

# Underwater Photography

Nov/Dec 2021  
Issue 123



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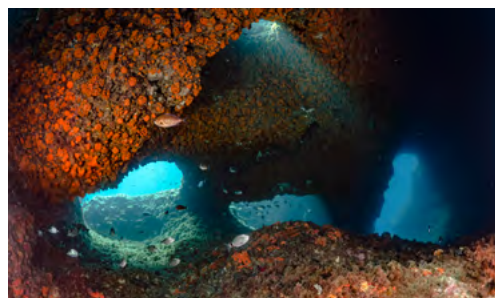
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# Underwater Photography

A web magazine

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## A long time coming

The past eighteen months have been a bit like a multi lane motorway pile up with very little forward movement and lots piling up behind.

Well to continue the metaphor, hopefully a couple of lanes are now opening up and we are able to move further afield to capture our images underwater. Safety guidelines must still be observed and obeyed in everyone's interest but with a double jab we should be able to avoid catching Covid or, if not, to not be too adversely affected by it.

For those who have had little access to local diving, their camera (and dive) equipment will have seen very little use for quite some time so it would be prudent to check it over yourself or have it done through your local dealer.

In addition, your underwater imaging brain could well be a bit rusty so don't expect to leap off the plane and be taking award winning images on the first dive.

Take it steady, enjoy the reimmersion and get back up to speed. Then, once you have, why not write a story about your first trip back and the images you took and you could be featured in UWP for we haven't had many travel articles for quite a while now :-)

# Editorial

## Plymouth Marine National Park

We have an exciting development near where I live in the south west of the UK to create the UK's first National Marine Park.

The concept was first established in 2012 as part of Plymouth city's image rebranding and since 2019 there has been a process of open discussions to receive suggestions on how to move things forward.

One such suggestion is a network of underwater webcams so viewers can see exactly what's happening in the waters of Plymouth Sound. Now anyone who has ever looked at webcams on land from beauty spots and points of interest will know how, in general, they are mostly terrible; and that's in perfect visibility.

Take those webcams underwater where we consider 10 metres viz as way above average and the views will be quite limited and far from inspirational. In addition when you think about it, in real time, not a lot happens underwater. There aren't the big shoals of fish in clear blue water being chased by speeding tuna all the

time but it's definitely not all negative.

We do have some amazing and varied marine life and special habitats here in Plymouth but webcams are not the solution. What they need is quality underwater images both stills and video taken in good conditions to engage with and inspire the land viewer. Such images need to be produced by serious underwater photographers rather than 'Steve dives and has got a GoPro' (with apologies to all Steve's out there with GoPros. It's not personal but I had to use someone's name).

The point I am eventually getting to is that WE are those underwater photographers so I will be making representations to the governing bodies and budget managers to bring about a meeting of minds where they understand what will be most effective for them and how they can achieve it by harnessing our considerable talents.

I will keep you posted along the way and hope that underwater images will play a big part in how the marine world is seen from the surface.

## Housing manufacturing

I read with interest recently that INON are about to market their new housing for the Canon EOS R5.

Nothing new in that, I hear you say and you'd be quite right but this housing will be cast in aluminium rather than machined from a solid block.

The cast method was how housings were originally produced but, by the time the mold was made and tested and then the cast aluminium machined for fixings and controls, the waiting time was usually months.

The advantage of solid machining is rather like 3D printing in that you can make one at a time and the machine can be left to run 24/7.

It will be interesting to see how INON's cast housing differs from the solid machined variety and whether it spawns a new dawn in housing production.

## Parting Shot and My Shot

As usual the cupboard is now bare for these two sections of the magazine so I'd encourage you (that's the nice word for plead!) to submit your favourite shot with a story :-)

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

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

# News, Travel & Events

## UPY 2022 is now open

The search is on for the world's best underwater photographs. UPY - the Underwater Photographer of the Year 2022 contest opens for entries on 1st November closes on 4th January 2022.

The contest is widely regarded as the world's leading underwater photography competition, attracting thousands of entries, with the winners showcased around the world in the mainstream media. The previous edition attracted entries from over 500 photographers and was won by Renee Capozzola from the USA.

We are well aware that international travel continues to be restricted but many photographers have still been able to dive more locally. The My Backyard Award will celebrate your images taken close to home, wherever that may be.

We are also delighted to have the prizes reinstated for UPY 2022. The response from our traditional sponsors has been reassuringly upbeat so to them we are most grateful.

We feel positive that the competition this year will run to schedule. You can rest assured that we will respond responsibly and keep you



informed at every stage if changes need to occur.

As with every year the whole UPY team is very excited and looking forward to seeing more of your amazing images. They inspire us, the underwater photographic community and the worldwide media who look forward to the winning images as much as we do! Check out the 2021 results or download the UPY2021 Yearbook for inspiration.

<http://underwaterphotographeroftheyear.com>



## Ocean Storytelling Photography Grant 2021



We are delighted to introduce our new emerging Ocean Storyteller Grant, which will focus on photography in its inaugural year. The photography grant is led by our own director of storytelling and National Geographic photographer Thomas Peschak, in collaboration with Kathy Moran and Jennifer Samuel from National Geographic.

This grant builds on the legacy of our previous Marine Conservation Photography Grant and is dedicated to finding and supporting a new and diverse generation of conservation storytellers.

While we are looking specifically for photographers who can tell

conservation stories about our oceans, the call is not limited to underwater photography.

Applicants should think broadly – story topics can range from the animals themselves to fisheries or the communities whose lives are intertwined with marine life.

Four successful grantees will each receive a fully funded assignment to shoot a conservation photo story on location (including day rate and travel), under the direct mentorship of the Ocean Storytelling Grant team.

The closing date for entries is November 30th.

<https://saveourseas.com/ocean-storytelling-photography-grant/>



## Baja Mexico Dive Safari November 2022

Magdalena Bay at Port San Carlos in Baja Mexico is a hot destination during November to see the striped marlin and other ocean predators such as sea lions in action as they prey on the sardine migration.

In November 2022 Photographer Gregory Sweeney will be leading this peak season photography trip to dive and photograph the best locations in Baja, Mexico.

We start in Port San Carlos where Magdalena Bay is host to the largest striped marlin migration in the world. Early starts on our own boat with excellent experienced crew rewards us with epic hunting action going on underwater.

The marlins hunt in coordinated attacks as do the sharks and seals. Under the surface will be a frenzy of action as marlin maneuver the bait balls until one by one they attack and take their meal. We often get a static bait ball and stay in the water for over half an hour.

After the action and surprises (we might see humpbacked whales) in Mag Bay, We transfer to La Paz where



we do a dive unique to La Paz: a night dive with mobula rays. It is non-stop swirling action at night. We also dive at a sealion colony where these friendly mammals swirl around us and interact.

We end in Cabo Pulmo National Park where protected marine habitat and pristine coral draws an enormous amount of tropical fish, seals, turtles, and more. Large schools of jacks are an awesome sight as the formation pulses and morphs before us. We do dives specifically for bull sharks who lurk and patrol on the scattered remains of ship wrecks.

This unique and action packed trip showcases the best of Baja Mexico and has plenty of marine wildlife encounters and photo opportunities.

[info@gregorysweeney.com](mailto:info@gregorysweeney.com)

## Lembah Photo & Video Workshop December 1-11, 2022

We are very excited to offer this 10 night trip to Indonesia to participate in a one of our photography workshops.

Price includes transfer from Manado to the resort, nitrox, and 26 daytime boat dives. This resort offers a 2:1 diver to guide ratio + Reef Photo staff will be there too for photo support and expert guidance. Don't miss your chance to come along, so reserve your spot by putting down \$1000 deposit today.



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

## 2nd Annual Huff Underwater Film Festival April 2-3, 2022

The second annual Houston Underwater Film Festival (HUFF) is now open for submissions of original underwater videos. Anyone can enter and there are no entry fees!

HUFF aims to promote underwater film making and appreciation of the beauty and diversity of all things underwater as well as encouraging the art of underwater film making. Underwater videographers from around the world are invited to submit entries for consideration for screening.

The festival will take place in April 2022 at the Midtown Arts and Theater Center Houston (MATCH).

Categories:

- Novice - Open to new filmmakers who seek assistance in post processing. Each film will be assigned to an experienced videographer from the Houston Underwater Photographic



Society who will help edit and color correct the film, add titles, music, etc.

- Fixed Lens - Films shot with cameras without interchangeable lenses. (Go Pro, SeaLife, etc.)
- Short Video - Films that are under 2 minutes length.
- Feature Length - Films that are 2-5 minutes length.
- Made in Texas - Films made by underwater videographers living in Texas

The deadline for entries is January 11, 2022.

[www.filmfreeway.com/HoustonUnderwaterFilmFestival](http://www.filmfreeway.com/HoustonUnderwaterFilmFestival)

## Dive into the Pink 2021 Auction Have your image portfolio published in Underwater Photography Magazine

This prize gives you an opportunity to demonstrate your abilities as a kick@\$\$ shooter - WHILE SHOWING EVERYONE HOW AMAZINGLY GENEROUS YOU ARE. I repeat - you're not just a gal or guy who knows your way around a camera - but you're also a philanthropist of the highest order. And we love you for it!

The winner of this prize will have a portfolio of underwater images published in an upcoming issue of Underwater Photography Magazine. Peter Rowlands, renowned underwater photographer, is your publisher - and will help to ensure that your portfolio showcases the very best of your abilities. And since Peter is a veteran shooter who has written books on the topic and judged some pretty high profile competitions (he's part of the judging panel for the Underwater Photographer of the Year competition,



which may sound familiar), this is not just an opportunity for exposure - that's a given!! - it's also a great opportunity to learn from a true master.

UWP is published every two months and every great issue is packed with all the latest underwater photo equipment news, reviews, dive site reports, personality profiles and photo portfolios, plus tips for better pictures, making it the essential read for all underwater photographers, everywhere.

[https://www.32auctions.com/organizations/26422/auctions/76632/auction\\_items/3174534](https://www.32auctions.com/organizations/26422/auctions/76632/auction_items/3174534)

# 1428 Dolphins Slaughtered in the Faroe Islands

On Sunday night, September 12th, a super-pod of 1428 Atlantic White-Sided Dolphins was driven for many hours and for around 45 km by speed boats and jet-skis into the shallow water at Skálabotnur beach in the Danish Faroe Islands, where every single one of them was killed.

While Sea Shepherd has been fighting to stop the 'Grind' since the early 1980's, this latest dolphin massacre was so brutal and badly mishandled that it is no surprise the hunt is being criticized in the Faroese media and even by many outspoken pro-whalers and politicians in the Faroe Islands.

Normally meat from a grindadrap is shared amongst the participants and any remainder among the locals in the district where the hunt takes place. However there is more dolphin meat from this hunt than anyone wants to take, so the dolphins are being offered to other districts in the hopes of not having to dump it.

The Danish newspaper Ekstra Bladet published interviews with locals, whose full names are redacted for their families' safety, explaining how a lot of Faroese are furious with what happened. "My guess is that most of the dolphins will be thrown in the trash or in a hole in the ground,"

said one. "We should have quotas per district, and we should not kill dolphins," said another. One local has asked Danish Prime Minister Mette Frederiksen to investigate the matter, saying "If she expresses her criticism, then it will also be easier for the locals who want this barbaric tradition stopped." Others express worry that the international press showing the slaughtered dolphins put their exports at risk (the Faroe Islands export salmon to the UK, US, and Russia).

Even the local Faroese press, usually reluctant to publish anything against the hunt, quotes Hans Jacob Hermansen, former chairman of the Grind, saying the killing was unnecessary.

"For such a hunt to take place in 2021 in a very wealthy European island community just 230 miles from the UK with no need or use for such a vast quantity of contaminated meat is outrageous."

To get a sense of scale; this single hunt of 1428 Atlantic White Sided Dolphins at Skálabotnur approaches the Japanese government quota for the entire six-month dolphins killing/capture at the infamous 'Cove' at Taiji in Japan, and



significantly exceeds the numbers actually killed in any recent years of the Taiji killing season.

This cruel and unnecessary hunt was carried out towards the end of the summer when the Faroese have already killed 615 long-finned pilot whales, bringing the total number of cetaceans killed in 2021 in the Faroe Islands to a shocking 2043.

Each year, Sea Shepherd

encounters more and more locals in the Faroe Islands who are opposed to the Grind, but who are unable to speak out publicly for fear of reprisals. We will continue to support their efforts to bring an end to the ongoing slaughter of pilot whales and other dolphins.

For more information, statistics, and the latest news about the grind hunts, visit Sea Shepherd's Operation Bloody Fjords website.

<https://seashepherduk.myportfolio.com/op-bloody-fjords-faroe-islands-2021>

## Whales sharks, Isla Mujeres, Mexico

The annual feeding aggregation of hundreds of whale sharks (*Rhincodon typus*) and giant manta rays off the coast of Isla Mujeres, a tiny island near Cancun, Mexico has been a must – do event among underwater photographers and marine wildlife lovers. I have been sharing this great event with guests and underwater photographers for over 10 years now and still find it a thrill and a grand opportunity for close up wildlife encounters.



days hundred whale sharks would congregate in the space of a couple soccer fields. I have photographed whale sharks in locations around the world (Honduras, Mozambique, Western Australia), but never had the experience of being in the water with such a large aggregation and the large individuals who seemed unfazed by my presence.

A unique destination that is easy to travel to, Isla Mujeres delivers a high quality in water encounter with whale sharks and giant mantas with reliability each summer.

[info@gregorysweeney.com](mailto:info@gregorysweeney.com)

I schedule our trips at the peak of the season. In both July and August the weather is typically warm with smooth water, great visibility and hundreds of whale sharks which are easily found by our experienced crew. The Water is clear and warm allowing us to swim with just light wetsuit. Guests take turns in the water all day allowing for much more time in the water than a typical tourist boat.

The whale sharks arrive in large numbers every summer to feed on the abundant supply of plankton and bonito eggs. On several peak

## Anilao Underwater Shootout Dec 1 to 5, 2021

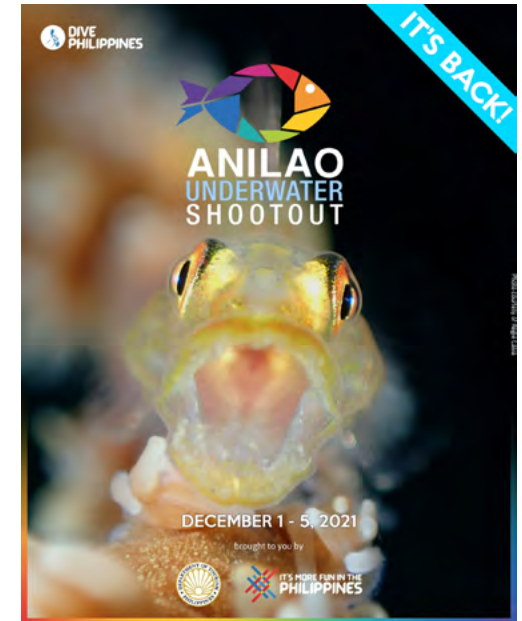
The much-awaited Anilao Underwater Shootout is back!

The Anilao Underwater Shootout (AUS) is an annual underwater photography competition organized by the Philippine Department of Tourism (PDOT) in Mabini, Batangas, which aims to sustain the Philippines' standing as a premier underwater photography destination.

After a two-year hiatus, PDOT is bringing back the event to restart domestic tourism and showcase our destination's readiness to accept our dive tourists in the new normal, following health and safety protocols prescribed by the National and Local Government.

This year's competition will be a mixed/hybrid format of an on-site and online event, with some of the event components conducted via online video conferencing or livestreamed on our social media platforms. The 2021 Shootout official venue will be at the Solitude Acacia Resort, and will run from December 1 to 5, 2021. Participants may book at any DOT and/or PCSSD accredited establishment to join the competition.

Safety protocols as required by the DOT, PCSSD and the LGU



***Whip coral goby by Regie Casia, DOT Compact Class Photographer of the Year at the 6th Anilao Underwater Shootout***

shall be strictly implemented. Guidelines and requirements may change at any time at the discretion of abovementioned offices.

To register for the Anilao Underwater Shootout 2021, you may click this link

<https://bit.ly/AUS2021Registration>

# 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.

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

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

# New Products

## Aquatica Sony A1 housing

We are proud to present one of our latest housings: The A1 for the Sony a1 camera!

Continuing in Aquatica's reputation for offering premium quality and at affordable prices, the A1 housing has the finest ergonomics and control accessibility combined with the famed ruggedness of our all aluminum construction and distinctive hard coating.

As to be expected with all Aquatica housings, it is CNC machined from 6061 T6 Aluminum with a MIL-A-8625 anodized coating and added on top a baked on, extra tough powder coat paint. All control shafts and push buttons are made from T304 stainless steel. This, as for all our housings, will take a licking and keep going!

We now include our field proven Surveyor Vacuum System (Pump, valve and sensor) as standard.

The Aquatica A1 housing is supplied with our Galileo type eye piece. This high quality and coated optical finder gives a bright and full view of the view finder.

For those seeking the ultimate in viewing for still image, the optional



Aqua View Finder, available in straight and 45 degrees version, are among the best of the industry, they can easily be installed in a matter of a few minutes by the user.

The enlarged and enhanced image provided by the Aqua View Finder (#20054 & 20059) is second to none in clarity; it provides the

photographer with tack sharp corner to corner viewing of the camera view finder for composing and critical focusing.

Supported Accessories:  
Aqua View and Aqua View 45 & 180 viewfinders  
Full line of the Delta 3 Arm System  
5HD Monitor



*Available in custom colors, please inquire.*

Aquatica Close Up Kit  
Aquatica Housing Lanyard Kit  
HDMI: Large 23.75mm (.950 inch)  
Depth Rating: 90m ~ 300 ft. Can be upgraded to 130m, ~ 450 ft with our deep spring kit  
Weight: 2.2 kg/4.8 lbs without handles, 2.6kg/5.7 lbs with handles  
Dimensions: 250mm x 163mm x 127mm 9.8" x 6.4" x 5" (without handles)  
350mm x 163mm x 127mm 13.8" x 6" x 5" (with handles)  
Port System: Compatible with all Aquatica DSLR sized Bayonet Mount Ports.

Retail price at only \$ 3,199.00

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

BACKSCATTER

# THE BEST BANG FOR YOUR BUCK



## LEARN ABOUT THE OLYMPUS E-PL10

## Fisheye acquires Sea & Sea



On September 10, we, Fisheye Co., Ltd. (Fisheye) acquired all the shares of Sea&Sea Co., Ltd. (hereinafter Sea&Sea) and made it a subsidiary.

Sea&Sea was founded in 1972. World's first mass-produced underwater strobe with the launch of the Yellow Sub series, we have long been a leader in the industry as a top brand of underwater photography equipment used around the world, such as the compact underwater camera system "Motor Marine". As a result of having such a connection, discussing with Fisheye employees, and after careful consideration, we have selected a considerable challenge, both as a company and as an individual.

Taking full advantage of the history and achievements of Sea and Sea, which will celebrate its 50th anniversary in 2022 next year, we will develop and nurture products that



are loved and recognized by divers together with Fisheye. We are new and look forward to your continued warm support and support.

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



## 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)

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**UW** Issue 123/13

## Universal Quadra-Pod Plate For Nauticam Housings



The Nauticam Universal Quadra-Pod Plate brings increased stability and control to Nauticam DSLR and Mirrorless housings. This flexible system can be used in either tripod or quadrapod configurations to tailor the amount and type of stabilization required.

A stable filming platform is crucial to capturing many underwater scenes. While larger cinema systems such as the NA-C200, RED Komodo and RED DSMC2 housings feature integrated stabilization options, many Nauticam DSLR and Mirrorless systems now have an option for a similar level of support with the Universal Quadra-Pod Plate.

Featuring a flexible housing mounting position, the Quadra-Pod attaches via the integrated threaded mounts on the bottom of supported housings with large knurled thumb

screws. The Quadra-Pod can be used in either Quadrapod or Tripod configurations.

There are five separate positions with which the Quadra-Pod can be mounted relative to the housing extending either more towards the front or rear of the housing. This flexible positioning allows for the use of various ports and accessories without interference. The Nauticam Universal Quadra-Pod Plate is compatible with:

- N120 DSLR and Mirrorless Housings
- N100 Sony/Fujifilm, Nikon Housings
- N85 Mirrorless Housings

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



## Nauticam NA-A6600 for Sony Alpha a6600



**"The Best APS-C Sony Ever"**

Sony has hit a home run with best-in-class AF, huge battery life, rugged build and amazing all-around performance. This is a mirrorless DSLR shooters can love; in a travel friendly size.

Installed in the new Nauticam NA-A6600, it allows ultimate versatility, lens compatibility, ergonomics and superior wet lens compatibility.

[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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BIGBLUE CB6500PB  
VIDEO LIGHT

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EXCL. VAT



KELDAN VIDEO 4X  
10.000 LUMEN CR185

€1.033,-  
EXCL. VAT



## Sealife Ultra-Wide Angle Dome lens for Micro-series and RM4K

The Micro Wide Angle Dome Lens design uses high-grade optics arranged in a 4- element/4- group array that delivers crisp edge-to-edge sharpness. The internal elements are fully multi-coated optical glass. The dome lens is optical polycarbonate with hard, anti-scratch coating. The lens has a 13.3mm film-equivalent effective focal length when used with the SeaLife Micro 3.0 and is waterproof to 200ft/60m.

The lens fits all SeaLife Micro-series cameras (Micro HD, HD+, Micro 2.0, Micro 3.0) and also works with the SeaLife ReefMaster RM-4K increasing the tiny camera's shooting angle to a massive 196°. The Micro Wide Angle Dome Lens increases the Micro 3.0 shooting angle by 43% to 143° (in air) and allows the user to get almost 3x closer to the subject.

The Micro Wide Angle Dome Lens is a "wet lens" and easily attaches and removes underwater. A locking ring prevents the lens from accidentally detaching when bumped or in rougher water conditions. The lens weighs 11.7 ounces (331 grams) and is negatively buoyant. A lanyard is included to prevent loss underwater and the lens can dock on the Lens



Caddy (SL091) when not in use.

The inner airspace is back-filled with nitrogen to prevent fogging in extreme temperature conditions. The rotatable light shade prevents unwanted glare from external lighting or sunlight, as well as protect the dome lens from bumps and abrasion.

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



## Nauticam NA-R5 for Canon EOS R5 Camera



**"The Professional Powerhouse"**

Few cameras can provide the technical prowess, for stills and video, that the Canon R5 provides.

From 8K video to 20 FPS stills this camera shines. Paired with the innovative NA-R5 housing, there are no boundaries to the creative possibilities for pro or enthusiast. Unleash your potential with the latest technology from Canon and Nauticam.

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



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Issue 123/14

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BACKSCATTER

# FLIP9

PROFESSIONAL  
UNDERWATER  
GOPRO COLOR



COMPATIBLE WITH



## Backscatter's GoPro HERO10 Underwater Camera Review



The GoPro HERO10 Black offers new 4K 120p & 2.7K 240p super slo-mo video, new HyperSmooth 4.0 digital image stabilization with automatic Horizon Leveling, and a new processor that makes the touchscreen and operation easier, faster, and more responsive than ever - plus a whole lot of other cool new features. It even works with the current GoPro HERO9 Protective Housing and FLIP 9 Filters for ultimate underwater accessory compatibility.

Is it worth the upgrade for current GoPro shooters, and is it the right camera for your underwater video needs? Watch our review to learn everything that underwater users need to know about our favorite action camera.

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

Manual?  
You Gotta Believe TTL!



# X-2 R5

Now available

**INON**  
Made in Japan



17225 NA-D6 Housing for Nikon D6 Camera

# NA-D6

## SHIPPING NOW



17226 NA-D780 Housing for Nikon D780 Camera

# NA-D780

**Nauticam**  
Innovation underwater

## Inon XD Mount series



INON's new bayonet mount "XD Mount" is easy to attach and detach by pressing the lock lever and turning the lens halfway. With the "XD Lens Holder," you can switch between wide and macro smoothly without storing a lens in a BC pocket. You can comfortably shoot macro subjects and dynamic underwater scenery even in single dive.

With the XD Mount, you don't have to worry about the lens anchoring due to salt build-up that can occur with a screw-type lens mount.

The newly announced products are as below;

UWL-95S XD wide conversion lens

UCL-165 XD close-up lens

UCL-90 XD close-up lens

UCL-67 XD close-up lens

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

## INON GoPro Hero 9 & 10



We have confirmed that INON accessories usable/designed for GoPro HERO9 are usable for HERO10 as well.



Since HERO10 optics is identical to HERO9, performance of INON attachment lenses (field of view, minimum focus distance) is same.

A variety of INON adapters, tray, arms, tripod are ready to use via SD Front Mask for HERO9/M67 Filter Adapter for HERO9.

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

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



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**NEW - WEEFINE WED-7 PRO**  
**7" FULL HD MONITOR**



**NAUTICAM NA-D6 FOR**  
**NIKON D6**



**ISOTTA HOUSING FOR**  
**CANON EOS R5**



**T-HOUSING V2 250M**  
**FOR GOPRO HERO 9 & 10**

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

## Easydive Ships LeoR Universal Housing



Easydive are shipping their new LeoR universal camera housing. It offers camera control via USB, WiFi, IR or Bluetooth and is now compatible with many SLR and mirrorless cameras, along with the BlackMagic Pocket camera.

Other features include an integrated OLED display and an Android App that allow the housing to be configured as required. Dual SDI out is available as are two external battery packs.

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

## 4K UHD Camera Underwater Drone



The underwater drone can dive 30 meters down and stay in the water for 4 hours. Its 4K UHD camera with 100-degree wide angle enables the fishing drone to capture 12MP images.

The underwater drone can shoot 5 photos per second. It streams 1080p real-time videos too.

A 164ft waterproof tether ensures the fishing drone tracker works in both shallow and deep water. You can adjust speed and lighting of this water drone.

The updated version comes with 64 GB memory, longer cable, PowerVision ZEISS goggles, and other features.

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

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

# BACKSCATTER MINI FLASH & OPTICAL SNOOT



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Issue 123/18

## Aquatica Year End Global Sale 15% off all retail items

Canadian housing manufacturer Aquatica have got a 15% off all retail items sale which lasts until December 31st.



For example their AR5 housing for the Canon R5 is normally \$3,199 but is \$2,719 in the sale. Likewise their 5HD monitor housing is

### Seacam Canon EOS R5 housing



Seacam has announced the production of a new “silver-line” underwater housing for the new Canon EOS R5 full-frame mirrorless camera.

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

normally \$1,795 down to \$1525.

Their newest housing for the Sony A1 is normally \$3,199 but is \$2,719 in the sale.



Also don't forget all Aquatica housings now come standard with vacuum pump, valve and alarm sensor as well as your choice of strobe connectors!

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

### Insta360 Pro II

The Insta360 Pro II's optical features include six selectable 200° fisheye lenses, adjustable shutter speed, and an ISO range of 100-6400. An HDR (high dynamic range) function provides natural-looking lighting even in unevenly lit settings. High-speed frame rates are available up to 120 fps and the still mode includes raw, JPEG, burst, and time-lapse options.



[www insta360.com](http://www insta360.com)

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## Ikelite Ball Arm for HDMI Monitors



A reticulating ball arm system is the best way to mount an external monitor. This allows the monitor housing to be moved in all directions - up, down, left, right, and rotationally - quickly and easily. The ball clamps can be loosened slightly underwater to allow one-handed repositioning of the monitor when changing shooting positions or to provide access to the rear housing controls.

For example, the monitor can sit above the housing when shooting a subject below you or directly behind the housing when framing macro. This avoids the awkwardness of re-learning

how to aim your lens because your image is no longer in line with it.

The sliding ball mount allows for approximately 2.25" (5.7cm) left-to-right movement to offset the monitor for even easier access to rear controls.

\$ 350.00

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

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

## Turtles of the World: A Guide to Every Family

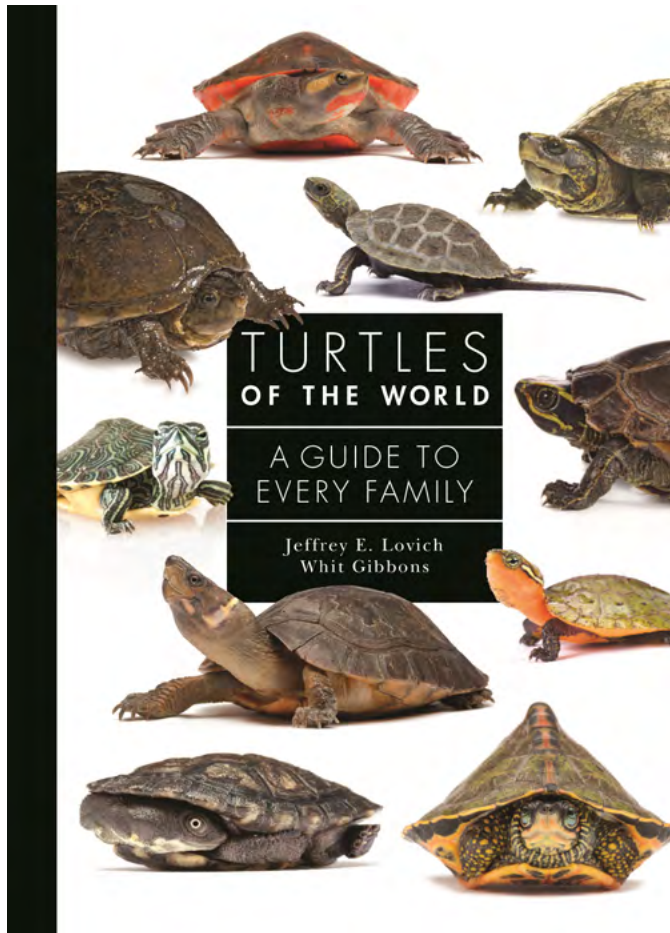
by Jeffrey E. Lovich and Whit Gibbons

Turtles of the World: A Guide to Every Family by Jeffrey E. Lovich and Whit Gibbons is a beautiful guide to turtle families, subfamilies, and genera, illustrated with 250 colour photographs.

Each genus profile includes a population distribution map, a table of information, and commentary that includes notable characteristics and discussion of related species. Characterized by the bony shell that acts as a shield to protect the softer body within, turtles are survivors from the time of the dinosaurs. Of more than 350 species known today, some are highly endangered. Turtles of the World reveals the extraordinary diversity of these amazing reptiles.

More than 250 beautiful color photos

Each profile features a distribution map, table of information,



and commentary

Broad coverage includes every family and genus  
Publication date: 16 November 2021

[Purchase here](#)

## Great British Marine Animals 4th Edition

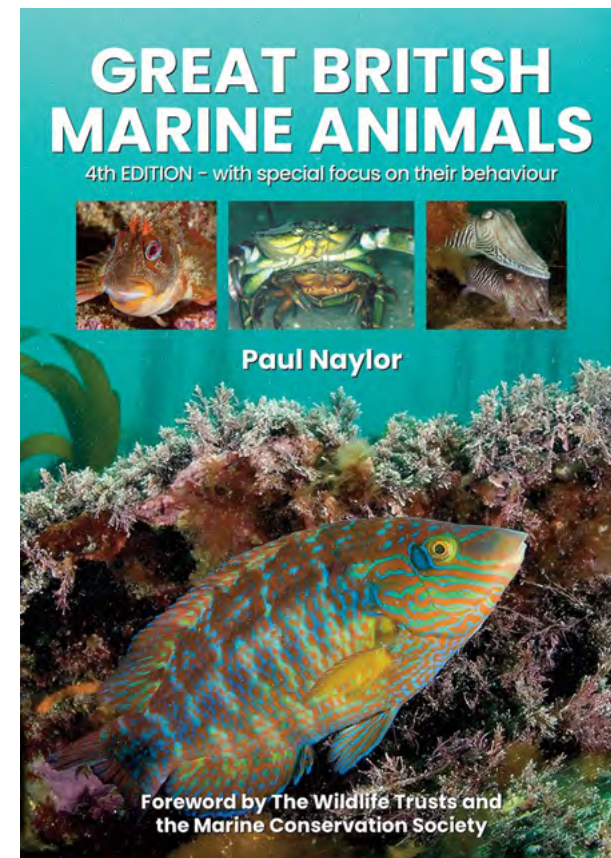
by Paul Naylor

This book is an eye-opening celebration of the wonderful diversity of animals that live in British seas, and the colourful and fascinating ways they go about their lives.

With 500 new photographs, the 4th edition is by far the largest revision of Great British Marine Animals to date and see the number of pages increase from 320 to 432, while the fourth edition features 930 colour photos, versus 600 previously.

The wonderful diversity of animals that live in British seas are colourful, beautiful and have an amazing range of intriguing lifestyles. Even those we think of as familiar show surprising ways of getting food, defending themselves, reproducing and interacting with one another. Sea anemones seize their prey with superbly armed tentacles, crabs hide away to shed their armour and grow, starfish pull open mussels and some fish change sex when the situation demands.

Great British Marine Animals uses high-quality underwater photographs to both aid identification of a wide range of common animals (excluding marine mammals), and to give an insight into their lives. It is written for anyone who loves the sea, wildlife or exploring our coast.



<http://marinephoto.co.uk>

<https://www.nhbs.com/great-british-marine-animals-book>

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

## Action Camera Underwater Video Basics by Jeff Goodman

Avoid common mistakes and make great underwater video. A lifetime of knowledge in one handy book full of stunning images shot with a small action camera.

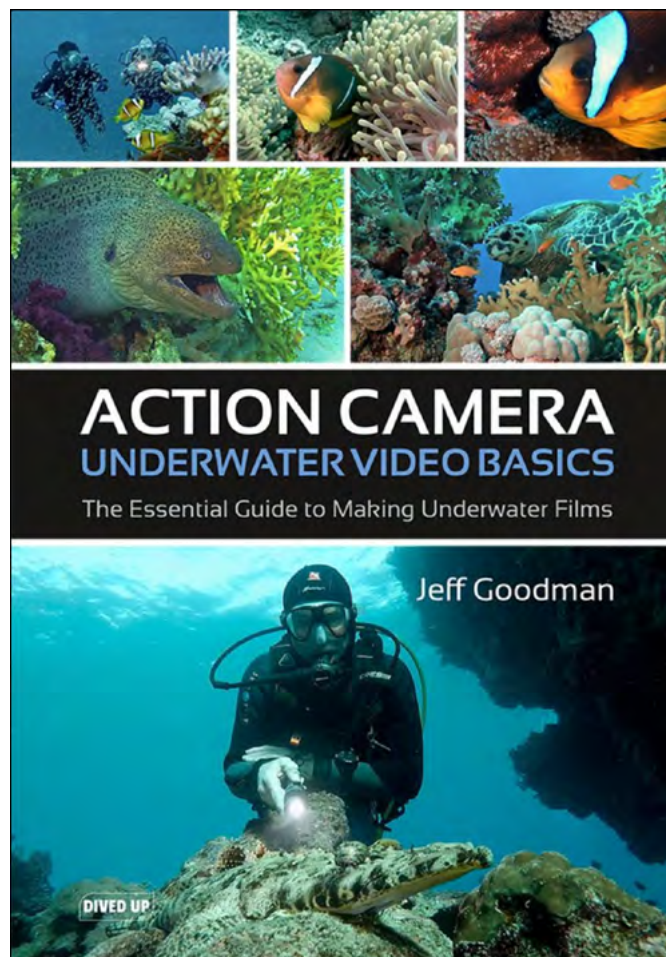
Action Camera Underwater Video Basics shows how to capture fantastic video and turn it into engaging sequences. Small cameras such as those made by GoPro, SeaLife and Paralenz are well-established in both the amateur and professional markets. Their size, quality and low cost make them highly desirable. They are easy to use, even for the most non-technical people, but they have more depth to them than one might first imagine. Award-winning underwater cameraman Jeff Goodman shows how versatile they can be and how to get the best out of them.

The book looks at important camera features and cuts through the dizzying array of equipment choices. Homing in on what is useful for underwater videoing, Jeff provides the vital background knowledge needed to achieve stunning results, again and again. He discusses the mistakes that many budding film-makers make and shows how to construct

meaningful video sequences which will keep the viewer interested. He introduces us to the editing process and reveals his basic technique for continued success. There is even a guide to taking better stills, both in the water and later from the video which has been shot. The book concludes with two exercises that put the theory into practice. Technology moves on at a pace, but some things always remain true. Nowadays shooting exclusively with tiny action cameras, Jeff shares his knowledge from a lifetime of work on prestigious filming projects.

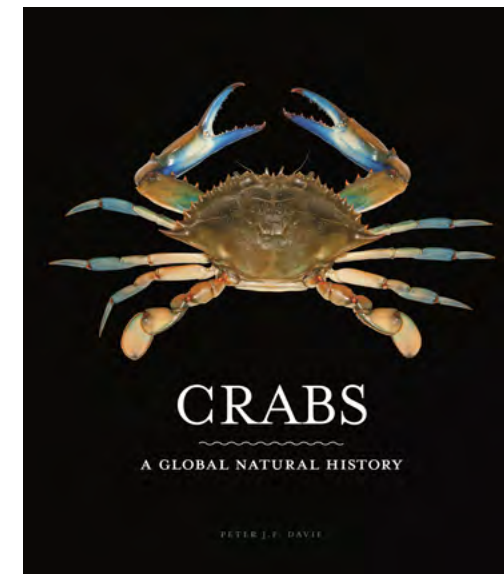
Jeff Goodman is an award-winning cameraman and director experienced in wildlife, underwater, aerial and sound sync lighting camera work. Jeff has travelled the world filming in a variety of environments while working for the BBC, National Geographic, Discovery and many other international production companies.

RRP £20 | Paperback | ISBN 978-1-909455-44-3 | 192 pages | 210 x 148 mm (A5)



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

## Crabs: A Global Natural History by Peter J. F. Davie



Crabs: A Global Natural History by Peter J. F. Davie is a lavishly illustrated, accessible, overview of these fascinating crustaceans, written by a world authority. With more than 190 spectacular colour photographs and well-organized chapters, this book has full profiles on 42 iconic species from across the world. Some species may be familiar, but many are beyond anything you have probably seen before and will stretch your understanding of what a crab is.

Publication date: 16 November 2021

[Purchase here](#)

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

## Expedition Britannic by Rick Ayrton

Dived Up Publications has announced the release of Expedition Britannic by Rick Ayrton. It discusses the planning and execution required to successfully dive the wreck, which lies at 100 meters (330'), and showcases Ayrton's ground-breaking photography captured during his dives on her.

Expedition Britannic is an insight into the art of deep wreck diving which features incredible original photographs of the largest ocean liner on the seabed.

Expedition Britannic is the story of the May 2019 mission to dive the Olympic-class liner-turned-hospital ship, HMHS Britannic. Sunk near the Greek island of Kea during World War I, she will only be ticked off the bucket list of relatively few of the most dedicated deep divers. Steeped in history, the opportunity to see a largely intact near-replica of the world's most famous ocean liner makes it an ultimate dive to aspire to.

Deep wreck photography specialist Rick Ayrton is one such diver. Assisted by expedition leader Scott Roberts, he takes us through the planning, logistics and preparation essential for scaling one of the pinnacles of wreck diving. Then we explore the wreck with him — going



deeper than most divers will in their lifetimes to photograph this once great ship — and make new discoveries.

Rick Ayrton is a technical rebreather diver and deep wreck photography specialist. A winner of several underwater photography awards, he is the current Chairman of the Bristol Underwater Photography Group and a member of the British Society of Underwater Photographers. He was involved in the filming of both series of Deep Wreck Mysteries and has written for 990 Magazine, Sport Diver, Diver and Scuba.

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

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



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# Wildlife Photographer of the Year 2021

## Creation

by Laurent Ballesta, France

Winner, Underwater



Laurent Ballesta (France) peers into the depths as a trio of camouflage groupers exit their milky cloud of eggs and sperm.

For five years Laurent and his team returned to this lagoon, diving day and night to see the annual spawning of camouflage groupers. They were joined after dark by reef sharks hunting the fish.

Spawning happens around the full moon in July, when up to 20,000

fish gather in Fakarava in a narrow southern channel linking the lagoon with the ocean. Overfishing threatens this species, but here the fish are protected within a biosphere reserve.

*Nikon D5 + 17–35mm f2.8 lens at 17mm 1/200 sec at f11 ISO 1600  
Seacam housing Seacam strobes 1/200 sec at f11 ISO 1600 Seacam housing Seacam strobes*

## Bedazzled

by Alex Mustard, UK

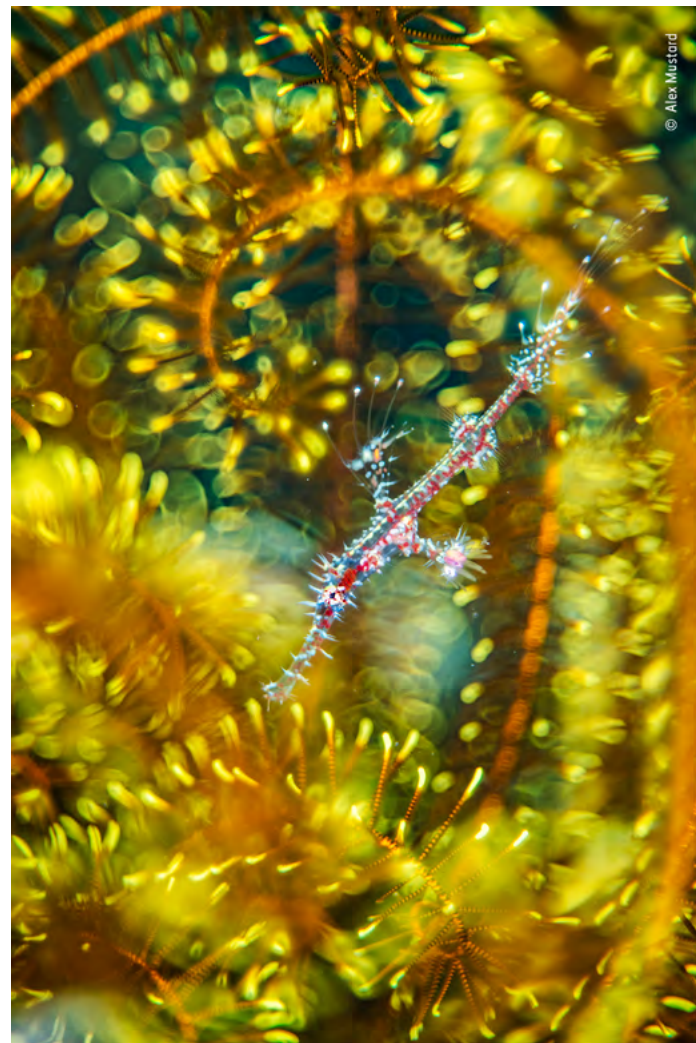
Winner, Natural Artistry

Alex Mustard (UK) finds a ghost pipefish hiding among the arms of a feather star.

Alex had always wanted to capture this image of a juvenile ghost pipefish but usually only found darker adults on matching feather stars. His image conveys the confusion a predator would likely face when encountering this kaleidoscope of colour and pattern.

The juvenile's loud colours signify that it landed on the coral reef in the past 24 hours. In a day or two, its colour pattern will change, enabling it to blend in with the feather star.

*Nikon D850 + Trioplan 100mm f2.8 lens 12mm extension tube ND8 filter  
FIT +5 close-up lens 1/250 sec at f2.8  
ISO 80 Subal housing two Retra strobes*



## Where the giant newts breed

by João Rodrigues, Portugal

Winner, Behaviour: Amphibians and Reptiles



João Rodrigues (Portugal) is surprised by a pair of courting sharp-ribbed salamanders in the flooded forest.

It was João's first chance in five years to dive in this lake as it only emerges in winters of exceptionally heavy rainfall, when underground rivers overflow. He had a split second to adjust his camera settings before the newts swam away.

Found on the Iberian Peninsula and in northern Morocco, sharp-ribbed newts (or salamanders) are named after their defence strategy. They use their pointed ribs as weapons, piercing through their own skin and picking up poisonous secretions, then jabbing them into an attacker.

*Canon EOS 5D Mark IV + Tokina 10–17mm f3.5–4.5 lens at 16mm 1/200 sec at f13 ISO 320 Aquatica housing two INON Z-330 flashes*

## Rich reflections

by Justin Gilligan, Australia

Winner, Plants and Fungi



Justin Gilligan (Australia) creates the reflection of a marine ranger among the seaweed.

At the world's southernmost tropical reef, Justin wanted to show how careful human management helps preserve this vibrant seaweed jungle. With only a 40-minute window where tide conditions were right, it took three days of trial and error before Justin got his image.

Impacts of climate change, such as increasing water temperature, are affecting the reefs at an ever-

increasing rate. Seaweed forests support hundreds of species, capture carbon, produce oxygen and help protect shorelines.

*Nikon D850 + Sigma 15mm f2.8 lens 1/160 sec at f13 ISO 400 Nauticam housing twin Ikelite DS161 strobes + sync cord*

[www.nhm.ac.uk/wpy/](http://www.nhm.ac.uk/wpy/)

# Nikon AS-S 8-15mm Fisheye

by Phil Rudin

Rarely do we see a photo product come along that is both unique and exciting in so many ways. The Nikon AS-S 8-15mm F/3.5-4.5 Fisheye zoom lens is both radical in design and exceptionally well suited for underwater photography.

This lens was announced about eight years after the Canon EF 8-15mm F/4L Fisheye version and is designed for full-frame sensor DSLR cameras. At this time none of the full frame mirrorless camera manufactures including Canon, Nikon, Panasonic or Sony offer any type of native AF fisheye lenses.

I also have not yet seen any auto focus fisheye lens offered by any of the after market lens manufacturers which leaves U/W photographers needing to adapt DSLR lenses if they want an auto focus fisheye lens. This has led some to continue using DSLR cameras when they would otherwise have made the switch to mirrorless.

I have used both the Canon and Nikon 8-15 fisheyes adapted to Canon, Nikon and Sony mirrorless cameras and all have worked as well as they do on native DSLR bodies. The Nikon 8-15mm fisheye combines both circular and full-frame fisheyes

in one lens. Unlike the popular Tokina 10-17mm for APS-C cameras that covers a range from 180-100 degrees the Nikon 8-15mm covers a full 180 circular coverage at the 8mm end and 175 degrees covering the full-frame at the 15mm end. It also works as a full-frame fisheye on APS-C at around 11mm.

Circular fisheye lenses were the first type of fisheye to be developed and they have been around since the early 1900s. Full-frame fisheye lenses started to become popular during the early 1960s. The difference between the two types of lenses is simple, the circular fisheye lens renders a perfectly round image within the center of the 3:2 format sensor while the full-frame fisheye covered the entire frame. Keep in mind that with the circular image you are losing megapixels to the black negative space while the full-frame image takes advantage of the entire sensor.

Both 8mm and 15mm fisheye lenses for DSLR Nikon full-frame cameras are offered by third-party lens manufactures like Sigma but the Nikon 8-15mm fisheye is the only lens that combines the two in one lens making it a unique and more



## Field testing the Nikon 8-15 Fisheye

cost effective addition for underwater photography.

The Nikon 8-15 fisheye has the “E” moniker indicating electromagnetic diaphragm mechanism and the “ED” is for extra-low dispersion glass as well as aspherical glass. In other words pro quality glass with quality lens coatings, silent wave autofocus motors, AF/MF switch, dust and moisture sealing, removable lens shade and minimum close focus distance of 0.16meters (0.5 feet) with a maximum reproduction ratio of 1:2.9. The lens also has a rear filter mount. The 8-15 fisheye is like having two completely different lenses in one excellent package.

The Nikon AS-S 8-15mm F/3.5-4.5E ED fisheye lens retails for around in the US for \$1247.00/UK Amazon £1299.00.

For this review I used the Nikon 8-15 fisheye with Nikon FTZ lens adapter (DSLR to mirrorless mount) the Nikon Z6 24.5MP full-frame camera body, Ikelite Z6/7 housing, Ikelite zoom gear, an Ikelite 28mm port extension and an Ikelite 8 inch compact dome port with the shade removed.

The lens shade needs to be removed while using the 8mm circular end of the lens to prevent the dome shade from vignetting or showing up in the corners of the image. I also used a pair of Ikelite DS-161 flashes both in manual and TTL for this review.

One of the things I really like about mirrorless cameras is the ability to use just about any lens supported by a lens adapter. In this case the FTZ adapter you can use just about any lens

made for modern Nikon DSLR cameras. The Nikon FTZ adapter allows you to use all of the automatic functions like auto focus, aperture control, metadata and more associated with a Nikon full-frame mirrorless camera while maintaining excellent auto focus speed.

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

Full-frame fisheye lenses are the overwhelming choice for many underwater photographers doing wide angle, CFWA and WAM photography. Some find the circular images to be more of a gimmick rather than a serious choice while others find the round images very appealing. My takeaway is that the 8-15mm circular fisheye zoom lens provides an additional unique prospective from which to view the underwater world much like an extreme macro lens.

With all fisheye lenses the name of the game is getting very close to your subject, for me anything beyond about 45cm (18 inches) is reserved for large animals like Whale Sharks. Because of the close focusing distance and the maximum 1:2.9 reproduction ratio many of my images are taken within a few centimeters of my subject.

I like to keep my flashes pulled back and away from the dome with the front of the flashes at least parallel with the grips on my housing. I also like the flashes to be pulled in close to the housing rather than way out on either side. This makes shooting vertically much easier and allows you to push the



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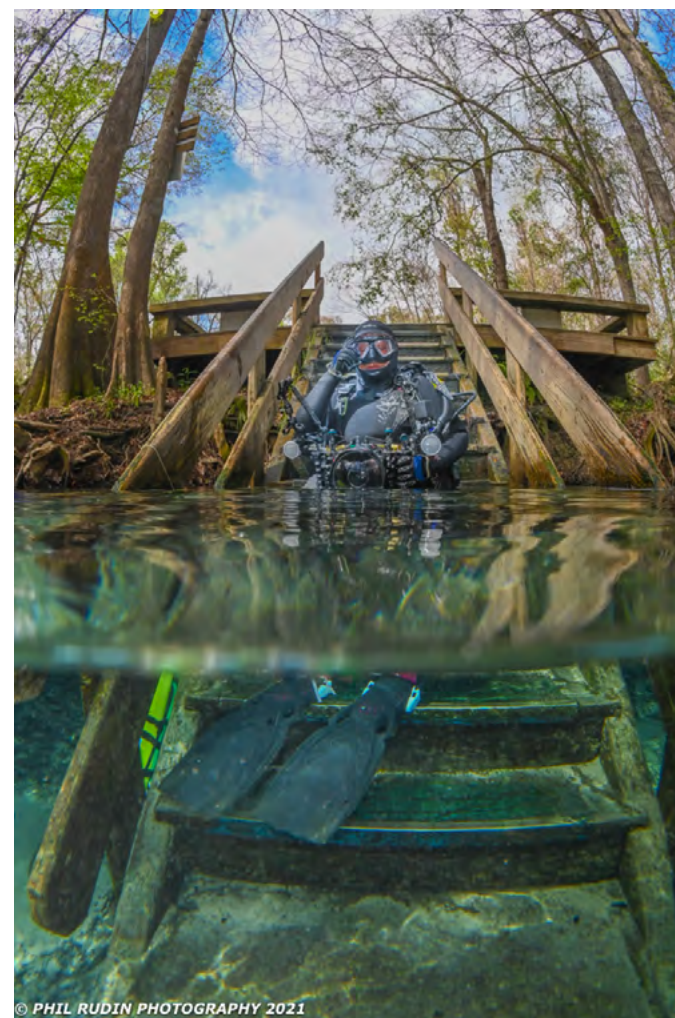
***Florida Red-Bellied Turtle, Nikon Z6, Nikon 8-15mm fisheye at 8mm, Ikelite housing with compact 8 inch port, two Ikelite DS-161 flashes, ISO-320, F/13, 1/125th sec***

***Split level. Nikon Z6, Nikon 8-15mm fisheye at 8mm, Ikelite housing with compact 8 inch port, two Ikelite DS-161 flashes, ISO-320, F/13, 1/200th sec***

housing away from your body if you are using the LCD to frame the photo. You can also lower the flash power to help avoid overexposing a light sand bottom in the image.

I try to stick with an aperture values of around F/11 or a bit greater for acceptable corner sharpness on full-frame and adjust ISO and strobe power to achieve proper exposure.

Remember that fisheye lenses have a very wide field of view allowing things like your fins, loose



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flash cords and parts of other divers to appear within the frame. Flash also tends to bleed over into the frame causing blowout highlights. You can remove some of these issues by cropping them out of the image but with the circular images this is a not easy. While composing an image I look into the edges of the frame for unwanted appendages and other distractions.

When exhibiting circular fisheye images there seems to be two schools of thought on how they



*Nikon Z6, Nikon 8-15mm fisheye at 8mm, Ikelite housing with compact 8 inch port, two Ikelite DS-161 flashes, ISO-320 F/10, 1/60th sec*

should be presented. One is that the image should be full frame in the 3:2 format with all of the black negative space showing and the other is to use a 1:1 format much like the old 2 1/4 inch medium format film cameras where less of the black space is shown. This becomes an issue of personal taste for you or your editor depending on how the image will be used.

Typical with all fisheye lenses is having to contend with chromatic aberration, (also known as purple fringing) in the corners of the image.

In the circular images CA appears as a 360 degree blue ring between the exposed image and the black negative space in the frame. Most CA can be removed in post with LightRoom, Photoshop and other photo software. I have seen much worse CA in other fisheye lenses but it is difficult with very wide lenses to avoid sunlight entering your images and causing CA. The best solution for this issue is trying to keep your back to the sun while shooting.

It has become clear that DSLR cameras are going to suffer the same

*Kayaker, Ginnie Springs, Nikon Z6, Nikon 8-15mm fisheye at 8mm, Ikelite housing with compact 8 inch port, two Ikelite DS-161 flashes, ISO-320, F/13, 1/125th sec*



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fate as film cameras have over the next few years and manufacturers should be offering full frame users mirrorless fisheye lenses by now. While I can understand manufacturers wanting to flex by being able to offer exotic \$8000.00 F.95 lenses but is this really what the market is asking for? Perhaps they should take a look at Olympus and Panasonic who have had great success selling 8mm auto focus fisheyes for M4/3 camera systems.

The Nikon 8-15mm fisheye is a lens I would recommend highly for Nikon full frame mirrorless camera

users who are looking for both quality and versatility in a fisheye lens until a native fisheye comes along.

**Phil Rudin**  
Instagram



## 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.

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### 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

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

SEA & SEA MM2 U/W CAMERA WITH ACCESSORIES: - Yellow SUB 50 TTL strobe / arm extension - SEA & SEA 16mm Wide angle lens MM-2 - SEA & SEA Macro lens ML-2/3T plus attachments - Removable view finder - ... [More >](#)



### FOR SALE – Nikon D500 + Hugaftot D500 setup

This one year old set of equipment is in excellent working condition and will serve great to a new owner. The reason for sale is a switch to a new equipment. Nikon D500 (19k clicks). Sigma 10mm F2.8 Fish Eye. 128Gb XQD Lexar ... [More >](#)

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# Sony Action Cameras

by Phil Rudin

In the May/June 2021 UWP issue #120 I reviewed the GoPro Hero8 camera and housing along with some of the basic accessories for ambient light video in shallow clear water. This is a follow up review of the more advanced accessories for the Sony FDR & HDR X3000, X3000R and AS300, AS300R cameras that all use the same MPK-UWH1 underwater housing.

The Sony HDR & FDR cameras all look the same and use the same housing. The FDR X3000 will record up to 4K with the Sony balanced optical steady shot, it will shot 12MP stills up to 10 fps, it has a three times zoom with built-in noise reduction, built-in mounting point and much more.

The HDR AS300 version shoots enhanced full HD 60p, this version has a 17mm F/2.8 (35mm terms) lensed all of the features of the FDR camera. The R versions of both action cams includes a live-view remote with a viewing screen for remote control and viewing. This is a unit mounted in a watch band that you can wear while shooting.

I would note that both of these cameras while still available in Japan and some other areas of the world are discontinued in the US. The HDR AS50R is available in Europe for around \$350.00 USD with the live-view remote and much the same specs as the AS300R version.

## Sony Action Cameras Housing

The MPK-UWH1 underwater housing allows you to dive up to 60 meters (196 feet) but I could

not find any depth rating for the camera alone while not using the housing. The housing features a flat glass port with a black frame around it. This ensures a clear view while underwater or on land. If you need to adjust the camera settings while in the housing it has six controls on the top and side of the housing along with a LCD screen to view settings.

To open the housing a cam release is mounted on the top of the housing and the housing front hinges at the bottom of the housing. The housing door holds a single O-ring that seals the housing. This O-ring needs to be cleaned and maintained after every dive just as any underwater housing would. The housing is included in the price of the camera with most packages.

## Inon Accessory for Action Cameras

Inon Japan is the company that produces excellent accessories for underwater photography and videography. I have used Inon flashes for almost two decades and have dressed out many housings with Inon accessories over the years. Inon also has a complete line of useful and extremely well made accessories for action cameras from GoPro, Olympus and Sony.

The SD mount supports the UFL-G140 SD and UCL-G165 SD lenses I covered in the last action cam review. The lenses are worth covering again so this is what I had to say.

The SD front mask which holds the housing



also has a bayonet mounting point for other Inon accessories including the UCL-G165 SD Underwater Close-up Lens and the wide UFL-G140 SD Underwater Semi-Fisheye Conversion Lens. Both of these lenses will adapt to the SD front masks. I used the UFL-G140 SD Semi-Fisheye lens without filters. I would also note that I was filming in shallow clear water in the North Florida springs.

The very wide angle of view of this accessory lens made it easy to get very close to most subjects



without losing focus or depth of field. The SD Selfie stick allowed me to get much closer to shy subjects than would be possible with such a wide lens on a larger housing system. The wide lens attaches to the SD front mask by inserting it into the bayonet mount and turning about a quarter turn. You will hear a snap of the locking device on the front mask when the lens is attached properly.

At first I was a bit skeptical about how well the lens would stay in place but after four hours of swimming and moving around the springs the lens remained rock solid on the front mask. I even removed and reinstalled the lens several times while in the water without any problems.

The UFL-G140 SD lens has a lens sun shade that can be moved by loosening four small Allen screws that hold it in place. The shade can shift a bit and should be realigned to prevent it from vignetting in the frame. The shade also helps to protect the front

optic from damage if it is bumped into a hard surface.

The UFL-G140 SD weights about 300g/10.6 oz on land and 153g/5.4oz underwater. The UFL-G140 SD has a maximum 140 degrees angle of view was 94 degree Hero lens. The UFL-G140 SD retails for around \$390.00 in the US.

The Inon monitor housing is a dedicated U/W housing for the Sony RM-LVR3 live-view remote monitor sold with the “R” versions of the Sony action cams using the SD mount base UWH1. This base allows the Wi-Fi between the camera and monitor to work underwater.

For a better view into the viewing screen the Inon UCL-165M67 and UCL-330M67 closeup lenses can be mounted to the 67mm threads on the monitor housing. This is a cool feature that allows you to extend the housing out in front of you and still be able to see into the monitor housing.

The Inon support system also allows you to mount one or two of Inon’s excellent LF2400h-EW wide beam lights. These maximum 2400 lumen lights have 12 power levels and are powered by 6 AA batteries. The optically designed dome delivers a wide 100 degrees of coverage underwater. The light also features a shade much like the one on the Inon Z-330 flashes that rotates 360 degrees around the four LED light source that allows you to shape the light to avoid blowing out bright sandy bottoms or hitting the top of the housing when mounted of a housing cold shoe.

The light also ships with a red dome for changing color tone at depth. The color temperature of the light is around 6500K, it is rated to 120 meters (394 feet) and ships with a wrist strap. Using high quality Eneloop batteries at low power run

time is up to around 140 minutes and 35 minutes when run at full power. I got two hour night dives with these lights varying power levels with power to spare. The lights are relatively small and easy to pack weighting in at around 390g/13.8oz. Check with your local authorized Inon & Sony dealer’s for accurate pricing of all of the items listed in this review.

I would once again like to thank inon.co.jp for the loan of the equipment for this review.

**Phil Rudin**  
Instagram



# Panasonic GH5M2

by Massimo Franzese

In June this year I received one of the first Panasonic GH5M2 in pre-order and I was very pleased to find out that the physical body and controls are identical to the original GH5 and the camera worked with my first generation NA-GH5 housing. There are a few quirks that are worth noting:

1. The DMW-FL70 mini flash no longer works so you need to acquire a strobe trigger
2. The LCD is slightly smaller however much brighter

I purchased the Nauticam LED store trigger and tested on land with my Sea and Sea YD-D2J and all worked fine. To avoid issues, I also procured Nauticam multicore fiber cable although the strobe seemed to work fine with my old cables I did not want to take chances.

The next step was to find a destination preferably not in UK where to dive.

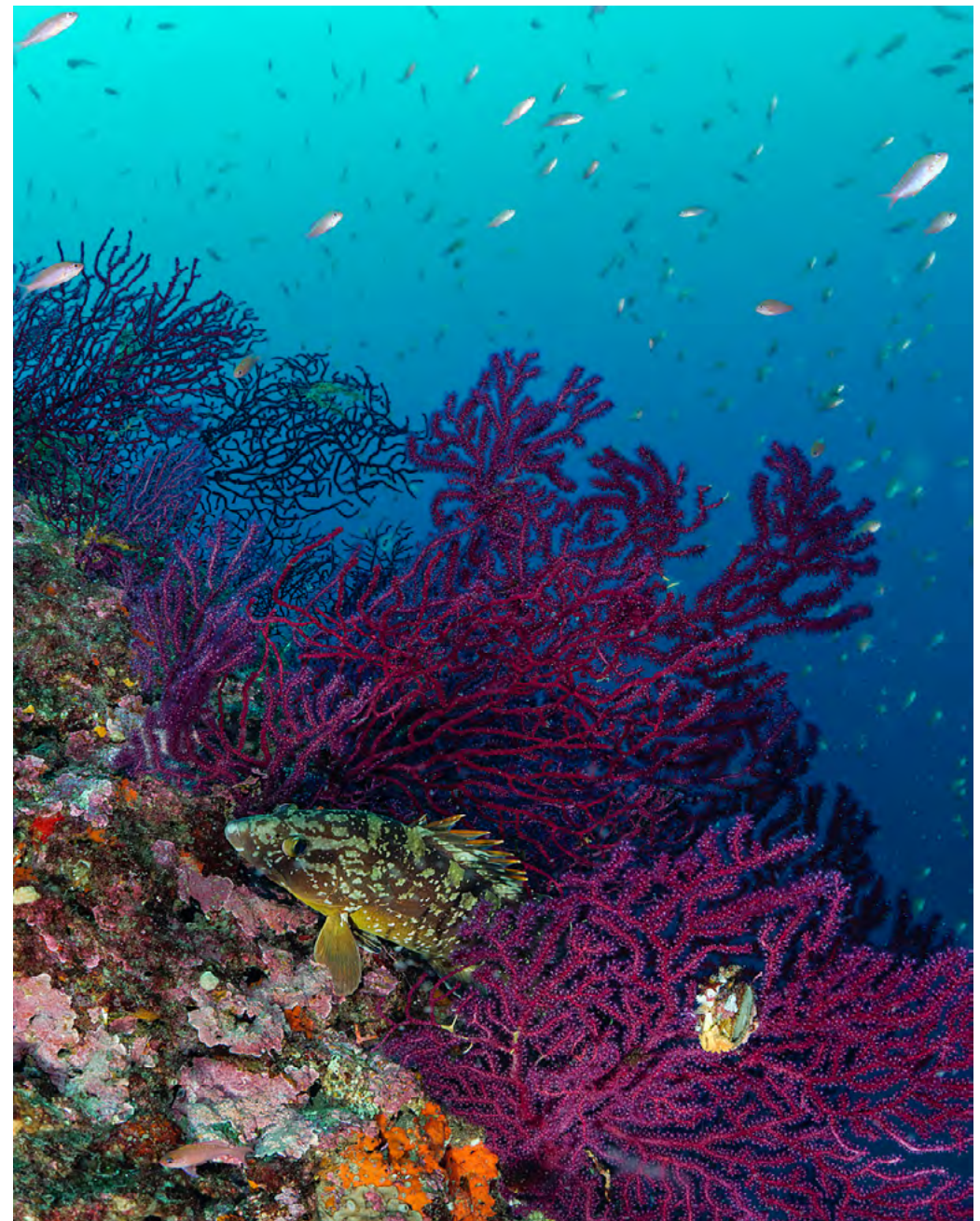
Whilst COVID-19 restrictions are easing at time of writing many South East Asia destinations are still banned from UK and during the summer there was very little choice where to go other than staying in UK.

However, being native of

Campania region in Italy, I am fortunate to have access to wonderful diving destinations near Sorrento, Ischia and also down to Cilento coast. Whilst those locations are more famous as primary tourism hot spots not many people know that the diving is also great, although the Mediterranean Sea is not as warm as tropical destinations. I decided to travel to Italy by car as I was staying there for 6 weeks with my family and therefore, I had no issue of luggage weight but I nearly overloaded the car.

I decided to do the diving towards the end of August after the Italian Ferragosto and avoiding weekends so that there would be less traffic and this paid back.

It was the second time diving in the location so I used again Punta Campanella diving run by the experienced Gianluigi De Maio. The diving has as resident guest Mimmo Roscigno, I invite you to check his social media images: they are sensational. The images that I have taken are pretty decent considering I only do 18 dives per year there but if you see what someone that is diving daily can pull out you get a real feel for the potential of the location.



*Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 15mm, ISO 200, f/5.6, 1/60*



Diving is done from RIBs and journey are 10 to 30 minutes with double tank and surface interval on the boat. Considering the views of the coast and the island of Capri this is not as bad as it seems. Temperatures are warm with always a nice breeze so this makes it perfectly tolerable to wear you 7mm semi dry suit. Proper exposure is necessary for photography as the water can drop to 16 C after the thermocline.

There are over 20 dives sites reachable by RIB and more are being mapped. The area is closed to fishing and this has resulted in a significant population of groupers as well as a school of 1000+ barracudas.

There are many wide-angle opportunities but also macro and super-macro options. One thing to take into account is that diving is done using 15 litres steel tanks and that the dive themselves have deeper

*Diving is done from RIBs and journey are 10 to 30 minutes with double tank and surface interval on the boat.*

*Top right: Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 8mm, ISO 400, f/5.6, 1/100*

*Right: Panasonic GH5M2, Nauticam housing, Panasonic 45mm 2.8. Sea & Sea strobes. ISO 200, f/10, 1/400*





*Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 11mm, ISO 200, f/8, 1/125*

profile than your tropical destination so artificial lighting is essential especially because in the site where fish is more abundant visibility can drop below 10 meters after rainfall. Another characteristic is that visibility may improve at depth after the first 15 meters with less suspended particles and clearer but colder waters.

In terms of performance the GH5M2 did not disappoint, Panasonic has designed a new higher capacity battery pack that extends useful life for another 18% and is compatible

with the older chargers. Using the flash trigger, I have taken around 700 shots and typically I would not need to change battery for the 3 dives of the day. With the original GH5 I would typically do two dives or around 400-500 shots. The improved performance is of course given by the use of the trigger not just the extra battery power.

I do not use a viewfinder underwater and I did not have issues with the smaller LCD (from 3.2" to 3") diagonal. One thing worth noting



*Panasonic GH5M2, Nauticam housing, Panasonic 45mm 2.8. Sea & Sea strobes. ISO 200, f/5.6, 1/250*



*Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 8mm, ISO 200, f/10, 1/125*

is that the GH5M2 has a completely redesigned autofocus that includes subject detection. Using it underwater gives excellent results for divers (the human detection works including faces) however for shooting fish I recommend turning it off as it may decide to focus on something different. I used continuous autofocus with single middle size area. Due to the somewhat dark waters a focus light is required for macro work at small aperture as mirrorless cameras

do not focus with the lens wide open.

In terms of lenses and ports I used a Canon 8-15mm zoom fisheye with a metabones smart adapter as prime lens. This gives me the option of going from 180 to 70 degrees field of view with outstanding optical quality using the Nauticam 140mm glass dome. As macro lens I used a Panasonic 45mm 2.8 native MFT lens. Last year I found the 60mm too long and I was glad to have a shorter optic this year. The camera focussed fine in



*Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 8mm, ISO 200, f/11, 1/250*

all circumstances with very few shots out of focus mostly due to user error (forgot the lever on manual focus or had subject detection engaged).

The already good ergonomics of the GH5 remain the same but the new menu options and offer small but significant improvements for video and still shooting. One new useful feature is the ability measure the IRE % of a single point on the screen so you can easily calibrate your exposure on a grey card when you shoot with

ambient light.

I split the trip into two 3 days / 2 nights chunk and I have to confess the first part was quite challenging due to new diving equipment but by day 2 I was pretty much set. We had some rain so I took out the macro lens also on a site that would be usually wide angle but the results were rewarding. Typically, the routine is double tank wide angle in the morning and macro in the afternoon. Night dives are epic but rare and, in this occasion, there



*Panasonic GH5M2, Nauticam housing, Canon 8-15mm zoom fisheye with a metabones smart adapter. Sea & Sea strobes. 11mm, ISO 200, f/8, 1/125*

was none scheduled.

After a relaxing weekend I was back for part 2 of the trip even less divers and better conditions made for some great wide-angle shots. Scoglio a Penna delivered the usual 1000+ barracudas however different to tropical ones those struggle to get in formation, it must be an Italian version of the fish with less discipline! La grotta dell'Isca is another amazing dive site. Looking outside in you can see two eyes like a mask, going further back with a fisheye lens you can fit three entrances and going back again a fourth that looks a bit like a Halloween pumpkin silhouette. Inside

sea breams swim creating a nice contrast while on the rocks you can see some substantial sea slugs. You could probably take millions of shots as the entrance is shallow and makes for a perfect photography training site.

The cave continues all the way to the surface underwater where you can see stalactites and stalagmites. From underwater you can see those typical sea tomatoes with bright red colours.

One of the highlights of the area is 'Il banco di Santa Croce' which is a set of submerged pinnacles that host large groupers, eagle rays, scorpion fish. The dive is quite deep and can end up in decompression however the



*Panasonic GH5M2, Nauticam housing, Panasonic 45mm 2.8. Sea & Sea strobes. ISO 200, f/10, 1/250*

red gorgonians are impressive.

My favourite site however is Punta Campanella itself because it offers a very interesting topology and in the shallow area there are some small caves that may remind you of a red sea scene, although of course it is not.

If you are a GH5 owner you are asking yourself If it is worth upgrading especially as you can use your existing housing. In terms of improvements the GH5M2 has a completely new software stack that is inherited from the S series and in terms of RAW still performance has a small dynamic range improvement



and a higher performance at high ISO values. The still image quality is almost identical to the Panasonic G9 a fairly popular camera for land shooters that has not really been so widespread for underwater use.

If you are a video shooter the camera can now record 50/60 fps at 10 bits with 4:2:0 chroma subsampling. The results are pretty decent to the point an external recorder in my opinion is no longer required if you need double frame rate however a monitor is probably useful if you shoot macro to ensure your shots are in focus. The HDMI 1.4 bulkhead of the original NA-GH5 works well for that purpose. My conclusion is that for an underwater shooter if you want to squeeze the best performance for

*Panasonic GH5M2,  
Nauticam housing,  
Panasonic 45mm 2.8. Sea  
& Sea strobes. ISO 200, f/8,  
1/400*

*Far right: Panasonic  
GH5M2, Nauticam  
housing, Panasonic 45mm  
2.8. Sea & Sea strobes. ISO  
200, f/8, 1/250*



photos and videos this is a worthy upgrade that will further leverage your housing investment. The camera is now at launch price so when the price will drop it will be a viable option if you are not interested in the upcoming GH6 that is going to cost much more.

All in all the GH5M2 performed very well during the trip and I am pleased with the upgrade and I will be taking it again on this same itinerary towards the end of August next year. In this short article I have omitted the underwater sculpture park of Baia di Napoli which is near Naples and I visited last year. If this was your only trip in the area that has definitely

to be combined and there is a sister dive centre that arranges transfers. Images of the beautiful mosaics and statues (the latter are reproductions with originals stored in museum) can be found on my flickr under the user Interceptor121. For additional details about this trip and other organised itineraries also check my blog [interceptor121.com](http://interceptor121.com).

Final point is that as a short haul destination this is just amazing as the dive base is 15' from Sorrento and half hour drive from the Amalfi coast so it is a location where you can take your family and health and safety standards are high with COVID-19

protocols in place in each hotel or restaurant.

**Massimo Franzese**  
[www.interceptor121.com](http://www.interceptor121.com)

*Massimo Franzese is a management consultant specialising in IT in mergers and acquisitions. He is a PADI instructor and keen videographers, since his wife Helen stopped diving in 2014 he has also started taking photos underwater. Massimo is programme manager for New City Photographic Society in Milton Keynes and keen land wildlife and nightscape photographer.*



# Seafrogs Button Control Housing For iPhone 11/11 Pro Max

by Peter Rowlands

Following on from my Smartphone housing review in UwP112 Jan/Feb 2020, avid readers will no doubt remember how I was ideally looking for a housing which would give me control over what I feel is a revolutionary capability - Panos or panoramas.

Until recently nearly all housings controlled the Smartphone via Bluetooth which allowed stills and video shooting but presumably Apple, in particular, will not release the code to control the Pano function.

I was delighted to find that after an extensive internet search such a housing now exists which allows access to all the iPhone camera functions, including Panos, using mechanical buttons rather than Bluetooth.

Since my current iPhone is the 11 Pro Max, it was the Seafrogs Button Control Housing For iPhone 11/11 Pro Max which caught my attention and released my credit card details. Prices today are fluctuating like one way hot air balloons so you need to contact them for the latest cost but I was lucky enough to pay less than

£100 which included a rudimentary vacuum system.

It was an excited me that signed for the package less than ten days later and first impressions were extremely favourable in terms of size and construction quality.

The SeaFrogs housing is sturdy and positive in the hand and ergonomically surprisingly good in that the buttons are direct so it feels just like using an iPhone on land only chunkier.

The iPhone needs no preparation to install save removing any outer protection case which you might already use. The only thing you have to do is set the iPhone to be in the Camera app.

The On/Off button does just that but once off and then pushed on again you are taken to the opening page which fortunately has a Camera icon bottom right (with the iPhone held vertically). Push and hold down the bigger button and you will be taken to the Camera mode. Please note that this is a rotating control and it needs to be positioned correctly to push down onto the Camera icon.



Once installed with the back door closed I quickly turned the iPhone on and tried to scroll through the camera functions to access the Pano setting. This was where I discovered a slight fly in the ointment in that I was unable to scroll fully left or right through all of the camera functions. The reason for this I eventually discovered was the size of the text on the iPhone in general.

The solution is simple but necessary. In the Settings Menu go down to Display & Brightness and then down to Text Size. There, as the name implies, you can adjust the size of the text. By default it is in the centre and by adjusting the size down at least 'two notches' smaller (to the left) all of the functions were accessible. Deep joy.



As previously mentioned, the housing comes with a rudimentary vacuum valve but be aware that the pump is an optional extra. This basic valve is little more than a one way flap which, when the pump is activated, lifts the flap and pulls air out of the housing. The flap then reseats and maintains the inner pressure.

The downside to this basic valve is that there is no visual confirmation that the pressure is holding but, in practice, all you need is to try and open the housing by rotating the closure knob and you will feel a resistance and not be able to rotate the control fully. This confirms that the pressure is intact.

Underwater the housing is very 'exciting' to use as it feels just like you use the camera on land and having access to all the Camera functions is most empowering.

Naturally I went straight to Pano, chose a suitable subject and pressed the Shoot button and panned right. As I did this there was a small preview screen which showed how the shot was turning out - live - there and then before my very eyes. Truly amazing.

As if this were not enough, it is possible to look at your last image shot on the full 6.5" screen. The only slight downside is that you have to turn the iPhone off and on again to get back into the camera menu but then life's a bitch.

The big difference with the iPhone Pano mode (and I don't know if this is true for other Smartphones) is that the camera is scanning in vertical slices as you pan and joining up the slices in real time. This brings several advantages over the traditional method of taking overlapping still frames and then stitching them later in Lightroom or other apps which are available.

My inaugural dive was with quality underwater



*Top: My iPhone Pano shot as it came out of 'the camera'.*

*Bottom. Dan's stitched shot from 6 vertically shot frames. He said "Lightroom struggled where there was too much movement in the model and refused to stitch all the frames so I used Microsoft's ICE (Image Composite Editor) to do the others, which had mixed results with quite a few errors in the image".*

*Olympus OMD E-M1, Aquatica housing, Olympus 14-42mm lens (at 14mm) with the Nauticam WWL-1*



*The viz on this day was no more than 10 metres but a Pano shot gives the impression that it was much more. A Greenwater Magic Filter helps too! The light in the top right was from an on-housing Joby Beamo LED light.*

photographer and good dive buddy Dan Bolt who opted to shoot conventionally (and vertically) with overlapping frames. His experience was that the software he used afterwards, given frames with very few straight lines to reference, struggled to come up with an acceptable result. It was only by using a combination of apps that he was able to achieve an end result. Now this all takes time and needs to be done on a shot by shot basis. The beauty of the iPhone is that it is live and saves the images to your Photos folder.

I have always dreamt of being able to shoot in this mode underwater and it has been quite a while coming but now that it is as simple as pressing a button and panning, the underwater

experience and possibilities are very exciting.

The big attraction of Panos in limited viz like the UK is that you can achieve images which have much more space in them. The longer you pan, the wider the image and this has never been possible live before so I think this will be an exciting capability. Just imagine how exciting it will be when I get the housing in some clear blue water...

I apologise for this being such a one sided review but the Pano function is very important to me. However the housing allows you to shoot quality stills, 4k 60p video, timelapse, slomo and even the arty Portrait mode so the capability is truly unique in a package which

would fit into a large BC pocket when not needed.

Oh yes and to cap it all there is a flip colour filter for blue water which I was able to modify crudely to take a Magic Greenwater filter. But then I would, wouldn't I :-)

Measurebators and quality freaks will no doubt denounce the iPhone as a tiny sensed, poor low light gimmick and they would have a point but I would counter that with, use them in the appropriate natural light or with additional LED lighting for close up/fill, and you will get a quality which will satisfy the majority of average underwater photographers. Sure, if you want to capture the intricate detail of a gnat's cock with 50mp resolution with a finance

stretching, weight busting 'rig', you will obviously be disappointed so it's each to their own.

The funny thing is that the vast majority of underwater photographers will use iPhone/Smartphones quite happily on land and be very pleased with the results yet they would never consider them for use underwater.

I maintain that you are missing out on a very exciting development but that's up to you.

Either way, enjoy yourself.

**Peter Rowlands**  
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# The Lens that Changed My Life

by Patrick Baker

In 1970 my photo by-line, Patrick (or Pat) Baker, began to appear in underwater publications and Archeological reports. I had been fascinated by the underwater world since the age of 10 and became a keen photographer towards the end of high school. Working towards a quite different career I suddenly realized that photography was what I was most interested in - even secretly dreaming that someday I might be able to combine photography and diving.

The sixties were well swinging by 1963 when my full-time studies began at the Polytechnic School of Photography. The Poly had a basement swimming pool (now the Deep End Cafe) and I joined the small BSAC Special Branch (#182) there, struggling through the swimming tests, on to SCUBA training and at Easter 1965 my first sea dives, out from Salcombe.

I bought a second hand Nikonos, self-made underwater light meter and close-up lens but despite several years of photographic experience struggled to get much more than indifferent underwater photographs.

My career decision had given me

direction for my working life, but in March '69 a recreational underwater archeology course revealed to me my future photographic speciality.

The School for Nautical Archaeology Plymouth (SNAP), created by three enthusiastic amateur diving archaeologists (Alan Bax, Jim Gill and Owen Gander) had just began to run, each month, training courses to encourage amateur appreciation and involvement in the field.

Owen had been a member of the 1968 expedition to survey, excavate and raise the cargo and hull of the c.50BC cargo-carrying "Kyrenia ship", discovered off the Cyprus north coast. Alan, then still a serving Navy Hydrographer, was already involved with the Committee for Nautical Archaeology and he and Jim (a Polymath; Architect, Builder, Photographer and Artist) had worked together on the Shetland VOC ship wreck, de Leifde (1711) expedition.

When Jim saw the wreck site photographs of visiting USA photojournalist Flip Schulke he immediately purchased from him (at the then almost unthinkable price of £500 each) two underwater Nikon



*Nikonos 1 with Canon FL19mm f:3.5 Lens in Pat Baker Dome-Ported Mount*

lenses – a super-wide-angle 21mm and circular fisheye (diagonal angles of view 90° and 180° respectively). He returned from the 1968 de Leifde expedition with perhaps the best underwater photographs yet taken in British waters.

In early 1970 the SNAP team took a long lease on the semi-derelict

Fort Bovisand, magnificently located at the south-east corner of Plymouth Sound, with Jim and Alan overseeing the transformation of the 120 year-old buildings into The Fort Bovisand Underwater Centre. Later that year I began make the 350 mile drive down from my Yorkshire home, to assist in the occasional weekend courses



*Pioneer British underwater photographer Geoff Harwood with his ingeniously-lensed Exa underwater camera, carrying out polarising light trials in the kelp beds just off Fort Bovisand; 19mm lens, natural light with visibility of 2 metres*

in underwater photography and archaeology.

This led me to an invitation to my first expedition, that being to an underwater archaeological search and survey of the north east tip of Cyprus; led by Jeremy Green. Here in the 25°C, 30 meter visibility of Cape Andreas and using the expedition's excellent water-corrected 28mm UW-Nikkor lens on my Nikonos I finally got the high quality photographs I had been yearning for. The following year I joined a Swedish Maritime Museum expedition, this time in the 8°C Baltic with 2-3 metre vis. Despite these factors, and still using a 28mm UW-Nikkor I successfully made several full-length photomosaics of an intact, circa.1700, 25metre long Baltic trading ship. But, how I needed a super-wide underwater lens of my own!

The pioneer underwater photographic guru, Dimitri Rebikoff had categorically stated that a dome port could not be used to correct very wide-angle lenses. By 1968, the work of leading photographers Flip Schulke, Walter Starke, Al Giddings, and no doubt others, were showing this advice to be wrong. The dome port proved to be a simple



*Pat Baker in the Azores; with 19mm lens ready to record 90% of the 4 month long expedition's underwater photography. On this dive he also had the Rollei-Marine slung around his neck, ready for close-up details. [Photo: Erik Karlsen 1972]*

and effective way of achieving the full angle of view of a camera lens, avoiding the narrowing of angle produced by a flat port and edge of image unsharpness. A dome port produces a virtual image of the whole 180° view at a distance of four times the dome radius. The camera lens, focused at this close distance and depending on its angle of view, is able to record all, or part, of this virtual image.

On seeing Jim Gill's photographs



*Shaun Whittaker swims through Thongweed beds at Bamburgh, Northumberland*

and actually using his rectilinear 21mm, it was clear that such lenses were the path to good photography in British waters. The cost then was beyond me and it took another two years before I found an affordable, second-hand Canon 19mm lens (actually 10% wider angle than the Schulke 21mm) and mounted it for my Nikonos. This was not as straightforward as I had hoped and I had to remove the lens from its focusing mount, effectively making it a fixed focus lens. By calculation, then fine tuning, with the lens aperture at f:5,6 I was able to get high quality, 95° wide angle photographs, in focus from 0,6 to 10 metres. My wide-

angle lens recorded an area of view four times greater than my own face-masked eyes. A engineering friend turned my underwater lens mount design into reality, using hard PVC and a 4" marine compass dome. The 4½" circular flat back of this mount blocked the clear swing-out of the Nikonos release/wind lever. Flip and Jim's pragmatic solution to this problem had been to cut off the outer half of the lever. Not wishing to take such drastic action I realized that I could rotate the whole control through 180°. This made the operation of the control with my thumb, rather than index finger, to be very convenient. I then constructed a viewfinder,

floating the top of a mushroom-shaped light globe in a shallow cup of Tensol acrylic adhesive. This material set solidly, creating a lens that showed almost the same view as the lens. After pool tests and minor adjustments success was immediate!

The very first sea dive with my 19mm lens produced a photograph of dive buddy Shaun Whittaker swimming through Thong Weed beds off Bamburgh, Northumberland. This was judged by guest BSAC worthies, Horace Dobbs and Reg Vallentine, as "Best Picture" at the BSAC NORFED 1971 'Windive' Rally. Two weeks

later my 19mm recorded another image, a shipwreck diver in less than one metre visibility; my first front cover, used in June '74 by Sub Aqua Magazine. Jim Gill had one on Triton the following month, of a diver surveying the HMS Coronation wreck site. Even at that time it was extremely rare for any dive magazine to use a cover shot taken in British waters.

For the next three years my Nikonos 19mm was almost always with me underwater – in Britain, the Azores and then in Western Australia. There was seldom a dive that I did



not get useable, and often very good, photographs; a complete turnaround from my previous diving photography

When the chance came of spending 4 months in the Azores, searching for the Tudor war ship *Revenge*, I decided to take a chance on a career in maritime archaeology and leave my Senior Photographer job with the British Geological Survey to do this. The expedition leader, Syd Wignall, owned a Hans Hass Rolleimarine outfit (the absolute “classic” and for 25 years the most admired underwater camera, although limited to close-up photography in all but the clearest waters). I did eventually buy this camera, feeling that with it and my 19mm Nikonos I now had the potential to photograph anything underwater.

Back in UK I moved down to live at Fort Bovisand, satisfyingly employed through the week as one of the POP (Plymouth Ocean Projects) fort restoration team, and at the weekends assisting with training courses.

In early '73 one of the Underwater Photography Course participants was a young businessman and sport diver who had recently bought a Rolleimarine at auction and wanted to know how to use it. His name was, and still is, Peter Rowlands and we became friends. That weekend, almost 49 years ago,

probably became the first step in his deep (no pun intended) involvement with Underwater Photography, for which we must all be truly grateful.

Whilst in the Azores a job offer had arrived from Australia; from Jeremy Green who in 1971 had been appointed Curator of Marine Archaeology for the Western Australian Museum. His Department, one of the first, world-wide, to be well-funded, well- equipped and well-staffed, but needing a full-time specialist photographer. I would need to emigrate, thus staying for at least two years. Not a difficult decision...and I stayed in the job for a wonderfully rewarding 44 years.

When the superb Nikonos UWNikkor 15mm became available in 1974 (Jeremy Green and I shared the considerable cost, purchasing lens number 00018, the first in the Southern Hemisphere), I retired my fixed focus, fixed aperture, Canon 19mm, although continued to use it for very wide angle, above water, wet environment photography. It now sits, in pride of place, in my Underwater Photography Museum!

**Pat Baker**  
Western Australian Museum

# 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.

# DeepSpot, Warsaw

by Wojciech Dopierala

Outdoor sports and activities tend to make their way indoors and slowly, but surely we get the opportunities to enjoy tennis courts, climbing walls or even ski hills under the roof and often in the middle of the big cities.

Swimming pools have been here since the very beginning, even in the Roman Empire people enjoyed indoor pools with warm water. Nowadays there are plenty possibilities for swimmers but how about divers? Is there any chance to dive deep under a roof? but first of all is there a need to do so?

Well for both questions the answer is YES. Deep pools for divers exist and they are becoming more and more popular. If you are not lucky enough to live close by a convenient diving spot and you want to learn or practice your skills before diving trip of your dreams - deep pools are great option. For Freedivers such opportunities for training close to home is priceless too.

How deep are these pools? Well most of them allow you to dive down to around 20m but for example the famous Y-40 The Deep Joy from Italy is 40m deep and was the deepest diving pool for many years.

But the world keeps spinning, engineers like new challenges and so do divers. In 2020 near to Warsaw in Poland a 45m pool called DeepSpot was opened and become the deepest in the world. Until 2021 when in Dubai a 60m deep pool took the lead in this unusual competition.

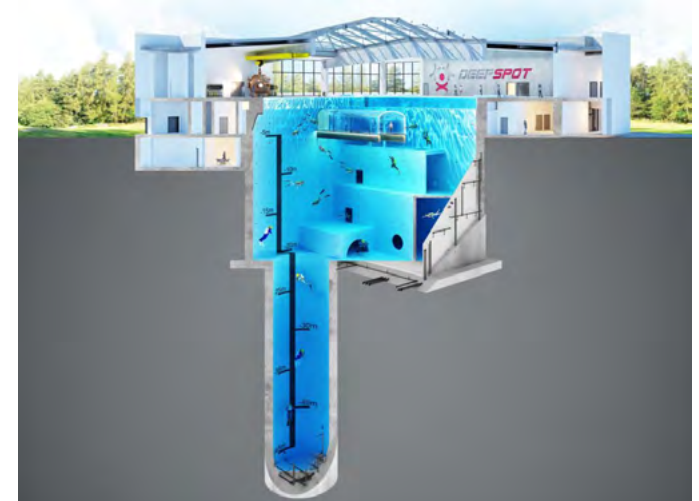
I was lucky enough to have an opportunity to spend 3 days and freediving for the first time in my motherland. I was invited by DeepSpot to enjoy the pool and take some photos there. It turned out to be a great experience and way more fun than I was expecting.

As a freediver and photographer I was “raised” in



the raw waters of Atlantic Ocean so at the first sight the diving pool didn't seem very fascinating; but my photography instinct was strongly attracted. In addition my friend Piotr (who works there as Freediving instructor) and I had already some ideas planned. And it took nothing to my inner child to get crazy happy about the idea of having fun in the best playground for the divers ever!

The very first impressions in the pool are related with the water itself. I am definitely not used to such temperatures.





32-33°C is something very surprising at the very beginning, but it allows you to spend hours playing around without even thinking about the cold (or wetsuits of course!). The second thing, and even more important for the photographers is the insane clarity. Powerful filters are taking care to keep 8000 m3 of water clean & clear 500 litres every second. It means that there is no problem with backscatter, low contrast, lost details and the colours are more natural.



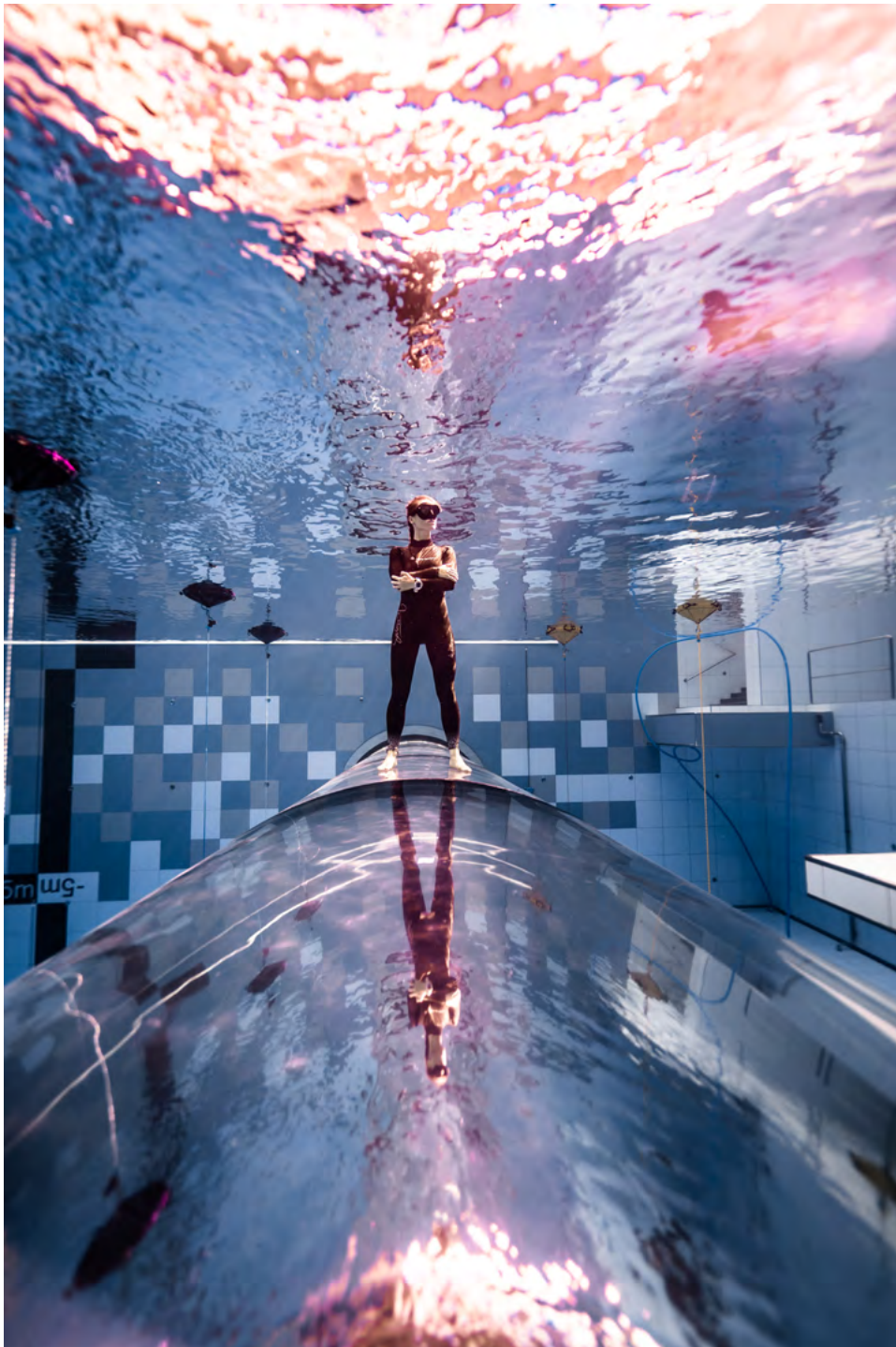
Used to salty water and the wetsuits I was very pleased with the freedom of movement with nothing more than a swimsuit, fins and mask was required. Slightly negative buoyancy near the surface gives the possibility to just free fall effortlessly from 10m to the very bottom at 45m. Altogether it made photography there a very pleasant experience.

The light in pool is quite tricky. During the daytime there is plenty of sunlight coming in through the huge windows and in the evening the pool is well illuminated with many lamps. Even so from the photography point of view it wasn't

so easy. I found the lamps in the evening easier for photography, but as they're not so bright (from the camera's point of view) I had to push the ISO quite high. Daylight is way brighter but quite harsh sometimes.

I took with me my standard setup which I have been using since the last year. The Sony A7III paired with the wide angle Samyang 14mm f2,8 in a SeaFrogs housing. It works well in the ocean and so it did in the DeepSpot.

For taking photos with the ambient light the fast lens combined with the great Sony sensor were



very appreciated and gave me the possibility to shoot without worrying about too noisy images.

Piotr had a fantastic idea to dive with his old MacBook and we made our first photo shoot around that plan. To make the photos more “real” we hid two Lume Cube lights inside the laptop. One was illuminating his face like a screen would do, and another lit the Apple logo. All together it created very natural effect of Piotr (who in fact is a programmer by the way) working on his computer underwater.

Our second photo shoot was with Emilia. Another freediving instructor from the DeepSpot and one

of the strongest and most experienced Polish freedivers. We were focused on avoiding typical photos of “girl posing in the water” and decided to play with perspectives.

Taking advantage of how easy it is to trick gravity underwater we achieved the photos where you need a while to realise where the “up and down” are. It was a great exercise for creativity looking for strange angles and new ideas. Of course in between we took some “normal” photos taking advantage of the light during the daytime which offers nice orange tones.

The third and last shoot was planned for Wednesday evening. That is

when most freedivers from Warsaw join forces to train together and have fun in the water.

The rule of thumb says that the difficulty of the photo shoot rises proportionally to the number of the models. So it does, and even more underwater. But the same happens with fun I have to say. It was great experience to be in the water with so many freedivers sharing the ideas and creating photos impossible to achieve in other conditions. For example for “human pyramid” the water has to be absolutely still and even then we needed a couple of tries to make it work. It was the first time when I had to work with such a big group of people in front of the camera and It was as cool as challenging at the same time.



After 3 days of freediving in the DeepSpot I ended up with SD cards full of very nice photos. I made so many dives that in the last day I was totally exhausted and hardly could reach 20m. But the most important is that I had a ton of fun and I can't imagine to spend this time better. I will definitely come back, as the DeepSpot turns out to be fantastic place for the underwater photographers!



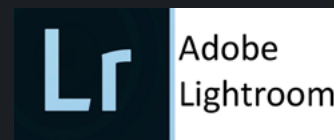
**Wojciech Dopierała**

[woj.dop@gmail.com](mailto:woj.dop@gmail.com)

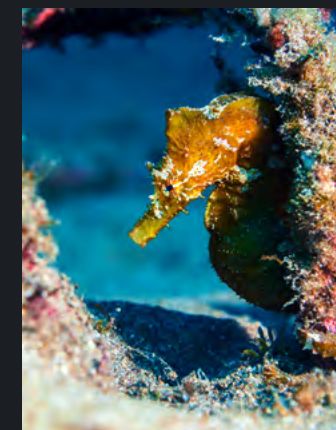
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Issue 123/48



## ADOBE LIGHTROOM FAST AND EFFICIENT DEVELOPMENT OF UNDERWATER PHOTOS



I WORKFLOW | PHOTO ANALYSIS | HISTOGRAM | EXPOSURE  
CORRECTION | WHITE BALANCE | COLOR BALANCE H / S / L |  
SATURATION & VIBRANCE | SHARPENING & NOISE  
REDUCTION | LOCAL CORRECTIONS | WORK EFFICIENCY |

WORKSHOP BY WOJCIECH DOPIERAŁA  
(@WOJ.DOP)

# Q&A with Maxwell Hohn

by Peter Rowlands

**What's it like being a professional underwater cinematographer?**

It's exciting, challenging, and incredibly rewarding. Shooting with RED cinema cameras underwater requires a whole other level of specialized skills, equipment and training that I've had to acquire over the years. The challenge of shooting a specific species, behaviour or ecosystem offers new challenges on every job, that's the exciting part - you never know what will happen. My background as a commercial diver has prepared me for whatever a production can throw at me! Ultimately though, seeing your work broadcast as part of a larger project is an incredible feeling and something I'll never get tired of. I'm always looking for a new project to dive into.

**What was it like winning so many awards and getting so much attention for the Tadpole doc?**

Humbling! I was in awe, I was completely blown away by the positive response from the film. Almost immediately after it was released my email and phone were buzzing like crazy from news crews, publicists and people expressing how much they enjoyed the film. It



even ended up on the front page of The Province newspaper! The film has won nearly a dozen awards, including "Best Canadian Film", "Best Underwater Cinematography" and "Best Nature Documentary".

**How long have you been diving?**

I started freediving in 1996 and got certified as a scuba diver in 2004. At 18, in 2005, I was certified as a PADI Open Water Scuba Instructor.

**What made you want to become a diver?**

I was very fortunate to have parents who supported my decision to travel at a young age. When I was 17 I left home to backpack in Honduras. I ended up travelling to the Bay Islands where I took my open water course. My instructor was a Kiwi named Orlando who seemed to have life all figured out! Living on a tropical island, teaching scuba diving...what could be better? He not only inspired



me to become a diver but also to become an instructor. The next 8 years I spent travelling and working all over the world as a scuba instructor.

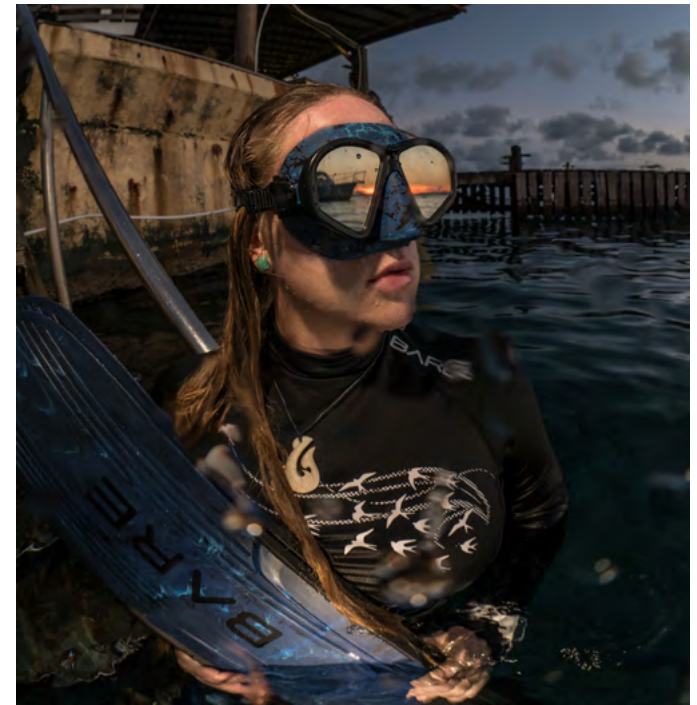
**What role did commercial diving play?**

I hit a point in my recreational diving career where I wanted to learn new skills and commercial diving was

the answer. It enabled me to make a good living but also continue my passion to work as a diver.

**Are you still a commercial diver?**

Yes I am, I no longer work in the commercial diving industry or instruct others, instead I use my commercial diving certification as an



underwater cinematographer. A lot of nature and wildlife productions require specific certifications, I'm currently the only diver in Canada that is commercially certified, rebreather certified, and own and operate my own underwater RED cinema cameras.

***What does diving mean to you?***

Diving opens our world to 360 degree environment. On land we are limited to where we

can walk or climb, but underwater we have the ability to fly.

***When did you get bitten by the photo bug?***

In the early stages of my career as a recreational instructor I started shooting with a GoPro. Before Facebook was popular I used to email my friends and family back home with photos from my diving and travelling adventures. Slowly my hobby progressed into a career with the help

of sharing my work on social media. It helped me make great connections, which in turn allowed me to pursue my dream as an underwater videographer. I now license footage to BBC, Discovery and other television networks.

***What are the challenges of product shoots?***

Bubbles, backscatter, and marine life! Manufactures want to see their products used in beautiful clear water immersed with marine life. There are so many challenges when it comes to this, but I love it! It's crucial to have a diving model who is comfortable in the water with good buoyancy control and doesn't mind being blinded occasionally with big strobes or high powered lights.

**Who is your go-to dive buddy?**

During a recent trip to French Polynesia I proposed to my now-fiancée Roseanne Keatley! The ring was with me during several dives and the box it was in started to deteriorate. We were at 95 feet (30m) with sharks circling us, I got Roseanne’s attention by signalling that I wanted the guide to take a picture of us with the sharks. I handed the guide my camera and signaled Roseanne underwater if she would “be my dive buddy”. She was a bit confused at first and started to swim away, thinking I was giving her directions to go to another spot! I stopped her and signaled again. This time revealing the box and opening it to present the ring. Luckily I didn’t lose it, although I did nearly lose my Mrs, as she burst into a gasping excitement underwater!

**What is your favourite dive site?**

During the summer I really enjoy fresh water diving in the lakes and river canyons of Vancouver Island (right). I’m drawn to these locations for the unique photography they present with tadpoles, lily pads, and schools of salmon. During the winter months diving with the stellar sea lions of Hornby Island is another favourite.

**Congrats on winning this years Monterey Shootout, what was your approach?**

The greatest challenge of the competition are the unknown factors like weather and water clarity. You only get 32 hours to shoot and produce your work. It’s very difficult to plan, especially if you are making a video. I like to spend as much time in the water during the first day to be able to piece together a video in the evening. During the second day I focus on photography and pick scenic and hidden positions in the kelp forests and wait for the wildlife to come to me.

**Where would you like to dive but haven’t?**

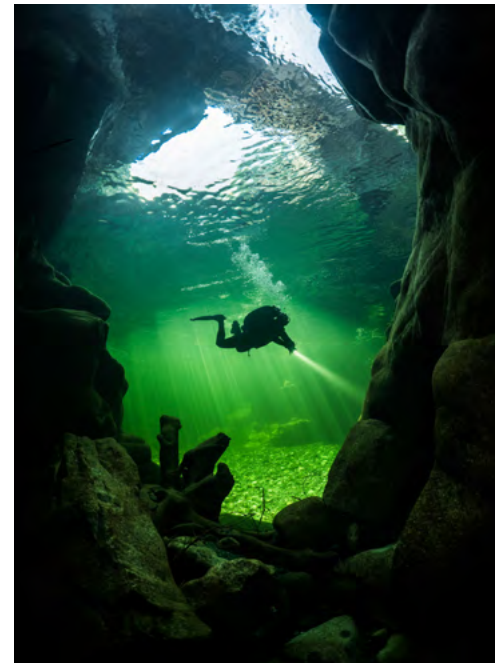
Antarctica is on the top of my list. One day I’d love to get in the water and film penguins and leopard seals -what could be better?!

**Craziest thing you’ve seen underwater?**

I was working underwater on a survey and had a pod of Orcas swim by! A large bull came close and I’ll never forget the eye contact he made with me.

**Favourite diving movie?**

It may sound cheesy, but I really enjoyed Into The Blue. What’s better than finding treasure underwater? The movie inspired me to purchase my



own underwater metal detector and go hunt for my own treasure chest.

**Proudest diving moment or achievement?**

Getting offered a position as a Ambassador for the Huish Outdoors Team. As an ambassador for Huish Outdoors I get to test new products for BARE, Hollis, Atomic Aquatics, Oceanic, Stahlsac, Suunto, and Zeagle. Being part of the team has connected me with so many like-minded divers. It’s been a dream!

**What dive gear do you use?**

BARE Sentry Tech Drysuit, Hollis Neotek Semi Dry, Hollis LX200 Regulators. Hollis Elite II

Harness and Wing, Hollis M1 Mask, Hollis F1 Fin, Suunto EON Steel Computer, Suunto D5 Computer , BARE SB mid layer thermals

**What camera gear do you use?**

RED Komodo x 2, Nauticam RED Komodo housing, Canon lenses for RED Komodo, Panasonic GH5 and GH5s, Aquatica AGH5 housing x 2, Light & Motion Sola Video Pro lights

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

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

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

# My Shot

by Steve Jones

Text by Peter Rowlands

The definition of a twist of fate is “A highly unexpected or coincidental event, especially one that has an important or far-reaching influence on the future”. This fateful story dates back to 1944 but really started in 2017 and has recently come to fruition four years later.

I am one of the three judges of the Underwater Photographer of the Year Competition along with Alex Mustard and Martin Edge and in early 2017 we met to judge the UPY 2017 entries. The images this particular year were of an extremely high standard; especially in the wreck category. This particular shot by Steve Jones was, believe it or not, in 11th position as we went into the final round of judging. I so liked this shot that I pushed to have it promoted and eventually persuaded the other judges that it should move up to 10th place.

Once promoted this shot was in the winners enclosure and included in the press pack which was sent out to hundreds of publications and websites worldwide. Had it remained in 11th place, the following events would almost certainly never have happened.

The shot in question is an American B17 bomber which was

hit by flack in 1944 and made an emergency landing over water near the island of Vis, Croatia. US Army Air Forces 2nd Lt. Ernest N. Vienneau was the co-pilot and was killed during the attack and whilst the remaining crew had time to escape they were not able to rescue the fallen co-pilot and he went down with the plane into 70 metres of water.

The wreck of the B17 was rediscovered by divers in 2001 and Steve Jones took this shot and entered it into UPY 2017.

Shortly after the results were announced and the UPY Yearbook released for downloading I received an e mail from the deceased airman’s nephew, Robert Vienneau who had seen Steve’s shot in the worldwide publicity. Steve Jones was also contacted by Ernest’s great niece, Chelsea Carbonell. Until that point the Vienneau family were not aware that Ernest’s aircraft had been discovered years earlier in 70 metres of water near the island of Vis, Croatia.

Steve put the family in contact with Croatian historian and author Danijel Frka who was not only amongst the first to have dived the wreck back in 2001 but had since



*Steve Jones entered this shot of the B17 bomber into UPY 2017.*

carried out the vital research and actually met some of the surviving crew members in the years that followed. Danijel and the family were able to share their historical knowledge of Ernest’s life and the events that led to his tragic death at the young age of 25. The whole group have remained in regular contact since as the journey continued towards this incredible conclusion.

As a result of these contacts the remains of the co-pilot have been recovered by a specialist team led by archaeologist Dr Brendan Foley of Lund University, Sweden.

“It was an honor to participate in this recovery mission. We hope it has brought some closure to the family of this fallen service member”, says Brendan Foley, archaeology researcher at Lund University in Sweden.

[https://www.lunduniversity.lu.se/article/lund-marine-archaeologist-leads-wwii-pilot-recovery?fbclid=IwAR3o4dTPipwLXkfbP7lm9tDNeT7u0Fxb4njfQafHOXoWZScZ\\_K8T5JrTgJw](https://www.lunduniversity.lu.se/article/lund-marine-archaeologist-leads-wwii-pilot-recovery?fbclid=IwAR3o4dTPipwLXkfbP7lm9tDNeT7u0Fxb4njfQafHOXoWZScZ_K8T5JrTgJw)



The recovery mission involved a crew of technical divers and archaeologists diving 70 meters, or 230 feet, to reach the wreck. This meant that the team only had 25 minutes at the site, as they needed two hours of decompression to perform the dive safely. In addition, the work that had to be completed in that time was technically challenging.

“We had to worm our way into the jagged metal of the wrecked aircraft, with wiring harnesses, parachute shrouds and risers all around us. We then had to excavate in zero visibility, because we stirred up the sediment”, says Brendan Foley.

Vienneau was buried in Oct. 9, 2021, in his hometown of Millinocket, Maine. His name is recorded on the Tablets of the Missing at the Florence American Cemetery, an American Battle Monuments Commission site in Impruneta, Italy, along with others still missing from WWII. A rosette will be placed next to his name to

indicate he has been accounted for.

DPAA is grateful to the Croatian divers who discovered the underwater crash site, as well as the Croatian Ministries of Veterans Affairs, Culture, and Defense, the Croatian Conservation Institute, the University of Zadar, and the team from Lund University for their steadfast partnership in this successful mission.

For additional information on the Defense Department’s mission to account for Americans who went missing while serving our country, visit the DPAA website.

[www.dpaa.mil](http://www.dpaa.mil)

**Steve Jones**  
[www.millionfish.com](http://www.millionfish.com)

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

**DEFENSE POW/MIA ACCOUNTING AGENCY**  
FULFILLING OUR NATION'S PROMISE

PERSONNEL PROFILE

Service Member **2D LT ERNEST N VIENNEAU**

Conflict **WORLD WAR II**  
Service **UNITED STATES ARMY AIR FORCES**  
Status **Accounted For**  
Date of Identification **04/16/2021**

On April 16, 2021, the Defense POW/MIA Accounting Agency (DPAA) identified the remains of Second Lieutenant Ernest N. Vienneau, missing from World War II.

Second Lieutenant Vienneau entered the U.S. Army Air Forces From Maine and served in the 340th Bombardment Squadron, 97th Bombardment Group. On November 6, 1944, he was the copilot of a B-17 Flying Fortress (serial number 44-6630) carrying eleven crew members on a bombing mission over enemy targets in Maribar, Yugoslavia. While over the target, the B-17 was hit by anti-aircraft fire, damaging the plane and killing 2LT Vienneau. The pilot was forced to ditch the damaged aircraft in the Adriatic Sea, roughly half a mile from the island of Vis, Yugoslavia. The remaining ten crew members exited the aircraft after it crash-landed on the water and were rescued by locals. 2LT Vienneau's remains could not be removed from the aircraft before it sank. In the mid to late 1990's, a wreckage site off the coast of Vis, believed to be 2LT Vienneau's B-17, became a popular diving site. In 2005, U.S. personnel were made aware of the wreck, and in April, 2006, they met with a Croatian official who provided the exact location of the plane and confirmed that it had been identified by its tail number. Between September 17 and October 15, 2020, a DPAA research team investigated the site and recovered possible human remains, which were accessioned into a laboratory for testing. The analysis and the totality of the circumstantial evidence available established the remains from the crash site as those of 2LT Vienneau.

2d Lt ERNEST N VIENNEAU  
Unit 340 BOMBARDMENT SQUADRON 97 BOMBARDMENT GROUP (HEAVY)  
Historical Country of Loss Yugoslavia  
Current Country of Loss Croatia  
Home of Record ME

<https://dpaa-mil.sites.crmforce.mil/dpaaProfile?id=a0Jt000000bHtzAEAS>

# 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

After a summer of fine-tuning an idea I had of photographing Signal crayfish using ring light illumination, I set out to impress the British and Irish Underwater Photography Competition judges with a splendid entry. I chose to do this in a nearby freshwater lake.

On the day of the competition I spent a significant amount of time photographing multiple subjects using the same technique so that I had one clear 'winner' I could select from a number of images. When shooting one of these crayfish, I noticed a right eye that was failing to line up with the left, but I was more intent on trying to adjust the camera focusing for this than establishing the actual cause of the optical defect (the crayfish's, not mine).

A few hours later on my computer screen, the cause became apparent. The unfortunate creature had a zebra mussel that had taken up residence in its right eye socket.

As underwater photographers we are all quite familiar with seeing marine creatures festooned with parasites. I sometimes wonder if we pick up a few ourselves after a long dive. However, as far as I know the Zebra mussel isn't typically parasitic in nature, at least not to Signal crayfish. What we do know about it, is that in the UK it is non-native, i.e. an invasive species.

But this is where our sympathies may be challenged, as the Signal crayfish is also invasive within the UK. And in the lake where this image was captured, along with the zebra mussels, they are rife. Obviously sufficient numbers of both species for one to attach itself to another. What we have here is the real-world macro-aquatic version of 'Alien vs. Predator'.



*Olympus OM-D E-M1 mark II in Nauticam NA-EM1 II housing, Panasonic 45mm Macro F2.8 lens, Weefine Ring Light 3000 (strobe mode); ISO 640, 1/200s, F10.*

This image was not the one that I entered into BIUPC. And that one was perhaps not as splendid to the judges as it was to me. Wait until 2022 though.

**Mark Harris**

[www.subscenic.co.uk/info.html](http://www.subscenic.co.uk/info.html)

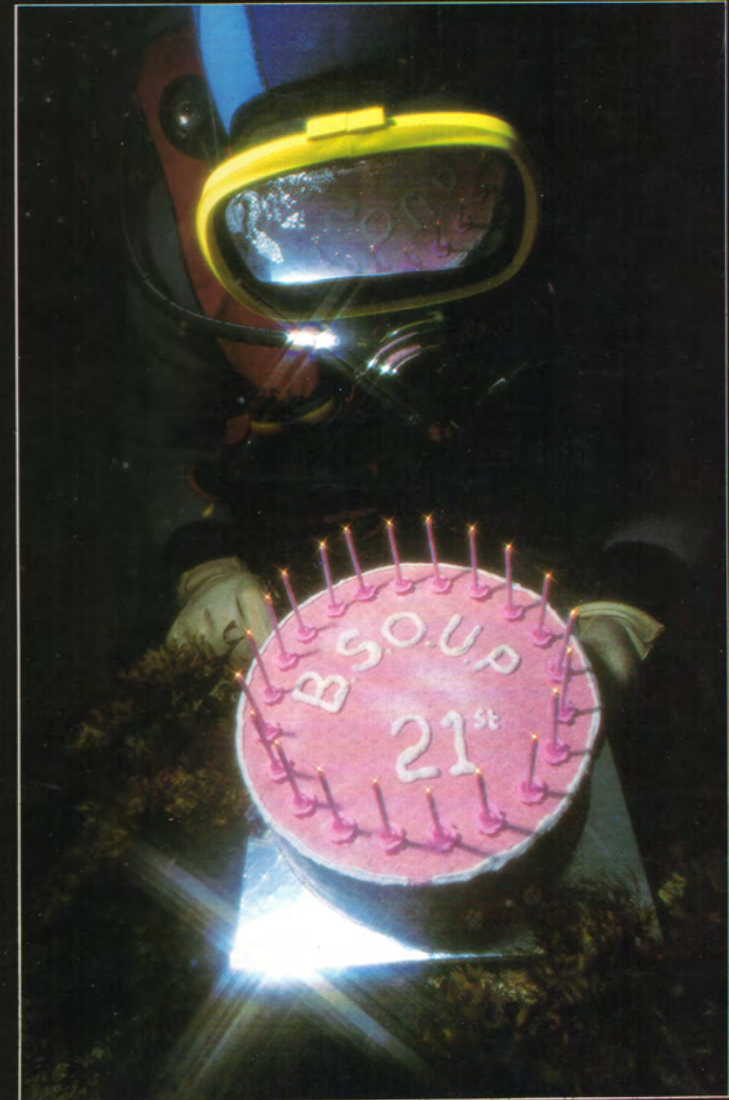
**Do you have a shot  
which has a story within a story?  
If so e mail it with up to 500 words of text  
and yours could be the next Parting Shot.**

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

# UP Supplement

**UP10**  
**Jul/Aug 1988**

# Underwater Photography



**July/August 1988**

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## Underwater Photography Magazine

Issue No 10  
July/August 1988

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### Editorial

Having been formed in 1967, 1988 marks the 21st Anniversary of BSoUP, the British Society of Underwater Photographers. That the Society has not only lasted but expanded is an indication of the interest in this specialist sport/hobby yet, for some reason, there aren't any diving clubs whose sole reason for diving is to take underwater pictures. That tends to get left to an individual or small groups within a club to make a nuisance of themselves in dive boats and underwater. Much maligned and complained about, these underwater photographers can be given a hard time but they are the first to be contacted when a dry meeting is needed to raise funds or fill a winter's evening.

The nature of underwater photography is a solitary/small group activity and that's why there isn't a specialist diving club as such. The nearest thing is BSoUP but that isn't a body which organises dives. Even at their annual Splash In at Bovisand they don't organise the diving; that's left up to individuals to carry out to their own requirements and standards. What matters is the pictures which result.

For most people, a group environment is much more conducive to improvement be it socially or photographically but underwater photographers tend to keep themselves to themselves. How much better would be the scene if there were more groups, however small, who organised dives for underwater photography and encouraged others to join in.

The benefit would be tremendous for all concerned and would certainly improve an individual's results and keep up the enthusiasm for an activity which, at the best of times and especially in British waters, can seem like an uphill struggle.

So many underwater photographers are out there on their own with flagging enthusiasm. They should come along to a monthly BSoUP meeting to see what's happening and arrange to go diving with others of a likeminded interest. This isn't going to happen overnight but the more we can encourage the group activity of underwater photography, the better will be the underwater pictures.

Underwater Photography is published bi-monthly by Ocean Optics Ltd

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

### Subawider III wide angle lens



Subatec of Switzerland have just announced their latest version of the very popular and widely used Subawider wide angle lens for the Nikonos 35mm lens.

The Subawider III is optically the same as previous models - it increases the coverage of a 35mm lens from 46° to 90° - but the main design change is at the rear of the lens where it attaches to the 35mm Nikonos lens. The latest model screws onto the 35mm rather than pushes onto it. This will give a much more positive location (as long as the threads on your 35mm lens are intact!) and eliminate any problems of misalignment.

Since lens threads vary from lens to lens, the Subawider III rotates in front of the screw mount so that it can be positioned correctly to avoid cut off at the edges of the photograph caused by the sculpted lens hood. The rear screw ring is aluminium and knurled for ease of use and the rotation of the front part of the lens is nice and firm so there is no chance of it rotating by mistake.

As with all supplementary lenses, you must remove and refit them underwater to remove any air bubbles from the optical surfaces.

The Subawider III is available on its own or with an optical viewfinder which shows the area covered by the 35mm lens and the Subawider. The lens is £109 and the viewfinder is £55. They are available from the UK importers Ocean Optics Ltd, 4

### W.A.V.E. Video Hire

For those wishing to try video underwater W.A.V.E Hire of Weymouth should be worth contacting. They have Sony Handycam M8 cameras in Ikelite housings available for hire for use in UK waters and abroad.

They can be contacted at 41 Everest

### Image Devices Broadcast Video

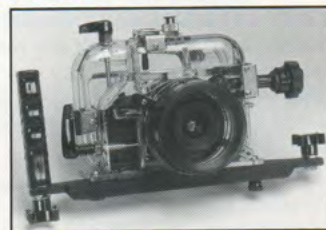


Image Devices of Florida have announced the availability of a new broadcast quality video system. They have housed a Sony BVP 30, 5 or 50 camera and a BVV1, 1A or 5 Betacam recorder in a form fit aluminium housing depth tested to 200 feet.

The housing is available for hire only and can be supplied with or without the PAL or NTSC camera and lens. The underwater system uses the Fuji 7-50 mm wide angle zoom lens and each rig is supplied with 1,2 and 3 dioptr lenses.

For further details please contact Image Devices, 1825 NE 149

### Ikelite SLR Auto focus case



Ikelite now produce housings for the following autofocus SLR cameras: Nikon 301/501, Minolta 5000/7000, Canon EOS and Pentax SFX. The combination of these cameras and the Ikelite housing will give autofocus, TTL exposure, SuperEye viewing, motordrive and motor rewind and interchangeable lenses and ports.

The housings cost £349 inc VAT and they are in stock at Greenaway Marine,

### EWA "Watersound" housing for VHF radios

Absolutely no good for exposing film with but recommended for safety at sea, these waterproof housings are now available for handheld VHF radios with a maximum size of 7.5x4x38cm (with antenna).

They cost £12.99 inc VAT + £1.50 p&p. For further details of this and other waterproof enclosures for cameras, electronics and valuables, please contact Ocean

### Ikelite Video Eye



The small electronic viewfinders incorporated on today's video camcorders can pose a problem underwater but Ikelite now produce a Video Eye attachment which attaches onto the camcorder's viewfinder in place of the magnifying element. Once fitted, it gives a four times larger image for easier viewing both above and below the water. The Video Eye easily attaches to most camcorders and costs £99.95.

For further details, please contact

### Rechargeable lithium batteries

We are grateful to the British Journal of Photography for this interesting information regarding these exciting developments.

You may recall that in the Aug/Sept issue we mentioned a Canadian firm who were working on a rechargeable lithium battery. It now seems as if Sony are working on something too which, rumour has it, may be released later this year.

The Sony version uses Manganese oxide and lithium with an organic electrolyte with a claimed 2 1/2 times capacity of ni-cads and will stand at least 1000 charge-discharge cycles. The volts per cell is expected to be 2.8v.

We'll keep you informed.



(Left) 1st place in the Free Swimming Life category went to Vincenzo Paolillo from Italy

(Above) 2nd in the Free Swimming Life Category also went to Vincenzo Paolillo

(Below) 1st place in the Bottom Dwelling Life Category went to Michael Wong from London



Following a trip to the Egyptian Red Sea as a guest of the Egyptian Tourist Office (ESTO), Peter Scoones, as a founder member of the British Society of Underwater Photographers (BSOUP), was asked to conceive and organise an underwater photography competition to promote diving in the Egyptian Red Sea. It was the first time that BSOUP had been asked directly to orchestrate such a competition and they put their full support behind the event. Several meetings were held to formulate a competition which was both simple to enter and easy to judge.

The ESTO/BSOUP competition was to be different in that the winning shots were to be used for promotional purposes. It is a standard feature of modern competitions that they have a secondary purpose. In this way they can attract either sponsors/prizes or use the material for promotions. The entrants were no doubt attracted by the prizes offered of a week's holiday for two to Egypt including trips to Cairo and Luxor as well as the chance to dive in the Egyptian Red Sea again.

BSOUP wanted to keep things as simple as possible (both for the entrant and them as organisers!) and it was decided to

limit all entries to 35mm colour slides since this is the film type and format that the majority use. In addition, entrants would not have to go to the expense of having prints made. It was also decided not to charge an entry fee so all of the excuses, which we all use for not entering, were removed.

The categories, too, were simplified down to just three - free swimming life, bottom dwelling life and divers. Since this was

to be a competition for shots taken in the Egyptian Red Sea, there was no need for a separate UK category! The simplification of these categories led to one or two "grey areas" but on the whole the entries were easy and enjoyable to judge.

With such a comparatively small entry compared with the major international competitions, all of the slides could be projected one at a time to the judges who discussed them and if any one of them liked the

(Right)  
1st place in the Divers Category went to Antonio Guerra from Portugal



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image it went through to the second round of projection. If none of the judges liked the image, it was removed. The main criteria for the judges was to choose promotional slides. This meant those images which conveyed the spectacle and beautiful colours which can be experienced. It was this interpretation which a great many of the entrants had failed to appreciate. There were a great many slides which were excellent records of marine life but they were not suitable as communicating images to attract divers to the Egyptian Red Sea. Images which had black backgrounds were considered dramatic but not suitable to promote the open blue water of the Egyptian Red Sea. Ultra close ups of coral polyps were admired but not thought suitable and for divers, a feeling of clear open water was wanted rather than a tight head and shoulders shot of a diver looking at coral, for example.

After the first projection, the entries were reduced to about 1/5th of the original total and they were then reprojected

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(Above) 3rd in the Bottom Dwelling Life Category was Benny Sutton from Middlesex

(Right) Warren Williams from London came 3rd in the Divers Category



for a much more critical appraisal. The second projection reduced the numbers further to around 20 images per category. When judges get down to this stage it is always difficult to choose the winners and detailed discussions followed between the judges. In the end it was decided to give each image "points out of 5" and the totals were then added up. This produced a list of winners with which the judges were all happy with and with which ESTO were extremely pleased for they saw beautiful images with which to encourage their tourist industry.

The combination of an underwater photographic competition which set out to attract purposeful shots proved both stimulating for the judges and no doubt very satisfying for the winners.

**CATEGORY A:**  
Free swimming life  
WINNER :

Vincenzo Paolillo, Italy  
2nd: Vincenzo Paolillo, Italy  
3rd: Vincenzo Paolillo, Italy  
4th: C.Frodsham, Liverpool  
5th Michael Glover, Birm'ham

**CATEGORY B:**  
Bottom dwelling life  
WINNER:

Michael Wong, London  
2nd: Michael Wong, London  
3rd: Benny Sutton, London  
4th: Michael Wong, London  
5th: Les Kemp, Sussex

**CATEGORY C:**  
Divers  
WINNER:

Antonio Guerra, Portugal  
2nd: Benny Sutton, London  
3rd: Warren Williams, London  
4th: Vincenzo Paolillo, Italy  
5th: Peter Tatton, Hertfordshire

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## Les Kemp reveals his BSoUP Splash-In Contrived/Humorous winner



The idea of the cake first came to me at May's BSoUP meeting where I learnt that the forthcoming "Splash In" was to be a celebration of their 21st Anniversary.

I started off with a round cake tin turned upside down with 21 holes drilled in the top for the candles. The cake tin was then secured down to a wooden base covered in tin foil. To simulate the icing, the cake tin was coated with an external grade Polyfilla mixed with red food colouring, the idea of using red was that white would be very reflective to flashlight and also the intended

candle lights would not contrast with much detail.

The candles were made from plastic straws with 12 volt miniature filament lamps glued in the ends with epoxy. Each one was tested in water and connected to a battery before further commencement. Using epoxy, each candle was glued into a candle holder and subsequently glued into the holes in the cake tin lid.

All 42 wires from the lamps, together with a metre of cable were connected up and potted into a film cassette case using

fibreglass resin. This ensured complete protection from water. The other end of the cable entered a perspex flash housing with a 12v nicad pack inside.

The cake was tested out in the swimming pool with limited success, the problem was balancing the flash with available light so as not to burn out the cake, and in some cases the candle lights were barely visible. It was my intention at this time to make a star burst filter to fit inside the rear element of the 15mm Nikonos lens. This would give a sparkle to the candles adding another dimension.

The big day came. The visibility was excellent but we experienced quite a swell which presented us with difficulties in keeping still and holding onto (up until then) an undamaged cake. The camera mounted on a tripod proved almost impossible so this was done away with as it was easier to move with the swell.

The ambient light was very bright which made it difficult to distinguish the lights so careful positioning of the flashgun and a balanced shot is what was needed to be achieved.

One of the main aims was to achieve a reflection of the word BSoUP in my buddy's mask which is not easy due to parallax with the non-reflex Nikonos. Well the moment of truth came and I couldn't have wished for a better composition considering the problems I experienced. Many thanks go to my partner Chris Lawrence for his perseverance. The star burst effect? Well you could say that it was just the icing on the cake!

Oh yes. The shot was taken with a Nikonos 1VA with a 15mm lens and OS 2003 flash on 1/2 power. The subject was 18" away and the exposure was F11 @ 1/90th. All of that preparation captured in just a 90th of a second!

**Les Kemp**

## BSoUP's 21st Anniversary Splash-In

Conditions were typical for the annual 'splash-in' of the British Society of Underwater Photographers...but what made the occasion special was it was the 21st birthday of the organisation, which has become renowned throughout the world.

Nevertheless, the Channel winds rampaged across Plymouth Sound, churning up the sea. Pensive photographers gazed calculatingly at the blue skies and the position of the sun, the direction of the wind and the state of the tide.

Some had already collected their numbered films. Others were about to do so. Because the event is still a unique test of the skills of British underwater photographers as well as being the event which spawned the format for so many international events, AGFA once again sponsored the contest, generously providing the films and processing chemicals. Contestants each collected a marked film, exposed it in the waters around Plymouth and returned it for processing and judging later the same day.

The top prize is a magnificent wood carving of a wrasse - probably the most photographed fish in UK waters.

The lucky ones launched their boats and sped off in search of calmer waters. The others queued to get into the rock pools, so often the source of prize winning shots.

Sixty five entered and 62 films were

returned for processing - by a team led by President Peter Rowlands and founder Peter Scoones. Those cassettes held the 'secrets' of the day. The shots ranged from wide-angle to macro and double exposures; one film was distinctly damp and another badly chewed from being rewound for some double exposures.

The processed films were returned to the contestants who had to select two slides for the main competition and one for the other category - best contrived, humorous or novelty photograph.



(Left) Not the most memorable of the Splash-In winners nor the best composed of double exposures but that's what the *On The Day* is all about. Peter Rowlands found the flat worm on the outside of the breakwater and rewound the film to add the sun on the inside and just pipped Linda Pitkin and Ron Williamson. Pentax LX with 50mm macro for the flatworm and 16mm for the sun.

(Below) Linda Pitkin's colour print won 1st prize and was taken in the Caymans with a Nikonos 111 and 15mm lens. Extra light came from a Sunpak 32 and the film was Fuji 100.



(Above) Peter Rowlands collects the BSoUP Trophy and 6 rolls of AGFA film from Brian Greaves, the sales director of AGFA UK Ltd.

(Below) Linda Pitkin should have received the Greenaway Marine Trophy for Best Colour Print...





(Above) Warren William's shot tied for 1st place in the Black and White Section and was taken in Bermuda in 1983. It was shot with a Practika in a housing of his design and construction with an 18mm lens and HP4 film. 11125th @ F11.



(Above) David George shot this joint Black and White winner at the shark Observatory at Ras Mohamed with a Nikonos 111 and 15mm lens. The Kodachrome 64 original was copied onto Pan F b&w film and printed for the competition.



(Above) David George (left) and Warren Williams (right) tied for 1st place in the Black and White Prints



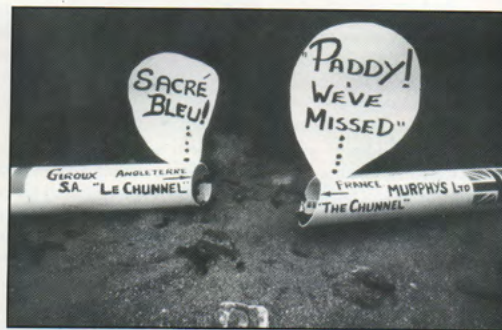
(Above) Les Kemp won the Contrived/Humorous Section and a full explanation of how he did it appears on page 11



(Above) It was a hectic day for the team of organisers, some of whom are seen here counting the votes.



(Above) Mark Nuttall used a Nikonos 111, 17mm Sea and Sea lens and Ikelite 100 flash to shoot this inflatable shark filled to give the right buoyancy and held in position with fishing line. The shot was 2nd in the Contrived/Humorous Section



(Above) Mike Maloney was 3rd with this shot of finishing(?) the Channel Tunnel. He used a Nikonos 111 with a 15mm lens and available light. 11125 @ F5.6. He tried the same shot last year but the props fell to pieces! Better glue brought results this year.

(Right) The Black and White and Colour Prints were displayed in the Reception area of Fort Bovisand for everyone to vote for their favourites.



(Right) The 6 man/woman processing team did 62 films in just over 2 hours and kept off the drink until the last film was dry.



(Right) Steve Greenaway and his assistant set up and ignited the fireworks which brought the day to a spectacular end. The coastguard were warned!



## BSoUP/AGFA 21st Splash-In cont'd.....

The best of the latter was taken by Les Kemp with a team of helpers and would have done credit to a commercial photographer. It is the front cover shot and is described elsewhere in this issue of UP.

Two other photos in this category produced gales of laughter - one lampooning the Channel Tunnel and the other Spearfishing.

The coveted trophy for the best picture taken on the day went to UP's own publisher and editor, Peter Rowlands. A well conceived double exposure, it beat Linda Pitkin's shot of a large kelp plant with an inflatable in the background. Third was Ron Williamson's slide of a plumose anemone and shell still life.

The day was admirably organised by Chairman Brian Pitkin, who surpassed himself with this year's arrangements. They included a buffet and magnificent birthday cake baked by Rhoda Gill, who also catered the food. The cake was cut by the Society's two founder members - Peter Scoones and Colin Doeg.

The day was fittingly crowned with a spectacular firework display, supplied and executed by Steve Greenaway of Greenaway Marine, the culmination of which was a firework display celebrating Greenaway Marine and BSoUP's 21st Anniversary.

Text by Colin Doeg

Photos by:  
Colin Doeg  
Peter Rowlands  
and Paul Clarke

## BSoUP 1967-1988

A fortunate accident led to the formation of the British Society of Underwater Photographers. The organisers of an underwater photography competition returned Peter Scoones' slides to Colin Doeg. Seeing that Peter lived only a few miles away in north London - and also liking his work - Colin immediately went to see him.

The pair spent nearly two hours talking about the idea of getting underwater photographers together. Between them they had the drive and the contacts to turn their idea into reality. Letters were written and notices sent to many diving clubs. The result was that 18 people sat down in Peter's front room and formed BSoUP.

The concept for the Society's symbol was drawn by an artist on a national newspaper for a packet of cigarettes. Then it was refined into the letterhead and other material and BSoUP was in business.

Colin was elected Chairman - a position he held for a total of 9 years. For

much of that time Peter was the Secretary but, in fact, they worked closely together and shared the tasks.

Recalled Peter Scoones: "Those were exciting days. We were pioneering ideas and techniques. There was little commercial equipment available so many were putting land cameras in homemade housings".

Meetings were held only in the winter. The reasoning was that members were all underwater taking pictures as often as possible during the summer.

Colin enlarged on the early days. "Leading photographers like Geoff Harwood and Peter carved correction lenses out of Perspex and I believe Peter was the first to install a dome port in a housing. Tim Glover hung a large condenser lens in front of his Rolleimarin to take close ups....and it worked well.

"BSoUP also produced a standard for dome ports which was widely adopted as

well as another for a circuit to trigger flashguns. Thyristors were adopted and are still in use with the BSoUP circuit.

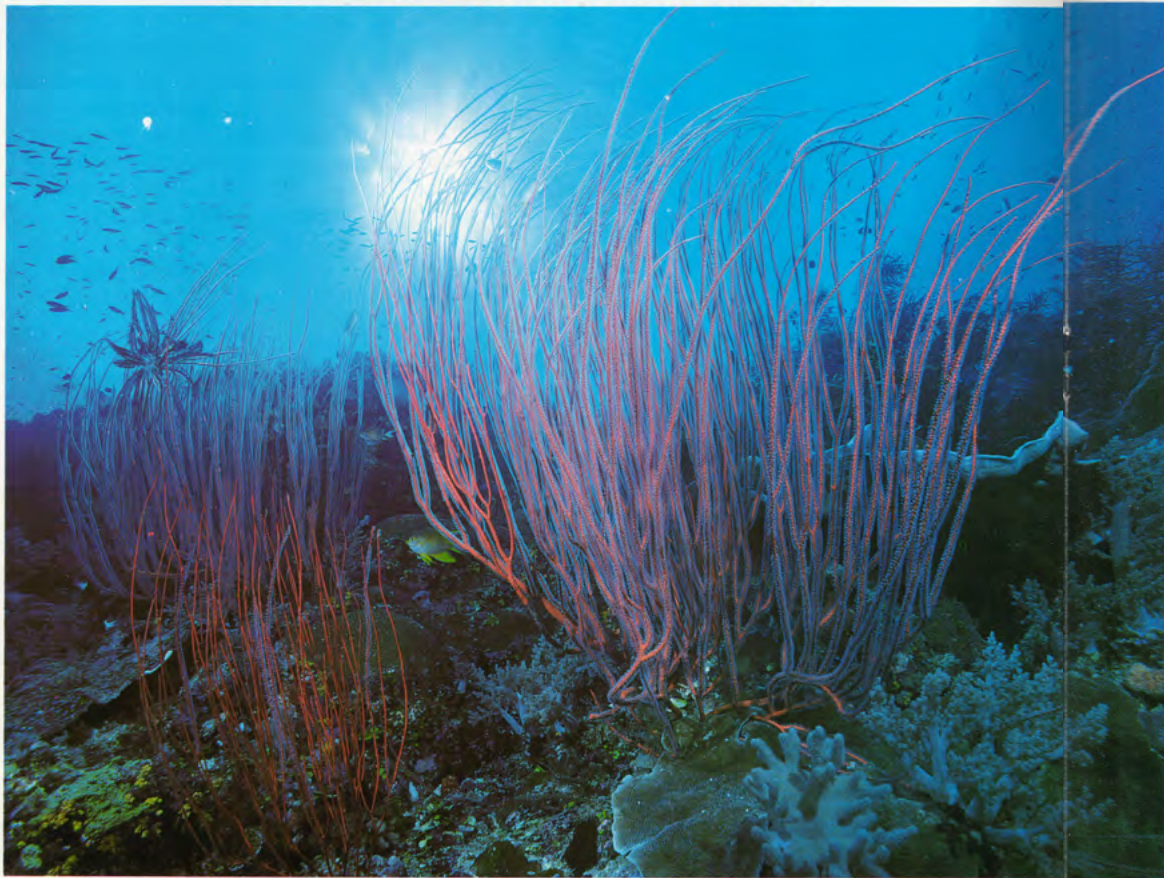
"However, one of the most remarkable things about BSoUP is that Peter Scoones continues to be at the leading edge of underwater photography.

"He remains one of the world's outstanding cameramen and has never lost his enthusiasm...whether the water is warm and clear or green and cold. He has led many creative and technical developments and is renowned throughout the world.

"To my mind, another great strength of BSoUP lies in the continued involvement of so many of its stalwarts in the organising and running of the Society and the fact that so many of them continue to be active and successful underwater photographers. The splash-in was a good example - a large proportion of those helping Brian Pitkin were former chairmen or presidents"

## Within a Rainbowed Sea

Jett Britnell interviews Chris Newbert



Chris Newbert is the recipient of numerous publishing honours and major photographic awards. He is undoubtedly one of the most successful underwater photographers in the world today. In this candid interview, he explains his views in underwater photography, discusses his first book "Within a Rainbowed Sea", and offers advice to beginning underwater photographers.

Chris's photographs have been published in over 100 magazines and books worldwide. Among his notable accomplishments, his first book "Within a Rainbowed Sea" was selected by the White House as an official "Presidential Gift of State". President Reagan presented a copy to Japan's Emperor Hirohito, on the occasion of his 85th birthday and 60th anniversary of his reign.

*Which came first, diving or photography?*

Diving came first. I started diving when I was fifteen in Boston. Underwater photography followed five or six years later.

*Why did you take a camera underwater?*

After spending four years at the University of Hawaii, I moved to Kona, Hawaii and worked as a dive guide. I was on the water 5 to 7 days a week doing 2 to 4 dives per day. I became bored watching other people take their cameras underwater, so I decided to take my own down.

*Did you have any formal training?*

No, zero training. I learned photography underwater, not on land.

*Were there any early influences?*

There was to an extent. I've been inspired by many photographers, but none in underwater photography. The people I studied and read about were people like Edward Weston and Ansel Adams. The classical land photographers were the ones I felt had

the most to offer in terms of the constructive nature of what they were doing.

*"Within a rainbowed sea" is considered to be one of the finest collection of marine images ever published. When was the book conceived?*

The idea of doing a book occurred to me right after I started underwater photography. In fact, a girlfriend thought my early pictures were fabulous and suggested I publish a book. I felt my pictures were terrible, but the idea of a book took root in my mind. All I was at the time was a college drop-out dive guide. The thought of being an author had a nice ring to it. Over the years the concept of the book evolved. It went through many stages in my mind. Several years ago, I wrote on a piece of paper what I felt the final product should contain. I still have the piece of paper today. It's astounding to read how close I came to my ideal vision - it's very close.

*(Left)*

*Sea whips on Palau Reef.*

*In the surging, sweeping current running along the south tip of Peleliu Island, flexible sea whips wave to the passing bounty. I most love diving in strong currents when the activity on the reef reaches it's peak. Photography suffers but it's a small price to pay. 17mm lens F4. Kodachrome 64 film*

*(Right)*

*Threadfin Jack*

*I had long wondered about the long filamentous fins on this fish. During a night dive in the open sea, I watched a threadfin jack swim in front of a ctenophore, and I was impressed by their similar appearance. Perhaps its resemblance to these stinging creatures deters predators. 50mm macro.*

*Kodachrome 25 film.*

*Is it true that to obtain some of the more elusive images you ventured alone at night several miles off the Kona Coast and worked 150 feet down from a perspex cage?*

That's correct, except I would descend as deep as 200 feet in search of subjects without a cage. The cage hung 20 or 30 feet below the boat and served as a base to hold extra camera, strobes and anything else I might need during the dive. Since the boat was free drifting, the cage also doubled as a large sea anchor that kept the boat in the same current I was in.

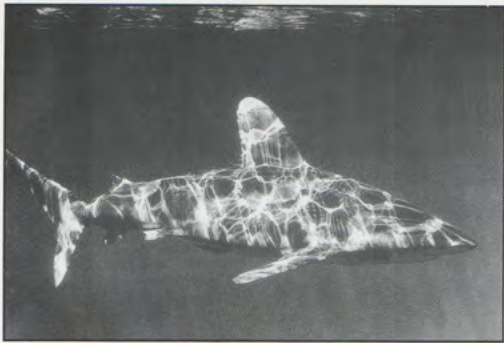
*There were no diver pictures in the book, any particular reason why?*

Yes, I think diver pictures are the most boring and redundant photographs on the face of the earth.

*That's a strong statement given the popularity of diver photographs in magazines*



I hate to say it as I fear it might insult a lot of people. It's just my personal feeling; What fascinates me about the ocean is the marine life, not divers. Most modern day underwater photographs portrayed in the media features the diver. The marine life and reef become a prop. To me it's embarrassing to be an underwater photographer when I know the public's image is what they see in magazines. Somehow, underwater photography has been taken over by this moronic concentration on the diver. For example, you never saw Ansel Adam's photographs feature hikers in colour co-



(Above) Pelagic sharks are thrilling and the Oceanic White Tip is simply electric, its moods vary greatly. They are powerful and voracious, normally measuring less than 10 feet. This 12 footer was the largest I have ever seen. Canon F1, 24mm lens and Kodachrome 64 film

ordinated backpacks and hiking shoes. It also promotes something that I feel is detrimental to marine life. Everybody is into this idea that they have to touch, feel, hold, pose and do silly things with marine life. Ultimately, you end up with a "stupid picture". It's a ridiculous trend. I think the diving magazines have been irresponsible in this regard.

*Do you ever dive without a camera?*

No, today was a perfect example. As soon as I put my camera in the boat the silver tipped sharks appeared.

*What elements must be satisfied before you click the shutter?*

I think a lot of people would save a lot of film if right before they take the picture, they ask themselves one question. Why? Why this shot? What is it about this shot that makes it worthwhile? Respond to the subject matter and the situation at hand. Look at all four corners of the frame before you shoot. Make sure everything in the picture is an essential element.

*So you have no set formula?*

No, people should break away from formulas. I try to keep an open mind. Take down a different lens or a lens you don't normally use. It's amazing what you can do. All of a sudden you're seeing everything from a new perspective. If you always put your modelling

(Below) An adult humpback whale was swimming slowly and resting often in shallow water along the Kona coast of Hawaii. Normally shy, the giant let me approach closely without fleeing, though I should not have presented a threat to this 50 foot long, 90,000lb mammal. Canon F1, 24mm lens with Kodachrome 64 film.



(Below) As this Cowfish drifted toward me, filling my viewfinder, I didn't know whether to laugh or photograph. I did both, 8 miles from shore, 75 feet deep, at midnight. Canon F1, 100mm Macro lens and Kodachrome 25 film.



light on the right, put it on the left. The pictures don't all come out great. I fill my trash can higher than anybody. It's not so important you're successful with every shot but more important that you try something different.

*What is your basic photo inventory?*

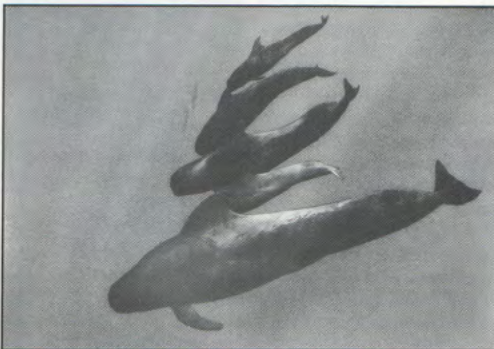
My personal equipment is all Canon F1 cameras. Both the new and old F1. Primarily I'm using a 14mm superwide angle, 17mm wide angle, 24mm, 35mm, 50mm macro and a 100mm macro. Actually, this trip I'm trying out a new Kiron 105mm macro simply because it can focus down to 1:1. I'm using a variety of housings. Ikelite housings for close-up work, Canadian Aquatica III housings for wide angle and several Oceanic 2003 strobes.

*There always seems to be a debate over Canon vs Nikon systems. Why did you settle on Canon?*

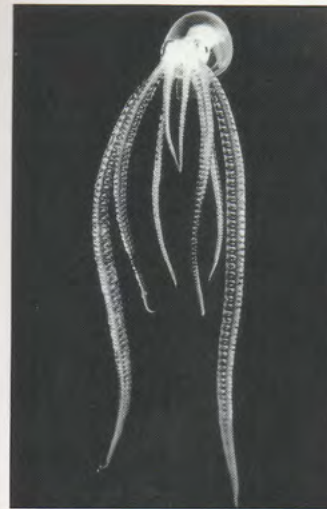
I think at the time I chose Canon because the system has a built-in light meter and Nikon did not. I don't think it makes any difference which one you use. What makes both systems valuable is they allow the use of enlarged view-finders, which is essential for underwater work.

*How do you approach or use strobes in your work?*

I tend to use only one strobe in my close-up work and virtually



(Above) Usually they keep their distance, but Pilot Whales can quickly change moods and become accepting of human presence. I couldn't believe my luck when this group formed a pyramid in front of me, their tails in perfect rhythm. Canon F1 24mm lens and Kodachrome 64 film



(Above) Some suggest these are a juvenile stage of the reef octopus which will later mature inshore. But I have sometimes come up from night dives in the open ocean covered with young, clinging octopus, tiny replicas of reef octopus, which have no resemblance to these subjects. Canon F1, 50mm F3.5 macro lens and Kodachrome 25 film

always use two strobes for wide angle. On close-ups, I tend to favour flat lighting which is achieved by direct frontal lighting. Do you make bracketing a regular practice?

Absolutely, without question. If I'm shooting something very unique, and know I'm not going to get a lot of shots, I'll take my best guess and hope for the best. If I have the luxury of time, I'll bracket.

*What type of film do you use?*

Professional Kodachrome 25 for close ups and Kodachrome 64 for wide angle. If I had to use only one it would undoubtedly be Kodachrome 64. Although Kodachrome 25 is marginally sharper.

*What have been your most challenging photographic subjects?*

Whales have been the hardest animals to shoot. I've spent days baking in the sun, bouncing around in my boat, with zero results. You invest a lot of time, yet gain so little.

*What advice can you offer to amateur photographers?*

Underwater photography is not a strange orphan of photography. It's photography that just happens to be done underwater. You can gain more from studying the great photographers of history than you can from studying photographers who cater solely to diving.

Nothing will substitute for good solid diving experience. Courses can help you with technique. Beyond that, it's important to study your bad shots as well as your good shots. I've watched a lot of photographers take their bad shots and heave them in the waste basket. Pictures should be thrown away if they are bad, but not before you've studied why they're bad. There's more to gain from studying your bad shots and realising what went wrong. Ask yourself "What did I do wrong here? Oh, it's over-exposed. Why did I over-expose the image? What was the situation that contributed to this result?" Be critical of pictures that are technically good. Consider how to make them more aesthetically attractive.

*What are your thoughts on the health and state of the oceans today?*

During our lifetime there's been a lot of damage. I'm optimistic that whatever happens the oceans will regenerate. From a human standpoint, it may not happen soon enough to satisfy our desire to experience a healthy environment. What I try to do with my photography is teach by example and show how beautiful the marine environment is. If people are inspired, they'll do something to protect it.

*Thank you for sharing your vision.*

Jett Britnell

## Within a Rainbow Sea

A very special book at a very special price, saving over £20

"Within a Rainbow Sea has made each and every one of us a little more modest, a little more respectful, a little more in love, a little more sensitive....we are all very lucky. It's a treasure."

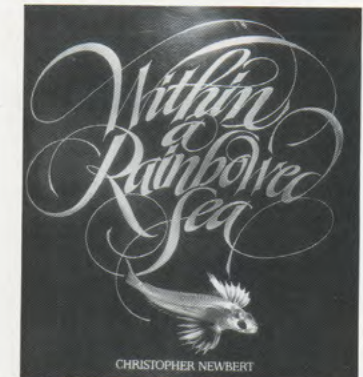
**JEAN-MICHEL COUSTEAU**

"I consider Within a Rainbow Sea to be the finest such book I have ever seen... the prose is wonderfully sensitive, lucid and even mystical at times."

**STAN WATERMAN**

"This is the best collection of underwater pictures yet. Thank you Chris Newbert."

**PETER SCOONES**



Just some of the glowing reactions to this most unique book of underwater photographs and UP has a limited supply of these stunning hardback books at a very special price. In the USA, Within a Rainbow Sea costs \$85. That's around £50 and the additional air mail cost would be at least £10 extra!

We have arranged a special shipment and can offer Within a Rainbow Sea for just £29.95 (+ £5 1st Registered Post. It's heavy and we want to pack them well). Access and Visa are welcome so phone or write today.

**U P Magazine (Book Offer)**

# UP in the Maldives

## UP samples these Indian Ocean Hideaways



As underwater photographers become more and more adventurous and exotic in their dive locations, thoughts turn away from the Red Sea towards more distant shores and images of the Great Barrier Reef, the Caribbean and the Maldives spring to mind. The first involves a 24 hour journey, the second is already well established and the third is unique.

Whilst not pretending that a week is enough time to sample all of the delights of a new and varied location, it was a treat to be taken out by Emirates airline, whose service and standards I have not seen bettered. They fly from Gatwick to Dubai and from there to Colombo before the short hop to what must be the most unusual airfield in the world, your gateway to the Maldives Islands.

There are over 2000 islands in this chain, nearly all of which are undisturbed and simply stunning. The proverbial mixture blue sky, white sand, palm trees and clear water are absolutely idyllic and will make the most thrifty snapper trigger happy.

As guests of Emirates Airline and Indian Ocean Hideaways, we were whisked around 4 islands on two typical boats. The first was a traditional Maldivian dhoni with spartan bunks below and plenty of shaded deck space. The second was a modern GRP sailing yacht with far less shade. From a diving aspect, the dhoni was much more practical with easier access into and out of the water.

The tropical heat and humidity were fierce. No brochure can describe the piercing sun and no skin can survive the first few days without plenty of suntan oil and shade so be extra careful. Your underwater photography will take a back seat if you are too sore to put on a wetsuit and tank!

The humidity was solved by resorting to Maldivian attire of shorts and not much else (except flip flop type footwear to stop your feet burning on the red hot sand). The heat was helped by a gentle sea breeze and plenty of dips into the warm water which averages 27°C. Thin 3mm one piece wetsuits are all you need and even then its more for protection against stinging or abrasive corals. A lot of people wore Lycra suits which are both light and colourful.

Underwater there are currents to be taken into account. This can be a real nuisance for photography but great for impressive drift dives. Initial impressions were of

much more exotic colour in both the fish and the marine life but less soft corals than the much-compared-to Red Sea. The shoaling fish were much more profuse and, even though we never dived on the outer reef, there was always that feeling of open water species. Vibrance is a good word to describe the shimmering life so often missing in the

comparatively tranquil Red Sea and Caribbean.

Conversation with the dive guides revealed locations guaranteed for sharks and manta rays as well as steep drop offs and great scenery. The currents, however, they could not predict and they had to take them as they came and alter the dive plan accord-

*(Left) The simple beauty of not just one but the thousands of islands which make up the Maldives is quite remarkable. They are truly stunning and will keep your camera shutter clicking. The sunsets too are very special and as regular as clockwork.*

*(Below) This a traditional Maldivian Dhoni powered by a single small diesel engine. Boats are the most important means of transport throughout the Maldives. Basic bunks provide sleeping accommodation for up to 6 people and diving gear and a compressor can be provided for self-contained water based trips. This would probably be the most productive method for maximum underwater photography.*



*(Left) Mike Wong used a wide angle lens to great benefit here to give a feeling of depth and scale whilst on the wreck of the Victory. He used a 15mm lens on a Nikonos 11 and added flash from a Sea and Sea YS150 flash. The film was Fuji 50*

*(Centre) Lunch was a simple affair served under the awning on the traditional Dhoni boat which is more suitable for diving than the other modern GRP yachts if you are thinking of a floating holiday.*

*(Below) There are far more fish and exotic life than in the Red Sea but there can be currents to contend with. This group were captured by Michael Wong with the same outfit as above.*

ingly. Photographically that could be a nuisance.

The underwater photography potential is far and wide with much more macro life, shoals of cooperative fish and the possibility of spectacular visits from the big sharks and mantas. Take plenty of film because to run out would be very frustrating.

The Maldivian lifestyle and the atmosphere which the islands lend themselves to is one of complete relaxation but there comes a time when the relaxing wears thin and the feet start tapping to do something. There is little or no evening social life other than the other few guests, you can't bring alcohol with you (although it is readily available for sale to tourists in this Muslim community) and the snorkelling varies considerably from island to island. That puts an extra onus on the diving as the focal point of the day with boat trips going out mid-morning and afternoon. As with all concentrated diving areas a certain degree of regimentation is needed but this is far from intrusive and all of the dive guides we met were enthusiastic and encouraging. The big advantage of boat based trips is that you can be completely self-contained. All the diving equipment including a compressor can be provided and with the experience of the obliging Maldivian crew, you could reach some superb locations and have plenty of time on and under the water.

For recharging batteries on land, the supply is a convenient 220/240v and on the boats there is a 12 volt system. The water system on most of the islands was from wells underground, smelt strongly of sulphur and was poor to lather but a strong shampoo finished off with a finishing rinse of bottled water soon had us looking and feeling much fresher. Processing films would prove tricky unless you go to one of



the more expensive islands with running water and air conditioned rooms.

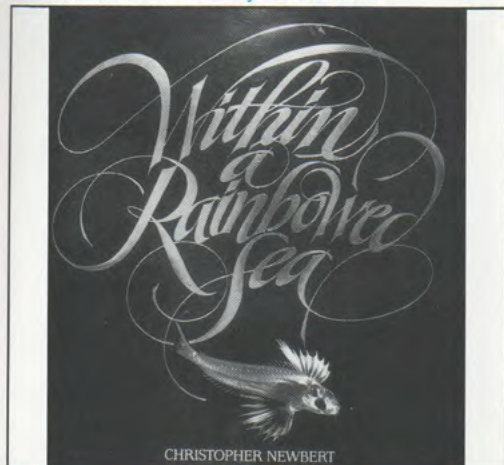
Being pampered journalists, we left a couple of days early vowing to return under our own steam and were treated to a stop off in Dubai, a most surprising blend of ancient and modern where the diving is cooler and not as clear, the Hilton Hotels are excellent and the duty free shopping has to be seen to be appreciated.

The Maldives should prove a popu-

lar destination from the UK now that there are more regular and some direct flights. For more details, please contact Pierre Tartari of Indian Ocean Hideaways, 7 Haymarket, London SW1Y 4BU Tel 01 930 6922.

**Text by Peter Rowlands**  
**Underwater Photos by**  
**Michael Wong**

Within a Rainbow Sea by Chris Newbert



This must be considered a 'State of the Art' presentation of underwater pictures.

The subjects are not new but Chris Newbert brings a photographer's eye to bear and raises natural subjects to an art form, simply and without artifice. A sympathetic presentation, superb and enhanced multi-separation reproduction has brought out the maximum from his Kodachrome originals.

Whilst Chris's portrayal of Dolphins, Whales and other mobile subjects is excellent, it is with his still life pictures, in particular where he treats the subject as an abstract that he truly raises photography to an art form.

True, on one or two pictures the enhancement has gone slightly over the top and true, one or two pictures do not match the excellence of the rest, but this is really nit picking, for in my opinion, this is the best collection of underwater pictures yet.

Thank you Chris Newbert.

Peter Scoones

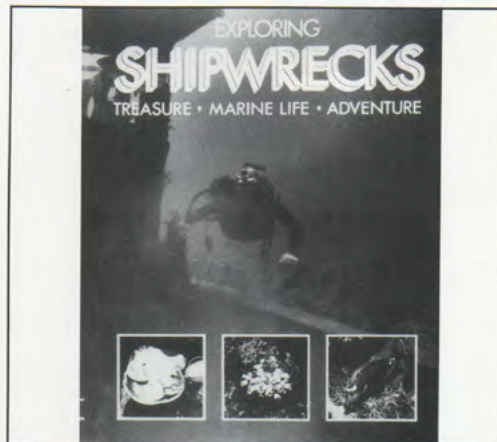
Exploring Shipwrecks  
by Keith Morris and Peter Rowlands

Exploring Shipwrecks is a very reasonably priced, hard back coffee table type book, attractive to the diver and non-diver alike.

Peter Rowlands takes the reader on a pleasant, guided tour around seven famous wreck sites. The text is very informative and apart from a comprehensive history on the various wrecks, it covers direction for the diver who finds himself on the wreck, to comments on the marine life that surrounds the wrecks, as well as the occasional advice to the underwater photographer and the novice diver who may experience an ear ache if not clearing his ears on the way down.

The book is lavishly illustrated and it is a shame that the photographs have been scattered over the pages in a way that resulted in most of the photographs having more than four corners and very few of them printed without inserts. The large map that shows all seven sites is like one of those games where the players are supposed to look for clues, and only if you already know where all these sites are do you have a chance of finding the corresponding numbers.

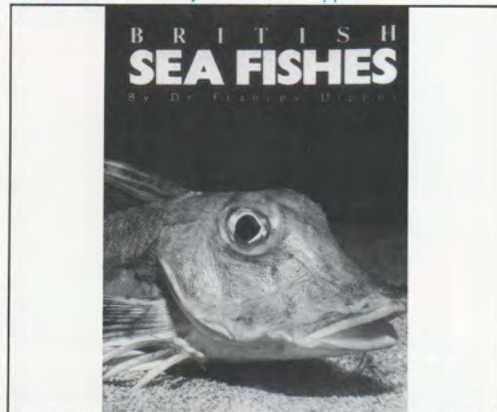
The general impression is entertaining, certainly a must for



the enthusiastic wreck diver. But there are quite a few inaccuracies and the book would have looked better if the designer had had a lighter hand. But then for only £8.95, you can't lose.

Georgette Douwma

British Sea Fishes by Dr Frances Dipper



British Sea Fishes by Dr Frances Dipper is an excellent identification guide. Almost every fish is illustrated with a large photograph. The photographs are often not very clear, but this is British waters, and probably the best she could get.

To make identification easier, there is a line drawing copied from every photograph on which the salient points are numbered and described in the text. She also describes behaviour, and anything that makes identification easier for the diver. It makes entertaining reading and I look forward to trying it out in the field.

It is rather an expensive book at £15.45 but good identification books are worth their weight in gold and this is the best identification book on British fish that I have seen.

Georgette Douwma

All of these books are available from  
Ocean Optics

Underwater Photography Page 23

## Northern Diver's Neoprene Dry Suit

From an underwater photographers point of view, diving in British waters has several limitations. Ignoring the more than often poor water clarity and the potentially rough water, we have to contend with some cool temperatures when we go down to expose film. The visibility we can cope with by using wide angle or close up lenses and the rough water we can solve by location changing or patience but the water temperature is something which varies little from chilly to cold to not far off freezing.

This cold water is the one physical factor which determines our performance underwater more than anything else for you may have excellent water clarity and cooperative subjects but if your hands are so cold that you can't work the shutter release, you are unable to take advantage of the situation.

The short term solutions are to stay as shallow as possible where the water temperature may remain tolerable, to use just 24 exposure films or nicad batteries to make sure your flash recycles much faster and so on. The issue which is being avoided is your personal performance and this is fundamental to the quality of pictures which you will eventually produce. No matter how good the lens, film or subject, you still have to be ready to take the shots.

Until a decade ago, amateur divers had to use ingenious devices to improve the insulation of their conventional wetsuits and these could be anything from wearing tights underneath to boiler suits on top. It was the advent of the dry suit which marked a substantially different solution to the problem of performance underwater.

Dry suits are by no means a recent invention as any review of naval and commercial diving equipment will reveal but for the amateur diver and underwater photographer it was the combination of a neoprene dry suit and warm insulation which has made such a difference. Add to this a method of inbuilt buoyancy with direct feed inflation and you could do away with that separate, cumbersome and unattractive buoyancy aid. However, for ultimate safety, it is always advisable to have an independent buoyancy device.

Having been a Jet Suit user for nearly a decade, the patches were starting to meet each other and the zip was groaning so the time came to look at a replacement. If the truth be known, the patches were caused by uncompromising hard wear and minimal maintenance and the zip was being stretched beyond sense as the girth unexplainably expanded (Does neoprene



(Above) Underwater photographers tend to stay in the same spot when concentrating on picture taking, especially with macro and close up subjects so the increased thermal properties of a neoprene dry suit are a big advantage. Aii is pumped into the suit with a low pressure direct feed hose from your valve but, for ultimate safety, a separate buoyancy aid is recommended by diving organisations. Photo by David Nardini

shrink?).

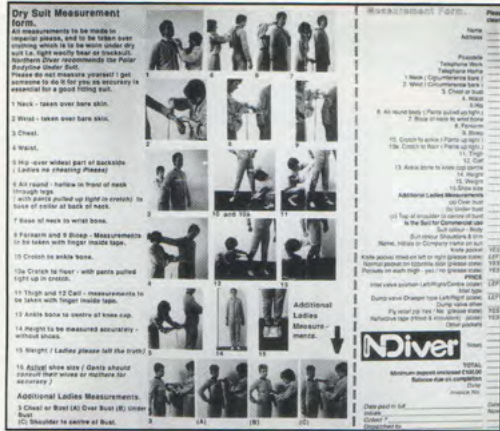
A review of the current dry suit market revealed a number of companies producing suits. An approach to Underwater Instrumentation, agents for Poseidon Equipment and the manufacturers of the Jet and UniSuits, confirmed that my shape was well out of ordinary proportions for, with my girth, I should be 5' 10". That meant I either had to grow 4", wear Cuban ankles whilst diving or diet beyond pleasurable measure. Fortunately, there was a fourth, and much more amenable, proposition.

The cool UK coastal waters have spawned the demand for a number of dry suit manufacturers and they nearly all offer a 'made to measure' service. This seems most sensible in a sport which can be enjoyed by the beanpole and the walrus and all those (hopefully, including me) in between. How they do it is beyond me but it was with pleasant anticipation that I was measured

for a Northern Diver Dry Suit in the usual panic for delivery.

Northern Diver is run by Mike Armitage and Carol Ramsdale from Wigan in Lancashire. They offer a direct-to-the-customer, made-to-measure dry suit at a very competitive price. They responded to my telephone and mail requests like lightning which was much appreciated but you should always allow around six weeks for a made to measure suit. You must consider that they are making these garments one by one and must make sure that they both fit and perform. When you think that such a suit could well last a decade, it is best not to hurry the system. Having said that, and with no thoughts or talk of doing a review for UP Magazine, my delivery time was impressively less than the initially quoted time.

Following the initial telephone enquiry, the response is to receive a comprehensive package of information; a well il-



(Left) There are several options available for your dry suit from pockets to valve positions and a choice of around 10 colours. Northern Diver will be happy to discuss your particular requirements and offer their experienced advice. The measuring chart is well illustrated to make sure you measure yourself properly. There are around 20 measurements needed so don't rush it and double check every measurement.

amount of air in the suit to ensure the neck seal and performance without inviting the sea to join you. That balance is best achieved when you've got nothing else to do.

Go for an initial few dives to get used to the suit. You try to go to work on underwater photography straight away. You must get your buoyancy right. Without that, you'll have your feet in the air or your neck under attack. The best way is to choose a controlled location, overweight yourself and have someone in the boat/shore to pass the lead back to.

Obviously buoyancy varies with depth with neoprene suits but get yourself right for shallow water and you can compensate for the neoprene compression at depth by direct feed air inflation. That also has a warming effect. Some users of these style of suits like to use ankle weights to help keep the buoyancy even. These are usually about 1/2 lb per ankle and are very useful.

Once weighted correctly, you can look forward to comfortable diving in even the coolest of waters. The attraction of a dry suit is that you can still get chilly underwater but, as soon as you surface, the sealed insulation goes to work and restores the lost body heat. This restoration rejuvenates you for dive number two, three and so on.

From a photographer's point of view, dry suits do pose a few niggles. Shooting upwards, the air rises into your wrists and will cause a stream of bubbles into the picture as well as altering your buoyancy. Gloves will also fill with air too so the simple solution is a velcro wrist strap (Tekna do a nice sprungloaded version) and this should eliminate the problem. Hoods too can fill with air as you clear your mask but a quick look to the surface will release this or you could put a small hole in the hood to let the air out. This has two undesired effects - air out equals water in and also a steady stream of bubbles from your head which may/will spoil your buddy's diver shots. It's probably best to just look up to the surface!

Neoprene dry suits are nowhere near as comfortable to wear as wet suits since they increase your bulk, your requirement for lead and you really need help to get in them but once in, you can look forward to a warmer photographic dive when the only shutter shake should be your own fault rather than a compulsory shivering being transferred from the wrist to the camera which so often happens with wet suits, especially if you've stayed in one place for 30 minutes waiting for that Tompot Blenny to make an appearance.

Lovers of wet suits (in between shivers) always extol the virtues of being 'at one' with the water and the marine world. This is true both from a contact and a streamlining point of view but if you are so cold that you don't want to go in again even though the animals are performing uniquely, then it must be time to consider the made-to-measure neoprene dry suit option. They are a very effective way of encouraging consistent work underwater in cold water.

For further details of Northern Diver Dry Suits, please contact them at The Standish Centre, Cross Street, Standish, Wigan WN6 0HQ. Telephone 0257 421330.

Peter Rowlands

Balancing the available light exposure with that for your flashgun output is a very important technique to master for it is a much used and very successful way of restoring the foreground colour without losing background detail.

Two exposures are really taking place when you balance light and all you have to do is make sure that these two are similar and you will get the desired effect.

Firstly, take a light reading of the background. This is done by pointing your lightmeter/camera's meter to the open water background horizontally. Let's assume it's 1/90th @ F5.6.

The aperture of F5.6 is vital to the correct exposure of the flash-lit foreground if a balance is to be achieved. What you now have to do is arrange your position so that the flash to foreground subject distance is sufficient to give F5.6. This distance depends upon the power output of your flash. Too close and the foreground will be too

light, too far away and it will be too dark. The background exposure, however, will not alter since this is being achieved with the available light.

There are two ways of getting the correct foreground exposure. The first is to move nearer or further away from the foreground subject or the second is to alter the power output of your flash. Whichever method you chose, you will get a balanced light. Adjustable power flashguns are very useful in these situations for you can choose your position/distance for the best composition and then adjust your flash power accordingly.

In order to achieve a more colour saturated result, some photographers underexpose the background by one stop (i.e. use 1/90th @ F8) and move a little closer to the foreground subject. This will give a correct foreground with a rich coloured background.

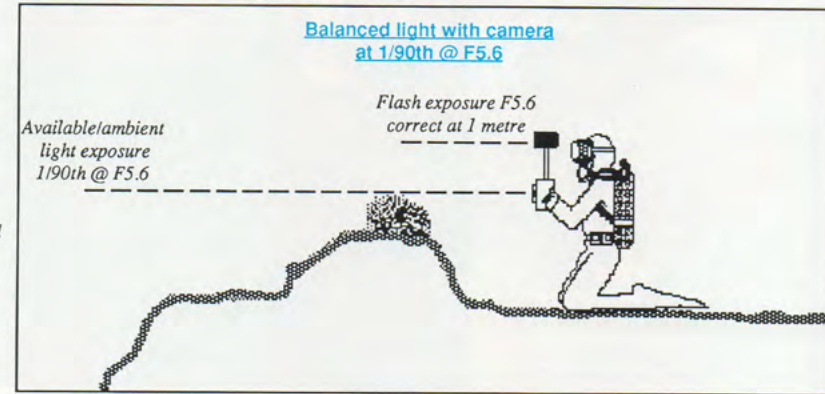
Taking the above technique to ex-

trêmes, you can stop down even further (i.e. to F22) to get a really black background and move even closer for correct flash exposure of the foreground but, as you've probably gathered, that's not balanced light anymore for the flash is then the only source of illumination.

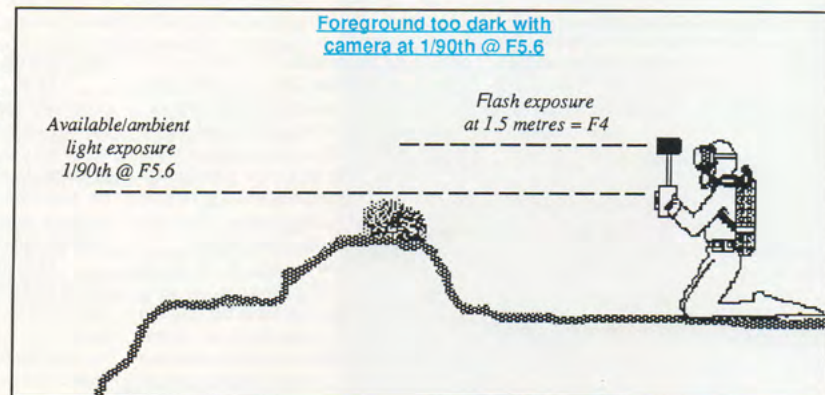
The higher the ambient/available light, the closer you will have to be to the foreground subject for it to be correctly exposed. This is relevant when you want to get ambitious and include the sun in the background. The very bright sun will mean your ambient light exposure may well be F22, in which case you will have to move very close to the foreground subject to get the correct flash exposure on the foreground.

Take time to let this technique sink in because, once mastered, it will give your shots much more impact and appeal.

(Right) Making sure the flash doesn't over or underexpose is critical and this depends on your flash to foreground distance or the power of your flash. With the Nikonos V and TTL flash, you can take a light reading of the background and adjust the aperture until the shutter speed indicated will be around 1/160th and then the TTL flash will, as long as it is within its range, give the correct flash exposure.



(Left) If you are too far away from the foreground subject or the TTL flash is not powerful enough, your foreground subject will be underexposed and you should move nearer (as in the above sketch) to get the correct exposure for balanced light. Move too near with a manual flash and you will have to turn the power down, if your gun has that facility.



illustrated measuring chart as well as details of Seiko Watches, Showroom News, C-Spray RIB's, Orkney diving and T Shirt/Sweatshirt designs. Careful reading of the dry suit section reveals an impressive guarantee - "if, for any reason, you are dissatisfied (even if you measure yourself incorrectly), Northern Diver will manufacture another suit at no extra charge, on return of the original suit." That's confidence in both your product and your service.

Measuring yourself is best done by someone else, preferably with the tact of a diplomat and a few words of warning are needed here. Measure yourself wearing the undergarments which you will be using. Northern Diver recommend the Polar Bodyline Undersuit. Also, don't disagree with the final tape measurement. Call for a re-measure by all means, but accept the result with dignity. What you think and what the tape measures are usually very different. Moreover, when the suit is delivered, you find that your obviously distorted measuring tape agrees exactly with those used by Northern Diver.

The delivered suit smells of reassuring glue and fresh, supple neoprene. There are several external options available such as knife pocket, flare pocket, hammer pocket, Q lite pocket, chisel pocket etc, bum patches and even medium duty and heavy duty fly relief zips. The latter was tempting but, in the interests of aesthetics, it was decided to go for the plain suit but with a built-in hood. (The standard suit is supplied with a separate hood).

Your suit is 8mm St Albans Starskin neoprene with orange and black double weave Cross Tuck Nylon. The suit has attached hard sole boots with an internal PU coating, finished externally with a heavy duty rubber sole and latex upper. Knee pads are standard. The across the shoulder zip is heavy duty and the price of £275 includes a push button air inflation valve with hose and Draeger type auto dump valve. You can even have your name or initials (don't groan, it's a good security device) in white letters on the suit. Internally, all of the seams are taped and glued for ultimate protection. The quality of the finish and style of cut are high and clean respectively. I chose to have a hood attached so there was one less thing to leave behind. This makes doing up the neck seal a bit more tricky but at least I will always have a hood. How many divers do you know who have forgotten their hood and had to rearrange everyone else's diving to borrow one?

Diving with a dry suit for the first time is a warm but strange experience. You feel separated from the water and buoyancy becomes even more imperative. Wrong and you either can't get down or back up under control, right and you'll have just the right

## Have you dived Bradford? Andrew Playle has and didn't even get wet



(Left) This giant octopus was captured on 70 mm film and then projected onto the largest screen in the UK and had the audience on the edge (or the back) of their seats. The special IMAX camera was housed for use underwater and the footage was shot in 1977. Only three minutes of filming could be achieved each dive and the outfit had to be craned into and out of the water.

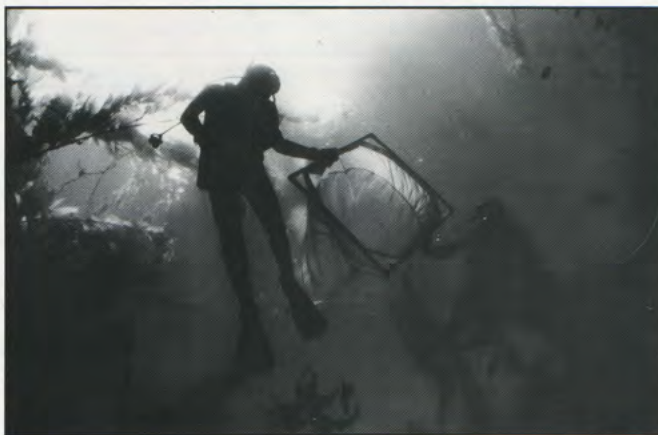
The dive begins - it is a night dive and you are there with your trusty torch and two dive buddies. Suddenly the water is a swirling mass of silver and gold as thousands of squid only a few inches long, swarm around you, intent on selecting a mate.

You feel that you are really there amongst them, such is the power of the Bradford Museum's IMAX system. The format is 70mm projected by a huge cine projector onto Britain's largest cinema screen 52' 4" high by 64' 8" wide. The brilliant, clear cut images stretch almost to the limits of the audience vision and, coupled with the six-track sound, the IMAX production of OCEAN really does give a taste of the underwater world without all the hassle of diving equipment.

The IMAX cine camera is equally impressive, weighing in at around 90lbs (with an equally heavy price tag) and for this all you get is 3 minutes of filming per shoot. On average, filming took place only twice a day - that's 3 minutes, twice a day! Admittedly the camera could be reloaded and back in the water within an hour but it posed many a problem to underwater photographer Mal Wolfe.

For the filming of OCEAN it required a suitably large housing; the first tested collapsed under the water pressure - luckily the camera was not in place at the time so it survived to be used in a different housing and as the film continued to roll it seems to have been used to great effect.

Again, you are there with your two dive buddies, this time with natural light in a forest of kelp and, with the sight and sound, you really could be there with them.



(Below) Divers collect samples with a net and, such was the spectacle of the presentation, that you felt as if you were actually there with them.

The sound track suddenly cuts to a foot tappin' "Octopuses Garden" accompanying a pride(?) of sealions as they perform for the camera. The "Wow's, Ooh's and Aah's" of the school children in the audience said it all! A small coastguard cutter goes through a roller coaster ride in heavy surf, giving the audience a stomach-churning Captain's eye view of life on the ocean wave.

The dive on the legs of the oil rig taken with IMAX's wide angle lens gave the impression of a continuous free-fall into darkness, helped by the spherical aberrations of the lens, almost caging the audience behind curved bars which were the straight

legs of the rig.

Then there's the octopus - everybody's favourite! He was a big fellow and not one to be prodded around and annoyed too much. Like an angered celebrity he grabbed the photographer's camera and, not wanting to let go, wrapped a tentacle around it; again with the occasional "wow" from the captivated youngsters.

Most of the audience enjoyed it, myself included, but there are bound to be those of us too critical to enjoy this IMAX production - they either judge it by their own faultless cine/video/AV sequences or those apparently budgetless wildlife films on tele-



(Left and below) The IMAX camera was not the easiest of cameras to put in a housing and the first version leaked under pressure. This initial setback was resolved and an exciting compilation of underwater footage was shot. The combination of big screen and 6 track sound brought the whole show alive and made up for any lack of story or continuity.



vision. The IMAX films are an exploration of sensation utilising an impressive film format. There may be little continuity or storyline - it is a production for thrills only and, in this context, for the majority of the audience, the production of OCEAN seems to have worked.

It was filmed back in 1977 off the coast of California - the question was asked "Why not somewhere more exotic like the Red Sea? IMAX had been commissioned, in this case, by the San Diego Marine Centre. Had IMAX had a choice of locations, a story line and an unlimited budget, then a truly fascinating film may have been produced. However, to the non-divers in the audience, OCEAN was described as "real edge of the sea stuff".

OCEAN is being screened at the National Museum of Photography in Bradford until 30th June as the Museum is celebrating its 5th birthday and launches a new series of films for the occasion. OCEAN will however be re-screened in September/October. As Press Officer Alison Theaker assured me "It will return!"

The Museum is open six days a week and is closed on Mondays. IMAX screenings are at various times throughout the day, the cost being £2.50 for adults with concessions for children. For full details and information, contact the Museum on 0274 727488

Andrew Playle

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## Short Ends

### BSoUP Splash-In Video tape

Peter Salmon filmed the BSoUP Splash In on video and can make copies of the unedited tape for just £10. You must supply the tape.

Peter Salmon can be contacted at 40

### Red Sea Aquarians in Hurghada

This Purley based travel company specialises in trips to the Hurghada side of the Red Sea. They offer a variety of packages at good prices.

Please contact Chris Chadwick, Red

### Scubapro buoyancy device recall

Scubapro have discovered a potential problem with their over pressure/dump valve fitted to some Scubapro buoyancy devices sold since October 1st 1987.

If you have bought one of the following units, please either return it to your local Scubapro dealer for examination, or to Scubapro UK Ltd at the address below. Do not use the unit until it has been checked.

The buoyancy devices will be one of the following:

Heat sealed adjustable jacket, Heat sealed Stabiliser jacket, all sizes  
Master Jacket, all sizes.

Scubapro thank you for your cooperation in this matter and their address is

### Virgin Divers World to Thailand and Truk

Derek Edwards of Virgin Divers World has just launched a package of holidays to Thailand on live aboard boats. The trips are based around the Similan Islands and there is full board and unlimited diving. In addition, there is a trip planned to Truk in March next year. Please contact Derek Edwards, Virgin Divers World, Saxon

### Chalutier/Mike Valentine Photo Course August 15-21st 1988

This newly arrived live on board dive boat based in Plymouth has arranged for Mike Valentine to give an underwater photogra-

phy course on a trip to the Scillies.

No more details were available but Mike is well known for both his still photography/AV's and his films and, a recent visit to the Chalutier, revealed a larger than average MFV boat which caters for 10 live on board passengers in considerable space and comfort.

As usual with such boats, there is always work in progress but, at present, she is a well laid out and equipped dive boat, based at Queen's Anne Marina, Plymouth and ready to take groups to good diving in comfort.

For further details of the boat in general and Mike Valentine's course, please contact John, Andy or Anne, the Old Brew-

### UP's mistake

Andre Laban, the underwater artist featured in the last issue of UP, wrote to say thanks for his magazine showing him at work but informed us that we'd spelt his name wrong! We had him as Leban and it is really Laban.

The Editor apologises for this awful blunder and hopes that no harm has occurred as a result of this inaccuracy.

## UP and coming

### UP in Aqaba

David Nardini reports on the Blue Dolphin International Underwater Photography Competition in which Brits Peter Scoones and Linda Pitkin came home with honours.

### Filming ReefWatch

Georgette Douwma and Peter Scoones take us behind the scenes during the filming of the very successful BBC ReefWatch programme, broadcast live from Eilat to worldwide acclaim for both presentation and technical achievement.

### UP in Fiji

With W. Gregory Brown

### Meet Jack Randall

Hilary Hauser writes about this man of enormous knowledge and experience in fish identification and describes his methods

### UP in the UK

Brian and Linda Pitkin take us to St Kilda and back

### Your Favourite Shots

A brand new series gets underway with Martin Edge describing his top of the list and how it was done.

### Service your own Nikonos

### Marine biology in the UK

Gordon McSkimming shows and describes a Lump sucker's lifestyle

### Equipment Reviews

Sea and Sea's 15mm lens and viewfinder put under the microscope

Amphibco's aluminium housing for the Sony Video V9/90

SeaStyle Semi-Dry suits put to the test

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