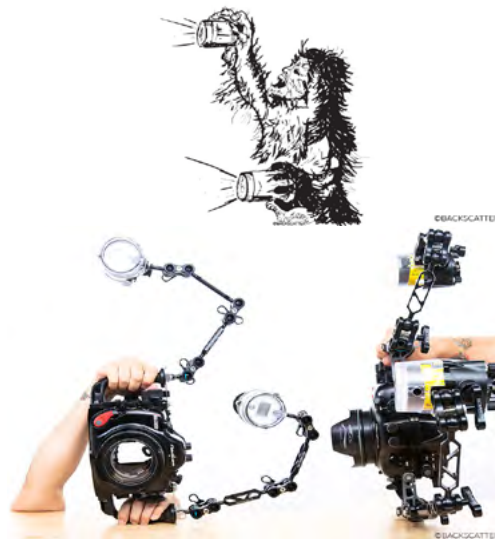
This is a simple position that can be used for most macro shots and only requires 1 strobe. It kind of resembles an anglerfish dangling a lure. This will get light on the subject in a pleasing, natural manner. Move the strobe further out from the front port for things further away, and closer to the port for smaller critters. This is a great strobe position for beginners to get some good shots nailed down before moving on to more creative macro lighting.

## THE FRANKENSTEIN



This is great for subjects that might be on the limit of being too large for a macro lens, causing the photographer to be further away from the subject than is ideal for optimum contrast and clarity. By moving the strobes out to the front as far as possible, the distance from the strobes to the subject is shortened, with less water to shoot through. This will increase the contrast and clarity of the image as opposed to having the strobes pulled back by the housing handles. When angling the strobes down, it will create a shadow underneath the subject and is a great technique for separating a subject from the bottom, and to help bring your photo back from the dead.

## BARK AT THE MOON



For those Ozzy Osbourne fans out there we have the Bark At The Moon which is one of my most used strobe positions for vertical (portrait) shots on the album cover. Remember for vertical shots to get the strobe that would otherwise be dangling below the lens up above the centerline of the lens to avoid ghoulish shadows. In this position, one strobe will most likely be closer to a subject than the other. The closer one will need to be moved closer to the camera and the power level turned down while the one further from the subject will need to be moved further away and the power level turned up.

## THE APE HANGER



This is my "easy rider" position when photographing something sitting on the bottom, especially on sand. Get the strobes up high then angle them straight down and let the light hit the subject on top of the sand first. The light will have to travel further through the water to reach the sand versus the subject, and this additional distance is enough to prevent a blown-out exposure on the sand, but still maintain a good exposure on the subject. It also has a side effect of reducing backscatter as the the lens is mostly looking at shadow rather than a brightly lit particle.

## THE 2112



## THE PRINCESS LEIA



## THE TITANIC



## Conclusion

You'll never know where to put your strobes if you don't know what you want to light.

Composition and knowing what you want to light is the first step in strobe placement.

I hope these strobe positions will help you get out there and think about picking and lighting a foreground subject.

If you're ever in a lurch on what strobe position to use, remember the simplicity of point it at the thing you want to light.

Jim Decker  
[www.backscatter.com](http://www.backscatter.com)



*If you're a Rush fan you'll immediately get this reference to Starman on the gatefold of the 2112 album. It's basically a horizontal (landscape) version of the Bark At The Moon with one strobe over the center of the housing and one strobe off to the side. This is used for subjects where one side of the subject might be closer to the lens than the other. 2112 will have the closer strobe in tighter to the housing, usually the one in the center, with the power turned down, and the one on the side usually positioned further away with the power level turned up to compensate for the longer distance to subject.*

*Used for close focus wide angle shots where the strobes need to get in as tight as those iconic hair buns. When subjects are only inches away from the dome port, mash those strobes in super close to the housing to make sure you get light on the subject. This position is one where you have to be keenly aware to keep the strobes behind the handles to avoid showing up in the image (where not even the mysterious ways of the dark side of the force can save the shot).*

*This strobe position is best used for subjects that are huge, like the Titanic. Kate Winslet shows the perfect strobe position on the bow of the ship. Get those strobes straight out as wide as possible to cover super large subjects like shipwrecks. This position is used for the largest objects that will ever be lit by strobes, so the power is usually set at or near full power to get enough light on the subject. As with the Princess Leia, make sure to keep the strobes up above the centerline of the lens and behind the handles to avoid having the strobes in the shot and sinking your picture.*

# 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.

# Fuencaliente Necropolis

by Wojciech Dopierala

The Canary Islands have been the scene of many Pirate Stories. But La Palma in particular has attracted the most important characters of the time, giving rise to many legends.

Who wouldn't like scuba diving and history class all together? One of the most popular dives on La Isla Bonita is linked to the Corsairs of the 16th century. In Fuencaliente 15m below the surface divers can find something quite unexpected. A cemetery, 40 crosses placed at the bottom of the sea.

The tale begins June 5, 1570 in Lisbon. From there 7 ships start their journey to Brazil. On board they carried Jesuits who were going to carry out their mission in the conquered lands. At that time, each trip of this format was a great risk, but after 7 days of sailing, "Santiago" along with 6 other ships have docked in Madeira. That's where the ships part. To take the merchandise to Santa Cruz de La Palma "Santiago" takes course to the south, another ship



leaves for the Azores with the same mission. While the rest of the fleet awaits them in Madeira to continue the trip to Brazil after their return.

Although so far everything seemed fine, these first weeks of the expedition was only silence before the storm.

This one bore a French name: Jacques de Sores.

The famous pirate lieutenant to another with even more fame, François Le Clerc, left France in 1554 at the request of Francis I, who envied the riches that Spain was bringing from the New World. Career of these two corsairs was long and successful. Only counting on the looting of Santa Cruz de La Palma, Santo Domingo, Azua, La Yaguana, Monte Cristi and Port-au-Prince, even Santiago and Havana de Cuba, we can imagine the danger that those names carried.

16 years later, in July 1570 on their way back to France, the corsairs decided to make another visit to the island where they started - La Palma.

This is the moment where both stories come together.

The trip from Santiago to the Canary Islands was more complicated and after 7 days of tough sailing they approached La Palma's coasts. Unfortunately, due to a strong storm, they were unable to go directly to the port of Santa Cruz. They had to temporarily dock in Tzacorte hosted



in the property of Monteverde where they remained 11 long days waiting for the weather to calm down.

July 15, 1570 was the day when they were finally able to raise the anchor and continue their journey to the capital of the island. Among those who traveled aboard this ship were Father Ignacio Azevedo and 39 other Jesuits.

Although the storm has supposed to have passed, the clouds of bad luck followed Santiago. It was at the height of Fuencaliente where 5 ships have been observed going at full sail towards the Jesuit ship. The lookout watching the scene had no doubt what is arriving. Jacques De Sores's squad easily closed the distance and attacked Ignacio Azevedo's ship.

The battle lasted minutes and the crew surrendered when they saw their dead captain hitting the deck. The corsair showed no mercy and sentenced all the passengers to death. With shouts "Death to the Papist dogs! They have to be thrown into the water!" ordered the slaughter of 40 monks throwing their naked bodies into the sea.

The corpses sank into the ocean, but the memory about this tragedy has remained. In 1742 the 40 dead were declared "martyrs of the faith" by Pope Benedict XIV and 100 years





*Sony A7 III, Samyang AF 14mm f/2.8 FE, SeaFrogs housing with 8" Dome. Ambient Light. Depth 18m*

later they have been beatified.

Although 430 years have passed, history has not been forgotten and with the initiative of the director of the Naval Museum of La Palma the famous 40 Crosses Of the Malpique were installed. Placed between 15 and 20m deep, they are part of one of the most visited diving spots on the island.


Passionate about freediving underwater photography, listening to this story we could not resist and together with the guys from Freediving La Palma we visited Malpique wanting to take photos

in this famous spot. Although the weather conditions and water visibility were not the best, thanks to freediver and spearfisher Ruben we managed to locate the crosses and carry out the ideas by taking photos that we had in mind.

It is not a typical dive, but highly recommended. It combines a diving activity in a spectacular place full of marine life with a very interesting history class.

**Wojciech Dopierala**  
[www.freedivingcruise.com](http://www.freedivingcruise.com)



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# The Shot Chat

## By Henley Spiers

Have you ever felt unsure about a shot you've taken? After all the time you've spent making, editing, and viewing it, you feel as though you can't see it with any measure of objectivity anymore? We certainly have, and at times like that it's great to be able to turn around and ask a trusted observer for their opinion.

There is a great deal of underwater imagery out there, but almost all of it is the author's best work. The inner and external debate about images left on the editing room floor, either rightfully or not, is absent from the public forum.

We believe there is a lack of no-holds barred, honest photography technique discussion available to the underwater photography community, and we created the Shot Chat to change that. On here, our panel of professional, highly decorated underwater shooters will submit images for critique, sharing with the wider world those images we have doubts about. In turn, you will have the inside track on how award-winning underwater photographers think and feel about photographs.

## Meet The Judges

### Grant Thomas



Grant's split level imagery may be swooping up endless awards, as well as the adoration of the general public, but

in the Shot Chat team we all know it really means he is only half an underwater photographer.

True story: Grant funded his first ever underwater housing by performing at bachelorette parties.\*

Find him at

[www.grantthomasphotography.com](http://www.grantthomasphotography.com)  
and on Instagram

### Anita Kainrath



Although she may give the appearance of puppy-loving perfection, Anita is the Simon Cowell

of our judging panel, shattering photographic aspirations with her withering put-downs.

True story: Anita used to roam Viennese streets at night, looking for the perfect wall to spray her stencils on. Blek le Rat, ROA and Banksy are her heroes.

Find her on Instagram

### Shane Gross



The straight-talker of the group with a beard to match, Shane cuts an imposing figure on the judging panel. In truth however,

he is swiftly turned into a blubbling mess when faced with a powerful conservation photograph.

True story: Shane was once in a car accident while he was in the trunk.

Find him at

[www.shanegross.com](http://www.shanegross.com)  
and on Instagram

### Jade Hoksbergen



As likely to be found with a paintbrush in hand as a camera, Jade brings an instinctive, artist's eye to the panel.

If your shot can make it past her sleep deprived eyes, you know you're onto a winner.

True story: Jade is incapable of whistling.

Find her at

[www.jadehoksbergen.com](http://www.jadehoksbergen.com)  
and on Instagram

### Henley Spiers



Always keen to push boundaries, Henley spends most of his time disguising photographic failures by calling

them "fine art", only to be understood and appreciated by him alone.

True story: Never uses emojis, no seriously, never.

Find him at

[www.henleyspiers.com](http://www.henleyspiers.com)  
and on Instagram

Did you know that most bios are actually written by the person in question? Well, we decided to break the mould a bit with our intros and have some fun. That being said, this is a seriously talented group of underwater photographers and if you are not already familiar with their work, a click on the website or a follow of their Instagram should be considered borderline compulsory.

\*Where panellists did not submit a true story, the editor has taken the liberty of writing one for them.

[www.henleyspiers.com/shot-chat](http://www.henleyspiers.com/shot-chat)

# The Shot Chat

## UPY 2021 Primer

With the deadline for the Underwater Photographer of the Year getting close, we decided it would be good to discuss the competition, share advice on how we select images for entry, and personal stories of what happened after winning.

The Shot Chat panel brings to the table: 2 title wins, 5 category wins, and over a dozen images awarded in UPY since it was brought back to life in 2015. We also invited Richard Barnden, overall winner of Underwater Photographer of the Year in 2019, as our guest star for this chat.

Richard stands out as a man of incredible enthusiasm and passion for the aquatic world's most adrenaline charged events. He spent years trying to crack the pattern of mass spawning events in Palau, and is now looked up to as the go-to guy in this area.

An experienced rebreather diver, he is driven by the exploration of nature underwater, pushing the envelope to witness unique scenes, and share them with others.

You can find out more on his website:

[www.richardbarnden.com](http://www.richardbarnden.com)  
and on Instagram.



### Will you be entering UPY 2021? And why?

#### Richard Barnden:

I will most certainly be entering UPY 2021, although it's been a tough year shooting we have a few extra years to pull out some images from our archives we may have missed. Not sure I have anything really special but let's see, that's the fun of it all. I feel this is the most prestigious underwater competition out there. The amount of media attention it attracts is amazing and it's great to see your work in so many big media outlets. Plus, competing for a title such as UPY for



#### *'The Gauntlet'*

*Winner Underwater Photographer of the Year, British Underwater Photographer of the Year, Behaviour category UPY 2019. Author: Richard Barnden*

a year is pretty fun in itself....I am hoping none of you guys are entering!

#### Shane Gross:

Sorry Richard, I too shall enter! Not that you should be worried! I make a point of entering certain competitions like UPY and WPY every year, even if I don't feel like it's going to be a winning year. It keeps me engaged with the community and I learn something even when I don't win...which is most of the time.

This year, I have been lucky enough to spend a lot of time in the water in the Bahamas and Canada and even squeaked out some images I like. Will the judges like them, who knows, but I am looking forward to finding out. I like this competition in particular because it's easy and fun to enter,

I have a ton of respect for the judges and the judging process, and they add a few extra touches like letting us know how far in the judging



**'Seahorse Density'**  
**Winner Macro category UPY 2018. Author: Shane Gross**

process each of our images made it. I really appreciate that.

In past years the prizes were added incentive. I won a diving trip to Crystal Blue resort in the Philippines and while I was there I shot a wonderpus image which made the cover of BBC Wildlife Magazine and, more importantly, I just really like it and am grateful for the experience. That would not have happened if it weren't for this competition.

This year there are no prizes, but I'm still entering as I feel it is good for the industry to keep plugging away during a shitty pandemic year.

The main reason I enter is it gets you real, honest feedback on your images. That is why I am stoked about this Shot Chat and about the competition.

**Anita Kainrath:**

Will I enter this year? Nope. I don't think so. I didn't take many pictures this year and it's been a crazy year so I didn't really think about entering. Well, I haven't thought of it until yesterday when Shane texted that there are still 3 weeks left to enter UPY . Ughhhh.. pressure! I might look through my image archive again.

I have to admit I wasn't doing



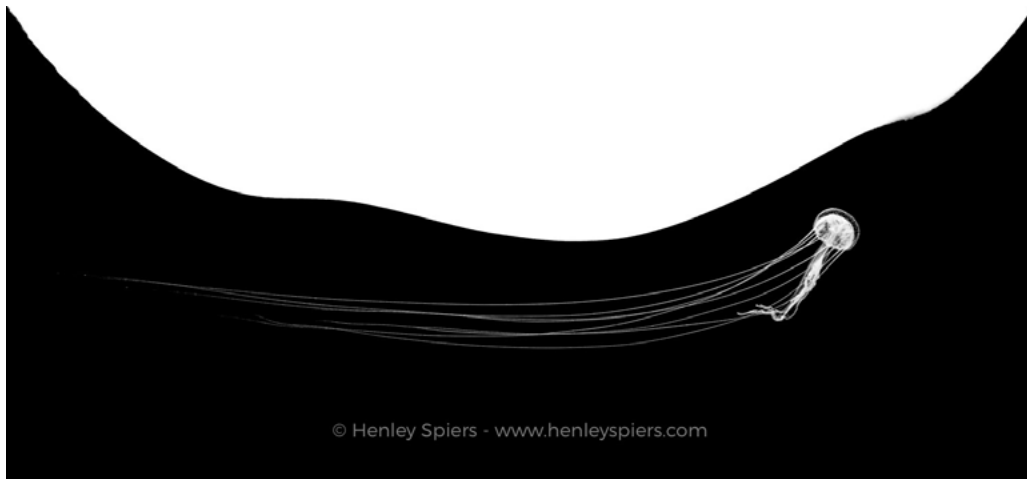
**'Lemon Shark Pups in Mangrove Nursery'**  
**Winner Up & Coming Underwater Photographer of the Year, Winner Up & Coming category UPY 2020. Author: Anita Kainrath**

my homework last year - I entered my images very, very close to the deadline (one day before I think) just to give it a try. (Thanks Shane! You were the one who told me to just give it a try) And boom. I got the UPY up & coming.. and THEN I noticed how much media attention it got. So entering in this competition is probably the best way to get your name out there as an underwater photographer.

The judges are amazing photographers and sitting hours in front of thousands of images to pick

out the very best. So much effort is going into this competition & I think it's a good way to motivate people to get out there and try for the best shots.

Our ocean needs good photographers to capture what's going on for those who are not as privileged to witness it in person. For people in a landlocked country, the ocean might be the once in a year highlight to get their feet wet in the summer. Showing them what's going on underwater is hopefully getting their attention and maybe a few will feel the urge to protect the ocean even more.



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### **'Jellyfish Trails'**

**Highly Commended Black & White category UPY 2020.**

**Author: Henley Spiers**

#### **Henley Spiers:**

Yes, I will definitely be entering and consider UPY the most prestigious underwater photography competition out there. It's a staple of the calendar and I look forward to entering every year, and seeing the winning collection as we head into the new year (and yes, hoping I pick up a result within it).

UPY stands out in terms of the standard of entries, rigorousness of the judging, and the noise it makes within our community, as well as the wider world. As mentioned, you can safely bet that most of the best underwater photographers will enter UPY, so you will get a good sense of how your images stand alongside your peers.

The judging panel is consistent

in terms of its composition, and they make a point to give themselves ample time to view and debate the images. The familiarity Alex Mustard, Peter Rowlands and Martin Edge have with one another allows them to disagree and engage in productive debate. It's something I hope we can mimic here on The Shot Chat too.

Whilst I don't agree with every result (you never will, that's the nature of competitions in a subjective discipline), I trust that every decision was well thought-out, and I am genuinely interested to see which shots they choose.

In terms of coverage, within underwater photography competitions, nothing compares. The results are consistently featured globally in



© Grant Thomas - www.grantthomasphotography.com

### **'Love Birds' I**

**Winner British Underwater Photographer of the Year, Winner British Wide Angle category UPY 2018. Author: Grant Thomas**

the international press on a really impressive scale. On a more personal note, this hasn't been my wettest year on record, in large part due to the pandemic, but also as we welcomed our second baby daughter into the world, and relocated to a new country. I did manage a few overseas shoots, and some local diving too, so I feel like I have some fresh content to submit, as well as a couple of slow-burners from the archives.

#### **Grant Thomas:**

I completely agree with everyone's comments about UPY. It's the one competition that I look forward to every year as it brings together all the best u/w photographers in the world, not just the entrants but also the judges too! The feedback you get is invaluable and really shows where you stack up against the top notch shooters. For me UPY holds a particularly special place in my heart, as it's the first competition I ever won anything, and to this day I still owe a lot of my

photographic career (if you can call it that) to that first win due to the amazing publicity they generate.

Like you guys, I didn't generate much "fresh" content this year however, i think the entire u/w photography community is probably feeling the same, so i imagine it's still a relatively level playing field and still worth entering anything you have Anita!

### Jade Hoksbergen:

I really enjoy UPY... it was the first competition I was ever awarded in (which came as a big surprise) so I share a similar fondness to Grant in that respect, although I haven't been as successful as him! Entering this year is going to be tricky though...

2020 has been a rather dry year for me for reasons similar to you guys but also because I was pregnant for the first half and the second half has seen me with a very cute, albeit needy baby.

During this dry spell, I've been pouring my efforts into painting instead, where the ocean theme still reigns. I'll see if I can dig up some older images from the archives, but I may be competing vicariously through you guys this year!

## What would you say is the type of photo which tends to do well in UPY? And what are you anticipating from the 2021 edition?

### Shane Gross:

It's a great question, and something I should have brought up earlier.

I think this competition, more than any other underwater comp, respects and awards a very wide range of underwater images and techniques. From the simple and beautiful to the technically complex 16 off-camera strobe shots, to fashion, wildlife, wrecks, scenics, behaviour, portraits, etc.

The judges have deep knowledge of the history of uw photography and know when an image is fresh, original and beautifully done.

### Henley Spiers:

Yes, originality is definitely key. Every jury of every competition will lay claim to valuing originality, but there is a difference between something which is truly new, and something which you personally are seeing for the first time.

Between the decades of experience on the UPY judging table, and Alex Mustard's involvement judging other contests in the underwater / wildlife / nature spheres,



*'Medusa Blenny on the Lookout'*

*Highly Commended Up & Coming category UPY 2017. Author: Jade Hoksbergen*

and Alex's active involvement with social media and all the imagery which gets posted there, I am confident that the UPY judges actually know when something is different.

There are opportunities for well executed shots of familiar underwater subjects doing well in other contests, especially those which are not purely underwater, but in UPY they will have to be really exceptional to avoid the 'seen it before' reject pile.

On final decisions, they will tend to make the bold, rather than the traditional choice, witness the winners of the portrait and black and white

category last year. I think as Alex and Martin have spent a lot of time teaching underwater photography, they also really value technical mastery and are absolute sticklers for details. You will not get a pass on an otherwise beautiful image where the eye of the subject is just slightly off from perfect sharpness (so don't even bother entering it - I know, heartbreak).

This is also a competition which will value the sheer bloody-minded effort and ingenuity of an underwater photographer on the technical side. If you can blend originality and

technical innovation, you have a good chance of being on a winning track in UPY. Of course, there is no exact formula to a winning entry, but these are themes to be aware of.

As far as this year, I expect entries will likely come close to matching last year in both quality and volume, despite people spending less time in the water shooting. Everyone has had an opportunity to go through their back catalogue, and in the digital era, that is a substantial library of images.

As a trend-setting competition, I think we will not see an abundance of blackwater images succeeding, the judges will only want to reward the really novel blackwater images, and will be looking for something new, outside of that very fashionable area of underwater photography. I also think the British categories will be absolutely stacked this year as the pandemic has pushed more people to dive and appreciate their local waters.

#### **Richard Barnden:**

Totally agree with all of your comments, I think we all are lucky enough to dive so much that it really takes something special to grab your attention. I always try and think from the judges point of view going through thousands of images to have something that stands out. You have maybe five seconds on the first round

to grab their attention.

Of course very rare or never seen things before make you stop. But as you mentioned, it also has to be technically perfect or it might get past round one but struggle on later rounds which makes it very hard I think to capture rare stuff technically well.

So the images for me that do really well are the common things we see every dive, except shot completely uniquely. Most of my photography would however fall into the first category, which is normally spawning action or rare behaviour and getting right in the middle of it hoping for the best....Hmmm not sure what to expect really from this years UPY, I know I will be excited like every year to see the results and if I am extremely lucky (although doubtful this year), be a small part of it.

When I see some photographers images on social media I have a good idea who might do well. For instance, Greg Lecoer's images last year, I am sure we all knew would be a very strong contender to win a lot, but this year could see something different.

I also think Henley is right and the British categories will be full of nice images, which I am excited to see. I actually secretly would like to see a UK photo win overall. Unfortunately, I don't have any UK images worth entering so I need to change that over the next few years.



*'Blue Shark in Motion'*  
*Commended British Wide Angle category UPY 2020. Author: Henley Spiers*

### **How do you choose which images to enter into UPY?**

#### **Anita Kainrath:**

Hmmm.. I would look at last years winners and I will probably have an idea of which category I would like to enter (and try to go for pictures with different animals/seascapes). I usually go through my most memorable photo-series, pick out 10 pictures I like in terms of composition, and I look for images I don't need to crop or edit too much. Just minor stuff like dust particles and

white balance. Then I would take a look at the chosen images a few days later and usually I can eliminate a few again. Once I'm down to three or four images I ask a second opinion of another photographer or friends with a sense for art or photography who can give me their honest objective opinion. Sometimes I agree with their opinion but my gut usually tells me which image I end up picking.

**Jade Hoksbergen:**

Before I make any selections, I like to sit down and physically flick through the books we have in our library — those that showcase wildlife or underwater imagery. I like to remind myself what kind of image is compelling to me, and try to dissect why that is so... this gets me into the right mental zone when selecting my own images.

When choosing my images, I try to not let the HOW affect my selection, in other words I try to forget the degree of challenge that needed to be overcome in order to get the shot. I find myself always emotionally attached to those that required a lot of perseverance and experimentation, and sometimes I find that it clouds my judgement.

At the end of the day, when a viewer looks at your image, he/she will not see how you've had to hover in an acrobatic /near-impossible fashion to get the shot, or how you've had to acquire superhero stamina to fin against the current whilst shooting a subject the size of a rice grain... it's hard to tell you which kind of images I tend to go for, I suppose it's about going with your gut instincts. But one thing is for sure, if it requires a lot of alteration and editing to be "great", it will not make the cut.

I don't try to predict what the judges might or might not like, I

just go with what I think are strong images, images I would be proud of if they did do well in the competition. But who knows, perhaps it's time I change my strategy a little...

**Shane Gross:**

Interesting to hear that Anita and Jade! I wish I had some intellectual explanation for why I choose my images, but to be honest, I really just feel these are my best shots and I go ahead and enter them.

Maybe there is a bit of nuance when it comes to say, okay why has strict rules about feeding or baiting so any images from Tiger beach or whatever are out, or strict rules about removing backscatter vs another comp that is more of an art contest...but generally, I really just put what I like in and hope for the best. Maybe I'd be more successful if I invested more time into it, but I want it to be fun and I try to not take it too seriously.

I don't know how many times I've done a portfolio review with someone I really admire and they say the exact opposite about image x compared to what someone else I really admire said last week. It's so subjective. So, my attitude is to have some fun and be grateful when I win and not be crushed when I don't. Unless I lose to Henley...in that scenario I get a tub of ice cream, cry, and question the universe.



*'Turtle & Friends'*

*Highly Commended Behaviour category UPY 2020. Author: Henley Spiers*

I should clarify that I very much value the opinion of those people who gave me portfolio reviews and learned a ton! I really believe 1 hour of that is worth more than 50 hours of reading online articles about underwater photography. For WPY this year I sent 10ish of my images to Anita and I know my entry is stronger because of her feedback.

**Henley Spiers:**

That was truly heartwarming Shane, especially that bit about the ice cream. Now at the risk of exposing

what an uncool, try-hard I really am, here's my process...

I think of images as having a 1 year competitive life cycle, and that starts around mid December, with the deadline for the Wildlife Photographer of the Year, followed soon after by UPY. These are probably the contests I value most, and WPY has a specific rule regarding eligibility of images which have been previously awarded. UPY doesn't have such a rule, but I do think you lose a few brownie points there if they know the shot has been awarded elsewhere.

What I'm trying to avoid, is losing the opportunity to enter my favourite shots in UPY and WPY, because they were awarded in something else a few months earlier.

From January onwards, other deadlines will loom for other contests, but your images should still be eligible for entry into those. This strategy means if I shoot something good in January, I will hold it back until December...patience is key!

Knowing if a shot is good for competition is a combination of my own personal feelings about it, knowledge of prior competition-winning imagery, and feedback from outside.

Sometimes, very rarely, but sometimes, you just know...or you think you do...that a shot is competition worthy. More often, you are not sure...you think maybe it is.

I keep the UPY yearbooks on my phone and enjoy browsing them when I am stuck somewhere with no connection and nothing else to do (usually during travel time). I'd recommend it as you will be familiar with what has worked in the past (both as a general level/type of image, and as something not to copy exactly), and you will build up your understanding of each category.

I also am a fan of buying up cheap, second hand, old WPY portfolios...again, building up a

mental database of inspiration within award-winning imagery.

Lastly, I do seek some external feedback, but you need to be careful about that. I quite enjoy flipping out a shot I'm excited about with non-underwater photographers, just to gauge their reaction (on the basis that a truly outstanding image should have universal appeal), I'll also share with friends and family (but this is one to be extra wary about...I can only dream of the day my mum makes it onto the WPY judging panel, I'll be cleaning up that year), and finally, and most importantly, I have a daily discourse with Jade about images, both our own and others.

Hers is the instinct I trust most when it comes to evaluation, but even then there will be moments we disagree...Sometimes I enter a shot despite everyone saying they're not sure, just for the peace of mind of knowing it would or wouldn't win! (you have now accessed the weirdo points multiplier)

#### Anita Kainrath:

Yeah..I know the feeling. Sometimes we're not sure about a shot but that makes it also exciting. The photographer I'm asking for an opinion before I ask anyone else is of course Shane. I know I can trust him - he's honest & knows what works in an image. Thank you Shane!!



*'Tiger Wave'*

**3rd Place in the Macro category UPY 2019. Author: Henley Spiers**

#### Shane Gross:

I do get enjoyment out of telling you when an image sucks...so keep 'em coming!

#### Richard Barnden:

Honestly speaking I try and do the same as Anita and Jade. I have a look at the previous winners and see what has been working or what I might have that has not been used before but the real truth is that the only shots where I can really compete at UPY level is in the Behaviour category.

I would say 90% of my photography is spent chasing horny fish around or trying to work out when they will get it on so I already know what limited shots I will have. Throughout the year, I will have a good idea which ten or so shots will be my best spawning shots or behaviour shots and then maybe work a little on how I might edit them better.

I think the main problem I have is my own personal relationship with some images I took which has to be left out of competitions. It's only if

you get into the winning round you can let people know how hard it was to get that shot. Like the spawning grouper at night shot in Palau. It took me about 5 years to get that shot and it only really means something to someone who knows about fish or spent the last five years at night with me waiting for it, otherwise it does not look that impressive.

So I try and get my best images and let my wife (Siqi) choose. That way if I don't win anything I can always blame her.

Also when I was living in Palau I had about 5 or 6 images throughout the year that would be in my head that I always wanted to capture. Things like super close up bumphead spawning shot right in my face. Of course 99% of the time I wouldn't come close but I think it's important to have an idea of your perfect capture so that way you can work towards it.

Maybe it was not the right lens or maybe the shot is so hard you might only get one chance in 100 but the fact is you still have the thought or the idea and something you can work towards...

This year I have been scrambling through any old images in a hope that I may have missed something or maybe I could edit some better....

As competitions go I will always try and enter both UPY and WPY and try and save my best images for those

competitions. As you all get to know me better I generally do things arse about face or back to front.

So I look at UPY as the first competition of the season that I really want to enter.

I wish I was as organised as Henley...He seems to be militant with his entries and probably why he does so well, but I unfortunately leave mine to the last minute. I think secretly I am always hoping I will get something special right up to the day before but alas I have to revert to my already taken ones.

**Grant Thomas:**

I had some bad luck my first year with my swan image and another. When I first started shooting I used to always convert my files to DNG as I had an issue with one of my programs recognising CR2 files. I somehow managed to lose my original RAW and therefore my images were disqualified from WPY! I'm still bitter about it.

My process when entering competitions is very much similar to that of Richard and Henley, in that I usually save most of my stronger images for UPY and WPY at the end of the year.

I have an Excel spreadsheet with all the deadlines and will usually wait until nearer the deadline date to enter, as to give myself time to go



**'Constellation of Eagle Rays'**

**Runner-up Black & White category UPY 2020. Author: Henley Spiers**

back and review images over and over again, possibly making small processing adjustments and getting "constructive" feedback from multiple "reliable" sources.

I also always think I might capture something magical in the final hour and decide to enter that instead... Not happened yet but I'm always hopeful.

I am a true believer that the process of entering photo competitions is an art form in itself. Each competition definitely has a type of image which they like to favour.

When it comes to actually selecting images to enter into each competition i take a very logical approach, trying to minimise my emotional connection to images as much as possible, and put myself in the judges shoes.

I look at previous years winner, trying spot any patterns or styles they seem to favour and also try not to enter images which are the same as a previous winner.

However, there are times where competitions such as WPY offer a generous selection of 25 entries for a

fixed fee and i don't know about you guys but I don't tend to have 25 super awesome unique world class images to enter each year. Therefore I will usually include a couple of "random" shots which i feel are bordering on so unique that they could be classed as rubbish, as you never know - one person's rubbish could be another's treasure.

**Shane Gross:**

Yeah I remember one WPY winner saying the image that won for him was his 25th pick and he was close to not including it because it was so weird.

**Henley Spiers:**

Yes! It's nice to have the room for those 'random' or 'peace of mind' entries...and I actually wish UPY had 25 rather than 20 entries for that reason...a good photographer is not necessarily a good editor, so if I was organising a competition I'd rather leave plenty of room for photographers to send a selection, even if it meant more sifting during the judging.

## What happened after you won in UPY?

**Anita Kainrath:**

Honestly. It took me over one week to realize it. I couldn't believe it. Until it got so much media attention and people from all over the world - friends who I haven't told about it from the other side of the world congratulated me. That's when I knew it really happened. I didn't expect to win.

Competitions were always Shane's thing and I admired him for his excellent photo-work. I didn't think my images would be good enough for competitions so I just never tried. Shane finally convinced me to enter some of my images so I set my doubts aside, entered a few pictures and tried to not think about it. Then I got the e-mail from Alex. I thought I wasn't reading right & I remember I had to go for a walk and then read the e-mail again and again. It was surreal.

I feel very honoured that they chose my image. Hearing top photographers like Alex Mustard, Peter Rowlands & Martin Edge comment on my picture means so much to me and it motivates me to shoot more in the future.

So even though it's hard for me to take pictures right now, due to various reasons (plus the pandemic), I



**'Battle of the Tompots'**

**Winner British Macro category UPY 2018.**

**Author: Henley Spiers**

will pick up on it as soon as I can and I'll try to get even better. Although the pressure is up now.

There are so many great photographers out there and to beat them is almost impossible. For myself though I know now, I'm on the right path in terms of photography.

**Henley Spiers:**

Winning in UPY is one of the few times my friends and family come across my work without me shoving it down their throat. The media coverage is such that winning images will

circulate on pretty much every major news outlet.

The first time I won, in 2018 with the 'Battle of the Tompots', I had friends messaging me they had seen my name on the BBC, and the Sunday Times picked it up as their photo of the week, so that was very cool and it's not a level of coverage I have experienced with any other underwater photo competition.

Winning and then coming second in the black and white categories in 2019 and 2020 yielded a fair amount of print enquiries - I think the black

and white category is well suited for wall art but would be interested to hear if you guys had print enquiries too on the back of a UPY result? I certainly didn't get people asking for prints of the tompots!

### Jade Hoksbergen:

I've not had the same level of success in UPY as you all, you guys are awesome, but here's my experience for what it's worth...

Unlike other competitions where it seems that you need to be ma category winner at least in order to get any press coverage, even a highly commended image from UPY would get media attention.

I was very pleasantly surprised to be contacted by New Scientist after my result in UPY 2017. They ended up buying one of my images for a double page spread — I was chuffed. Ran into WHSmith when it was out... and stared at the spread with a big grin on my face...

### Shane Gross:

It's interesting to think back. I don't have many specific memories. That whole year is sort of a blur. I try to not take this stuff too personally, but I'm grateful it gave me a bit of a soapbox to talk about the seahorse pond. That pond is still not fully protected, but I think once the covid situation is more under control the

government will follow through. We are very close.

Winning in these comps and drawing attention to the issue puts that tiny bit more pressure on the government and when an NGO needs an image to talk about that issue, I'm proud they come to me, sometimes finding the image through UPY. The scientists working in the pond are also proud of the image and have used it a lot over the years.

### Richard Barnden:

Well winning UPY 2019 was a massive shock for me..Quite like what Anita said I had to read and re-read the email five times. I of course remember that day very well. I had been waking up really early for the last five or so days for a couple of reasons.

One was that I was getting married, we had already tied the knot in California but both of our parents' families were in Palau and I was freaking out about the usual pre marriage stuff like have we got this organised and that etc. And because I was really excited about UPY.

The difference with UPY judging is that it's all done on one weekend sit down.

As I was checking my emails I saw I had one from UPY saying congratulations you are a winner. But the email said that my image had been



selected for the winning round so I was obviously quite happy but not like I was about to be.

When I finished reading it I saw there was another email from UPY saying congratulations again and at first I thought it was a mistake, like a double send or something. So I waited a few mins to open it, made my coffee and relaxed a bit.

I am glad I opened it and not deleted it because my reaction was priceless. When I read congratulations you have won Underwater Photographer of the Year I was bouncing up and down on the bed shouting I did it..... I did it. Then when I read British as well there was more bouncing. Siqi was practically thrown out of bed and I continued bouncing around the room.

The hardest part is not being

able to tell anyone you have won. You can tell close friends and family but Palau is a small place. So if I had told anyone the secret would have been out. I am terrible at keeping secrets anyway and so I just thought it best not to tell anyone except my parents. It was hard for a blabber mouth.

Once the results came out, the emails started flowing in. I was a little unprepared for this part actually. I was still running a lot of expeditions and so had limited time but I still managed to answer everything and tried to make the most of this lucky opportunity.

One of the highlights was being on BBC South Today. They had asked for an interview and being on island time I was expecting the interview the following day but oh no they wanted it NOW. Well I promised myself I

would not turn down any opportunity that came and so after a few celebratory drinks (I think it was 2am for me) armed with a mop to hold up the mic, I managed to put something together.

There was also a lot of diving magazine interviews but also non diving related publications asking for interviews or stories which come from UPY. I felt that I may have been known in the diving community for my work in Palau or maybe my photography but UPY helps you get to that next level of mainstream media, something I would have never really been able to achieve myself.

If I had to pick one single thing that was the most beneficial thing for me from UPY it would have to be working with Greenpeace. That was a month project working with some amazing people and diving such a remote places on the planet. This did not come directly from UPY but I am sure when they were looking for a photographer it would have definitely helped in my selection. They did need other skills like rebreather experienced etc but the point is .....it generated the point of contact.

I also loved the UPY prize, diving with Agulhas House and reef on Aliwal shoals was amazing. Brett and his team looked after me very well. I also had some really nice resorts ask me to join for a week and

do some presentations. Some of the shoots I did not get but it put me in the position of getting more work that I might have otherwise.

All in all I tried to make the most out of the very lucky opportunity. Every email that came in I replied to and like I mentioned I didn't always get the shoot but I tried. I know there is a very small if not impossible chance of repeating winning UPY so I wanted to make sure I did not take it for granted or let the opportunity slip away.

That wave has slowed right down now and although maybe a slight pressure to do well in future competitions I try not to let it get in the way of why I wanted to start entering comps in the first place and thats because it's fun.....The excitement it creates waking up in the morning and checking your emails to see if you got anywhere. The fun of competing. I will always remember that feeling and hope one day I get another taste of it...Just a little taste is all I ask.....LOL

#### **Grant Thomas:**

I had a very similar story to that of Richard after winning British UPY. I was living in New Zealand at the time so pretty much the opposite time zone to the UK. I had never won any photo competition before and had only been shooting underwater

for around a year, so never really expected any success.

I remember waking up to an email from Peter Rowlands telling me I had won British UPY and I honestly thought there had been some sort of mistake. After re-reading and checking that indeed the email had been addressed to me I literally jumped out of bed and started shouting "I bloody won". I think Aneesh just about had a heart attack next to me!

Like you all have said, the media coverage and publicity from UPY is tremendous.

It really took me by surprise when I saw my image popping up in newspapers in New Zealand and then I started getting emails from the BBC and STV asking for interviews.

At first I was quite taken aback by all the attention! I remember being super nervous when I had my first live interview with STV and like Richard it ended up being at around 2am due to the time difference. To calm the nerves I decided to have a gin or two or three... it's fair to say I actually don't remember much of that interview!

I owe a lot to UPY and that first win, as it really kick started my photographic journey that I'm on now. Not only did it project my name into the UW photo community, which made getting work a lot easier, it also



*'Between Two Worlds'*  
**Winner Black & White category UPY 2019. Author: Henley Spiers**

gave me the confidence to pursue my passion as a career.

We hope you enjoyed this Special Edition of The Shot Chat, if you're now excited to take part in the Underwater Photographer of the Year 2021, just click the link below.

THE DEADLINE IS JAN 5TH so get your skates on :-)



# We've got you covered!



Magic filters are now available in 3 options. Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance, Auto-Magic for compact cameras in automatic point and shoot mode. GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance. Prices start at just £22.

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[www.magic-filters.com](http://www.magic-filters.com)

# Close Encounter

by Gerald Legg

As far as diving is concerned Covid 19 has made this year the worst one for me but at least I saw my first common stingray, (*Dasyatis pastinaca*). Fortunately, my daughter lives at Birdham on the Selsey Peninsula, West Sussex so she is only a short drive to the shores, either on the SE or SW. The Life-boat station used to be our popular bimbling site but that has now gone, however the sublittoral along the SE shore is rich in life and makes easy diving provided you are aware of boat traffic and the potentially fast tides and take the necessary precautions.

During most of our dives off Sussex we record what we see as part of the on-going Seasearch Surveys (see <http://www.seasearch.org.uk/> and specifically Sussex: <https://sussexwildlifetrust.org.uk/what-we-do/living-seas/sussex-seasearch> ). Voluntary divers are trained to record and submit data that is incorporated into a national system and used in marine planning etc.

At the time I only had my GoPro Hero 5 with me and not my full Olympus photographic rig. We were lazily drifting with the tide a hundred or so metres off the east beach. The

seabed along this part of the coast is shallow and gently sloping consisting of small boulders, cobbles, areas of pebbles and other sediments with outcrops of bedrock (fossiliferous clay: Selsey Formation of the Bracklesham Group) and man-made structures.

Tide swept, it supports a rich and diverse growth of algae that provide refugia for many species of fish and invertebrate. By the early summer the mermaids' tresses, *Chorda filum*, form long tangling strands reaching several metres in length (quite annoying for divers!).

As I waited for my daughter to take some images, I noticed a blue-grey flat object that I thought was a piece of junk plastic so slowly finned over to clean it up. It came to life, flapped and swam off into the gloom. I was in a quandary, do I follow it or delay and get my daughter's attention so she could see it, in the event I was able to do both so she had a glimpse and I was able to track it for a few seconds. What I did not immediately notice was the absence of a tail which suggests that it may have been caught and mutilated or perhaps something had taken a bite.



*Tailless, common stingray (*Dasyatis pastinaca*) disturbed while resting among a rich growth of mixed seaweeds at a depth of four metres off Selsey Bill, West Sussex, UK. GoPro Hero 5, frame grab from video. Video resolution 1080p, 120 frames per second, narrow screen setting, screen resolution 1920x1080, aspect ratio 16:9, auto ISO.*

The UK only has scattered records for this benthic fish around British waters (see: <https://www.marlin.ac.uk/species/detail/2326>). Parts of the Sussex coast are ideal for stingrays, (sandy and muddy sea-beds are its preferred habitats) and they occur more commonly than people realise, even close to some of

the popular beaches, but they are still regarded as rare, and 'near threatened' by the IUCN.

Gerald Legg  
[www.seasearch.org.uk](http://www.seasearch.org.uk)

# Close Encounter 2

by David Fleetham

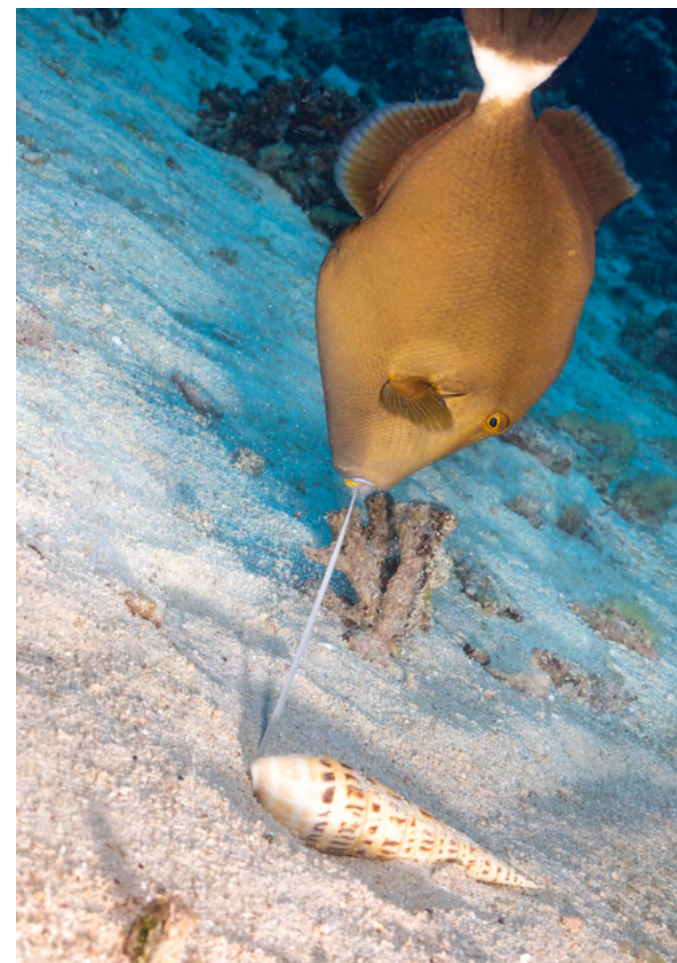
I was making my way over the sand channel in Molokini Marine Preserve when I spotted this bridled or masked triggerfish, *Sufflamen fraenatum*. It was fussing about in the sand and on closer inspection I saw the marlin spike auger, *Terebra maculata*, was the focus of its attention.

The shell was around four inches long and it was unclear to me what the triggerfish planned to do. A second later it became obvious. It blew the sand away from the open end of the shell and then grabbed the pointy end in its mouth while swimming backwards.

As the shell emerged it quickly grabbed the animal and pulled a long spaghetti like strand which it quickly slurped down like, well, spaghetti. I snapped a few more shots and then checked on my air and looked around for Maui Dive Shops boat which was luckily right above me.

Molokini is unique in that the marine life there encounters divers over and over every day of the year. I don't think the triggerfish would have continued its attack were it not so used to bubble blowing humans.

Bridled triggerfish can have a white ring just forward of their tail. This was not present when I first arrived and then flashed on when the action began. Marlin spike augers live under the surface during the day but a seasoned dive guide can detect the trail of disturbed sand, follow it to where it ends and dig out the animal. I'm not sure if this is what happened in this case. The auger was already quite visible when I arrived but it is worth noting that



*Shot this with a Canon 5D mark IV and a Sigma 70mm f/2.8 EX DG ART Auto Focus Macro Lens, f/14, 1/60sec, ISO160, in an Ikelite dry-lock housing behind two 42mm extensions and Ikelites DL Compact 8 inch Dome Port with twin Ikelite 161 strobes set on TTL.*

many animals select the sand for protection so any uncovered living shells should go back below the sand for their protection.

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

It's safe to say that 2020 hasn't been the best year for divers. With foreign trips postponed and cancelled, we've all had to reconsider our diving plans for this year. This isn't all bad though, as it's given us British divers a renewed appreciation of the fantastic dives we have right on our doorstep.

One such location I visited this summer is the famous Chesil Cove. This was my first visit to Chesil. I had been told horror stories by my partner (also a diver) about nauseating, washing machine currents and the Mount Everest like steepness of the beach. These concerns did not deter me. I was keen to get in and experience the local marine life for myself.

Whilst Chesil certainly isn't as treacherous as I was lead to believe, it definitely is a task to enter and exit the surge whilst coddling a rather unwieldy SLR housing! Juggling a large camera whilst trying to remove fins is a sure-fire way to end up flailing around and beaching yourself on the pebbles, much to the amusement of your buddy!

Once submerged however, Chesil certainly rewards in terms of marine life! The resident cuttlefish were out in abundance, and very tolerant of their neoprene clad visitors. I managed to grab a photo of this handsome chap as he sat and posed for me on the iconic Chesil pebbles. I was mesmerised by their hypnotic ability to change colour and patterns to camouflage themselves. A true chameleon of the sea!

These creatures are proof you don't need to travel far, to dive with incredible marine life!



*Nikon D810, Sigma 15mm Fisheye, Nauticam Housing, Zen 170mm Dome, 1/60, f9, Iso 200, 1x Inon Z330*

**Rhodri Hall**

[@rhodri\\_hall](mailto:rhodri_hall@uwpmag.com)  
[Rhodri.Hall@gmail.com](mailto:Rhodri.Hall@gmail.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)

# Parting Shot 2

I spent most of 2020 in Cebu in the Philippines. At the beginning I was stranded there with the lockdown but after a while I decided to stay longer. The area has many nice dives from the shore and I could also train in freediving. The food was good and nice friends made my stay very enjoyable.

One of the most famous hotels in the area the Pacific Cebu Resort has a long pier that they use for diving. In the end of it there is an array of underwater sculptures. They create a very beautiful and photogenic UW scenery. Big words like LOVE and ENJOY, two hearts that divers can put a padlock as a sign of eternal love, a mermaid and 12 Sculptures of the Zodiac signs. The spot is between 13 and 17 meters deep in nice clear waters with lots of fish swimming around.

One day coming back from island hopping we stopped to make a couple of dives around the statues. A group of children were playing in the water when we arrived. I asked them if they can dive down to the statues to take a picture of them. Most of the kids looked at me like I was crazy but one of them came closer.

I can dive down there mister, he said. I went down first and waited for him. He came down half way and I could see the struggle in him. The urge to breathe against his ego. The body language spoke volumes as the eyes of his friends were on him. Eventually the urge to breathe won but it still gave me the chance to take a picture.

10 minutes later he came back to me and asked me to try again. The second time he reached the statue and I could see the joy in his eyes. The picture was not so good though.



*The picture was shot on breath hold.*

*Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/11, 1/6400 sec, ISO 1600*

**Nicholas Kouvaras**  
[www.freedivingsociety.com](http://www.freedivingsociety.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  
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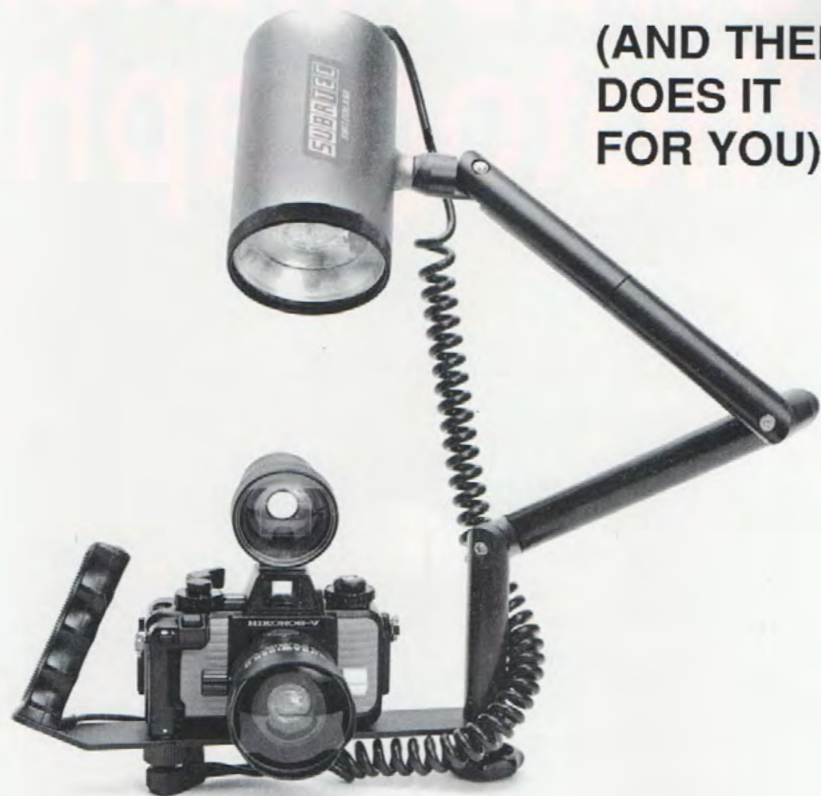
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# Underwater Photography



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## Underwater Photography Magazine

Issue No 5.  
Aug/Sept 1987

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### Editorial

Britain's island status provides us with the environment in which we can innovate and succeed. This protection allowed us to thrive away from interruptions and so our underwater photography has thrived. But such an advantage only exists if we continue to innovate and my recent experience at Fotosub '87 tells me that we've got to pull our socks up and get back to being hungry for better images. We are too insular and do not mix enough with other underwater photographers and so starve ourselves of an important form of stimulus.

Competitions are a little false in that images of all types are being judged together and anyway, why should one image necessarily be better than another? But this apart, the standard of underwater photography in other countries is very high and we can no longer claim to lead the field. Their technical innovations are just as advanced and, more importantly, their enthusiasm is high. Countries such as Italy have a strong number of underwater photographers who are not afraid to try something new. They have an audience which seems to be much more prepared to accept change and appreciate underwater images, however they were produced. In this country, we have for too long been concerned with technical ability rather than image innovation and this has resulted in a generally high standard but with little or no brilliance. The reasons are many but if competitions are considered they must take a major part of the blame. For many years they have stipulated no 'darkroom trickery' or 'manipulated' images and this has stunted innovation. To so limit an underwater photographer is to say you can't be creative and yet photography is a creative medium. Rules are imposed by those who really don't know and who shouldn't be allowed to affect underwater photography.

We're going to have to do something because, if this goes on much longer, we won't be a force to be reckoned with.

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Subscriptions are available by mail order. Annual costs are £15 UK, £18 Europe and £20 Overseas.

## Angry of Scotland

I have received my copy of UP Magazine June/July today.

I noticed with great regret that your photo competition is only open to BSAC or SAA.

1. As your magazine is not to do with a particular club/association, I do not see how you can restrict entry to members of one.

2. You unfortunately 'forgot' about the Scottish SubAqua Club which is the oldest organised diving club in Britain.

I do not have any pictures to enter the competition but I hope that you will note and consider these two points.

I enjoy your magazine and hope to stay a reader for years to come.

G.Fotheringham, Dundee

*I am presuming that the competition to which you are referring is the Red Sea Calendar Competition organised by Red Sea Adventures, Twickers World and Speedwing.*

*As Underwater Photography Magazine is not connected with the running of this, we have passed on your comments to them and am sure that their "forgetting" the SSAC was not intentional.*

*Thanks for your kind words about UP and lets hope we can keep it going for many years for you to remain a reader!*

## Alverstone Society of Underwater Photographers

In response to your editorial in issue 4 of UP let me introduce you to SAA Club 383. We meet fortnightly, usually in different members houses and review each others latest slides, talk photography and diving and arrange diving trips.

Admittedly, not all of our members are underwater photographers but I think the club works well.

Best wishes with UP; I particularly enjoyed issue 4.

Mrs M.Gray, Farcham

## Another Aquavision complaint

I was extremely interested to read your article on the out of focus properties of the Aquavision Sony video units. Your frustrations experienced in the approach and non-response of Val Ranetkins of Aquavision is also echoed in this section of

Underwater Photography Page 4

the world.

Like yourself we approached Aquavision with a view to acquiring the agency line for the Australasian market. The specific product line in mind was the Aquavision lens adaptor for the 16mm Nikon lens.

The problem you have encountered also extends to the Aqua lens. On receiving the first lens I proceeded to test it in a swimming pool to ascertain depth of field and focus at different lens settings. In the results not one frame was anywhere near in focus. Further tests were taken to establish that I had not made an error, and various f-stops used in an effort to increase depth of field. I sent these results to Aquavision and after a period of time the latest model of Aqua lens was sent out, which had apparently already been successfully used. On repeating the same focus tests again the results proved out of focus, although slightly better.

In a second test I installed a 1.0mm shim to extend the lens from the film plane and intended to test this at depth. The bloody lens housing leaked at 60 feet (I was able to save my 16mm lens without damage but the Nikonos was not so fortunate).

My next approach proved that measurements from the film plane of the Nikonos to the back of the lens when compared to the installation of the 16mm lens attached to the Nikon F2 were out by 1.5mm.

On taking the old Aqua lens I installed a specifically machined shim to extend out the lens from the film plane by 1.5mm. The results on a test proved satisfactory although further trial and error on the shim thickness needs working on.

There is no doubt that the problem also extends into the Aqua lens. Val Ranetkins is somewhat vague and slow to respond but has been reasonable and did endeavour to correct the problem by replacement (although I could have done without it).

I find it difficult to understand why such apparatus which is undoubtedly of very high technical engineering would slip up on such a vital factor as focus. Your article will certainly hit between the eyes and could cause irrevocable damage to the future continuance of Aquavision, which may or may not solve the problems. This is not a criticism of yourself however, your article admits tolerance and necessary patience.

Although my problem may be solved it is a relief that I'm not the only person experiencing such problems. It would be interesting to know if other Aqua

lens users are also experiencing out of focus problems.

Tony Gardiner, New Zealand

*Thanks for your feedback, Tony. The positioning of lenses in relation to the film plane is much more critical with wide angle lenses. This is why all Nikon Nikonos lenses are sprung loaded to keep the distance exact whatever the pressure on the camera body.*

*It seems that Aquavision are a company with mechanical engineering capabilities but who seem to have a few gaps in their optical knowledge/quality control.*

*The up to date situation regarding the Capsule 8's is that we sent Aquavision a copy of our report but have not had any reply as yet.*

*We have carried out modifications to our existing housings to make them perform perfectly and so provide a very small, ultra wide angle video outfit.*

*Let's hope that other readers let us know of any similar problems with Aquavision or any other underwater photographic equipment manufacturers as our intention in the long term is to stop the end user being a guinea pig in the manufacturer's haste to get their products onto the market and have some money in the bank. Has anyone got details of similar problems?*

## Pressure problems

I am due to fly to the Maldives for my first venture abroad and have heard that there can be problems with underwater cameras in cargo holds.

Can you throw any light on this please?

J. Greenham, Staines

*The problem with all high flying aircraft is that they pressurise the passenger cabins but not the cargo holds. This results in a reverse pressure being exerted on the O rings. The other snag is if you land at a different altitude you might not be able to remove the lens from your Nikonos or open your housing as the internal pressure is less than the external.*

*The simple solution is to remove the main O ring from your Nikonos or housing and there won't be a pressure problem, as long as you remember to fit it before you dive...*

*We'll go into more detail with an article in a forthcoming issue*

## Sea and Sea's YS50 TTL flash for Nikonos V

Using the same housing as their YS50MS (shown in the Feb/Mar issue of UP and to be reviewed along with the TTL next issue), Sea and Sea have produced a small unit in both size and price. Its 90° angle of coverage underwater will cover all lenses up to 20mm and will almost do for the 15mm types.

Available now, the YS50TTL costs around £215 in the UK and is supplied with arm and bracket for the Nikonos V. As such, it is the lowest priced TTL flash on the market and on initial inspection, looks very good value for money.

Sea and Sea products are available from good dive shops and underwater photography outlets.

UP will be including a full report on the YS50TTL and the YS50MS in the October/November issue.



## Nikonos Double Bracket from Sea and Sea

With the arrival of two new flashguns from Sea and Sea, they have also produced a simple double bracket for mounting two flashguns on a Nikonos.

Two flashes will give much more even light, especially with close ups where the harsh shadows from a single flash can be distracting. The first unit is triggered from the camera and the second is a YS 50MS set to slave.

The Nikonos double bracket costs around £50 in the UK and is available from Sea and Sea stockists.



## New waterproof video housings from EWA

Just announced from EWA are more housings to use the latest video cameras in the rain and down to 10 metres.

Top of the list is one for the very popular Sony 8mm C100 Pro camera as well as the CCD V3/30. The V3 is about the same size as the Handycam but has a zoom lens and electronic viewfinder, as well as built-in playback.

As the list of video cameras increases so does EWA's list so for an up to date list, please contact the UK importers, Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX

## Nimar's JVC GR-C7 housing

Similar in design to their other Video 8 housing, Nimar now produce a version for the JVC GR-C7 camera as well as for the 8MM versions from Metz, Nikon, Pentax, Olympus. These are all identically shaped "badge engineering" products.

The housings allow full use of the camera down to 90 metres and a 4 head lighting array gives 300 watts for 25 minutes. The switch for the lights is incorporated in the handle so you don't have to move your eye from the viewfinder.

## Greenaway Marine's One off video housings

A marine biologist wanted to house the Sony CCD V100E Pro camera but nothing was commercially available.

Greenaway Marine produced a housing within 5 weeks for £1495 complete with correcting optics. A 5" monitor housing with separate power supply was added for better viewing for £595.

They would be pleased to quote for any video housings from Compact to Broadcast quality. Please contact the Video Section, Greenaway Marine Ltd, Broad Hinton, Swindon, Wiltshire SN4 9PA

# UP Reviews

## Sea and Sea's 20mm Nikonos lens

As if to confirm their dedication to the production of underwater photographic equipment, Sea and Sea have released their 20mm F3.5 prime lens for all Nikonos cameras.

This follows Nikon's surprise release of their 20mm lens early last year which has proved popular as it provides a useful wide angle without the pricetag of a 15mm lens.

Sea and Sea's decision to concentrate on a prime 20mm lens indicates the widest angle it is possible to produce without the cost becoming alarming. It also happens to be a very useful focal length although underwater it really equates to about 26mm. For some reason Nikon denote their lenses so and Sea and Sea would be foolish not to follow suit.

### Why 20mm?

Having been used to the 90° angle of most of the Nikonos wide angle lenses and supplementaries, we have rather taken these for granted as being the norm for wide angle work. There are times, however, when such lenses can be too wide, especially if you want a detailed shot of a head and shoulders of a diver. With a 90° lens you have to get in so close that perspective distortion becomes exaggerated and upsets the balance. A 20mm will make you move only slightly further back but you will achieve a more natural perspective for the shot.

The same applies when using ultrawides focused close. With a 90° lens the perspective can sometimes be too exaggerated and the 20mm gives a more pleasing but still close focusing result. As stated before, the costs are far less than the 15mm without too many disadvantages so the 20mm is a good compromise of quality and price.

The Sea and Sea 20mm is a small lens, not much larger than the Nikonos 35mm lens, measuring just 62mm diameter by 61mm in length and 98mm wide (including control knobs). The 58mm front filter threads let you use your existing filters for the Nikonos 35, 28 and 80mm lenses.

The 7 glass elements are arranged in 7 groups and are housed in a well machined all-aluminium housing. Underwater, the 20mm lens covers 79°30' across the diagonal which is a useful angle for portraiture and, with the ability to focus



Above: When fitted to a Nikonos V with the Sea and Sea optical viewfinder, the 20mm lens makes a neat package. Covering nearly 80° underwater and costing about 30% less than the Nikon 20mm in the UK, Sea and Sea's 20mm looks set to be a popular lens. The quality of design, construction and packaging are high and should be an example to all other independent manufacturers that this attention to detail must result in increased sales and reputation.

Right: As these swimming pool tiles show, the Sea and Sea 20mm lens is a good performer. The distortion is minimal and the edge to edge definition, even at wide apertures is good. The lens to subject distance is 1 metre. Nikonos V on a tripod with Pan X film. Auto @ F3.5 gave 1/125th.



Right: A simulation of scenic shots shows the 20mm lens performing well from edge to edge when focused at infinity and using the widest aperture of F3.5. Swimming pools are not the most natural subjects but their tiles are ideal for testing lenses. Nikonos V on a tripod with Pan X film. Auto @ F3.5 gave 1/125th



Right: The depth of field sticker on top of the lens gives figures for F4, 8 and 16. Giving figures for all apertures would have meant minuscule print size. These represent a sensible compromise but a full chart for all apertures and focus settings is printed in the instruction sheet.



down to 0.4m (1.3 feet), it has a versatile range.

Tested down to 60 metres (for the serious snorkeller), the Sea and Sea 20mm lens has a maximum aperture of F3.5 which is one stop slower than the Nikon version. In practice this doesn't affect performance too much unless you constantly work in dark conditions at full aperture.

The focus knob is calibrated in both feet and meters and the aperture has click stops from F 3.5 to 22. Setting this control in between the clicks gives half stops for extreme accuracy. With a limited amount of space on the outer lens housing, depth of field is indicated with a sticker showing the range with apertures F4, 8 and

16. For example, with the 20mm lens focused at 1 metre and the aperture set to F8, you will be in focus from 0.6m to 3m. This is a useful range which reduces the need for ultra accurate distance estimation. For those who want more detailed depth of field figures for all apertures and focus settings, the instruction sheet supplied with the lens has a comprehensive chart containing all this information.

The sprung loaded bayonet fitting locates the lens positively when fitted to any model of Nikonos camera and the optical design allows the auto and TTL functions to work with the Nikonos 1V and V.

As with most prime lenses, the Sea

and Sea 20mm does not come supplied with a viewfinder. Their optical viewfinder with its parallax correction dial is designed to be used with the 20mm lens without the masking frame in place.

The combination of the 20mm lens and optical viewfinder makes a small package which is both easy to use and versatile for all water conditions.

So much for the physical facts but how does it actually perform?

Our swimming pool tests confirm that the 20mm Sea and Sea lens is indeed a good performer and competes well with Nikon's version. The critical test of any lens is when taking at full aperture and the 20mm lens performed well at F3.5. Closing down the aperture ensures crisp detail from corner to corner. The distortion both at 1 metre and infinity is minimal and the overall definition is excellent.

Flare should not be a problem with the coated optics so this 20mm lens can be regarded as very good value for money and, for once, it seems that paying less doesn't mean compromising on quality.

The Sea and Sea 20mm lens costs £270.50 and is available from Sea and Sea Dive shops and underwater photography shops.

Peter Rowlands

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## Subatec's S50 manual, wide angle flash

Anyone who has considered buying or has bought a wide angle lens with a coverage in excess of 90° will have experienced the hidden sting-in-the-tail when it comes to compatible electronic flashes.

Most standard units are designed to cover around 70° which is fine for lenses like the Nikonos 28mm but if you have a Subawider or SWL 16 covering more than 90°, a standard flash will only light the centre of the frame. This can, at times, give some interesting results but will become annoying. The simple solution is to diffuse the angle either with wide angle adaptors made by the flashgun manufacturers or to wrap a hanky over the unit to do the same job.

This apparently easy spreading has a major disadvantage in that the power of the unit is reduced, resulting in having to use a wider aperture with a correspondingly shallower depth of field.

The solution to this limitation is to buy a dedicated wide angle flashgun which retains a high power over the much wider angle of coverage. The main snag is that units with this specification cost well over £500.

This is a limitation we have had to accept in the past but now Subatec from Switzerland have produced a unit which gives not only a useful wide angle output but which doesn't cost the earth.

The S50 is a single power manual flashgun and is a very small unit measuring just 3 3/4" diameter by 4 1/2" length. Its robust cast aluminium housing is anodised black and a dome front port combined with the wide angle reflector gives a coverage of 96°.

An interesting design feature is that the internal ni-cad batteries are recharged through the Nikonos plug so the main housing is totally sealed and maintenance-free. This should ensure reliability and simplicity of use. A 240/110v charger is supplied which gives a full charge in 10 hours.

The S50 is powered by 4 AA batteries which give around 70 flashes after a full charge with a recycle time of around 5 seconds. The 900µf capacitor gives a claimed underwater guide number of 11 with 100asa in metres. Underwater guide numbers vary with the clarity and this seems optimistic. A more realistic guide would be F8 at 1 metre with 100 asa. This makes the S50 just one stop less powerful than the Oceanic OS 2003 and the Subatec S100 and it covers the same angle. That



Left: The Subatec S50 does not come complete with arm and bracket but is shown here on Subatec's versatile assembly. This will allow the flash to be placed in almost any position as well as having a single handed quick release mechanism for handheld use. The S50 itself is so light even on land that it will not tax any mounting system yet its output is only one stop less than the Subatec S100 and Oceanic's OS 2003. The excellent performance is matched in the price of just £270 so this Subatec will appeal to most wide angle users.



Above: The rear of the S50 has a large on/off switch, a ready light port and exposure guide



Above: Charging the S50 is via the Nikonos socket using the 220/110v battery charger supplied

performance from such a small unit is quite remarkable, especially as the cost is around £270, which is almost half the cost of a Subatec S100.

The S50 has only one power output controlled by a simple switch at the rear. Aperture scales for 100 and 200 asa are included on a sticker at the rear. Also at the rear is the green ready light port.

Weighing just 800 gms on land, the S50 is neutral in salt water and very slightly negative in fresh. Not supplied with an arm and bracket, Subatec offer an injection moulded arm and bracket with multi-positioning and a quick release for handheld use. This can be used with all models of Nikonos camera.

The S50 is a really impressive unit as it combines wide angle coverage

with a small size and low pricetag. The first units to arrive in the UK didn't have instruction sheets which is annoying but we understand that Subatec omitted to include these!

Having said that, the S50 is so simple and obvious to operate that most people could understand it right away. It is so good to see a manufacturer seeing a requirement in the market and plugging it. Subatec have produced the right specification at the right price and will enable wide angle lens users to light their frames without breaking the bank.

**Paul Langley**

## The 2nd World Championships

This short report is included to be topical but, at the time of writing, the winning entries were not ready so it is intended to include a much fuller report in the next issue when all the images should be made available by the organisers.

Organised by FEDAS, the Spanish diving authority, under the wing of the CMAS, the 2nd World Championships of underwater photography was held in Cadaques, Spain on June 19/20th 1987.

Cadaques is a very picturesque town just north of the Costa Brava which has escaped commercial development and retains its charm.

14 nations were represented with two underwater photographers per nation. Add on models and assistants and you have a band of around 40 to organise and cater for.

Each entrant was provided with a Zodiac inflatable powered by an Evinrude engine and were allowed 2 rolls of 36 exposure Ektachrome 100 or 200. Two days were laid aside for the competition with 4 hours each day from around 9am to 1pm for underwater photography.

This timing was imposed to allow

the organisers time to take the films back to Barcelona for processing.

5 frames from the two films had to be entered for judging to show a portfolio of talent and there were no categories. No guidelines except to say that anything goes. This made the job even more difficult as entrants had to anticipate the taste of the judges.

One dive was allowed on the day before the competition to check out the area and choose a dive site for the following day.

The diving around Cadaques is excellent for macro work with tube worms, tompot Blennies, yellow anemones and a host of small marine life. The terrain is rocky with plenty of nooks and crannies for lobster, conger and octopus. There were no large fish evident but wrasse were approachable and colourful.

The visibility at the time was an unusually low 30/40 feet but it varied from hour to hour and location to location. The weather was far from good with a strong wind on the first day making the boat ride out a lumpy affair.

The sun was kept hidden by a thick

cloudbase but on the second day things improved and a teasing sun poked its head out now and again.

A much fuller report together with a full display of the photographs of the winning entrants will be published in the next issue of UP but, to save you the suspense, the team event was won by Enrico Gargiulo and Pierfranco Dilenge of Italy with Antonio Miro and Xavier Safont from Spain in second place followed by Peter Scoones and Peter Rowlands from Great Britain.

In the individual category, Kurt Amsler of Switzerland came first, Pierfranco of Italy second and Peter Scoones of Great Britain third.

The event was a total success and enjoyed thoroughly by all those who attended. It is to be hoped that it can become a more regular event for it is only with regularity can such events become established as the competition which all underwater photographers throughout the world aim to win.

We'll go into more detail in the next issue.

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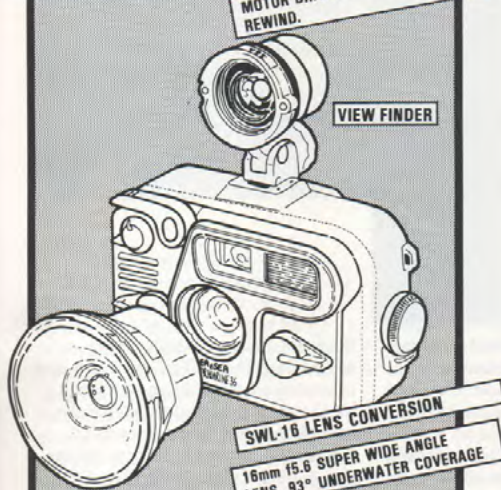
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## The BSoUP/AGFA On the Day Competition



Despite favourable forecasts and a run of good visibility, the week leading up to this annual event saw the waters around Fort Bovisand suddenly lose their clarity and take on a heavily silted gloom. Such occurrences are unfortunate but far from terminal as the whole point of this originally unique competition is that the conditions are the same for everyone.

The event was invented by BSoUP and its principle has since been adopted by many organisations in several countries. The basic formula is that each entrant buys a single roll of 36 exposure film at 9am and they then have until 4pm to expose it underwater and return it for processing. In this way everyone is

competing on the same basis. For the past two years we have had the invaluable sponsorship of AGFA who provide all the Agfachrome films as well as their E6 chemicals to process them.

The other original aspect is that once the photographers have chosen their two favourite shots, they are judged by the general public rather than by a selected panel of officianados. This often produces an interesting twist and is one which the entrant must take into account when taking shots for this competition. In addition, it gives those non-photographers a definite feeling of involvement and helps give this exciting event a special quality.

Presented at the same time are the

Left: The winning shot "On the Day" was taken by Warren Williams from North London. It attracted nearly twice as many votes as the second placed slide so was a popular winner.

Warren is a pioneering underwater photographer from the early days of BSoUP. He makes his own housings to an extremely high standard and has many awards to his credit.

Having had a dive around the harbour wall at Bovisand and not found anything much to shoot, he decided to try his luck in the Rock Pool where he had taken some good work in previous years.

The light overhead was not too brilliant and the Rock Pool wasn't too productive. Warren had loaded his Agfa film into his Nikonos V onto which was fitted a 16mm full frame fisheye lens in a Warren Williams designed and built housing.

Minimum focus is just 2"!

The dive wasn't going too well until he saw this shot on his way out. The shape of the weed on the surface framing the composition well. He set the camera to Auto and the aperture to F8 at around 1pm. His matched optical viewfinder gave him accurate composition.

When the roll came back from the processors, he chose this one as he liked its mood and feeling. An appropriate choice as it turned out for it captured the audience's mood and feeling so much that they voted it overwhelmingly into first place.

Warren won the BSoUP Trophy and 10 rolls of Agfa film

Black and White and Colour Print competitors. These 10"x8" prints can have been taken anywhere in the underwater world and are displayed in the reception area of the Fort to attract the votes of anyone who happens to be there that day.

But it is the On The Day Section which causes the most interest and attraction. Having had over 70 entrants last year, BSoUP was ready for a daunting increase but surprised when just over 40 bought film and prepared for battle. This surprise becomes relief for the film processors who have the nerve racking task of developing the films that evening in far from ideal conditions. The higher the number of entries the more their nerves get



Left: Second place "On the Day" was this shot by Peter Rowlands.

It is a combination of two images i.e. a double exposure. The 50 asa Agfa film was loaded into a Pentax LX with a 16mm lens in a Hugyfot housing and the film marked in relation to the sprocket holes of the camera.

Paul Langley posed just off the lighthouse end of the breakwater. He lay on top of a large rock with the lighter water behind him and so the foreground was left totally black. The depth of water was 40 feet and no flash was used as there was quite heavy sediment in the water. A silhouette diver was preferred for a sense of drama. 18 shots were taken like this before surfacing. The exposure was 1/175th @ F5.6

With equipment off and hands dried, the film was rewound and loaded into another Pentax. This one had a 50mm macro lens fitted and a Subatec S100 flash. Inside the Breakwater on the second dive, Peter looked for interesting and colourful subjects to add into the unexposed areas of the first 18 frames.

He was pleased to land on an area where starfish were up on their legs (arms?) and in the middle of spawning. This left the water very milky and reduced the contrast so having shot 9 frames using front lighting, the flash was placed behind the starfish for dramatic backlighting. F22 aperture was used @ 1/175th sec. The resulting backscatter was inevitable but it was hoped that it would add impact.

Having double exposed the 18 frames, the rest were spent capturing this unusual spectacle in more detail and full frame.

racked.

An overnight south west wind turned a calm sea into a swelly chop and made James Egan Layne bound boats bob up and down on their way past Penlee Point. Such conditions played havoc with balance and stomach control and resulted in quite a few photographers being well below par until they landed back at Bovisand. The fearless ploughed on to their sheltered locations to find clarity far from perfect (20 feet?) but happy in the thought that it's the same for everyone.

With the last year being full of double exposure talk, backlighting fill-in and TTL auto synchronisation, the air was full of excited speculation as to which new technique would be let out of the bag to scoop the BSoUP On the Day Trophy. Some exposed once, surfaced, dried off, rewound and then exposed the black areas again. Others went upside down for that

clusive angle and others relied on a few well chosen props to brighten the day.

The boat divers ventured as far as convenience and health would allow while the shore divers risked their blob buoys around the harbour where excellent macro subjects abound. The swell made entry a little bit of a balancing act with one hand on your camera and the other ready to cushion the staggering fall but by mid afternoon it looked as if most of the films would receive some underwater light and be returned for processing.

Meanwhile, old experienced hands looked on as the enthusiastic bees buzzed from site to site, in and out of the foaming water and up and down. These old hands are not so old in years but succeed by cunning forethought. They watched the bobbing boats and blob buoys trying to push back the frontiers of underwater photography and quietly loaded their film and prepared to

face the dangers of "the rock pool".

For those who don't know, the rock pool is two small tidal pools right in front of Fort Bovisand. They fill at high tide and in between tides the still waters settle to provide a mostly gin clear studio into which to wade. Delicately shaped stringweed rises from the seabed(?) to lick the surface and look chocolate box when backlit. Its a formula for success. A for Auto and F for F8 and you're half way there.

Meanwhile the seadogs were rolling back in. Some with more water in their cameras than when they set out, others with only a few frames exposed and still more with ideas which never worked. Torrential rain greeted them as they headed for the consolation of the showers.

The processing team sprang into action with their 15 litre tanks of 38°C Agfa chemicals and, because the entry was



Left: First place in the Black and white prints went to Martin Edge from Poole with this shot of a compass jellyfish.

Jellyfish, for future reference, seem to have a strong appeal in these type of competitions where the general public are asked to vote so don't ignore them when they next appear.

This particular specimen was encountered off the Cornish coast at Porthoustock in the open sea whilst diving with his buddy, Bob Wrobel. It was floating around in 10 feet of water.

As so often happens with freeswimming subjects and photographers, too much is happening too quickly and the shots were a bit hit and miss so it was decided to reposition the subject into a more controlled environment.

A little while later, the jellyfish found itself in a large rock pool with a calm surface exhibiting an attractive Snell's Window.

Taking turns to work with the subject, Martin had Ektachrome 64 film in his Nikonos 111 fitted with a 15mm lens. The available light was just right for shining through the subject and he took 10 good shots of which 3 were favourites. 1160th at F22 got the exposure correct. Despite being 2 feet long with a head the size of a dustbin (no, not Martin, the jellyfish) the camera to subject distance is only about 9".

To arrive at a black and white print, Martin had a 5"x4" internegative made and then printed from that to achieve his winning result.



Above: Try getting a group of underwater photographers to assemble on time and in the right place; especially after the previous night's celebrations. We managed to capture this many at 10am on Sunday morning with one of those auto everything compact cameras which make land photography so easy. Why don't they make them that easy for underwater?

smaller than expected, had them all dry by 7pm! Historically, this is unheard of and caught us all unawares so, for once, the films were waiting for us to return from eating rather than, as has been in previous years, appearing when we were really ready for sleeping.

The success of the operation is due to the scale on which BSoUP now operates, thanks to AGFA's generous sponsorship. These 15 litre tanks will process 36 films at a time and we have three baskets of film spirals so we could cope with 108 films in about 3 hours! Funny enough, it isn't the time it takes to process which is the problem; it's the time needed to load the spirals and then to offload them again before hanging the films up to dry.

With their roll of film draped over their arm, each entrant then had to choose their favourite two slides for projection to the general audience. Scissors could have been sold for £10 a pair. Light boxes would have been swapped for Krugerands and an eyeglass was worth at least a wife or two.

The difficult choices were made and the votes cast by the mostly impressed audience. Bearing in mind the conditions on the day, it is surprising the quality and standard which was produced.

Needless to say the general public confirmed their love of pussycats and flocked to the backlit rock pool stringweed while the minority of discerning taste looked for originality and perception. Ah well, such is the imbalance but such are the rules.

**Peter Rowlands**

(Bobbed up and down to come second)



Above: The processing team consisted of Peter Rowlands, Paul Langley, Mike Maloney, Vivienne Pearson and George Ristich. Last year there were 73 films to process which severely tested the system but this year, with just 46 films, the atmosphere was more relaxed. Agfa provided the Process 44 (E6 compatible) chemicals to fill the 15 litre tanks. Films were loaded onto stainless steel spirals and put into a basket holding 36 spirals. The temperature was kept at a constant 38°C by placing the tanks on thermostatically controlled dishwashers. Everything was going smoothly until Rowlands pressed the wrong switch during the first developer and the lights came on for a split second. This unfortunately fogged the first few frames of 6 films and Peter's sincere apologies go to those who suffered. He informs us that his stains came out after a good overnight soak.

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Nancy Sefton reports



Above: With consistent visibility in excess of 100 feet, the Caymans have been chosen as the location for several commercials. For the amateur, the clarity makes diver shots much easier and backscatter from the flash is unlikely. With high ambient light levels, balancing the available light with the flash is simpler.

A coral reef is a timeless entity, its inhabitants living out their assigned roles, dying and being quietly replaced. When a diver descends to a favourite coral reef, change is the last thing he wants to find. He seeks the familiar pale shafts of sunlight rippling across coral heads, foraging fish, undulating sea whips, a world of diffuse blue, wrapped in silence.

We give frivolous names to dive sites, coral cities that have lain unnamed for thousands of years. Sometimes, we bestow special protection in the form of Marine Parks but such status is merely a human commitment to see that the reefs remain unchanged.

In 1986, the Cayman Islands Government made its own commitment to an irreplaceable natural resource and designated one third of Cayman's coral reefs as underwater parks. These areas include all of the popular dive sites that lure over 50,000 diving visitors annually.

Flat coral outcrops, the Caribbean's Cayman Islands are emergent peaks of the mostly drowned Sierra Maestra Range extending south from

Cuba. Basking in obscurity until the middle of this century, residents of this British Crown Colony were quick to discover that they have an attraction irresistible to the world of finance: a tax haven status granted by King George III in the late 1700's.

If this factor first put Cayman on the map, sports divers soon did their part by discovering the fabulous Cayman Reefs in the 1960's. From that time, Cayman's rise to the Diver's Hall of Fame has been both rapid and inevitable. In the early 70's, the first exclusive dive resort was opened and by 1980 there were three dozen licensed dive boats plying the turquoise blue waters around Grand Cayman. Today, the islands are visited by more divers than any other Caribbean destination.

The lure is unmistakably the famous Cayman Wall, a sheer drop-off wrapped around each of the three islands. It is shallow, about 60 feet below the surface (the exception is at Little Cayman where Bloody Bay Wall rises to within 20 feet). The wall is also so amazingly accessible. In many areas, divers can swim to the wall

from the shore. Dive boats, visiting the precipice regularly for the first dive of the day, get there so quickly that divers barely have time to gear up before the anchor is thrown overboard.

The wall's face is vertical, pierced by narrow canyons and tunnels in which black coral thrives. Divers can explore these endless passageways and still remain above 100 feet. Photographers take delight in the profusion of rainbow-hued sponges, some as big as barrels, that grow from the Wall's face. Passing eagle rays, schools of Tarpon, inquisitive groupers and a myriad of close-up creatures provide endless photo opportunities in this clear warm water.

Grand Cayman's famous wrecks lie shallower. The Balboa in George Town Harbour was sunk in 1932 by a hurricane; she lies today in large sections on a 30 foot sandy bottom, her hull encrusted with corals and sponges. The Oro Verde, sunk purposely as a dive site in 1980, lies intact at 50 feet off Seven Mile Beach, a refuge for schools of snapper and Sergeant Majors. These finny residents lie in wait for visiting divers, ganging up on anyone

Below: The wreck of the Oro Verde was sunk on purpose as a tourist attraction and lies in just 50 feet. Coral in the foreground gives the shot much more impact.



foolish enough to bring food with them.

While Grand Cayman constitutes the diving mecca, the two smaller sister islands, Little Cayman and Cayman Brac, have long lain in the big island's shadow. But this is changing. Divers who wish to experience less crowded dive sites are bypassing the action centres for the quiet, laid-back atmosphere of 'the Brac' and even the more pristine remoteness of Little Cayman.

Both islands offer the same excellent wall diving and have recently acquired the type of dependable dive operations that have long kept their larger sister island in the limelight. Cayman Brac boasts three medium sized resorts and jet service sometimes direct from the US. Its population is 1800; there is not much more to do there besides bask in the sun, dive and perhaps scale the 180 foot cliff that gave the island its name (Brac is Gaelic for bluff)

Little Cayman, the last bastion of

wilderness in this tiny nation, has a mere 20 permanent residents, about 10,000 booby birds and an outstanding undersea asset: Bloody Bay Wall, a vertical, mile high precipice that crests at 20 feet. The late Phillippe Cousteau dubbed this area as one of the world's three finest dive sites. Three small resorts, all of them catering to divers and sport fishermen, keep the small inter-island aircraft busy all year round.

### Diving facts

There are at least two dozen dive operators based at Grand Cayman, two on the Brac and three at Little Cayman. All have well equipped dive boats and experienced crew. The island's Diver Operators Association has agreed upon specific rules related to depth limits and marine conservation; its a self policing body.

Most Cayman dive boats carry a maximum of 20 divers and at least two crew. In general, one dive master per 10 guests

supervises the dives. It is the rare wall site which lures divers to 100 feet in depth; most dives are limited to 80 feet for 40 minutes followed by a second dive in an area of coral heads or spur and groove formations from 30 to 50 feet.

There are several dozen dive sites in the most popular areas of all three islands; a single dive boat does not normally repeat a dive site within one week unless it is requested to do so. Although the vast majority of visitors dive from licensed boats, off the shore diving is available in several key areas; tanks can be hired by those showing certification cards.

The most popular site is Eden Rocks just south of the capital, George Town. A dive shop on shore handles tank rentals and provides other equipment. A few diving resorts boast off the shore reefs within 150 yards of the beach. Although the wall is within 300 yards of the shore in a few places, wall diving from the shore is generally discouraged.

### Weather conditions

The serious diver/underwater photographer should pay attention to seasonal variations in wind and water conditions. Grand Cayman, with its rectangular shape, is the only island of the three boasting a lee side in almost any wind. However, the famous North Wall is accessible only when strong prevailing northeasterly's are not blowing.

The sister island's best areas are also located on the north coasts. These two islands are roughly finger-shaped and about 11 miles in length and have no lee side in prevailing wind conditions. Since winds are strongest in winter, divers who can pick their travel times chose spring, fall and summer (in that order); this constitutes the 'off season' for hotel rates.

Variations in the air and sea temperatures are minimal; winter seas are 78 to 80 F with air temperatures in the mid 80's. In the summer, seas rise to 85F with land temperatures a humid 90F. For divers, a 3/16" wetsuit is comfortable in winter and spring but not necessary in summer or fall.

Because the islands are flat, lacking mountains and rivers, underwater visibility is excellent all year with winter seas being only slightly clearer thanks to reduced plankton levels. Average visibility is 100 feet.

### Photo facilities

Photographers have found Cayman diving to be oriented their way. Spearfishing is illegal on all dive sites (spearguns, in fact, cannot be imported onto the islands). As a result, fish are tame, so tame in fact that

you may find a grouper trying to get into your BC pocket for tibits.

Today numerous photoservices are available, ranging from 1 hour slide and film processing to video camera rentals and customised underwater tapes. Photo instruction is offered all year long: intensive week long courses as well as one day seminars. A few operations run dive trips exclusively for underwater photographers.

Slide film processing costs between \$8 and \$10 US per roll; automatic machines are used and only Ektachrome and Fujichrome films can be accommodated. All Kodacolor and Fujicolor print films can be processed by a number of 1 hour colour labs at a cost of about \$15 US for a 24 exposure roll. Film costs vary but are about 20% higher than in the US. A full range of Nikonos cameras, lenses and other attachments as well as flashes are available for rental from \$20 US per day (camera only) as are underwater video units.

Perhaps the most successful photo instruction, ongoing since 1972, revolves around Jim and Cathy Church who conduct week-long classes from May to September. Students film is processed daily.

In 1975 The Cayman Islands BSAC chapter purchased and installed a recompression chamber located near George Town adjacent to a private medical clinic. The chamber is operated by trained BSAC divers and has successfully treated around 100 cases, most flown in from nearby countries which have no such facilities.

#### Marine Conservation

The 1978 Marine Conservation Law and subsequent marine park legislation prohibits the taking of any marine life, even in non-park zones. Line and spearfishing are limited to certain areas and possession of spearguns is limited to locals who are licensed. Food fish, lobsters and the edible conch are protected by size, quantity and seasonal limitations. As far as scuba divers are concerned, the prevailing motto is "Take only pictures, leave only bubbles".

Oddly enough, with all the fanfare, the new marine parks will not really change the basic underwater experience for the visiting diver. Surface markers delineating park boundaries are in evidence as one travels to and from the dive sites. The occasional lone fisherman sitting in his skiff is no longer seen in the marine reserves. The lush reefs and walls of Cayman appear the same, the fishes and other reef inhabitants going about their lives oblivious to the fact that their homes have been transformed by the stroke of a



Above: Spotted Moray Eels and Arrow Crabs inhabit Cayman's coral reefs along with an almost inexhaustible supply of other "little critters". It is ideal country for close up lenses.

Below: Care must be exercised when approaching these small Christmas Tree Worms, especially when using an extension tube with a framer. They are best shot with extension tubes and some are more willing to pose than others. They abound in a wide variety of colours.



pen into Marine Parks.

The advent of parks will no doubt call new attention to Cayman's spectacular reefs but these hardly needed a glamorous new title to attract visitors. The real purpose of park status is to ensure that generations of divers yet to come will enjoy the Cayman underwater experience and that the people of the islands will forever retain their natural heritage.

#### Traveller's tips

The Cayman Dollar is linked directly to the US Dollar at CI \$ 0.8 to US \$1. Both currencies are readily accepted as are major credit cards and travellers

cheques. Hotel accommodation is cheapest between May and December; however dive trip costs do not change seasonally, averaging US \$30 for a two tank dive trip (slightly higher in the sister islands). Voltage throughout Cayman is 110 AC as in North America.

Grand Cayman offers both condominium and standard hotel accommodation. Rates are about the same for both with condominiums having kitchens in a country where dining out can be expensive. Grand Cayman has several large supermarkets for those planning to prepare their own meals.

The islands are served by Cayman Airways, Eastern Airlines and Northwest



Left: Constantly swirling silverfish at Eden Rocks are controlled by breathing out to frighten them away and then shooting them when they come back into formation. Their silver bodies can prove tricky for correct exposure with flash.

Cayman Brac and eight times weekly to Little Cayman.

Land photographers looking for dazzling attractions may be disappointed except for migratory and resident birds as there is little in the way of wildlife residing in these somewhat arid, flat islands. The richest life is found in the abundant mangroves, not easily accessible.

Classic beach scenics may be found on the Seven Mile Beach, a dramatic expanse of clean, white sand dotted by multi-coloured sailboats; offshore, the waters are an incredible peacock blue. Sunsets here are unsurpassed.

Orient from Miami and Houston. Other US gateway cities are to be added shortly. Inter-island travel is via Cayman Airways jet and 30 passenger Shorts service, daily

The most interesting subjects, photographically speaking, may prove to be the Caymanians themselves. They are friendly and hospitable; a mixture of many

racers, they are also free of ethnic bias. Racial strife is unheard of. Caymanians are worldly and affluent, enjoying the highest standard of living in the Caribbean.

Activities for the non-diver include freeport shopping in George Town, the bustling, modern capital, and sightseeing trips that include the island's turtle farm. Watersports include sailboarding, Hobie Cat rentals, parasailing, snorkelling, water skiing and a host of self and motor powered surface vehicles for hire.

The most intriguing addition to Cayman's roster of ocean-orientated facilities is submarine trips both deep and shallow; one may ride to 100 feet in company with 30 other passengers or to 300 feet in a small research submersible, dropping down the Cayman Wall into the realm of the deep dwelling denizens.

No matter how you see it, Cayman's dazzling underwater world is well worth a trip, particularly for photographers seeking prolific, easily accessible coral reefs.

Information on travel to the Cayman Islands may be obtained in the UK from The Cayman Islands Dept of Tourism, 17b Curzon Street, London W1 and in the US from 205 Catalonia Avenue, Suite 604, Coral Gables, Florida 33134.

**Nancy Sefton**

## TWICKERS WORLDWIDE DIVING

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## Completing Composition with Dr Mia Buehr



*This shot makes better use of light as an attention gatherer. The diver's face is illuminated and emphasised by the bright mask rim so the viewer sees it first. We can see the diver's expression and follow his glance to the wreckage. The contrast between bright face and darker wreckage gives a sense of drama to the picture. Nikonos 111, 15mm lens, Subatec S100 flash, Ektachrome 64.*

Suddenly, there it is in front of you, hovering just above the sand, delicate colours playing over its body like shadows on water. A cuttlefish! Frantically you clutch your camera, set the exposure and focus on the cuttlefish. But what do you do now? How should you frame it? How can you be sure to take a shot that will do justice to a subject like that?

If you're a bit uncertain of your sense of composition you try desperately to think of some rule, some surefire formula that will ensure that your shot is perfectly composed. But the problem is that there really is no such hard-and-fast rule, no straightforward formula that will ensure success. Walk through an exhibition of prize-winning photographs and you'll find that each one is different, each follows different 'rules', each makes its visual impact in a different way. Of course you'll hear a lot about the 'rules' of composition that try to simplify the complexities of arranging the subject in your viewfinder.

One that's very popular these days is the 'rule of threes' which states that if

you divide your frame into three sections horizontally and three vertically and place your subject on one of the places where two lines intersect, then you'll have a well composed picture. There are just two problems with the rule of threes, as there are with any rules of composition. First, not all shots composed according to its rule work well and second, you'll see many effective and beautifully put together photographs that totally ignore the rule of threes. Any 'rule' like this works by simplifying some of the basic principles of composition into an easily understood formula. So what exactly is the rule of threes trying to say?

First it cautions you not to put your subject right at the edge of the frame. That is very sensible advice; a picture whose subject seems to be lurching out of the frame is very un-nerving. Second, the rule tells you not to put the subject squarely in the middle of the frame. That too is often a good policy because a subject sitting right in the centre of the shot can be static and boring. But there are exceptions to this rule; some subjects will

do very well in the centre of the frame. The result is that sometimes the rule of threes works well and sometimes it doesn't. And sometimes you'll find a subject that just can't compose according to its dictates. The moral must be; use the rule of threes or any other compositional formula if you find it useful but don't let it limit you. Rather, try to see your subject as shapes in the viewfinder and learn to settle those shapes comfortably within the rectangle of your frame (See UP Issue 4 Page 8)

But seeing subjects as simple shapes is only the first step to putting a picture together. Arranging shapes to make a well balanced picture will give you a good composition but not necessarily an exciting one. Look at a really striking picture and you'll find that your eye is immediately drawn to some dramatic element of the picture: perhaps the open mouth of a fish, the stark silhouette of a diver or a vivid splash of colourful soft coral. Though it may seem to you that you couldn't look anywhere else, it is in fact good composition which leads your eye to the right place for maximum impact. Just



think of all those pictures you've seen where the subject was interesting but the picture was somehow not very exciting. But if a striking subject isn't enough to catch the eye, what is?

Fortunately for the photographer who wants to make an impact, the eye is very predictable in its behaviour and there are one or two things which will attract it like a magnet. Top of the list is a patch of light or bright colour. Put a bit of

illuminated white or yellow in darkish shots and that's what the viewer will see first. Now if your patch of light calls the attention to an exciting part of the picture, if for instance you've illuminated a fish's face so that it stands out against a dark background or caught the curling tentacles of a pale anemone in your flash then because you've drawn the eye to an important part of the picture, the result will be drama and impact. But if the

*Right: Though the basic shape of this subject is a well balanced triangle, the effect of the bright highlights is to draw attention to the far right and so gives the impression of an unbalanced picture. Nikonos 111 with 28mm lens. Small housed flash Ektachrome 64.*



*Left: This is a good example of how not to do it! The basic shape of the subject is a balanced triangle but the viewer's eye is distracted by the brightly coloured details like bottle, compass strap ABLJ etc., and jumps nervously from one to the other. So it isn't easy to see just what's happening in the picture especially as there's no emphasis on anything interesting. The result is an unexciting, unsatisfying picture. Nikonos 111, 15mm lens, Oceanic 2003, Ektachrome 100.*

brightest part of your picture is, for instance, part of a divers backpack, then all you've really done is take a picture of a backpack. Let your flash reflect brightly off a sandy bottom and it won't matter that a stunning fish is lurking in the gloom; what your viewer will see is the sand.

Bright colour is a two edged sword and has probably ruined more pictures than it has helped. Remember all those pictures where the vivid yellow of a divers watch strap or ABLJ has been positively mesmerising and has distracted you from the real subject of the shot? Patches of bright colour can actually 'trap' the eye and prevent it moving smoothly around the picture. The big problem here is that light can be very unpredictable underwater. Without a lot of experience its hard to know just how your flash will reflect from a subject or its background and often its only when you collect your slides from the processor that you find you've taken a really striking photo of your buddy's contents gauge. Experience and forethought are the only things that will help you here.

Though the light is the most efficient attention-getter of them all, there are others; eyes, for instance. If the eyes of an animal or diver appear in a picture, they'll be the immediate point of interest. For maximum impact eyes must be well lit, well positioned in the frame and always in focus. And use the direction of their glance to call attention to some other interesting part of the picture.

So a picture grabs your attention first by attracting your eye to some interesting part. But what happens next? If you keep staring at just one part of a photo, you'll go away feeling bored and let down. To maintain your interest, a photo must guide your eye smoothly around the frame so that you'll see it all effortlessly. If the eye has to jump from one part of a



The lines that guide your eye around a picture needn't be the outline of the subject. Here, the subject (a diver's silhouette) is contained within a wedge of light thrown from the surface. The eye sees the picture as a triangle and follows the boundary between light and shadow around the frame. Nikonos 111, 15mm lens, Subatec S100 flash, Ektachrome 64.

picture to another with no smooth connection between the parts you'll get the impression of a jumbled, badly put-together shot. A simple shape against an uncomplicated background will always be easy to look at because the eye can look at it without having to work too hard and be able to travel around it without interruption. What you want are clear lines which lead the eye smoothly around the whole scene. The lines needn't be the

outlines of your subject; they could be changes in contrast or differences in colour or a pattern of light and shadow. But make it easy for your viewer by guiding his eye smoothly to what you want him to see and he'll go away thinking that he's been looking at a really good photograph. You may think that we've gone a long way from the basic principles of composition but good composition is really just the art of making your pictures

interesting and satisfying to look at. Understand the shape of your subjects and the shape of your frame and understand how the eye reacts when it looks at a picture and you'll understand all there is to know about composition.

**Dr Mia Buehr**

## 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 Vine, explores all aspects of the Red Sea with emphasis on its rich marine environment.

### New Titles

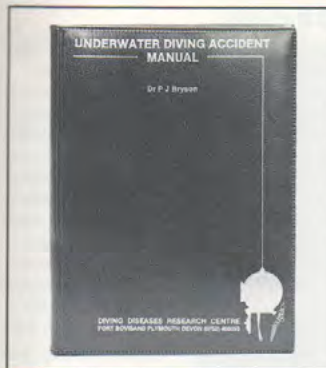
### Red Sea Safety: £16.75

Guide to Dangerous Animals  
In this book the author, Dr. Peter Vine, 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 £39.50

In this well-researched book, Dr. Vine 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:  
Send cheque (plus £2 p&p each book)/Access No to  
IMMEL PUBLISHING LTD, 37 Dover Street, London W1X 3RB  
(01-491-1799)



Underwater diving accident manual by Dr P.J. Bryson

Underwater photographers can tend to get so engrossed in their subjects that they can forget how long they have been underwater. Statistically, however, underwater photographers do rank as some of the most productive yet safe divers in the world but even so, this small manual is an invaluable source of procedural information.

This spiral bound manual is printed on waterproof paper. Why more publishers don't do the same is puzzling. The tear resistant paper will withstand life at the bottom of a dive bag and be ready for use, should the need arise. Produced in conjunction with the Deep Diving Research Centre based at Fort Bovisand, Plymouth, the manual combines the best of both worlds in that it has a good medical base with a sound knowledge of diving. These two requirements produce a very practical manual which at £6 is not expensive for the information and advice it contains.

A flow chart takes you through the various stages from being a suspected case to needing medical/hyperbaric treatment. All of the diving related diseases are covered from decompression sickness, burst lungs, hypothermia, drowning, nitrogen narcosis, carbon monoxide and dioxide poisoning, vomiting, shock, oxygen poisoning, heat exhaustion and finally, jelly fish stings.

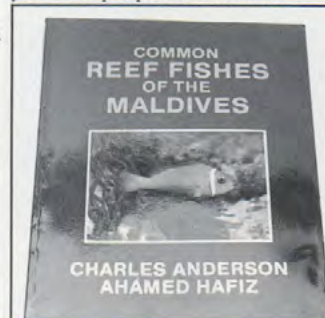
DDRC is a registered charity in the process of setting up a national diving emergency network to work in conjunction with the present diving rescue services. With their extensive facilities at Plymouth, they have established themselves over the past four years and

## Book Reviews

now treat approximately half of all the reported sports diving accidents in the UK. Since they are a charity, the profits from the sales of these manuals will go back into DDRC to continue their expansion and knowledge. You know that your money is going into improving your safety so buy one and don't lend it to anyone. If they want one, make them buy their own; otherwise you will be hindering progress in diving safety.

It is a manual I hope you never have to use but is one which I strongly suggest you buy for your own present and future safety.

They should be available at your local dive shop or direct from DDRC, Fort Bovisand, Plymouth, Devon. DDRC have no connection with Plymouth Ocean Projects (Bovisand) and are a registered charity so by buying a manual you will help improve the facilities.



Common reef fishes of the Maldives by Charles Anderson and Ahamed Hafiz

This 83 page softback book has a colour picture per page with details of family, scientific name, English, Dhivehi, German, French and Japanese name together with details of size, food and habitat.

It is aimed at the Maldives diver who wants to identify the fish straight after the dive before the memory inevitably fades and as such it does a good job. All of the common species you are likely to see are covered.

The colour photos have all been taken in situ and will make positive identification easy.

At £4.95 (plus £1 p&p), it isn't overpriced and with direct flights from UK to Maldives scheduled for next year it should accompany many visiting divers.

Common reef fishes of the Maldives is available from Ocean Optics Ltd, 4 Greyhound Road, London W6 8NX.



Nikonos Cue Cards by Jim & Cathy Church

Anyone who has bought the Nikonos Handbook by Jim & Cathy Church will know just how comprehensive and easy to use the book is to learn from. The one big snag is that you can't read it when you most want it i.e. underwater!

There's enough to remember about the diving equipment let alone your camera so these waterproof cue cards are a good idea and can be taken with you for reference wherever you are.

Altogether there are 5 in the set. Each one is 7"x5" in size and printed on thick plastic card. A hole at the top left of each lets you string them together for safety.

The cards deal mainly with the Nikonos IVA and V cameras together with their Nikon flashguns but in practice, the information given is relevant for most TTL and Auto flashguns. There are also sections for manual exposures with cameras and flashguns which will make these cards relevant to all underwater photographers.

The cards cover the following topics:

- Card 1. Sunlight exposures
- Card 2. Manual strobe/flash exposure control
- Card 3. TTL strobe/flash exposure control
- Card 4. How to use extension tubes and close up lenses
- Card 5. Multiple flashes and secret exposure chart

On the first 4 cards there are page references to the Nikonos Handbook if you want further details but on the whole, these are good reminders of the procedures needed for perfect exposures.

Available in the UK from Ocean Optics Ltd, the Nikonos cue cards cost £12.95 (+£1 p&p) for the complete set and will prove useful to jog your memory at a time when you can't read the book.

These cards are one of those ideas that make you think 'Why didn't someone do it sooner?'

## UP reveals the simple facts



In the last issue Steve Rosenberg described how to convert your existing slides into high contrast lith images. This time we'll go one step further and see how these liths can be recycled to achieve even more impact.

In order to keep things as simple and inexpensive as possible, we'll be working in 35mm only although for real quality and control it would be better to work with 5"x4" or even 10"x8" film. However, 35mm will be much simpler and you don't need any extra equipment other than a register mount slide.

Register mounts are identical to ordinary ones in that they hold a 35mm slide flat within the 2"x2" mount for projection but they also have two or three accurately placed location pins into which the film sprocket holes register. Register mounts are used extensively for audio visuals where one image must superimpose onto another without any movement.

These mounts are available at good photo shops and GePe Register Mounts are probably the most available in sensible quantities. They come in packs of 20. The alternative, used extensively in the AV world, is Wess Mounts but these are only available in 50's.

Lith film is available in 100 foot rolls so if you know anyone who has some, try to borrow some rather than buy a whole roll. Chemicals to process lith film are as easy to use as black and white chemicals and even quicker. The film can be handled in the standard red lighting used for black and white printing.

To make the first lith copy, sandwich a piece of lith film under your chosen slide and expose it to a controlled source of light. An enlarger is suitable but make



sure the slide mount is in the middle to ensure correct register. Exposure times will be trial and error depending on the strength of your light source.

Process this piece of film in a small print developing tray. The whole process takes no more than 3 minutes. The result will be a negative high contrast image consisting of black and clear areas. Lighter areas on the slide will become black on the lith. With the first lith dry, you must make a contact of this to get a positive image so that you then have another frame where the lighter areas of the original slide are now clear rather than black.

Putting both of these liths into the register slide mount will give you a totally black image as the clear areas on one frame are covered by the black areas on the other and vice versa. This may seem rather pointless

Left: A plain lionfish becomes a glowing "galleon of the night" as its shape is transformed by this simple three step process.

The type of subject which lends itself well to this treatment are those where it is isolated on a plain background. The nice thing is that the most mundane originals can become quite startling when converted so trial and error could unveil a winner. The equipment needed is no more than a basic black and white darkroom would have and the time it takes is about 15 minutes per image so you can soon build up a good range of subjects.

Left: This negative image results from making a lith contact of the original lionfish slide. All of the shades have been reduced to either black or clear so emphasising the shape.

Lith film can be handled and processed under red safelighting so you can watch the image appear as it is being processed.

Left: By making another contact of the above contact onto lith film you get a positive image of identical size. Mounting these two together will give a totally black image which can become neonized using a simple technique explained in the text so, if you are one of those readers who only read the captions, you'll never know how to do it.....

but all you now have to do is separate the two frames with a piece of tracing paper. Kodak produce a smooth Kodatrace but any good paper should do and this will let light through the outline of your subject.

The final step is to copy this onto either colour slide or negative film using a wide aperture and overexposing by at least two stops. Place a filter of any colour you like behind the slide and you'll add the final colour. This produces a coloured flare or neon effect.

Once you've mastered this, the sky's the limit and experimentation is the name of the game so put some time aside and see what your original images can become.

**Peter Rowlands**

## World Champion Kurt Amsler explains

This shot was taken for Uwatec, a Swiss Company who make the Aladin Dive computer. It is activated by touching it and so the idea behind the name and the idea is that it performs magic when touched.

As with all my important shots, I paint them first in detail and this was shown to the client for their approval. As I was going to Florida to shoot manatees in fresh water, I decided to shoot this in the crystal clear Florida springs in February this year. The visibility was in excess of 200 feet yet I chose to shoot in a cave known as Catfish Hole. This gave a black/dark background and also helped slave flashes to trigger.

The globe is no more than a plastic domestic lightshade with a small macro flash inside. A hanky was wrapped around it to diffuse it for more even lighting. This flash was triggered by a long lead from the camera which was a Nikon F3 with 16mm lens in a Sea and Sea housing.

A Sea and Sea YS150 flash set to slave was placed in the top of the cave to add the main light onto the diver and Aladin computer. Despite looking quite simple, this shot took over 4



hours to take even though we were in just 6 metres of water.

There was a strong current running through the cave and this kept moving the globe so a weight had to be put inside. Whenever we went to take the shot, several sunfish wandered into shot and had to be encouraged away. If you look in the top left you will see the one that got away by staying in frame!

Once we had stabilised as much as possible, I had a steadier image in the viewfinder. I didn't want to see the diver's eyes in the mask but wanted a reflection to create a science fiction/futuristic atmosphere to the image. My model, a friend and diving instructor whom I use whenever girl models aren't needed, was instructed to tilt his head down slightly to achieve the reflection.

What I didn't anticipate was the reflection of the hands in the mask which I think adds to the futuristic feel. That was an added bonus.

As well as tilting his head, I asked him to breathe gently without the usual plumes of bubbles. This would disturb any sediment and also distract the eye too much away from the focal point - the globe and the Aladin.

The wetsuit is one made some years ago in Germany and is coated neoprene which gives a glossy finish. I use it sparingly as too much use would make it less effective.

With time ticking away and only one roll of Ektachrome 100 to play with, I was under a little bit of pressure. I prefer to have more film, especially when using

slave flashes which may not go off every time. However, being in a dark cave is ideal for triggering slave flashes and they worked every time.

The Sea and Sea top light had to be positioned so as not to overexpose. The main exposure calculation being a balancing act between the flash in the globe and the top light. F8/11 was used with 1/30th shutter speed.

The clients were pleased with the resulting image and had a large poster made to send to importers of the Aladin throughout the world. It will also be used in their display adverts in diving magazines.

Before accepting the job, my main request was that my name must appear credited whenever the picture is used. The inclusion is unobtrusive but is most important to me in my career as an underwater photographer.

Since taking this shot, I have used the same basic setup in Fotosub 87 where I was awarded first place in the individual section. Doing the shot for the second time was much easier as most of the problems were known. I just substituted a red starfish for the Aladin!

**Kurt Amsler**

## Basic course

### Which lens?

The type of lens you choose to use will affect your results dramatically. Changing camera bodies will hardly make any difference to your results as they are basically just light-tight boxes which expose the film to light. It is the lens which dictates the image to be recorded on the film so it is far more important than the camera. The more versatile your range of lenses, the better will be your results.

Lenses are described by focal length. The lower the focal length number, the wider the angle of the lens. For example, a 20mm covers 94° and a 35mm covers 65°.

There are four main categories of lens: ultrawide, wide, standard and telephoto.

#### Ultrawide angles

This range of lenses are widely used underwater as their extremely wide angle of coverage (from 90° to 180°) allows large objects to be photographed without moving too far back. The further away you are from your subject, the poorer your results will be.

There are two types of ultrawides - fisheye and true wideangle. The fisheye types are usually 15 to 17mm focal length. They cover angles up to and sometimes over 180°. Lines at the edge are wildly curved and, in their extreme, they are totally circular. These circular fisheye lenses were very popular in the early days of underwater photography.



Above: The straight sandy bottom is curved by a full frame fisheye wideangle but there are very few instances when this distortion is evident.

Modern designs of these lenses have produced "full frame fisheyes". These usually cover 180° with the usual edge curvature but there is no circular image. It is filling the frame. On land the curvature is still very evident but underwater, where there are few straight lines, the visual effect is minimal. It is this extremely wide

angle of coverage (about twice what you see through your mask!) which makes these lenses almost perfect.

The true wideangles range from 18 to 24mm and they produce geometrically correct images.



Above: If you took shots of swimming pool tiles, a true wideangle would record them as straight lines without distortion.

The 15mm Nikonos lens is such a lens and has an enviable reputation and pricetag. (Quite why Nikon call it 15mm is puzzling as its effective focal length underwater is 20mm.)

In order to achieve this perfect geometry, there is a slight disadvantage in that objects will change scale depending on where they are in the frame. This can be especially evident with divers as objects towards the edges of the frame are compressed. Again, underwater, this is not too noticeable as long as you aren't very close to the subject.

All of the supplementary wide angle lenses for the Nikonos such as the Subawider and Sea and Sea SWL 16 are true wide angles.

Wide angle lenses have another big advantage in that they have a very wide depth of field. The wider the angle of lens, the more will be in focus either side of the exact point of your focus. This means not having to be so accurate with distance estimation and gives the ability to have a picture sharp from the close foreground to the furthest background.

In murky water, wide angle lenses are almost compulsory to keep the water between you and your subject to a minimum. This keeps clarity and contrast at their highest. Using such lenses in clearer water allows large scenes to be captured without moving too far back. Divers can be captured from head to foot from just over 3 feet. Move them further back and you include them in the scene.

#### Wide angles

These lenses are just less extreme in

angle but still wide. They range from 24 to 35mm covering angles 80° to 60° respectively and are all true wide angles. Examples of such a lens is the Nikonos 28mm (which is in fact around 35mm underwater). The Nikonos and Sea and Sea 20mm lenses are in this category as their effective underwater focal length is about 26mm.

These lenses are useful for a more natural perspective equating at the 35mm end to our own eye. There are times when the ultrawides are too wide and force you to come in too close for detail. The wide angle lets you stand slightly back and achieve a more natural result. When talking of prices for prime lenses, they are also much cheaper and so suit the needs of most.

#### Standard lenses

These cover around 50° and are around 50mm. They are the lenses usually supplied with the camera but they aren't in fact the most useful of lenses. It is only by using them as a base onto which to add other lenses that they can become more versatile. A classic example is the Nikonos 35mm lens (which is around 50mm underwater). For scenic or diver shots you would have to be at least 10 to 12 feet from the subject. This is sometimes the very limit of our visibility in murky waters so the shots will be terrible.

If you want to move in closer to obtain clarity on some marine life, the minimum focus of the lens is 2.75 feet. This is still a lot of water to degrade the image so, once again, the results will be far from satisfactory.

The only way to extend the lens's range is to add other lenses to it to widen its angle or to make it focus closer.

#### Close up lenses

These are especially useful for capturing colourful marine life and they are the easiest and simplest way of producing excellent shots right from the start. They are supplementary lenses which attach to the front of the lens and allow it to focus much closer. How close depends upon the strength of the lens but common distances are from 6" to 12". Examples of these lenses are the Nikonos close up outfit and Ocean Optics' CU 001 lens.

The disadvantage of close up lenses is that the closer you focus, the shallower will be the depth of field. This isn't a

problem for reflex cameras but with a Nikonos it makes distance estimation much more critical. The problem is solved by the manufacturers who provide probes or frames to indicate the focus point. The result is a very simple to use and practical outfit.



Above: The Ocean Optics CU 001 close up lens attaches to the front of the Nikonos 35 or 28mm lenses and has two probes to indicate the exact point of focus

For cameras in housings, the equivalent is a +dioptre lens which screws onto the front filter threads of the prime lens. They are usually available in 1, 2 and 3 dioptre.

The much more widely used alternative is a macro lens which is designed to focus much closer yet still be turned to focus on infinity.



Above: Macro lenses have an extended focusing range and perform well at close distances

This versatility is far less restricting and makes the standard angle macro lenses of around 50 to 55mm the certain choice of most serious marine life photographers.

Having the ability to focus in onto any size of subject right down to an area just 4 times the size of the 35mm frame (1:2 reproduction) is a versatility which combined with reflex viewing is a delight which, once sampled, will be hard to give up.

#### Extension tubes

These are simple devices which place the lens further away from the film and the further this is, the closer the lens will focus. They allow even closer focusing than close up lenses; the most

powerful extension tubes will capture subjects just 1/4 the size of the 35mm frame (2:1 reproduction).



Above: Extension tubes fit in between the camera body and the lens so they cannot be removed underwater.

The focus is critical and Nikonos extension tubes are supplied with a probe or framing device to ensure accuracy.

Extension tubes do a different job compared to close up lenses. They focus so much closer that they should be considered as different lenses. The size of subject you wish to photograph and the size you want to reproduce it will determine whether you need a close up lens or an extension tube.

#### Telephoto lenses

These are hardly ever used underwater as the minimum focus and narrow angle coverage coupled with even shallower depth of field make them very difficult to use, especially the 80mm on the non-reflex Nikonos. The only time this lens should be contemplated underwater is with the Close Up outfit on the front.

The exception to this rule for housed cameras is the telephoto macro lenses which are 100 to 105mm focal length and can focus down to give 1:2 reproduction as with the 50/55mm macro lenses. The difference is that the camera to subject distance is greater and this can be especially useful for shy creatures.



Above: The 100/105mm macro lenses are long when fully extended so need special ports on the housing to accommodate them

Once again, depth of field is minimal but, when you can focus through the viewfinder, this isn't a problem. In addition, flash lighting usually allows a small aperture to be used to give slightly increased depth of field.

#### Conclusion

Despite there seeming to be a wide range of lens options for underwater use, most serious photographers use about 3 lenses on a regular basis. They may have more lenses in their carrying case but, if they noted which were used regularly, it would only be three of them.

These would be either a full frame fisheye or true wideangle, a close up/macro lens and a set of extension tubes. With these three options there won't be too many subjects which won't fit the frame. This assumes that you have the right lens on at the time...



Above: With a Nikonos, 35mm, wideangle, close up and extension tube, you can capture most subjects.

For those starting out for the first time on limited funds, the choice depends very much on the type of photos you want to take. If its diver or wreck shots in British waters then an ultrawide/wide angle is the one for you. They vary in cost from just over £100 to well over £1000 and, surprisingly enough, the cheaper lenses perform very well.

If its marine life detail you want, the choice is much simpler and also appreciably cheaper. Close up lenses start at just under £70 and a single extension tube is around £45. The other beauty of these devices is that they are so easy to use. Most of the variables such as focus and exposure are controlled leaving you to concentrate on the subjects and the composition. The exposure is controlled because the flash to subject distance remains the same so once you've established the correct aperture, it will only need to be varied according to the colour/brightness of the subject.

One slight disadvantage of close ups is that they do require flash light to add the sparkling colours whereas you can take stunning wideangles by available light, given the water clarity. This makes close ups more expensive initially if you have to buy a flash at the same time but, if you are to continue in underwater photography, a flashgun will be a vital item in your success.

In the next issue we'll look at flashguns.

# UNDERWATER PHOTOGRAPHY COURSE 1 WEEK ON LADY JENNY V IN THE RED SEA

February 24th - March 2nd 1988



Underwater Photography Magazine has chartered the Lady Jenny V for one week from 24th February to March 2nd 1988 for the most exciting underwater photography course ever to be organised from the UK.

Peter Rowlands will give you personal tuition and help with your underwater photography to make sure that you not only enjoy your Red Sea diving but also come home with quality underwater images.

You will be shown how to get the best from your equipment and your films will be processed each

day so that you can see your results before you dive again.

There is no better and more enjoyable way to improve.

The whole trip will be for underwater photographers with as many dives as you can manage together with evenings discussing all aspects of underwater photography.

While you are underwater, we'll be processing your previous film!

Slides taken the previous day will be projected for helpful discussion so that you will be able to see your images in detail. There will even be a

competition at the end of the week to find the best slide!

The all-inclusive price is just £769. There are no hidden extras and you will return from the week with not only memories of fantastic dives but also the pictures to prove it. Bookings are being taken now so please apply soon to guarantee your place.

Further details are available from:

Peter Rowlands  
Underwater Photography  
4 Greyhound Road  
London W6 8NX

Oh, dear. Where are you all? Does no-one dive in the UK anymore when the sun is out or are competitions not the best way of encouraging photographers to show their work?

The 6 entries received this time for Sunburst shots in the UK weren't good enough to warrant having them printed. That may sound high-handed but remember that the aim of this competition (if that's the correct word) is to encourage photographers to air their images and impress their colleagues. The result, hopefully, would be a page of at least one excellent image (and more if they arrived) that would enthuse and encourage others. Despite its aims, it seems that those who produce the excellent work don't want to show it. We want to try and find a way of seeing and showing the good work.

This situation does seem to have repeated itself for, in the past BSoUP in London wanted to encourage members to show their slides at the monthly meetings. In the early days of BSoUP when images were being strived for, there was always a lively debate whenever a new slide appeared on the screen. This usually took the form of friendly banter but, if the slide was any good, the conversation soon turned to

questions of technique, location and so on. The banter put some people off as it is a harrowing experience having your pride and joy peeled apart with apparent ease and seemingly mocking humour.

The result was a lack of slides on the screen so it was decided to have a "Slide Clinic" where a member brought along 6 slides and two experienced underwater photographers made constructive comments. This idea seemed fine but it degenerated as poor material was shown and no-one had the nerve to stand up and tell the truth - the images are ordinary, they can and should be improved. Go away and improve them like this, like this and like this. The photographer was being given too easy a time. "Oh, that's an interesting shot" was about the most encouraging comment. (If anyone says that one of your shots is "interesting" it usually means they can't think of anything good to say about it).

The result was an embarrassing part of a BSoUP meeting where people would count the hairs on their palms rather than offer help. The photographer would go away delighted that the audience had seen their best work and thought it was interesting. I must be good. How much

better it would have been for that same person to be given good hard, realistic advice which, if they decided to act upon it, would improve his/her attitude about images for the future. Above all, it would make them try harder if they really wanted to improve their underwater photography.

And that seems to be the centre of this whole dilemma. There don't seem to be the people around with the talent who are really trying hard. Yes, that's a bit harsh but we don't get anywhere by saying there's some "interesting" people around.

**So where does this leave us with the competition?** We really don't know and we're hoping that you could suggest something to help encourage those high quality images to come out from the slide sheets and be blasted across the pages of UP. That can only be of benefit to all of us.

**Please let us know how you think it could be done.** It may be that you think a magazine is not the place to do this so lets hear how and where we can enable top quality images to be seen and appreciated as much and as often as possible.

Please write to us and let's see if we can't solve this one together.

## AGFA Competition Results

## Competitions Worldwide

### 8th Nelos Film Festival, Antwerp, Netherlands. 19th December 1987

This annual event has grown in size and now has four main sections. It attracts entries from around the world but with an obvious European bias.

Division 1 is for prints. There are no categories, just black and white, colour and creative. Division 2 is slides and once again there are no major categories except Macro (up to 1:3) and Others. Division 3 is for Audio Visuals and 4 is for Films either Fact or Fiction.

There are no charges to enter and neither is there for attending the event on Saturday December 19th when the results will be announced and displayed.

Entries must be received by 15th November 1987 and the judging will be on 28/29th. You can attend the judging and project your audio visuals if you want. UP has copies of the rules and entry forms so drop us a line or ring us for a copy or write to the Organisers, NELOS, Kongostraat 28-9000, Gent.

### Nikon Photo Contest International 87/88 October 31st 1987

This annual competition attracts excellent entries from all over the globe, tempted no doubt by the dazzling array of prizes.

There are literally dozens of cameras and lenses to be won and, for the second year, a special underwater category has been created.

Entries must be duplicates which will not be returned. They can be either prints up to 10"x12" or 35mm slides. The original must be supplied if the shot wins. No original, no prize. Reading the rules carefully indicates that you don't have to use Nikon equipment - "Only photographs taken with a 35mm camera such as the Nikon may be accepted as entries".

Previously published or about to be published shots cannot be entered and the competition is open to amateur and professionals alike.

First prize in the underwater category will receive a Nikonos V, 28 and

35mm lenses and an SB102 flash. Second prize will get a Nikonos V with 28 and 35 mm lenses and third place will get a Nikonos V body.

All of the winning photographs will be published in the Nikon Photo Contest International Annual 1987/88 sent free to the winners but for sale through your Nikon importer.

### Brighton '87

The rules are now available for this, the 8th such event.

New categories include "Special Effects" to encourage 'creativity and experimentation' and also a new "Grand Master" section for those who have already won an award in any kind of national or international competition.

The prizes are as attractive as ever with a £2000 Gold Rolex being awarded to the Grand Master. Entries must be received by Monday September 14th.

For further details of the competition and the Festival weekend, write to Diver Magazine, 40 Grays Inn Road, London WC1X 8LR

## Short Ends

### Rechargeable lithium batteries

Anyone who uses ni-cad rechargeable batteries will know how annoying it is that you can't measure the state of charge accurately. In addition, their power drops suddenly at the end of their charge and can leave you stranded with no flash when the fish are posing beautifully.

Molicell from Canada have announced the arrival of rechargeable lithium batteries which offer several distinct advantages. They give higher output per size in both volts and amps, their charge retention is much better and they don't suffer from "memory". They are also lighter and will perform much better than ni-cads when used in packs of several cells. But the main advantage is being able to test the state of charge.

The big disadvantage at present is the cost - about 6 times more! but no doubt this will drop as sales increase and research and development is recouped. Charging the cells is more delicate with overcharging being serious. This is solved with special timed chargers which will probably be more expensive initially.

UP will keep you informed.

### Egyptian Red Sea Photo Competition

The finishing touches are being put to the rules for a major competition organised by the British Society of Underwater Photographers on behalf of the Egyptian Tourist Board.

All shots must have been taken in the Egyptian Red Sea and there are three categories - free swimming subjects, static subjects and man in the sea.

35mm slides only can be submitted and the judges will be looking for images which convey the attraction of diving in the Egyptian Red Sea. Up to 6 slides can be entered per category and there will be no fee involved.

The winner in each category will receive an all expenses paid trip for two to Cairo for a week including several days diving off the Egyptian Coast.

A grand reception is planned when the winners are announced. This is expected to take place in April 1988.

Further details will appear in the next issue of UP together with an entry form.

### Late Prizes for Brighton '87

Guaranteed to get all cine buffs dusting their Eumig Nauticas is the late arrival of a major prize from Sony UK Ltd.

A Handycam Video 8 camera and housing are up for grabs in the cine section. This outfit is worth over £2000. It will be interesting to see if the number of entries in this category increases as a result of the prize.

The weekend starts on Friday evening with a Mayor's Reception. The Conference part takes place throughout Saturday and Sunday in the Dome at Brighton with a major exhibitors display in the adjacent Corn Exchange.

Speakers at the Conference have yet to be announced but the cost of the whole weekend package including entry to all the functions is £50 per person. Diver have weekend hotel accommodation for £105 for a double and £75 for a single room.

The rules, entry forms and booking details are available from Diver Magazine, 40 Grays Inn Road, London WC1.

## Classifieds

### For Sale

Nikonos V with 35mm lens. Hardly used. £350 ono. Tel 0548 830709

### For Sale

Tussey aluminium housing for Nikon F3 with dome port and 105 macro port £600. Nikon F3 camera with MD4 Motordrive, DA2 Actionfinder and 105mm macro lens. £900. Will split if required. Tel 0942 819816 (Eves) 0204 396555 (Day)

### For Sale

Close up lenses and accessories for the Nikonos. 6", 9" and 12" subject distances. Interchangeable underwater. Send 18p stamp for specs and prices to Z&A, 52 Highfield, Letchworth, Herts. Tel 0462 685459 Evenings

### Wanted

Aquaflash for Nikonos 111. Must have the auto/slave sensor. Tel J.Thornhill 0206 47086

### For Sale

Oceanic OS 2003 flashgun with EO connector and Nikonos 111 to EO adaptor. In excellent condition including Scubapro 21" ball joint arm + progrid. £310. Sekonic L164 marine meter. Mint with 3 month gn/tee. £115 Tel Martin Edge 0202 679565

### For Sale

Close up lenses and accessories for the Nikonos. 6", 9" and 12" subject distances. Interchangeable underwater. Send 18p stamp for specs and prices to Z&A, 52 Highfield, Letchworth, Herts. Tel 0462 685459 Evenings

### Wanted

Nikonos 111 with 35mm lens. Tel R.J.Bradley 0306 882244 ext Bodyshop

### Wanted

Subawider and viewfinder. Tel J. Perkins. Thetford 861 637

### Wanted

Nikonos 11 flashgun Tel Mr Mason 01 581 6597

### For Sale

Nikonos 11 with 35mm lens, electronic flash in perspex housing and L86 light meter. £125. Tel G. Wilson 01 272 5333

## Close Ups



Everyone knows that the easiest way to produce sparkling results is with close up photography.

The Ocean Optics 001 Close Up Lens has established itself as *the* lens for close ups with all Nikonos cameras.

Used on the 35 or 28mm lenses, the CU 001 brings you into pin sharp focus at 10". Stainless steel probes indicate the focus area without hindering composition and the glass optics and aluminium housing complete a robust, high performance system. Surprisingly enough, the CU 001 costs just £69 (+ £3 p&p). A small price for such quality.

### Ocean Optics Ltd

4 Greyhound Road, London W6 8NX  
Tel 01 381 6108

## UP and Coming

### UP Reviews

Sea and Sea's YS50MS and YS50TTL flashguns. Also their JVC GR C7 aluminium video housing

### UP Overseas at FotoSub '87

Full details of the winning entries and behind the scenes information from the 2nd World Championships in underwater photography

### UP Overseas in Bonaire

American Gregory Brown shows us around this idyllic location

### UP in the UK at Lough Hyne

Keith Wilson takes us to Ireland's first Marine Reserve

### Tantalising Tentacles

Nancy Sefton shows us their inhabitants

### Book Reviews

IMMEL's Guide to inshore marine life in the UK

### Meet the imagemakers

Paul Langley interviews Britain's Warren Williams

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# SEA AND SEA'S YS50 TTL

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The Sea and Sea YS50 TTL flashgun marks a watershed for today's underwater photographer. Never has a unit provided so much of what you want at a price that you can afford and its specification, for once, is based on what you really need. The result is the most useful and affordable TTL flashgun on the market today.

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