



AQUATICA™

Digital



Coming soon...



A7IV

AZ9



AGH6

All Aquatica housings come standard with moisture alarm, vacuum valve and pump as well as your choice of strobe connectors*

(*OPT strobe version includes flash trigger)

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Underwater Photography

A web magazine

UWP127 Jul/Aug 2022

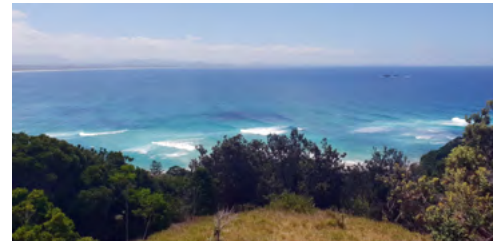
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Editorial

That first excitement

Mikayla Shuler's excellent article about her first time in the water with and photographing Manatees in Florida is a great reminder of our first times underwater - camera or not - and the life changing experience it can be.

Mine was in Lake Ullswater in the Lake District at Easter in my brother's two sizes too big wetsuit and his sole advice was 'Just keep breathing and don't hold your breath'. Wise words as it turned out and I returned to the shore 15 minutes later shivering but excited at having seen and experienced the underwater world first hand. True, there was not much to see in this cold freshwater lake but the seeds had been sown.

The lovely shot of Mikayla and her friend Livi warming up with a cup of hot chocolate on the boat made me wonder how the "What did you do on your holidays" question at school has changed from 'We went on a farm trip' to I swam with, and photographed, Manatees in Florida!

How positively times have changed.

Local competitions

My annual trip to judge the Torbay Splash In was another enjoyable experience and the images taken were testament to the abiding attraction of these events. There's something very exciting about seeing the results which were all taken 'on the day' within a local region providing a visual snapshot.

I think I'm right in thinking that one of the very first 'Splash In' competitions was organised by the British Society of Underwater Photographers in the late 1960's and it would be great to hear of any similar events which take place nowadays and I'd be happy to publish your account of the day and show some of the winning images.

As a comparatively solitary pastime Splash Ins provide an ideal opportunity to mingle with other like minded souls, see the results and have the chance to find out how the shots were taken. An invaluable learning experience and one which has so often lead to friendships and teaming up for future sorties underwater.

New product slowdown

It was inevitable that almost two years of stuttering activity has led to supply chain interruptions. Sony, for example, announced, back in November 2021, that it was suspending production of its a6100, a6400 and a7 II models and the underwater photography equipment world was no different.

This issue of UwP doesn't have the bumper hamper of new products that it usually has for obvious reasons but, as things start to ease and get back to normal, I'm sure that will be rectified.

The same is true for new product reviews which hopefully by the next issue will be in full flow, so to speak.

As a positive sign that things are getting back to normal Sony Japan's website says: "From May 27, 2022, we will resume accepting orders from Distributors to us and orders from customers at the Sony Store."

So hopefully it won't be long before new cameras start to fill the shelves again.

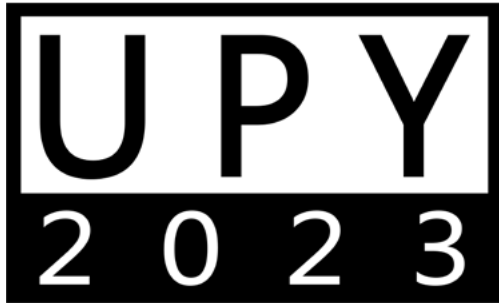
Peter Rowlands
peter@uwpmag.com

News, Travel & Events

Marelux - sponsors the UPY Wide Angle and Macro categories

£1000 to each Category Winner,

£600 to each runner up and £400 to both third place entries



Marelux Precision Inc. is headquartered in California USA. Marelux is a dynamic technology company that develops innovative and exciting underwater photography products. Marelux strives to build new underwater products with various new technologies that can make the underwater photography a safer, more user-friendly and smarter experience.

“We are so proud to be a part of UPY because we believe you have done a great work to establish this prestigious professional platform for underwater photography community. With high standard of both technical and artistic judgements, UPY has been continuously selecting brilliant and deserving underwater photographers

around the world as award winners year after year.

The winning images from UPY are seen by millions of people across the world, through widespread coverage from leading media outlets and celebrated by the underwater photography community as the strongest set of underwater photos in any contest. It has undoubtedly encouraged more people to participate underwater photography and inspired many more to love the beauty of ocean. Marelux’s slogan is to “Make a Difference” so we want to join UPY to make a bigger impact in this journey too.”

Jun Ouyang, Founder Marelux

“The Underwater Photographer of the Year is delighted to welcome Marelux as a double category sponsor. Marelux housings have quickly forged a strong reputation, which has seen prominent photographers around the world switching to their system. Category sponsorship allows UPY to offer increased cash prizes to our winners and helps the contest devote more time to promoting your work. We are certain that by sponsoring two of our most popular categories, Wide Angle and Macro, more and more photographers will be considering Marelux when it is time to upgrade.”

Alex Mustard, Chair of UPY Jury

www.marelux.co



Join photo pro, Paul Duxfield this October on his ‘Best Of North Sulawesi photo workshop’ covering Lembah and Bunaken!



To find out more contact info@bunakenaosis.com

Kamma Sail Komodo



We specialize in 5 star private cruises in Komodo National Park on our private boats from 1 to 2 weeks, for couples, families or friends.

6 crew members will pamper you including a private chef and a captain.

We have availability for the periods of June, July, August or September.

www.kammasail.com

RAID releases Action Camera course

Lights! Camera! Action! Dive training agency RAID has teamed up with award-winning film-maker Jeff Goodman to create their new Action Camera course.

The new course is suitable for everyone, whether you are completely new to underwater cameras, or an aspiring pro with your own YouTube Channel. Goodman says the RAID course will ‘give you the help, information and coaching to move your results up to the next level... and more’.

The course gives clear, concise guidance on how to get the very best results from your action camera. The rapid advances in technology for diving, as well as underwater camera equipment and lighting, mean that traditional photography courses don't hit the mark.

Goodman's content is lively, up-to-date, detailed, thorough, and easy to follow. Moreover, his creativity and understanding of the challenges a diver faces to capture the perfect image – still or moving – make this programme unique and relevant for today's diver using today's equipment.



Goodman created RAID's new Action Camera program and he says, regardless of whether you are completely new to underwater cameras or an aspiring pro with your own YouTube following, this course will give you the help, information, and coaching to move your results up to the next level... and more.

P. J. Prinsloo, RAID's VP of Training, adds, “Jeff shows how versatile action cameras can actually be, and that as a product class, they have traveled light years away from the earlier versions with regard to capabilities, function, and quality.”

<https://www.diveraid.com/content.asp?LJCdwdPeNCeTK3ZH4BoLrHFMNw>

'Best Of Indonesia' Photography Workshop 2022 with Paul 'Duxy' Duxfield 3rd - 15th October 2022

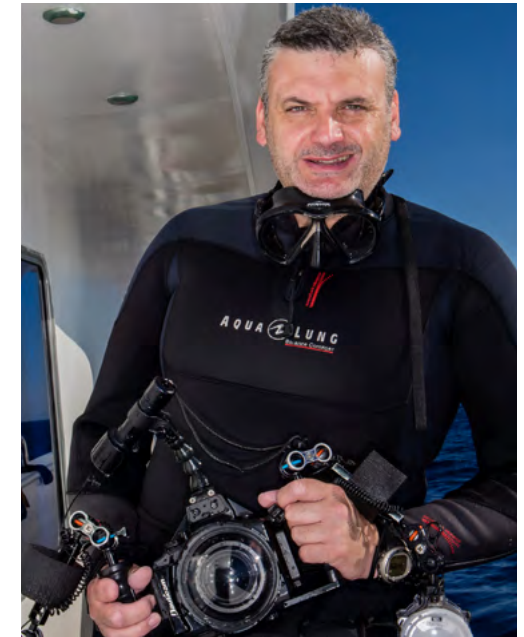
Join our professional underwater cameraman 'Duxy' on this 10-day adventure to Lembeh Island and Bunaken. 5 Nights At NAD Lembeh Resort And 5 Nights At Bunaken Oasis

This two-centre holiday allows you to experience some of the best dive sites that Indonesia has to offer.

Located in the middle of the “coral triangle” this underwater adventure holiday will include wall dives, macro and muck dives and pristine coral reefs.

Paul 'Duxy' Duxfield. As well as being a really nice chap, he is an accomplished expedition diver, one of the best know underwater photography trainers in the UK, and often has his photos published in the UK dive magazines.

He runs underwater photography workshop holidays around the world, and this is your chance to spend 10 becoming an accomplished photographer.



The exact price will be dependent on the cost of flights once they are published. We estimate that the price will be £4,515pp and includes return economy flights from London. A minimum of 7 people are required for Duxy to travel with the group.

www.bunakenoasis.com/best-of-indonesia-photography-workshop-2022

GregorySweeney.com

Photography Adventures

Baja, Mexico

Striped Marlin



Isla Mujeres, Mexico

Whale Sharks

Magdalena Bay, La Paz, and Cabo Pulmo Park

November 2022

July 2022

Kinlochbervie Underwater Photography Workshop 2nd - 7th October 2022



Alphamarine PHOTOGRAPHY LTD

We are running an underwater photography workshop including five days diving out of Kinlochbervie in Northern Scotland on North East Dive's boat and five nights accommodation. There will be underwater photography presentations each day, as well as time to get advice from the two of us and some opportunity to try different equipment. Dive site choices will be aimed at giving the best photography opportunities and will usually let you choose your depth, depending on weather conditions.

air fills. Twinset fills are available for an extra £25/week.

Accommodation is self catering and based on two people sharing each room (two rooms can take 3 people if required). There are two bathrooms shared between up to 10 guests in the lodge, a kitchen/diner and a large lounge.

Total cost is £625 (transport to KLB is not included in this, but the lodge has plenty of parking). A deposit of £175 is required as soon as possible to secure your space. Message us or email for more information or to book spaces. For more info about the diving etc checkout

www.northeastdive.co.uk
info@alphamarinephoto.com

Learn Underwater Photography

with the ultimate online course!

SIGN UP NOW



The course was exactly what I was looking for! Now I feel so much more confident with my camera underwater!

Cynthia R.



OceanSnaps.com

World Shootout 2022



***1st Place 2021: Hannah Le Leu,
Australia***

by January 5th, 2023.

At this point, our jury panel will also select the 10 best and most outstanding images submitted to any of World ShootOut 2022 categories.

These images will be nominated to the Best Picture of the Year prize. Prior to the winning ceremony, Director of boot Dusseldorf, Mr. Petros Michelidakis, will select the winning images out of these 10 nominees.

• Award Winning Ceremony – January 29th, 2023

Announcing the winners live at boot Dusseldorf show at Water Pixel Stage, starting 16.30

www.worldshootout.org

Wakatobi - As Great As It's Always Been



That's what our guests are saying about their recent trips to Wakatobi. The resort's signature guest flights from Bali resumed for our full reopening in the first week of June, bringing guests who had waited patiently for a return to normal, and a chance to visit or revisit us once more.

After pandemic restrictions caused Umesh and Eishi De Silva to twice postpone a pre-marital vacation to Wakatobi, the couple finally arrived at the resort in June of this year to enjoy a belated honeymoon. "The reefs were mesmerizing," Umesh said. "I could be underwater all day marveling at the marine life." "Wakatobi is a true relaxing holiday," Eishi said. "Everything was arranged in the most thoughtful manner."

In contrast to the newlyweds, guests Liz and Loren Yerks came to

Wakatobi in June to celebrate their 50th wedding anniversary. Loren has been diving for 52 years and Liz for 37 years. "The staff are always smiling and very happy in their job," said Liz. "We've dived all around the world" Loren said. "We keep coming back to Wakatobi - it's our favorite destination."

Guests were delighted to discover that Wakatobi's highly praised cuisines were as delicious as ever. "Chef Wayan and I spent time at the resort at the end of last year creating new dishes and making some updates to the menu," says restaurant manager Tafik Ibram. It has been wonderful to see my coworkers and to work together again, and it is a pleasure to once again serve our guests."

www.wakatobi.com

www.uwpmag.com

Are you this year's winner?
Submit your best and most impressive underwater images, taken anywhere between January 1st, 2022 to November 1st, 2022

TIME TABLE

- Deadline - November 1st, 2022 for registration and uploading Images and Video clips.
- Semifinals - December 5th, 2022 Initial selection of 50 nominees will be carried out by the jury panel. Names of photographers reaching the semifinals will be published on the competition website by December 5th.

These photographers will be contacted by e-mail and will be requested to provide original image files in RAW and JPEG and/or HD video files using any of the online transfer services.

- 5 Finals and Best Picture of the Year – January 5th, 2023

5 nominees who have reached the finals in each category will be announced on the competition website

Mermaid
LIVEABOARDS

KOMODO
2022

10% OFF

North East Dive in Kinlochbervie, Scotland

Chris & Cathy started up North East Dive around 18 years ago, both keen members of BSAC, we enjoyed numerous dives around Scotland & Northern England.

Chris is BSAC Advanced Diver & Instructor, PADI Open Water instructor & PSA Explorer advanced rebreather instructor. Cathy is BSAC Sports Diver & PSA Explorer advanced rebreather diver. Both are RYA Advanced Powerboat skippers with commercial endorsement, Chris is also an RYA powerboat instructor.

We have amassed over 100 dive sites around Kinlochbervie alone, all within a few miles.

We are also very lucky to have been welcomed by the locals who know the area so well and are a continual wealth of knowledge.

Kinlochbervie is known for its rich marine life, clear Atlantic water and dramatic scenery both above and below the water. We have a large number of stunning sites, ranging from big gullies to narrow, sheer walls and pinnacles to stunning rocky slopes with striking white sand. Caves, swim throughs and the Blow hole at Am Balg. The gulleys, walls and channels are lined with a colourful profusion

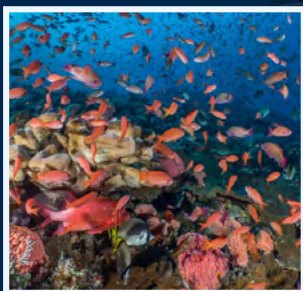


of life. From multi-coloured jewel anemones, bright sponges, tunicates, hydroids, bryozoans, the list goes on. The conditions provide a fairly constant flow of water, allowing such organisms to flourish. And if the weather is not so favourable we have numerous sea lochs we can access which also offer some excellent dive sites.

So if you havnt booked a trip this year, we do have a few spaces available on some of our scheduled trips and a couple of weekends available for charter. We are also taking bookings for 2022 so please feel free to get in touch with your requirements and we look forward to sharing some amazing diving with you.

www.northeastdive.co.uk

www.uwpmag.com



www.mermaid-liveaboards.com

New Products

Marelux housings available now at Bluewater Photo



Marelux underwater housings represent a new era in underwater housing manufacturing with a focus on affordability and ingenuity. This new aluminum housing brand features a rugged, scratch-resistant anodization and a promise for innovative software incorporated into each design.

Taking on a new brand is not something we do lightly - we require months of testing and preparation before we support a new housing brand. Well, Marelux has passed our tests with flying colors! We are proud to announce that we are Marelux's first and only current retailer in North America!

Let's start with what really matters - price. Perhaps the top selling point for Marelux housings is their incredible price point for a top-quality anodized aluminum housing.

With excellent ergonomics, a sturdy port locking system, and incredible durability, the price of a Marelux housing is almost too good to be true. And with today's inflation-ridden economy, our prices on Marelux gear are reminiscent of the pre-Covid days.

Marelux housings aren't just the boring old black housings you might be used to (though they certainly have that color available!). We offer six different colors of Marelux housings including Burgundy, Yale Blue, Black, Mocha, Olive Green, and Silver Grey. If you're a little more price conscious, the Black housing retails for \$200 less than the others.

www.marelux.co
www.bluewaterphotostore.com

Preorders Open for Aquatica Housings for the Panasonic Lumix GH6, Sony a7IV and Nikon Z9



Aquatica is putting the finishing touches to its AGH6 housing for the Panasonic Lumix GH6, A7IV housing for the Sony a7 Mark IV, and AZ9 housing for the Nikon Z9—all three are now available for preorder.

The GH6 is Panasonic's long-awaited new flagship Micro Four Thirds camera, which boasts a new 25.2MP sensor, shoots bursts at 8fps with continuous AF, and can record 4K/60p 10-bit 4:2:2 and 4K/120p 10-bit 4:2:0 video internally.

The a7IV is the latest incarnation of Sony's "base model" full-framer, which has a new 33MP sensor, AF algorithms inherited from the a1.

Finally, another step up, the Z9 is Nikon's flagship full-frame mirrorless camera, with an even more impressive spec sheet: 45.7MP stacked CMOS sensor, 20fps RAW continuous shooting and internal video recording at both 8K/30p and 4K/120p (using



the full sensor width).

While Aquatica hasn't yet provided details about the new housings on its website, the Canadian company has supported the Panasonic GH5 and the other models in the Sony Alpha 7 lineup, so we can expect a very similar set of features. In the case of the Z9, you can look at the housing for the Z7II/Z6II for an idea of Aquatica's implementation of their housing for the new Nikon flagship.



Aquatica housings are known for their high-quality aluminum build, excellent ergonomics and inclusion of Surveyor Vacuum System as standard.

Aquatica's Panasonic Lumix GH6 housing (\$2,949), Sony a7 Mark IV housing (\$3,199), and Nikon Z9 housing (\$5,295) can be preordered from Backscatter now.

www.aquatica.ca

BACKSCATTER

THE BEST BANG FOR YOUR BUCK

OLYMPUS E-PL10

Nauticam NA-R5C Housing for Canon EOS R5 C Camera



The NA-R5C underwater housing follows suit with Nauticam's drive for innovation. The Canon R5 C presents shooters with the ability to use both the available legacy EF lenses via an adapter in addition to their native RF optics. To support both the legacy and native lenses, Nauticam has integrated the NA-R5C into the N120 port system. Canon's EF to RF mount adapters can be affixed to the camera before insertion into the housing. When using the EOS R5 C inside the housing with the adapter and a supported EF lens, the port and extension ring arrangement will be identical to the same setup on a Nauticam Canon N120 Cinema EF Mount Port Chart. As the RF lens lineup continues to emerge, more dedicated port and extension ring combinations will be listed on the Port Chart. Two lens release buttons, one for RF and one for EF lenses used with the optional Canon adapter, are

located on the front of the housing to make lens removal through the port opening simple. Flash triggering is achieved via one of two optional Flash Triggers, a manual LED trigger (PN 26301) or a TTL Flash Trigger (PN 26321) that use the built-in fiber optic bulkheads with optional fiber-optic cables to trigger supported strobes. For controlling strobes that do not support fiber optic flash triggering, a variety of legacy hot-shoe flash control bulkheads are available.

Dimensions 366mm x 232mm x 180mm (W x H x D)
 Depth Rating 100m
 Weight in air 4.3kg
 Weight in water 0.3kg (includes camera, LP-E6N battery and 20,000 mAh power bank)
 Port Opening N120 Cinema

www.nauticam.com

BACKSCATTER

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EUROPE'S NR. 1 UNDERWATER CAMERA STORE



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RAPTOR HOUSING**
FOR RED DIGITAL CINEMA
V-RAPTOR 8K VV

WEEFINE SOLAR FLARE 13.000

13000 LUMEN UNDERWATER
VIDEO LIGHT WITH A
120° BEAM-ANGLE,
5600K COLOR TEMPERATURE
AND A CRI VALUE OF 90!



**GATES
PRO ACTION HOUSING**
COMPATIBLE WITH:
RED DSMC2, RED DSMC,
ARRI ALEXA MINI,
AND RED DSCM3 V-RAPTOR.



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU.



Issue 127/12

Gates Z3 housing



Z3 breaks travel barriers. At 25 lbs / 11 kg fully rigged, Z3 is a backpack-ready, performance-to-size powerhouse. Optimized for diver operation, Z3 is balanced / trim out of the box, yet fully adjustable to different lenses / configurations. A vast range DSLR, specialized, (Laowa macro probe) and compact PL (think Zeiss) glass are compatible with Z3's versatile Lens Gear Drive system -- a genuine innovation.

Z3 is, of course, everything you expect from GATES: Simple, reliable, "bulletproof". 2 year warranty, legendary global support. Seal Check peace of mind. Gates plug-and-play Precision Port and Stackable Port Ring strategy.

Compatible Cameras: Z-CAM
E2-S6 / E2-F6 / E2-F8

www.gates housings.com

Ikelite housing for Olympus OM-1



The 200DLM/B Underwater Housing is the perfect companion allowing use of the OM System (Olympus) OM-1 cameras in or around the water for scuba, snorkeling, surf, pool adventure.

The advantages of the Ikelite Housing:

- 200 ft (60m) depth rating
- Extendable shutter release lever
- Extendable AEL/AFL button thumb lever for back button focus
- Interchangeable Dry Lock Micro (DLM) port system
- Corrosion-proof ABS-PC construction
- Clear view back with laser engraved control markings
- Ergonomic, field serviceable direct-drive controls
- Accessory ports for optional vacuum system and TTL converter
- Supports LCD tilt
- Made in the USA

www.ikelite.com



Nauticam NA-A1 housing for Sony a1



"Do-Everything Powerhouse"

Sony has reconceived what a pro camera should look and feel like with the Sony a1.

Sony maintained the form factor of the A7 series, but loaded it with state-of-the-art technology that provides superior stills and video performance. 4K 120p, 8K Video, 50MP @ 30FPS, 9M dot EVF and more breaks new ground in this class. If you can dream it, the a1 can do it.

Married to the Nauticam NA-a1 housing with its superior ergonomics, the underwater possibilities are near limitless.

www.reefphoto.com

www.uwpmag.com

EUROPE'S NR. 1 UNDERWATER CAMERA STORE



T-HOUSING POWER HERO 9/10

Housing to use with the new DIGIPOWER re-fuel Hero 9 & 10 battery pack, for a longer continues recording time!



WEEFINE WED-7 MONITOR

7" Ultra High definition monitor with HDMI cable

BIGBLUE TL3500P

Technical dive light that pumps out a stunning 3500 lumens. Compact body style and a reliable pushbutton switching.



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU

Marelux MX-FX3 Housing for Sony FX3 Full-frame Cinema Line Camera

Marelux MX-FX3 Housing for Sony FX3 Full-frame Cinema Line Camera (Port is not included, Body cap and water leakage alarm is included)

1. The Marelux housing body is slimmer than that of other brands. Marelux's 3D design is more advanced and the Marelux housing frame is much closer to the camera .

2. With the best surface processing technology, Marelux can paint different colors on the housing. The aluminum surface is very hard and durable to sea water erosion and harsh environment.

3. Because Marelux housing has 125mm port diameter that's among the biggest in the market, users can easily install a camera with big lens into the housing.

4. Marelux housing uses rolling axis with titanium sleeve making it very stable and durable.

5. Marelux housing has patented design for the camera seat which can sustain up to 40 kilograms pressure.

6. With 2 lithium cell batteries , Marelux Manual Flash Trigger can flash up to 160,000 times.

7. Marelux housing is designed to be waterproof up to 100 meters.

8. Marelux Dome Port is made of optical glass with AF film plated



so that it can prevent stains or water droplets , making it easy to clean and perfect for split water photographs.

9. Please contact info@fun-in.com.tw for more information.

10. Marelux housing has aluminum handles that are very strong and stable.

11. Marelux housing can be connected to other innovative products made by Marelux, such as SNAP(Smare Nautical Application Platform), Smart View Finder etc., making diving and underwater photography easier, safer and more enjoyable.

www.marelux.co



Nauticam NA-R5C housing for Canon R5 C



"Cinema Mastery"

The excellent Canon R5 has lots of fans, but serious video shooters sometimes felt a bit throttled by the built-in limitations of that camera. Canon's answer is the R5C. All that was great about the R5 has been fully unleashed.

You get Canon best-in-class white balance and AF and simply stunning image quality. Nauticam rose to the challenge with exceptionally elegant engineering incorporating full cinema zoom and focus in a compact form factor that inspires confidence from the very first use. Underwater cinema work has never been this easy.

www.reefphoto.com



BACKSCATTER
FLIP
UNDERWATER
GOPRO FILTERS



COMPATIBLE WITH



Ikelite DS230 TTL Strobe with Video Light

Three factors define professional-grade lighting: Quality of Light, Speed, and Dependability.

Some situations underwater require as much light as you can get. The DS230 packs more flash capacitance to cut through the water and deliver sharper, more colorful, professional-looking wide angle images. The DS230 has the power you need whether you're shooting in a pool studio or out in the open water.

From the invention of detachable sync cords to the development of groundbreaking digital TTL electronics, Ikelite has remained committed to producing strobe systems that withstand the test of time.

Ike's theory was "smart housing, dumb strobe," resulting in the revolutionary concept of modular TTL intelligence. Simply connect the correct triggering device(s) and the DS230 will give fast and accurate output every time.

Depth rating: 100 meters (330 feet)
 Power: 4 to 213 Ws
 Coverage angle: 120° without a diffuser
 Power Control: 10 stops in 1/2-stop increments
 Video/modeling light: 2500 lumen
 COB LED with low/medium/high/SOS power settings



Color temperature: Daylight 5000K
 Guide number at 1m (ISO 100): 32 full power

Flashes per charge: 300 to thousands dependent on power setting

Recycle time: 0.1 to 1.2 seconds dependent on power setting

Sync connection: Ikelite ICS 5-pin bulkhead

Battery: 7.2V 3300mAh NiMH rechargeable

Dimensions: 91 mm diameter x 179 mm length (3.6" x 7")

Weight with battery: 1243 grams (2.7 pounds)

Buoyancy: Slightly negative in saltwater

www.backscatter.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



MX SNAP

Smart Nautical Application Platform
Coming Soon

SNAP—Smart Nautical Application Platform is an innovative UW Android IoT platform created by Marelux.

It's designed to bring Internet and high speed computation into the UW world. With HDMI input, RJ45 ,OTG, USB waterproof cable and connectors, SNAP can be used to monitor, control other UW equipments, and surf Internet.

CUSTOM COLORS

- White Gray
- Black
- Matte
- Olive Green
- Yale Blue
- Burgundy

MODELS

- MX-R5
- MX-R6
- MX-A7RIII
- MX-A7RIV
- MX-A7IV
- MX-A1
- MX-FX3
- MX-Z6II/Z7II

Best-in-class design, Compact and lightweight. Made by uniquely anodized aluminum, Superb scratch resistance with multiple color options.

MX Housing

Mirrorless Camera



MX SOFT

Smart Optical Flash Tube

STROBES

- Sea&Sea D2
- Sea&Sea D3
- Retra Flash Pro X
- INON Z240
- INON Z330
- Ikelite DS-161

SOFT can be used on various popular strobes, with an aiming light automatically switching off when strobe flashes.



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service@marelux.co

MARELUX AMBASSADORS



Vladimir Mladenovic



Renee Capozzola



Keigo Kawamura



Pietro Formis

GioSim housing for Blackmagic Pocket Cinema Camera 4K-6k



The Sim cases for Blackmagic Pocket Cinema Camera 4K-6k are customized for each machine model and carefully designed for perfect and functional use in water. All the controls are shown on the outside, the most indispensable and necessary at hand All the controls have double sealing oring, levers and knobs designed for ergonomics and functionality in water with and without gloves. The watertightness is ensured by 3 hooks in stainless steel with safety devices that allow a perfect closure of the cover on the housing where the main oring is positioned. The use of the case is recommended for a maximum depth of 120mt.

The material is specially designed and all the technical details of extreme quality are extremely precise and reliable. The various portholes available are integrated with a bayonet system on an aluminum flange with semi-automatic locking / unlocking. The ergonomic handles are very stable and easy to insert, in addition to having an external rubber part for a better grip of the hand, they have the possibility of inserting the upper slide for flash arms / lamps and straps. The case can also be equipped with a plate underneath for positioning on a tripod.

www.gio-sim.com

www.uwpmag.com

NA-OM1
17819 NA-OM1 Housing
for Olympus OM-1 Camera



NA-R5C
17337 NA-R5C Housing
for Canon EOS R5C Camera

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Compatiability: Most of smart phones in the market
Material: 80% aluminum and 20% plastic
Depth Rating: 80m / 263 feet
Internal dimention: 167mm x 78mm x 9.5mm
External dimention: 201mm x 98mm x 62mm
Built-in temperature sensor
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Underwater Camera Rig LED-WP+GB-U70Y

Take your photography and videography underwater with this complete waterproof camera system including GoPro cage rig and rechargeable waterproof LED light.

Take jaw-dropping underwater photos on your next dive trip with this all-inclusive bundle! The GB-U70Y diving rig is the perfect two-handed stabilizer for shooting video while snorkeling or SCUBA diving. Rubberized hand grips and a wrist leash make it easy to hold on to, while the durable aluminum construction shrugs off drops and bumps with ease. Dual cold shoe mounts allow you to interface a variety of accessories, and the central gimbal works great with a wide range of underwater cameras, including the GoPro Hero series.



The bundled LED-WP light projects 700 lumens up to depths of 130 feet. Three lighting modes cover all scenarios: High Power mode brings your photos to life, Power Saver mode is ideal for general illumination, and SOS mode will flash a continuous strobe in case of emergencies. The rechargeable battery lasts up to 7 hours and comes with a USB power adapter. Also included are 3 attachable color filters for white, orange, and purple lighting. \$49.95 plus shipping.

www.movophoto.com/products/underwater-diving-rig-1



IKELITE 200DL HOUSING FOR PANASONIC GH6



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La fotografía submarina digital, presente y futuro by Pedro López Alegret

This 175 page Spanish ebook provides a fascinating account of underwater photography equipment present day trends and suggests how the future may evolve.

As an embarrassed one language speaker I used Google Translate to extract what I thought would be representative passages and I found Pedro's account to be very informed and thorough and his predictions for the future well thought through.

Google translates the chapters as follows

Index:

- 1 – The king is dead, long live the king (SLR v Mirrorless)
- 2 – Present
- 3 – Manufacturers of waterproof housings
- 4 – Lenses
- 5 – Wide angle wet lenses
- 6 – Macro lenses
- 7 – Criteria for choosing the right equipment
- 8 – Electronic flashes
- 9 – The video spotlights



- 10 – All in one, electronic flash/video focus
- 11 – Recommended equipment according to the subject to be photographed
- 12 – Future

If you speak/read Spanish then I envy you and thoroughly recommend this ebook.

Peter Rowlands

www.amazon.es

www.uwpmag.com

The Underwater Eye

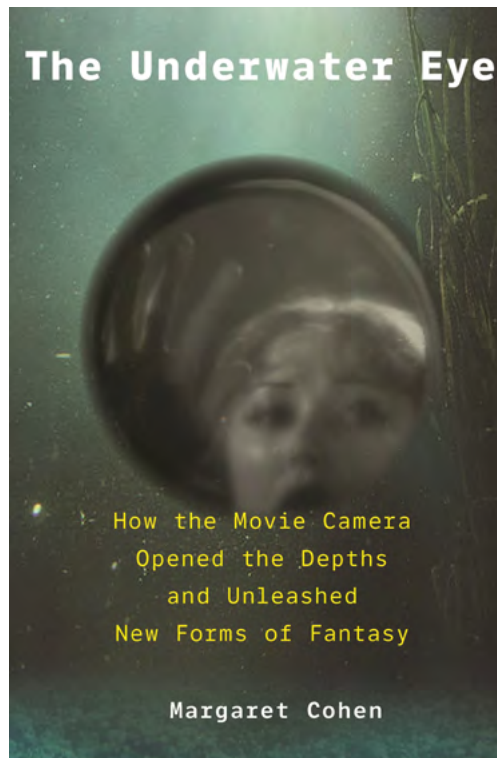
by Margaret Cohen

In *The Underwater Eye*, Margaret Cohen tells the fascinating story of how the development of modern diving equipment and movie camera technology has allowed documentary and narrative filmmakers to take human vision into the depths, creating new imagery of the seas and the underwater realm, and expanding the scope of popular imagination.

Innovating on the most challenging film set on earth, filmmakers have tapped the emotional power of the underwater environment to forge new visions of horror, tragedy, adventure, beauty, and surrealism, entertaining the public and shaping its perception of ocean reality.

Examining works by filmmakers ranging from J. E. Williamson, inventor of the first undersea film technology in 1914, to Wes Anderson, who filmed the underwater scenes of his 2004 *The Life Aquatic with Steve Zissou* entirely in a pool, *The Underwater Eye* traces how the radically alien qualities of underwater optics have shaped liquid fantasies for more than a century.

Richly illustrated, the book explores documentaries by Jacques Cousteau, Louis Malle, and Hans



Hass, art films by Man Ray and Jean Vigo, and popular movies and television shows such as *20,000 Leagues Under the Sea*, *Creature from the Black Lagoon*, *Sea Hunt*, the Bond films, *Jaws*, *The Abyss*, and *Titanic*.

The book also asks compelling questions about the role film plays in engaging the public with the remote ocean, a frontline of climate change.

Margaret Cohen is the Andrew B. Hammond Professor of French Language, Literature, and Civilization at Stanford University.

<https://press.princeton.edu/books/hardcover/9780691197975/the-underwater-eye>

Big: A Photographic Album of the World's Largest Animals

by Amos Nachoum and Marko Dimitrijevic

When we encounter an animal in nature, it triggers something in us; we feel a certain emotion in the presence of the other creature: amazement, adoration, fascination, and indeed, in some situations, fear and apprehension. But a brush with a deer, wild boar, or hare is no comparison to a rendezvous with a grizzly, lion, shark, or pod of whales. Amos Nachoum and Marko Dimitrijevic have experienced this hundreds of times in their combined 70 years as wildlife photographers. Now, for the first time, they are combining their award-winning photographs with previously unpublished photographs of the world's largest animals in one book. The two photographers, who are also friends, tell us what it is like to be out in the wild and look the world's biggest animals right in the eye.

The structure of the book's chapters is arranged based on human emotions such as amazement, admiration, fear, and love. In their



book, Nachoum and Dimitrijevic bring us closer to the giant animals of our planet, and allow us to share what these two men feel during these encounters, helping us learn about ourselves when we do so.

Text in English and German.

ISBN: 9783961713851 Number of pages: 256. Weight: 2332 g

Dimensions: 340 x 275 mm

www.waterstones.com/book/big/amos-nachoum/marko-dimitrijevic/9783961713851

9th Annual United Nations World Oceans Day winners

by Ellen Cuylaerts

The winners of the ninth annual United Nations World Oceans Day Photo Competition were announced recently during the United Nations World Oceans Day (UNWOD) 2022 event at the UN Headquarters in New York.

The free competition, which launched this past March, explored the six thematic categories linked to the overarching 2022 World Oceans day theme: “Revitalization: Collective Action for the Ocean.” Winners were selected from the thousands of global entries made by both amateur and professional photographers.

The United Nations World Oceans Day event and the Photo Competition are hosted by the United Nations Division for Ocean Affairs and the Law of the Sea, produced with the contribution of Oceanic Global and made possible by La Mer. The annual competition is curated by Ellen Cuylaerts, and coordinated with DivePhotoGuide (DPG) and the Intergovernmental Oceanographic Commission of UNESCO.

www.unwordoceansday.org

Above Water Seascapes Nguyen Vu, Cao, Vietnam

In every profession we can find challenges but also beauty. When the fishermen head out on the water, they hope to return with boats full of fish and shrimp out of necessity. I simply want to convey the beauty of the art of fishing with seine nets in my homeland. Quang Ngai province, Vietnam.



Coastal Communities Supachai Veerayutthanon, Thailand

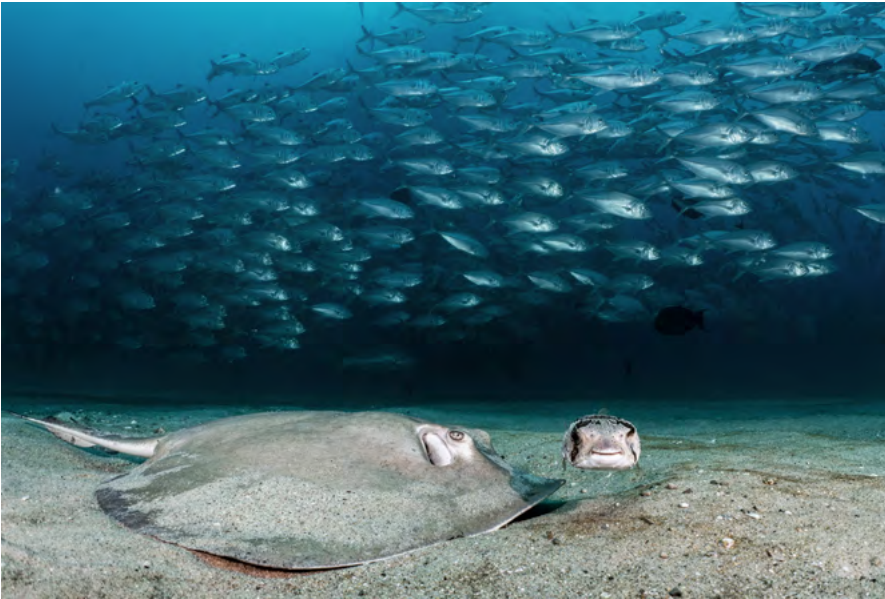
Bajau, for many generations, from birth to death, from young to old, they spend their entire lives on their boats. They are not citizens of any state. The sea is their birthplace and their only home on earth.



Underwater Seascapes

Nicolas Hahn,
Argentina

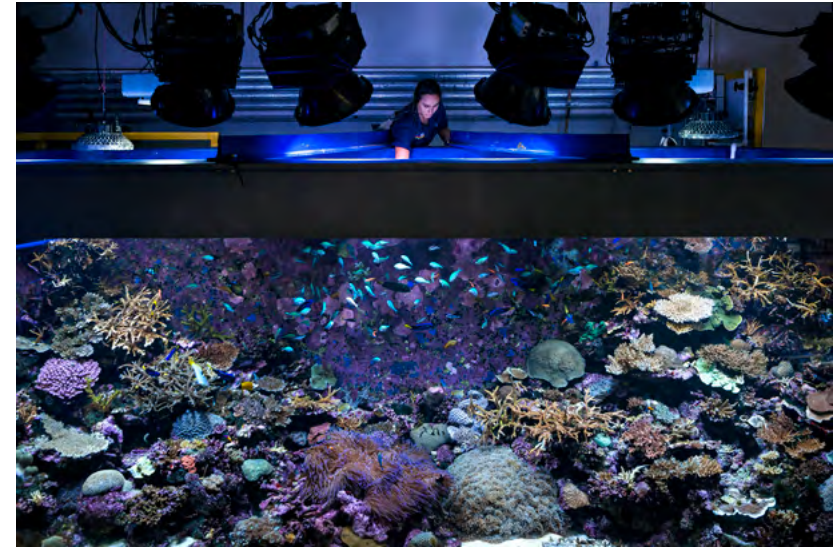
A Diamond Stingray and a one-eyed Porcupine fish search for a meal in the sand as hundreds of Big Eye Jacks school behind them. The incredible biomass in the Cabo Pulmo national Park (Baja California Sur) allows for some surreal sights. Protected areas such as these serve as a strong example of how plentiful our oceans can be when given the chance to recover.



Ocean Critters

Viktor Lyaguskin,
Georgia

Caprellas, also known as skeleton shrimps, are very funny and tiny animals: they grow to a maximum of 6 cm long. They are very social and active, eating non stop and fighting with each other. The 'spaceship' is a Bolinopsis infundibulum, common northern comb jelly. Bolinopsis don't sting but are carnivorous and eat everything they catch, even other comb jellies. In my image it is floating under the ice.



Nature Based Solutions and Ocean Discoveries

Giacomo d'Orlando, Italy

Adriana Campili, marine biology researcher, checks the status of the Reef Aquarium inside the laboratory of the Australian Institute of Marine Science. The AIMS is the most specialized authority in charge of the Great Barrier Reef's monitoring conditions. Inside its Sea Simulator the most state-of-the-art experiments are carried out on corals, aimed to secure a future for our reefs.

In this image I wanted to depict the the tight connection between the human being and the marine ecosystem, underlining the importance of this natural bond.

Location: Townsville, Australia

www.unworldoceansday.org

Torbay Splash-in 2022

by Tim Allen

The sixth annual Splash-in underwater photography competition run by the Torbay branch of the British Sub-Aqua Club (BSAC) took place on Saturday, 18 June. A Splash-in competition is one where the photographs must be taken on a single day, and sometimes within a certain area (in our case, Torbay). There were four categories of entry: Beginner, Compact Camera, Wide-angle, and Close-up/macro.

The weather was kind to us this year, and 18 competitors submitted a total of 69 photographs. An evening dinner and presentation were held at the Royal Torbay Yacht Club, where all the photographs were shown, and a 'Popular Vote' held to select a "peoples' favourite". Judging was conducted anonymously by Peter Rowlands, the well-respected photographer and editor of Underwater Photography Magazine, who provided insightful and interesting comments on each photograph.

Peter Rowlands opened the results: "Thanks for the invite once again. It is a pleasure to come here and as I'm driving over, I think of all the work that's been put in by all

of the entrants. And it's a pleasure to look at the images that come out of this snapshot of the area. Judging was much harder this year; it's been easier in the past and I guess that's because conditions have been quite favourable. The standard of the images was very good and it was quite difficult to get them into the order of first, second and highly commended. But that's what it's all about."

Beginner Category (prizes sponsored by O'Three) First Prize

James Rogers

Peter Rowlands: "The Beginners Category, as its name implies, is anybody who hasn't won something before. So, you can have somebody who has been diving and taking pictures for a long time who still hasn't won anything, or you could get people who are literally just beginning. And I've no idea who's who – I look at the images as they are, and there's a lot of images in here that stand up in the higher quality categories. You have to begin somewhere, but there's some quality stuff coming up. Taken today, this is a



fine shot and it would be a fine shot in the non-Beginner categories. It's just a nice delicate shot that puts you in the frame, sort of makes you want to be there. Compositionally, you could argue that it's a bit slap bang in the middle, maybe a little bit over to the left would have improved it, but it's a shot that I kept coming back to time and time again. It's a nice scene and I kept coming back to it."

James commented: "As for why I took the shot. It's mainly due to me really liking Jellyfish. But this particular one (Hydroid medusae)

looked particularly pretty being highlighted by the sun in the shallows at Babbacombe. It wasn't a planned or looked for shot, more of a happy encounter that turned into a lovely shot showing how pretty UK diving can be. The camera was an Olympus TG6 in the Olympus Housing with a WeeFine FWL02 Wide Angle Lens."

James won a voucher from O'Three for 50% off on a new drysuit.

Second Prize
Tim Allen



Peter Rowlands: “This is a very competent shot that many experienced underwater photographers might not have got - they’re small and detailed, they need good lighting, and this one has been helped an awful lot by the top right hand, out of focus, yellow whatever it is, that just gives a bit of balance and takes away the starkness. A very competent shot.”

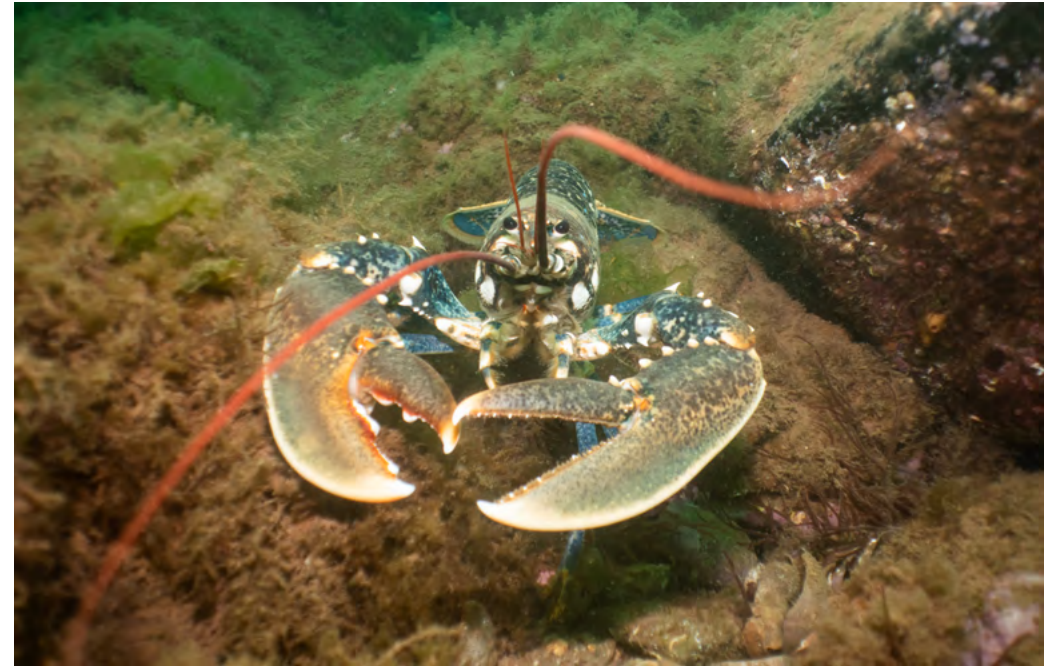
Tim commented: “I was looking for macro subjects on top of the Morris Rogue, a shallow reef just off Meadfoot Beach, and these Light-bulb sea squirts caught my light. I took a few pictures with my standard Zeiss 50mm lens, but then flipped in my Nauticam CMC-1 wet lens to get this macro shot. I was using a Backscatter MW-4300 video light with the Optical Snoot attached. Camera was a Sony α6000 in a Nauticam housing.”

Compact Camera
(prizes sponsored by Teign
Diving Centre)
First Prize
Jo Cale

Peter Rowlands: “Compact cameras are not as capable as expensive SLRs, but if you play to their strengths, you can take really nice portrait shots like this iconic subject. Either by luck or design, it’s in a nice pose and the background is complementary. It’s a shot that you can’t tire of looking at and every time I came back to it, it still worked for me. So well done, Jo Cale.”

Jo commented: “Just as I turned the dive to head back, this lobster was spotted walking towards me. Settling still for a few minutes, the lobster made its approach. A few back and forth as it was deciding what to make of the camera and diver. I captured the moment the lobster started using its antenna to get a good feel and explore of the camera. It’s interactions like this that are very special in diving”.

Jo won a voucher from Teign Diving Centre for a Cressi mask.



Second Prize
Jon Bunker

Peter Rowlands: “This nudibranch is coming towards us, the focus is in the right place. You could argue that it’s a little bit small in the frame but you could also argue that the background pastel greens add to the overall calmness of the picture.”

Jon commented: “The red and white nudibranch (*Okenia elegans*) with a yellow fringe was a new one for me, especially strange to my eyes as it seemed ‘hunched up’ and a bit squat in comparison to the elongating, *Polycera* I’m used to in the sea grass around Portland. I really struggled



to work out the front end, despite the prominent rhinophores. Taken on a Sony RX100 Mk1 in a Polaroid housing with twin Inon S-2000 strobes and an Archon focus light. I also used a Nauticam CMC-1 wet lens for magnification.”

Jon also won a voucher from Teign Diving Centre for a pair of Sinner flip flops.



Wide-angle

(first prize donated by Dr Paul Naylor)

First Prize

Dan Bolt

Peter Rowlands: “Well lit, very nice balance, good eye contact, colouring, but the little bit of light on the right-hand side has lifted this in terms of scale and spaciousness, that if you didn’t have that, it would be a less powerful shot. It’s an undeniable winner.”

Dan commented: “On my final dive of the day, I was still without a decent wide-angle image to submit

that evening. My buddy and I decided to walk to London Arch and do it as a shore dive – not one for the faint hearted! Behind the arch itself there is a cave just big enough to fit two divers inside. The walls of the cave are literally covered in marine life; with colourful sponges, fish, crabs and corals all clinging tightly to the vertical space. I used two strobes to light up as much of the cave as I could and a fisheye lens that let me include my buddy in the shot.”



Second Prize

Tony Reed

Peter Rowlands: “In terms of grabbing you, this image certainly grabs you, but it didn’t say exactly what’s going on. Visually it’s very strong, very striking and you can’t ignore it. But sometimes you need a reason, you need to know exactly why, and I still don’t know why with this one, but it is an image that jumps out and in competitions, that puts you ahead of the game.”

Tony commented: “This was taken with the Insta360 ONE X2

camera! I had the idea to use it for a split shot as it has a lens each side of the camera making it easier to capture both under and above the surface at the same time. Using a couple of Odepro WD43 lights and a Light & Motion Gobe video light, I set the scene on the steps. My buddy Donna used her other bright torch to shine at me from under the surface and I managed to get the shot after about 10 minutes of light positioning.”

Close-up/Macro

(first prize donated by Dr Paul Naylor)

First Prize

Dan Bolt



Peter Rowlands: “This has got both of its rhinophores in an obvious place, lovely diagonal shape of the horns or the yellow bits at the bottom and the negative space on the left adds to the drama of it, and the little speckles too are working in this picture. They may appear inconsequential but actually they are contributing to this picture. But overall, as soon as this came up on the screen, it looked pretty obvious that it just stands out and that is what you need in competitions.”

Dan commented: “Torbay is a bit of a ‘hot-spot’ for the rare *Okenia elegans* nudibranch and I was lucky to find one at Beacon Cove. This one was on a large frond of kelp and using a snoot on my strobe I was able to light up just the animal and not its surroundings. The outlandish colours and truly elegant pose help to make the subject jump right off the image.”

Second Prize

Dan Bolt

Peter Rowlands: “There were no other images like this and sometimes in competitions, when there’s nothing like it, it really works to its advantage, but photographically, the use of diagonals is a strong thing for eye appeal. And the eye contact here is undeniable. Lovely portrait and the background is drop-dead gorgeous, but it’s so subtle and it’s doing so much, and less is more sometimes.”



Dan commented: “I found this Broad Nosed Pipefish swimming slowly over the sand underneath Paignton Pier during a night-dive, just after the competition started at 10pm. I used a standard kit-lens with a close-up adaptor and, combined with the slow swimming speed of this little fish, I was able to get close enough to take a series of portrait shorts of this beautiful creature.”

Popular Vote

(prize sponsored by Teign Diving Centre)

James Rogers

Peter Rowlands: “This is the Peoples’ Choice, it’s your choice... and for the last five years, I’ve never got this right (actually, he has!). But it is a



very useful thing because underwater photographers choosing underwater photographers’ photographs is a little bit incestuous and sometimes you need to have fresh eyes to look at different things. So I feel gratified that I got it right this time and I can go home happy.”

James also won a voucher from Teign Diving Centre for a Scubapro mask.

Peter Rowlands summed up: “Thanks very much for inviting me again to do this. It’s always a pleasure to look at underwater images anyway, but hopefully the feedback for those who took the pictures is taken in the right way, it is given with help in mind. Sometimes it’s critical, but the truth helps you move forward and improve things. Thanks very much indeed.”

Tim Allen

www.torbay-bsac.co.uk

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Best Lenses For Compact Cameras

by The Backscatter Team

From the Caribbean to the Coral Triangle, the Backscatter team has spent hundreds of hours shooting compact cameras underwater. The team has shot and tested dozens of compact (a.k.a. point-and-shoot) cameras with accessory lenses to find the best match between performance, price and the goals of both aspiring and experienced underwater photographers. These top-performing lenses will enable compact cameras to capture stunning wide angle and macro images underwater. Here are our picks for the best underwater lenses for compact cameras in 2021.

Why Do Compact Cameras Need an Underwater Accessory Lens?

There are basically three types of underwater photo: Wide Angle, Fish Portrait, and Macro. Each type of photo requires a lens with different focal length, field of view, and reproduction ratio.

The built-in lens on a compact camera is set up for doing fish portrait shots right out of the box. The built-in lens isn't wide enough for true underwater wide angle, especially since a lens will lose 25% of its field of view when shot behind a flat port underwater due to refraction.

Some cameras have a "macro" mode that allows a camera to focus closer than in the normal focus mode, but this is still not enough to get into true macro territory underwater. By being able



The built-in lens of a compact camera may be great for fish portraits like this one, but it will require an accessory lens when it comes to shooting true wide angle or high-magnification macro.

Shot with Sony RX100 V and No Accessory Lens



A shipwreck is just about the largest object to shoot underwater. For a scene like this the widest possible lens available will yield the best image quality. By getting closer to the subject and eliminating as much water between the lens and subject, the image will have better contrast and clarity, and the light from the strobes will be close enough to reach the subject.

Shot with Olympus TG-6 and Backscatter M52 Wide Angle Lens



©JIM DECKER | BACKSCATTER | SAGA +5 LENS

The Sony RX series has no built in macro mode, so all macro shots must be done with an external macro lens. Even with this relatively large nudibranch, a +5 lens is necessary to pull off the shot.

Shot with Sony RX100 VII and SAGA +5 Lens

to focus closer, the camera can get closer to the subject and increase the size of the image projected onto the sensor. By adding a macro accessory lens the camera can focus even closer than its minimum focus distance. This gets the camera closer to the subject, further increasing the size of the image on the sensor and filling more of the frame with the subject.

How to Pick a Wide Angle Lens

There are 3 different types of wide angle external lenses, listed here from narrowest to widest field of view.



CORRECTIVE

1. Corrective Dome

A corrective dome lens offers the narrowest field of view of any wide angle conversion lens. A corrective dome lens will restore the native topside (above water) field of view of the camera. Underwater it will compensate for the field of view lost due to refraction behind a flat port. Depending on the camera's lens, this can range about 75-84 degrees. This type of lens is typically the least expensive type of wide angle accessory lens.



FLAT

2. Flat Wide Angle Conversion Lens

Flat wide angle lenses are optical conversion lenses that will increase the field of view of the camera's lens. Because there is no dome, this type of lens will have its angle of coverage reduced from about 150-160 degrees topside to about 100 degrees underwater due to refraction. Without a dome, this type of lens can't get much more than 100 degrees of view. This type of lens is typically the next most expensive type of wide angle lens after a corrective dome.



DOMED

3. Wide Angle Conversion Lens With Dome

A wide angle lens with a dome port is a combination of a corrective dome and a flat wide angle conversion lens. The dome will cancel the narrowing effect of the refraction, allowing the wide angle conversion lens to have the same angle of coverage as it has topside, which is about 120 to 165 degrees. This type of lens is our top pick for wet wide-angle lenses since it creates the widest possible field of view, allowing the camera to get closer to large subjects for the best color, contrast, and clarity. This type of lens is typically the most expensive category of wide angle lenses.



The Panasonic LX100 II compact camera has a micro 4/3 sensor, which is the same size of sensor found in mirrorless cameras such as the Panasonic GH5 and Olympus OM-D E-M1 II. A larger sensor is less forgiving when paired with a wet mount wide angle lens when it comes to image quality, overall sharpness, and corner sharpness. The AOI UWL-09 PRO was designed with high grade optics to be used with compact cameras up to full frame mirrorless cameras to produce sharp high quality images. The uncompromising image quality comes at the cost of size, weight, and price.

Shot with Panasonic LX100 II and AOI UWL-09 PRO Lens



Wide Angle Lenses Might Require A Short Port

Some compact cameras, because of the long zoom range of the built-in lens, will need a shorter port that limits how far the lens can be zoomed in. A wet wide-angle lens needs to be up close to the front of the camera lens, so a shorter port is needed to eliminate any extra distance between the two.

There are different wide angle conversion lenses made specifically to be compatible with either 28mm or 24mm built-in camera lenses. Using the wrong lens can cause a vignetting effect, where the dark corners of the lens are visible in the frame. If using a lens designed for a 28mm lens on a 24mm lens, there will be vignetting that can only be avoided by zooming

in, thus sacrificing field of view.

Some wide angle conversion lenses will produce effects of varying quality based on the camera it is being paired with. The degradation in quality is usually most noticeable in the corners of the image where more extreme blurring and image distortion will occur. The lower the quality of the lens, the more pronounced the corner blurriness will be. In order to achieve the sharpest corners with any wide angle lens a high aperture must be used. Setting an aperture of at least f8 will ensure decent corner sharpness on most systems, and increasing that aperture value will make it even sharper.

Understanding Macro Magnification

A wet-mounted macro accessory lens is a type of lens called a diopter. These are commonly referred to as 'close-up' lenses in underwater photography. Technically speaking, a macro lens is not a magnifying lens. It works by allowing the camera lens to focus closer than its minimum distance, which makes it so the camera can get closer to the subject, and therefore the subject to appear larger in the frame. However, a macro lens doesn't just shift the minimum focus distance closer, it shifts the entire focusing range of the camera's lens closer. The higher the power of the macro lens, the less working distance from closest focus to furthest focus. This is why there are multiple powers of macro lenses. A really strong power (such as +15) is more suited for the smallest critters on the reef, but won't be able to focus when the camera needs to be backed up for a larger subject. Depending on the camera and lens combination, 2 or 3 different macro lenses are generally needed to cover the full size range of macro critters.

One lens to rule them all? Not quite. Multiple powers of macro lenses are needed to cover the full



Left: no accessory lens. Center: +5 power. Right: +10 power

The SAGA Trio is a great "do it all" macro lens. With 2 levers a shooter can have no macro lens, a +5, a +10, or a combined +15. As you can see in these examples, more reproduction ratio leads to less depth of field and softer focus, heavy bokeh backgrounds. While this is a cool effect to help separate the subject from the background, higher diopter powers require increasingly more skill from the photographer to shoot as the depth of field becomes razor thin.

Shot with Canon G7X II and SAGA Trio Lens

range of size of macro critters. The SAGA Trio has 2 different powers of lenses that can also be stacked for a +5, +10, or +15 configuration in one unit. Double flip holders for multiple macro lenses are also available to make it easy to swap lenses on the fly.





Compatibility Between Cameras, Housings, & Lenses

Keep in mind that the design of some cameras and housings may limit choices on compatible lenses. For example, some lenses may have a different thread size than the housing. Some wide angle lenses are designed for specific focal lengths of compact cameras, so a wide lens designed for a 28mm compact camera lens will vignette with a 24mm compact camera lens. In our favorite lens picks, some compatible cameras are listed with each lens. If a specific camera isn't listed below, or if it is unclear what is compatible with any specific camera and housing, please give the team at Backscatter a call to answer any questions and discuss all options.

Choosing The Backscatter Favorites

The Backscatter team will always pick the lens that is best suited for the task at hand. These favorite lenses were picked according to certain criteria in this order:

1. Pick the right tool for the job

When shooting wide angle, it's recommended to go for the lens with the widest field of view. This helps eliminate as much water as possible between the lens and subject for better contrast, clarity, color, and image quality. When shooting at a closer distance, more light from the strobes will reach the subject. Wide angle lenses will allow some level of built-in lens zoom-through, so there's no

downside to going with the widest lens right from the start.

For macro, the right tool will depend on the size of the macro critter.

2. Image quality and sharpness

Pixel-peepers want the most resolution and clarity out of a lens. Less expensive wide angle lenses usually don't have as wide of a field of view, may not be as sharp, and may have chromatic aberrations or soft corners. That being said, sometimes the favorite lens for a particular camera may not always be the most expensive lens. There can be a number of tradeoffs in size, weight,

and price that might make one lens a better choice over another. Every lens in this selection is one that has been vetted through rigorous underwater testing and has provided more than satisfactory image quality.

When it comes to shooting macro look for overall sharpness, chromatic aberration, and edge sharpness. A clear sign of a cheaply made macro lens is how sharpness fades off from the center to the edges. The best lenses are barely noticeable in sharpness falloff.

Our Wide Lens Favorites

Backscatter M52 Wide Angle Lens 120° Angle of View



The Backscatter M52 Wide Angle Lens was designed with the Olympus TG series 1 through 6 of cameras in mind. With a 120 degree angle of coverage, sharp corners, no vignetting at 24mm, and an affordable price, this lens is the perfect combination for the wide angle shooter with a TG camera.

Best Choice Lens for Olympus TG-6.

\$449.00

Check for current price

Nauticam WWL-C Wet Wide Lens 130° Angle of View



As the versatility and capability of compact cameras increases, Nauticam has developed a smaller and lighter water contact wide-angle lens tailored specifically to the compact camera user. Designed from the ground up to match the compact camera's form factor without sacrificing optical quality, the Nauticam WWL-C is a powerful addition to not only Nauticam compact housings but also, via an optional adapter, to those from other manufacturers such as the Olympus TG-6 and Olympus PT-059 housing.

Best Choice Lens for Panasonic LX10,
Panasonic LX100 II & Sony RX100 VII.

\$1,182.00

Check for current price

AOI UWL-09 PRO Wide Angle Lens 130° Angle of View



The AOI UWL-09 PRO is one of the sharpest externally mounted 67mm threaded lenses available. When paired with the AOI Quick Release System it allows one to easily rotate the lens on and off of the housing using a simple twist-and-click bayonet mount. The quality of this lens is so good that it will likely stick with the photographer as the compact camera is eventually outgrown and gets upgraded to a mirrorless or SLR system. When ultimate compact camera image quality is on the line, this is the go-to wide angle accessory lens. It is a bit heavy underwater, so adding a buoyancy compensating float collar is a good idea.

Best Choice Lens for Panasonic LX10,
Panasonic LX100 II & Sony RX100 VII.

\$1,129.00

Check for current price

**Inon UWL-95 C24 M67 &
Inon dome unit
95° Angle of View**



The Inon UWL-95 is a flat wide-angle lens that increases the camera's field of view to 95 degrees. When combined with the optional dome unit it increases to 141 degrees. The glass elements of this lens make it a bit heavy underwater. This is a great pick when other lenses may not be compatible with a particular camera.

Best Choice Lens for Canon G7X III & Sony RX100 VII.

\$435.00

Check for current price

Inon Dome Lens Unit IIIA

\$140.00

Check for current price

**Our Macro Favorites
Nauticam CMC-2 Macro Lens**



With up to 2:1 reproduction ratio and a comfortable working distance, the Nauticam CMC-2 lens has outstanding optical clarity and image resolution across the entire frame. The Nauticam CMC-2 was designed specifically for compact cameras. It is the lightest lens in our top picks with this much magnification power, making it a perfect fit for streamlined compact camera macro shooters wanting to capture the smallest critters on the reef.

Best Choice Lens for Panasonic LX10, Panasonic LX100 II, & Canon G7X III.

\$413.00

Check for current price

AOI UCL-09 Macro Lens



The AOI UCL-09 has a diopter power of +12.5 and a reproduction ratio over 2:1 with an SLR macro lens. This lens was originally designed for use with SLR lenses so not only is it powerful, the image quality is outstandingly sharp, but also on the heavier side.

Best Choice Lens for Panasonic LX10, Panasonic LX100 II, Canon G7X III & Sony RX100 VII.

\$360.00

Check for current price

**Saga TRIO Variable Power
Macro Lens**



The SAGA Trio is a unique macro lens that features up to 3 different powers of macro magnification. Simply drop in either the +5 or +10 diopter, or stack the lenses for +15 power. This is the best choice for quickly and easily capturing multiple subjects of different sizes, or capturing the classic wide-medium-tight shot sequence of a single subject for video. The outstanding versatility of this lens is tempered by its size and weight, as it is by far the largest and heaviest lens in our top picks.

Best Choice Lens for Panasonic LX10, Panasonic LX100 II, & Canon G7X III.

\$816.20

Check for current price

Reefnet SubSee +5 & SubSee +10 Macro Lenses



The SubSee Plus 5 & SubSee Plus 10 lenses are less expensive alternatives to the AOI UCL-09 and Nauticam CMC-2. The Subsee lenses come in +5 and +10 diopter powers giving a shooter the versatility for more subjects of different sizes.

Best Choice Lens for Panasonic LX10, Panasonic LX100 II, Canon G7X III & Sony RX100 VII.

SubSee Plus 5 \$195.00
SubSee Plus 10 \$225.00
Check for current price

Inon UCL-165M67 Macro Lens



The Inon UCL-165M67 lens has the least macro magnification power, but it is also the least expensive option and is a great tool for shooting larger macro subjects that are still too small for the camera's built-in lens.

Best Choice Lens for Panasonic LX10, Panasonic LX100 II, Canon G7X III & Sony RX100 VII.

\$140.00
Check for current price

Conclusion

There is no “magic bullet” compact camera conversion lens that is perfect for every situation. It will always be up to the photographer to select the best tool for the task at hand. When in pursuit of ultimate image quality when shooting a compact camera, consult this guide for the go-to recommendation.

The Backscatter Team
www.backscatter.com



“Macro lens?!?! I don’t need no stinkin’ macro lens!!!” says the TG series of cameras from Olympus. The Olympus TG series of cameras have the best built in macro capability of ANY camera out there in the water, no external macro lenses needed.

Shot with Olympus TG-5 and No Accessory Lens



Marelux Smart Optical Flash Tube (SOFT)

by Dan Bolt

The new Marelux Smart Optical Flash Tube (SOFT) landed on my doorstep with a hefty thud only a week ago, and right on queue the weather turned foul and ruined the visibility in all my local dive sites. Typical.

However, that didn't stop me having a good look at this well engineered snoot. The first impression you get when opening the carry-case is that this is a very well-built product. Once you attach the mounting ring (called the Dock) to your strobe (all major brands are catered for), it takes just a simple, but positive, click-and-twist operation to mount and dis-mount the SOFT. It literally takes just one second.

This is a powered snoot but the battery is for the aiming light and not the actual photographic light – that still comes from your strobe. That built-in aiming light not only shows you where your strobe light will hit, but it also mirrors the size of the light spot. The SOFT allows for a beam diameter between 8mm and 50mm at working distance of 130mm from the end of the snoot. The action of the 'Beam spot adjustment knob' is reassuringly positive, and easy to use even with 5mm gloves on.

I'm a huge fan of snoots and use one on at least 30% of all my dives. And so like a kid with a new toy I did manage one dive in the crap vis (it was literally about 1m) and these images are the result. The subject was a 5cm long Variable Blenny, tending to his eggs inside an old oyster shell.

I can't wait to use the SOFT in good conditions, I've a feeling we're going to be very good friends.

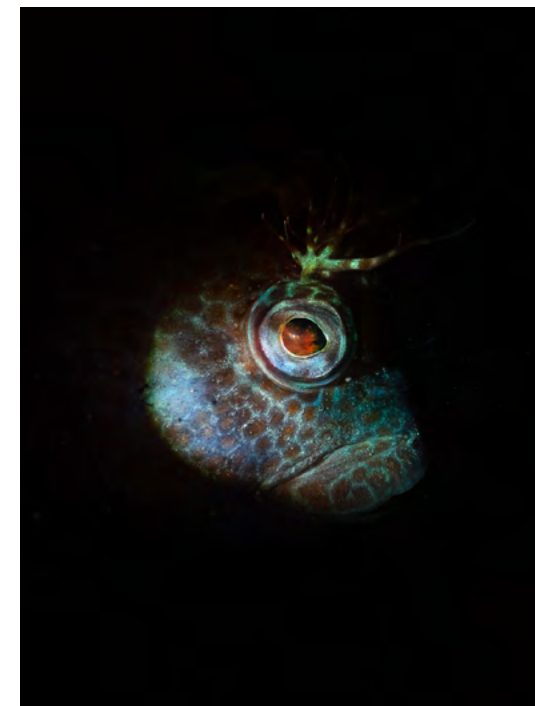


Dan Bolt

www.underwaterpics.co.uk

*Olympus OM-D E-M1, Panasonic 45mm macro,
1/320th, f/11, iso320.*

*Aquatica AE-M1 housing, Sea & Sea YS-D1 strobe,
Marelux SOFT.*



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

A chat with Damien Mauric

by The Scuba Diver Team

Damien Mauric fell in love with the sea at a very young age and is addicted to getting lost in the blue hues of the deep with incredible density and gradient of colours. His passion for the sea could be called a family legacy. Damien was born in the South of France into a family with tight links to the ocean. His grandfather was a naval architect who cooperated with Jacques-Yves Cousteau and designed Cousteau's boat, The Alcione, and Damien's godfather was a diver and underwater geologist.

He grew up on the shores of the Mediterranean with his fins, mask and snorkel in hand. His passion for breathing underwater came quite late, in his early 20s, when he became a certified diving instructor and gave lessons at a diving school in Spain. It was then too, that he became interested in underwater photography.

For the past 15 years, Damien has been diving and shooting in most of the world's seas and oceans including the Red Sea, the Indian Ocean, Atlantic Ocean, Caribbean Sea, North and South Pacific Ocean



and the Mediterranean.

As a diver and underwater photographer he's witness to damage to the world's oceans by human activities that have largely depleted fish populations and brought species to the brink of extinction because of a lack of interest in environmental concerns. With Brian Skerry, David Doubilet and Alex Mustard as his inspiration, Damien hopes that by sharing his images he can help raise consciousness for protecting the oceans. His motto is simple but important, "Protect the Oceans".



How did you get started in underwater photography?

I grew up on the shores of the Mediterranean and at a very young age, I was already playing with my fins, mask and snorkel. My passion for breathing underwater came quite late and I still managed to become a certified diving instructor in my early twenties. I was not interested in becoming a full time scuba diving instructor, but it was a great opportunity for me to spend more time in the water and to get to know better the underwater world almost for free. I actually gave lessons at a diving school in Spain for several

years during the summer season and this is where everything started.

One year, the owner of the diving centre proposed me to start a new service by taking and selling pictures to our clients. The day after we were placing an order for a small Nikon point and shoot camera and a Fantasea housing. I had no photography skills, but I was in the business of underwater photography. My first pictures were terribly bad, but I was hooked.

What came first – diving or photography?

Diving!

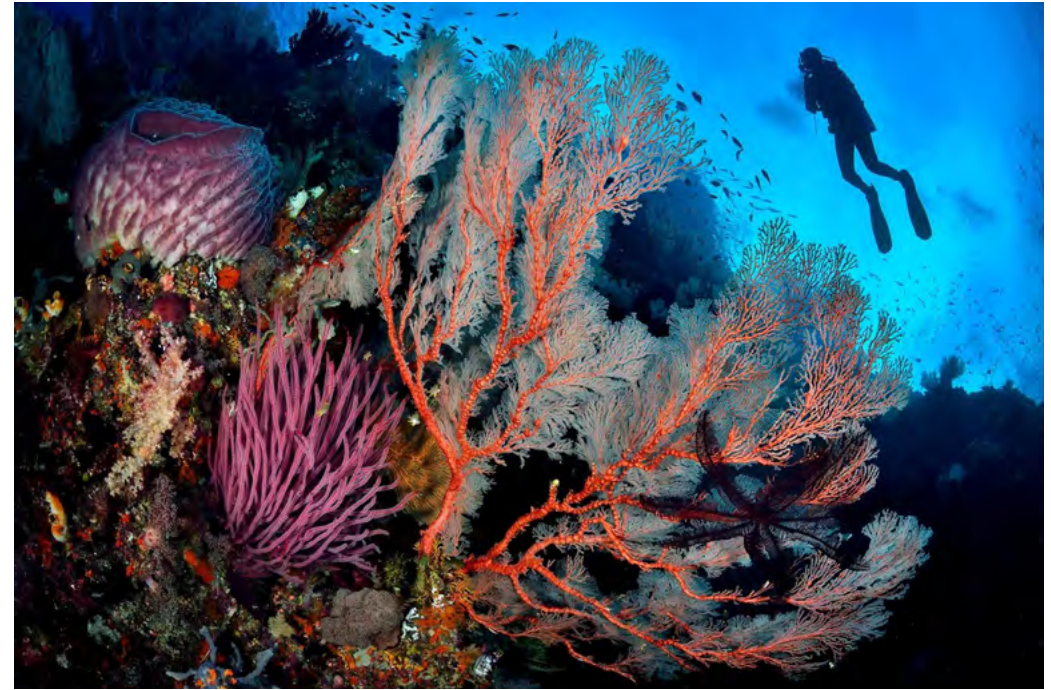


What's in your underwater photography kitbag?

My primary camera is a Nikon D7200 DSLR in an Aquatica Housing. I'm shooting wide-angle 95 per cent of the time so my primary lens is a fisheye. I have a preference for the Nikon 10.5mm f/2.8 which is very sharp. I sometimes also use the Tokina 10-17mm which is more versatile, but I find the images too soft and the colour rendition not as good as the Nikon lens. For macro photography, I'm using a 60mm and a +10 wet diopter close up lens from Aquatica. I also carry with me a 1.4x Kenko teleconverter that I will be using for

macro or wide-angle photography.

When it comes to domes, I have a preference for glass for both of my 8" and 4" domes. Finally, I'm shooting with a pair of Ikelite DS160s. They are bulky and require heavy external battery packs, but I don't care as the quality of light is incredible. They recycle fast, are powerful, and the rounded bulb creates a warm and homogenous light which is hard to beat.



Favourite location for diving and underwater photography?

It's a tough question. I don't have a favourite location but many favourites. In general, if the ocean is healthy and full of marine life, I'm fulfilled. That being said, Cocos, Malpelo and the Galapagos which form the three protected points of the eastern Pacific's famed Golden Triangle, are at the top of my list as the pinnacle of big-animal diving.

I also love diving in the Raja Ampat for the abundance of life. Every piece of rock is carpeted with life, pristine coral reefs, giant sea fans, multicoloured soft corals, large

schools of fish, pelagics and incredible macro opportunities; in short it's a heaven for underwater photography and every dive is a new opportunity to bring back new and unique images.

Most challenging dive?

Challenging dives are usually the combination of factors such as current, depth, lack of visibility, heavy gear, bad dive buddies and the lack of preparation. For some reasons I enjoy challenging dives as I know that it will result in something unique and special pictures. I've never felt really in danger except once or twice where I have pushed the limits a bit too far

for the sake of a shot.

I remember a particular dive at Darwin in the Galapagos. I was diving alone for some reasons and the current was very strong that day. I was stationed close to a deep rock which seemed to concentrate all the hammerhead activities. Hammerhead sharks are very shy and it's almost impossible to take pictures from the inside of the schools unless you dive with a rebreather. That day I was using an open circuit and the only option to get very, very close to the school seemed to be to stop breathing for a minute and swim at them against the current (it's called the blue diver technique). It worked, but I almost collapsed to get that picture.

Who are your diving inspirations?

Without a doubt Jacques-Yves Cousteau who was a friend of my grandfather André Mauric, a naval architect based in Marseille. He cooperated with Cousteau to rejuvenate the Calypso and he designed Cousteau's new boat, Alcyone. The most iconic shark dive in Coco Island is a seamount where you can encounter thousands of schooling hammerhead. It was named after Cousteau's expedition in 1988, and as it happens, that it is one of my favourite dives.

When it comes to underwater photography, my main inspirations are Brian Skerry, David Doubillet, Laurent Ballesta and Alex Mustard. That being said, every photographer is potentially a source of inspiration and that's the reason why I enjoy so much sharing with other photographers.



Which underwater locations or species are still on your photography wish list and why?

My bucket list is huge as the world is so vast but I would choose Fakarava and the Marquesas in French Polynesia and I would also love to dive British Columbia, the wrecks of Scapa Flow and Bimini, and experience the thrill of diving with a great white shark without a cage in Australia. In short, there's plenty enough to do for the coming years... unless we screw up our planet massively, which seems to be the case.

What advice do you wish you'd had as a novice underwater photographer?

Underwater photography is a great hobby, but it is a very difficult one to master. It takes a lot of time and effort to get decent pictures and even more hard work to produce good ones. You should not be discouraged if you do not achieve the expected results on your first attempts. For this reason, try to accelerate your learning curve by going on underwater photography workshops. For years, I've tried to learn things empirically, while the expertise

of someone like Alex Mustard has helped me to progress in one week more than I had achieved by myself in 10 years.

For this reason, as a novice photographer, you should connect to other underwater photographers and online communities (avoid social networks). Underwater photographers are generally very friendly and happy to share tips, productive feedback and advice.

One last thing, as you interact with other photographers, do not be impressed by the ones with the most expensive gear. It does not necessarily mean they are the best.

Hairiest moment when shooting underwater?

South Africa without a doubt. In 2016, I took part on an ocean safari and for a dozen days we had been searching for marine life 20 to 30 miles off the coast of Port Elizabeth, South Africa. You would not believe amount the life you can find in such remote places; dolphins, whales, sea lions, penguins, sunfish, sardines, birds, turtles and sharks.

One of these days, I was on the surface taking pictures of sea lions when suddenly I felt something violently grabbing my fins. In a split second, I looked back to find out that I just had my fins bitten by a big bronze



whaler shark. Shark bites are still visible on my fins to this day.

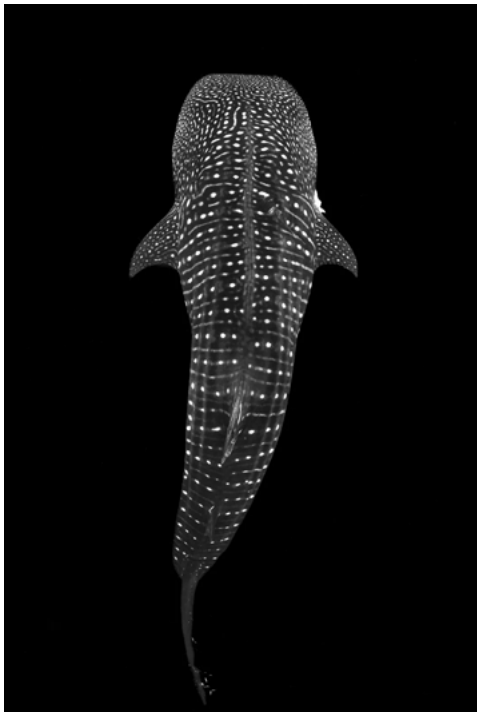
What is your most memorable dive and why?

July 2016, Darwin Arch in the Galapagos. Our dive is coming to an end. It's been absolutely incredible —

hammerheads everywhere, trevallies in the thousands. Safety-stop time, and I find it hard to tear myself away from this ridge that has given us so many spectacles over the last hour. I reach stop depth and out of nowhere comes a bus-sized whale shark. She is huge, cruising calmly through, her tail barely moving, yet she is so fast in

the water compared to me. She passes through and leaves me behind, far too brief an encounter.

Back in the panga, we head toward our ship. Dark, curved fins slice the surface ahead of us, and I ask the skipper to slow down. I carefully enter the water and put my head under as the animals swim into



view: pseudorca, also known as false killer whales, one of the largest and most elegant of the dolphins. Mothers swim close to calves while big males guard the group. A large male, more than five metres long and probably a tonne and a half, swims fast toward me, making powerful reverberating clicks, then stops only a metre away. I'm not welcome. As I'm waiting for the panga, I realise that a couple of other dolphins are following, and the dolphins are followed in turn by silky sharks.

Many thanks.

The Scuba Diver Team
www.scubadivermag.com

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WHAT ELSE IS GOING ON?

- Shark rodeo • The cave • Virtual dive simulator • Entry-level trydives
- Sidemount trydives • CCR trydives • British Isles experience
- The Great British Pub • Tech stage • Photo stage
- Inspiration stage • UK diving stage



Getting the shot

- Jawfish with eggs

by Tony Land

I've been shooting underwater photographs as a hobby for the better part of 15 years. In all of that time, I've had the luxury of living in a diving hotspot - either South Florida, or Grand Cayman. In both locations, world-class diving was just minutes from my home year round.

One of the photographs that had eluded me for all of these years though, was that of a male Yellow-Headed Jawfish incubating eggs in his mouth. When I finally managed to get a shot of one, it was July 2021. In the months since then however, I've seemed to run into these little expectant fathers everywhere, and I realized that they had probably been around me all along - I just didn't know what to look for or how to capture the moment.

Soon after posting my first one on social media, I received a lot of messages asking for tips on how I was able to get this shot. So rather than explain it over and over, I decided to write this article. I'm not sure if this process will work well for everyone, but this is what works for me.

Know what you're looking for

This was the biggest issue for me. Like some others, I incorrectly assumed that male Jawfish swam around with their eggs hanging half out of their mouths, so this is what I would look for. This was after all, every photo I had seen of them with eggs. Although I have observed this behavior once before, it's very rare for these little critters to swim around with eggs displayed prominently. Mostly, they keep them in what looks to be the back of their throats, and their mouths are mostly shut. At a glance, it's hard to discern if they have eggs or not.

This is generally how I find Jawfish with eggs. Look for them partially out of their den with their mouths somewhat open. No eggs will be displayed normally. Unlike the others around them, they will not be up in the water column feeding.

For me the trick to spotting one is by looking for their 'incubating behavior.' Jawfish who do not



This little fish is just showing off.

have eggs will tend to be feeding or gardening during the daytime. When feeding, you can often find them swimming about 12-18 inches above and near their den just sort of hovering about. You'll see them occasionally swim off and take a nip of some particle floating by in the water column. When gardening, they are cleaning debris out of their den. During this, they will cart out mouthfuls of sand and shells and spit them out nearby. They will be in a constant state of motion when doing this. While this can be interesting behavior, they generally do not have

eggs when they clean their dens. Ignore these.

What you're looking for is males who are in their den to some degree, and don't move much. If they do come out, it's not very far, and they will not be feeding. These are the ones to examine. When you find one like this - look at his mouth. It will be open slightly, and he may be opening and closing both his mouth and gill plates. At the correct angle, you may be able to see the eggs in their partially opened mouths, but depending on the Jawfish itself, and the age of the eggs he is incubating,



A Jawfish ‘gardening.’ He’s scooping up mouthfuls of sand from his den and spitting it out nearby.

it might not be obvious. Particularly when the eggs are brand-new, they lack color, and the distinctive reflective eyeballs, that make them easy to spot.

Females lay their eggs deep inside the den of a male Jawfish. Once this occurs, the male will dutifully pick them up and incubate them for a period of 3 to 5 days. When incubating eggs, periodically the male will expel them very quickly in an effort to aerate them and shuffle them around. Snapshots of the eggs in mid-aeration are mostly the classic

photographs that you see. From my observations, they tend to aerate them every 2-5 minutes or so, sometimes more often. This aeration is what you need to look for, and try to photograph.

Approach slowly

This is where it gets tricky. A male Jawfish incubating eggs will be far more skittish than normal. If they see what they think is a predator, they will dart back into their den and stash the eggs. When they come back



Same Jawfish taken over a period of 4 days. Note the change in eggs, especially between day 1 and day 2 where the eyes become visible.

out of the den they will not have the eggs with them, and act normally in a “nothing to see here,” behavior. It’s really important to get down low, and approach slowly with no quick movement, so you don’t startle

them. When really spooked, they will disappear into their dens for hours.



This is what a jawfish photo dive profile looks like. One solid hour with the same fish.

Be patient

Now that you've found your little friend, prepare to spend a long time with him. Jawfish get accustomed to divers fairly quickly, and they are quite curious, but some fish are more confident than others. It will take at least 10-15 minutes for them to grow comfortable enough with you to come back out of their den enough to get a decent photo. However if you think this is going to be a quick shot, think again. For every Jawfish / eggs photos I have, I've spent between 60 and 90 minutes with the fish.

Camera settings

I'm using a Canon R6 with a 100mm macro lens. I do have a Nauticam EMWL, but I find close focus wide angle not useful for jawfish, and the 100 macro works better. You'll want some form of a macro lens, and a 60mm would probably work as well. You might be able to get these shots with a point and shoot camera, but it would be very tough due to shutter lag issues.

The 'money shot' if you will, is to capture them aerating the eggs. This is a lighting quick movement the fish

makes, so I always shoot at 1/250th of a second shutter speed. If your camera and strobes allow for high-speed sync, consider using a quicker shutter speed. I have had motion blur in many of the shots due to the incredible speed at which they move the eggs in and out.

My aperture depends on the background. I'm trying to really isolate the eggs from whatever reef structure is behind the eggs, so I try to keep my depth of field shallow enough to blur the background, but not so shallow that only part of the fish and eggs are in focus. I've had good luck between f7 and f13. For my

ISO, I set this to whatever the ambient light conditions dictate.

Since the aeration is so fast, I shoot in continuous high mode, which increases my likelihood of getting a good frame. The Canon R6 will shoot up to 12 frames per second in this mode, but remember your strobes will likely not keep up with this. In most cases, even the best of strobes will not support more than a few frames at 12 FPS. It really depends on a number of factors, including the strobe type, battery type and most importantly - the power setting of the strobe. For this reason I use my Sea & Sea YS-

250's. They are powerhouses that can keep up with high frame rates fairly easily. I find my Inon Z330's do not. For either strobe, I turn my power down low, and push them forward quite a bit. I want the lowest power possible so the strobe can recycle quick enough to keep up with the camera.

If you're not shooting 'thumb focus' you will absolutely want to do this. This is where you disable the half-press focus activation on your shutter release. Instead, you focus using the AF-ON button on the rear of the camera. Having the focus activate on the half-press of the shutter release will cause enough lag to miss the action. You want to prefocus on his face and then refocus only when the fish changes relative to the focal plane.

Watch their behavior

As I've said before, their aeration of the eggs is super fast. It's pushing the limits of a human's reaction time, (or at least mine anyway,) so watch the fish carefully through the viewfinder. Different fish have slightly different behavior patterns, but eventually you'll begin to identify little 'tells' they display just before aeration. One fish I observed would dart into his den. He'd drop his eggs, come back up and peek around, then disappear for another minute. When he popped back up again, he was likely to aerate right away. Another fish would do a little yawning motion just before. When I would see these little indicators, I'd make sure he was in focus, and do a half press of the shutter release and get ready to fire.



Photo taken at 1/250th, f13, ISO 1000, and low strobe power gives a light background with bokeh.



Same fish, taken at 1/250th, f22, ISO640, and high strobe power gives a nice dark background.

Take lots of photos

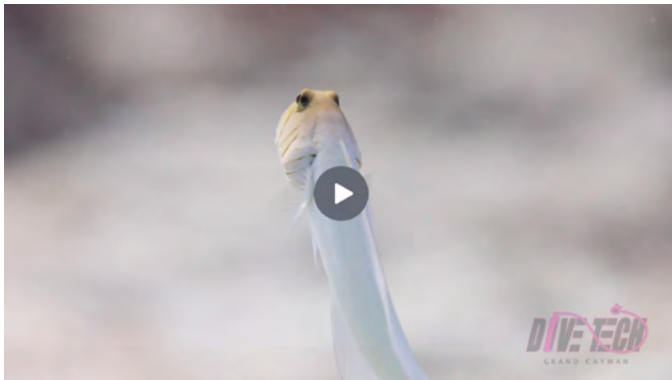
Now, even though I got pretty good at learning their little nuances, I still had plenty of times where I would miss the shot. I would fire the burst too soon, or too late, or he would fake me out and just yawn. On a typical jawfish photography dive, I will take as many as 300 exposures, 99% of which will be unusable.

But even when I think I got the good shot, I keep at it. Looking through a small viewfinder or LCD isn't the same as looking at a computer screen. On the computer you'll see little nuances like focus issues, or motion blur that you didn't observe underwater.

Change it up

Albert Einstein once said "The definition of insanity is doing the same thing over and over and expecting different results." So underwater with your little fish photo session, be sure to mix it up a bit. Try different exposure combinations, different angles, different f-stops, ISO and strobe settings. You may find something that works unexpectedly, and makes the shot come out better.

Remember that increasing your strobe power to get the dark backgrounds is going to reduce the number of useable frames you'll get in your burst sequence. So my recommendation is to start with low strobe power and get the light background shots first. Once you learn the nuances of the fish, and can predict his aeration behavior, then try the dark background shots.



This 15-second video shows just how quick the aeration is. The first few seconds of the clip are at normal speed. The second half of the clip is at 1/4 speed. This video clip also illustrates how well the eggs are concealed in the throat of the Jawfish. If you look carefully, you'll see it also shows this fishes 'tell' - the eggs will be forward in his throat and he widens his mouth just before. When I see this, I hit the shutter release for a burst of 4-8 frames.

Watch your background

The best photos tend to be simple, so watch what's behind the fish. Ideally you want blue water, but sometimes this won't be possible. You want to get down as low as you can, and shoot at an upward angle. A 45 degree viewfinder will be worth its weight in gold here. What you aim to do here is have as much space as possible between the fish and whatever is behind the fish. Low shooting positions and upward angles work the best.

For variety in composition, I try to get an angle where I am 90 degrees to the fish on his left or right side for a few shots, then I try to get a few from a 45 degree angle from the front. They will move around a bit, but tend to aerate into the current if there is any. Getting the shot from straight ahead of the fish

is challenging - they tend to turn away from you, and it's hard to get all of the elements in focus.

Some others things that help me

An electronic viewfinder is immensely helpful for any macro situation. This allows me to take the shot, and then review it without moving the camera or my eye from the viewfinder. When you're trying to shoot a skittish little fish who has no idea what you, or your massive camera system is, you want to minimize any unnecessary movement. Without the EVF, unless you're shooting with an LCD, you'll need to break your composition and focal plane to review the shot. You don't need to review every shot, but periodically it's helpful to do. Particularly when you change exposure settings, or strobe placement. Even in ambient light changes like when the sun goes behind clouds, you'll want to check to make sure it's still a good image.

My other big advantage is using a rebreather. You'll likely roll your eyes at this one, thinking a rebreather as too complex, too expensive or too much hassle. My KISS Sprit rebreather takes me the same amount of time to set up as an open-circuit setup, and weighs the same. That said, I won't try to persuade you in this article. I can tell you however, that the behavior of marine life underwater is most certainly different when you are not making bubbles. Exhaled diver bubbles are loud. Divers don't often understand just how loud they are, but when I'm on a rebreather I can hear open circuit divers from hundreds of yards away. I always hear bubble blowers long before I see them.

If I can hear you, the fish damn well can as well. And their behavior most certainly will change. Many times I've been patiently waiting

for a Jawfish to get comfortable with me, when I hear bubbles getting louder somewhere near me. It's always a pair of divers coming over to see what I am looking so intently at. The behavior of the Jawfish will absolutely change, usually getting more skittish and ducking back into its den. Bubbles do matter. So unless you can hold your breath for 30 minutes at time, consider getting a CCR to keep the little subjects from darting away.

The other massive advantage for the rebreather is increased no-decompression time, and far more breathing gas. If your Jawfish is in the shallow confines of a site like Blue Heron Bridge, this is irrelevant. But if you're at Lighthouse Point in Grand Cayman - many of these guys are in the sand around 70-80 feet. Depending on your dive computer conservatism and your personal air consumption, you might not have enough of either to do long dives and capture the shot.

I hope this helps! Good luck on capturing your photo. It's very satisfying when you do finally get the shot.

Tony Land
www.divetech.com
www.reefphoto.com



www.uwpmag.com

Julian Rocks, Australia

by Dr. Simon J Pierce

Julian Rocks is one of Australia's – and the world's – best shark dives. No hyperbole. Julian Rocks... rocks. (Sorry.)

Julian Rocks are a pair of rocky outcrops named Juan and Julia. Honestly. They're located just 2.5 km off the main beach at Byron Bay in northern New South Wales, one of the most popular tourist destinations in Australia. Byron is also the easternmost point of the country. Despite the accessible locale, it's not a crowded site. It's rare to see other people, even from your own boat, underwater.

The rocks themselves are uninhabited, apart from eleventy-billion birds, and they aren't particularly imposing. Juan, the taller of the two, reaches 19 m in height. You could probably swim right around the pair in an hour or so if you really wanted to.

You won't want to though. There are a lot of distractions underwater. Over 1,000 marine species visit the area, and the locals are friendly. Or hungry, in some cases...

Why is there so much marine life?

Julian Rocks' subtropical location is near the southern extent of range for lots of warm-water species, including exotic tropical minibeasts like the ornate ghost pipefish and megabeasts like reef manta rays, and represents a northern holiday for cooler critters like grey nurse sharks. It's a transit area for migratory species, as well as home for



Byron Bay and Julian Rocks. Photo by [Zoltan Kovacs](#).

Any gear will be good for Julian Rocks – it's a target-rich environment, and there's a huge diversity of subjects. All of the underwater photos in this article were taken with my Sony A7rIII camera in a Nauticam NA-A7RIII housing, with a Canon 8-15 mm fisheye lens (on a Metabones V adapter), and dual YS-D2 strobes.

Leopard shark. As designed by Disney, probably





Smiley grey nurse shark

hundreds of residents.

Camera-munching loggerhead turtles, huge schools of fish and the 100+ nudibranch species are all divertingly wonderful but, to me, it's the 20+ shark and ray species that really dominate the place.

Three species of wobbegongs – which look and act like rugs – carpet the bottom, the grey nurse (= sandtigers) loiter in the sandy gutters through winter and spring, and hundreds of adorable leopard sharks (= zebra sharks) stage the world's least hostile takeover in early summer. Even rarities like the Colclough's shark are present at the rocks.

It's all a bit overwhelming for an elasmophile like myself.

Oddly, considering Byron Bay's huge popularity as a beach tourism destination – every backpacker passes through on their migration along the eastern Australian coast – the site still flies under the radar as a scuba diving and snorkeling destination. Which is crazy.

Julian Rocks is one of the world's best shark dives.

Forming a small part of the Cape Byron Marine Park, Julian Rocks has been fully protected from fishing since 2006. There hasn't been much shark population monitoring done to



Silent manta swim past

formally quantify the effectiveness of the sanctuary, but an underwater video study showed a significant increase in sightings of grey nurse sharks at Julian Rocks between 2006 and 2012.

Grey nurse are critically endangered on Australia's east coast, so this is huge.

Counts of other shark and ray species also approximately doubled inside the sanctuary, relative to nearby reefs where fishing is allowed, over that period.

Grey nurse sharks, as well as other species such as wobbies, are fish-eaters. Their increasing presence in Byron Bay is likely to be a result

of the higher density of other fish – potential prey – around the rocks. Fish abundance and species diversity all increased at Julian Rocks between 2006 and 2014.

It's awesome to see that these conservation measures are working. As a shark biologist myself, I'm not new to shark population monitoring. After a few dives, I'm totally comfortable saying that the shark abundance at Julian Rocks is the highest I've ever seen in temperate waters. In fact, it's the highest density of sharks I've seen anywhere in the world outside the famed shark hotspots in the Galápagos Islands and



Loggerhead turtle

in Tubbataha Reefs in the Philippines, both of which are World Heritage Listed. That is seriously good company.

I haven't even been to Byron Bay during the peak shark diving seasons yet – mid-winter (July / August) for grey nurse, or summer (February / March) for leopard sharks. Still, in a single 50-minute dive I've counted up to 50 wobbegong sharks, as well as several leopard sharks, a grey nurse shark, bronze whalers, and multiple species of rays.

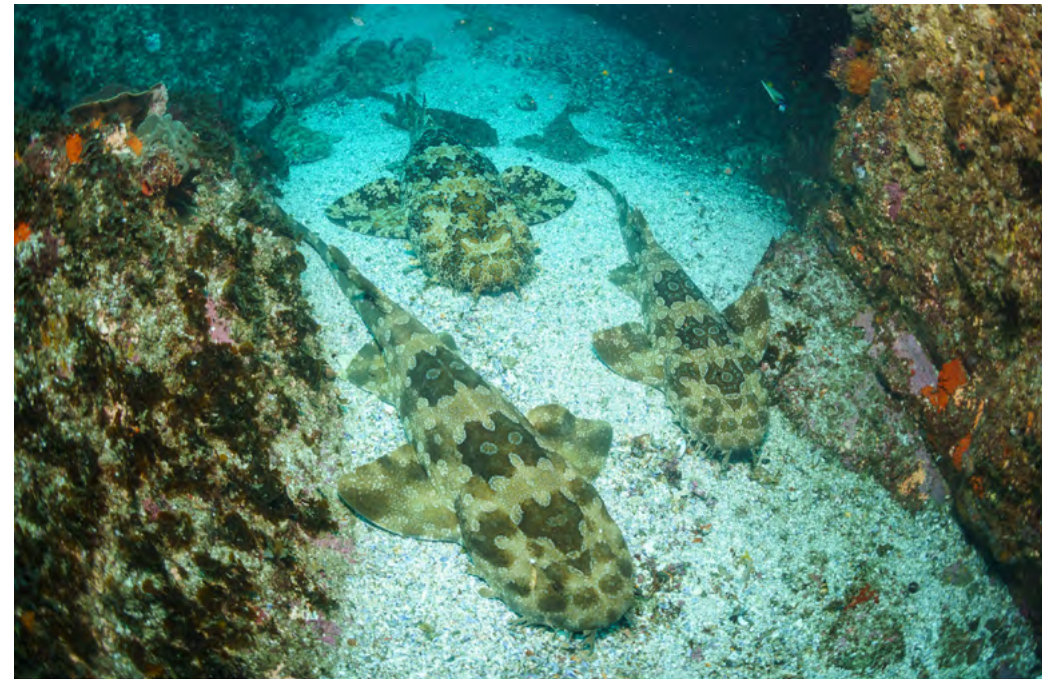
More than a shark a minute. My kinda diving.

Diving at Julian Rocks

I'd only dived Byron Bay a couple of times previously, way back in Ye Olden Dayes when I was studying at The University of Queensland in Brisbane. Then, at the end of 2018, shark scientist Dr David Robinson and photographer Simone Caprodossi bought Sundive dive and snorkeling center, which specializes in diving Julian Rocks.

I've known David and Simone for over a decade now so, of course, I invited myself over there so fast that I literally attended their launch party.

The sharks are at Julian Rocks naturally – no bait is used to attract



Wobbie cuddle puddle

them – but they're generally very relaxed, so you'll be able to get a good look at them. One of the really nice things about Byron Bay is that the diving is pretty easy. There can be some current on the northern side of the rocks (the Cod Hole), so the boat will often pick you up after a one-way drift dive. Descending is simple. The boat will attach to a mooring buoy, which allows you to descend down the rope at your own pace.

Advanced divers can explore to their heart's content – up to the 50 min dive limit – but Open Water divers can also see all the things. Most of the action is shallower than

18 m, and you'll be guided around by Sundive's experienced instructors and divemasters. There's a maximum of six divers per guide.

Julian Rocks is a great spot to do an Adventure dive (instructor-led deep dive), which counts towards your Advanced certification, or stay for a couple of days and do the full course. If you're a snorkeler or a new diver (Discover or Open Water), you'll have a fantastic time too. More on that below.

The visibility is highly variable. Late summer (February / March) tends to have the warmest water, best visibility (i.e. 20 m+), as well



Cod Hole

as large numbers of tropical sharks and rays, but it's an excellent dive all year round. When I came over in December 2018 the leopard sharks and manta rays had already arrived, but the grey nurse were still there too.

Mid-winter has the largest number of grey nurse sharks and a bonus choral accompaniment to your dive from migrating humpback whales. The cooler water (18–21°C) is well worth it. Brrr. I use a nice warm hooded vest (I absolutely love my Sharkskin) and a good underlayer to stay warm. I borrowed Simone's Fourth Element Thermocline top to wear under my 5 mm, which kept me nice and toasty.

Julian Rocks are only 10 minutes offshore, so there's minimal time on the boat. It's not a rough ride. It's a single-tank dive, so you're not bobbing about the surface for long either.

Sundive is a fully equipped dive center – you can rent full gear there, and buy anything you need. I've used rental equipment on both visits so far. If you're after our recommendations on the best dive gear to purchase, though, do check out our scuba and snorkel gear guides :).

Not a diver? No worries!

If you're keen to try scuba diving, there's a Discover Scuba option where you do a quick pool

lesson, then head out for a dive at the rocks. There are regular snorkeling trips to Julian Rocks as well, again with a guide, which we can highly recommend – Mads took her brother and his family out there to check out the leopard sharks and turtles, and they all had a brilliant time.

We stay at Driftwood by the Beach, close to the little wildlife photography gem that is Arakwal National Park, but I checked with David about good options within a short walking distance of Sundive and he recommends the Cape Byron YHA Hostel, which is located right next to Sundive, and the Atlantic up the road as a higher-end option.

Sundive is right in central Byron, so there are a ton of well-reviewed options nearby.

Underwater Photography Notes for Julian Rocks:

Any gear will be good for Julian Rocks – it's a target-rich environment, and there's a huge diversity of subjects. All of the underwater photos in this article were taken with my Sony A7rIII camera in a Nauticam NA-A7RIII housing, with a Canon 8-15 mm fisheye lens (on a Metabones V adapter), and dual YS-D2 strobes. Check out my underwater wide-angle photography settings article for general details on how I shoot with this setup.

I always love my fisheye, and

I think it's a great lens for leopard sharks and wobbies – the ultimate “close-focus wide-angle” subjects – but a wide-angle rectilinear lens might be better for the grey nurse, as they'll likely be a little further away. David and Simone both use Canon 14 mm wide-angle lenses on Canon 5DS R cameras. Check out Simone's and David's photos to see what's possible with that setup.

Dr. Simon J Pierce

www.simonjpierce.com

www.marinemegafauna.org

www.naturetripper.com

Dr. Simon J Pierce is an award-winning marine wildlife photographer and is a co-founder of the Marine Megafauna Foundation, where he leads the global whale shark research program.



Sea of Cortez

by Todd Winner

The Sea of Cortez, also known as the Gulf of California, is rich with marine life and photo opportunities. It supports nearly 900 fish varieties, 32 different marine mammals and more than 2,000 invertebrate species. The Sea of Cortez is home to wide variety of endemic species including the tiny Vaquita porpoise, the most endangered marine mammal on the planet.

There are several areas that are popular with divers including Loreto, LaPaz, Cobo Pulmo and The Midriff Islands. They all have their own unique charm and photographic treasures. Here are a few of my favorite images from the Sea of Cortez and the Nauticam gear that made it possible.

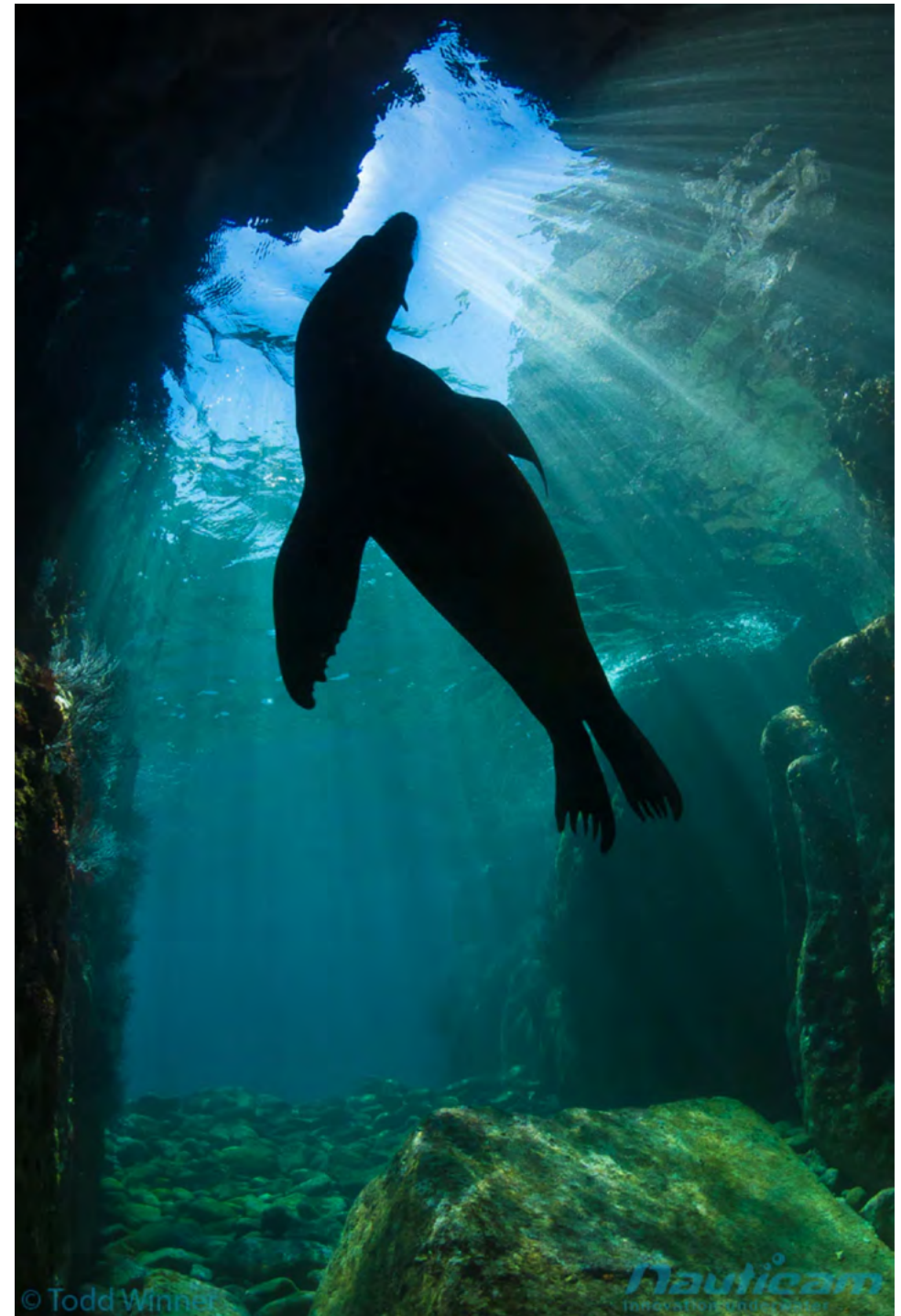
One of the reasons I keep returning to the Sea of Cortez are the extraordinary encounters. You need to spend time in the water for those unique experiences to happen. Being ready with the right equipment is the difference between getting the shot and trying to convince your friends it actually happened. I appreciate the ergonomic designs that go into Nauticam housings like the NA-5DSR. Having comfortable access



to the most commonly used controls has certainly increased the percentage of images I get to keep.

A lot of the diving is done from open panga boats. If you need to swap lenses, you'll want to do it as quickly as possible. Lens and port changes are fast and easy with

Sea lion silhouette, Canon 7D, 8-15mm f/4L Fisheye @12mm, 1/250 sec, f/14, ISO 320





Pair of juvenile Sea lions, Canon 5D Mark III, 8-15mm f/4L Fisheye with Kenko 1.4 teleconverter @ 21mm, 1/160 sec, f/8.0, ISO 160

the port locking system. The vacuum check system allows you to confirm that everything is assembled correctly before ever entering the water.

My favorite lens for wide angle in the Sea of Cortez is the Canon EF 8-15mm f/4L Fisheye USM combined with the Nauticam 140mm optical glass fisheye port. The small size makes it much more manageable when snorkeling with the whale sharks. For macro, I prefer the EF 100mm f/2.8L Macro IS USM. It's perfect for shooting the orange throat pike blennies and blue spotted jawfish. For smaller subjects the SMC-1 gives me

up to 2.3x magnification. This is really nice for some of the tiny blennies.

I can't imagine shooting without a magnified viewfinder, both the Nauticam straight 180° and angled 45° versions offer an enlarged bright image for evaluating critical focus and composition. The 50 megapixel sensor found in the Canon 5DSR produces stunning results, but it also reveals small mistakes, like slightly out of focus subjects. I would rather be able to clearly see when the point of interest is in focus than solely rely on autofocus. Using techniques like back button focus combined with rocking



Orangethroat pikeblenny, Canon 5D Mark III, 100mm f/2.8L Macro, 1/125 sec, f/10, ISO 160

the camera back and fourth, or slightly angling the camera to make tiny adjustments, are much easier when you can see what is happening in the viewfinder.

If you ever get the opportunity to dive the Sea of Cortez, I would jump at the chance! There are just so many possibilities for interesting images with unique subjects. Just be prepared to spend a fair amount of time in the water if you wish to capture that perfect moment.



Humboldt squid, Canon 5D Mark III, 8-15mm f/4L Fisheye, 1/160 sec, f/8.0, ISO 160

Todd Winner
www.toddwinner.com



Florida Manatees

by Mikayla Shuler

My name is Mikayla Shuler and I am nine years old. I live in Palm Beach, Florida and I swam with manatees. I think that I am a very lucky girl to go on a manatee snorkeling trip. I am also lucky because I got to take an underwater camera and housing on loan from Nauticam on the trip with me. They sent me with a Sony RX 100. It came in a really cool backpack with a charger, pump, SD card, and a dome. My dad helped me put the camera together and showed me how to use it.

We went to Crystal River FL for a weekend to snorkel with manatees. Some of the places we went to snorkel are: Three Sisters, Jurassic, and Kings Bay. Three Sisters did not have great visibility. It was like chocolate milk. And Jurassic didn't have great visibility. It was also murky. However Kings Bay had great visibility. It was crystal clear. I did get to see manatees at all three springs.

I also snorkeled Rainbow River in the afternoon. It was so clear and the current just carried me to the boat. I saw fish, two turtles, gar fish, and lots of river grass. I also saw big holes in the bottom of the river where



Me (left) and my friend Livi

the sand was bubbling from the spring water coming in. I could also see lots of birds in the trees above me while I was snorkeling and I really liked the aningas.

My first reaction with the camera was that it was really heavy on land. When I got in the water it was lighter but still a little heavy. I also couldn't pull the trigger because my fingers couldn't reach the trigger well. If I get to use the camera again I would like to not have that trigger and just use the one on the camera. But I did get to take some photos with the camera.



© Andrea Whitaker



I really enjoyed my trip. Something that was awesome was that my dad and I were swimming in Three Sisters and we couldn't see a manatee come up and flip us over. During the manatee trip I got to see a pregnant manatee. I also got to see a mating herd when I was on the boat at Three Sisters. It was very cold, but the boat gave us hot chocolate when we got out of the water. And we had hand warmers too.

This was my first time using an underwater camera and housing, and my first blog that I've ever written. I really like photography and taking pictures of my adventures. I would like to learn more about photography. I hope that Nauticam will let me

write for them again and let me use a camera again.

To learn more about the amazing underwater attractions in Florida, please contact Pura Vida Divers.

www.puravidadivers.com

Mikayla Shuler



Issue 127/54

live! WETPIXEL



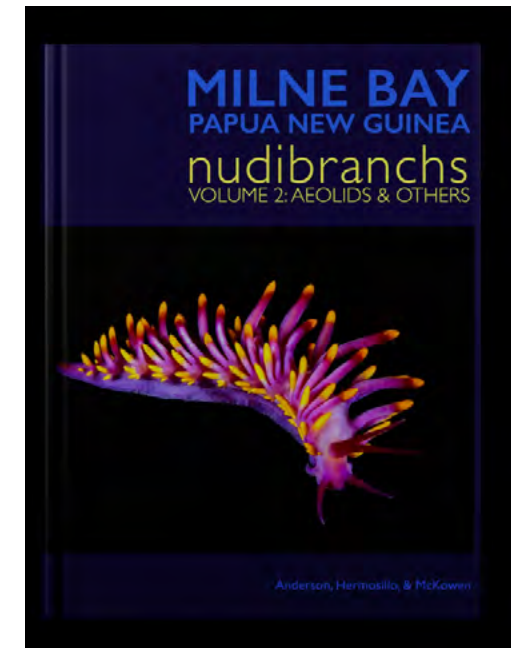
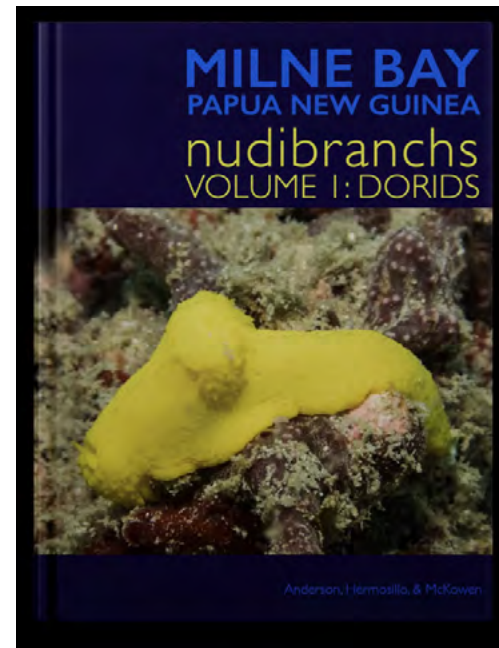
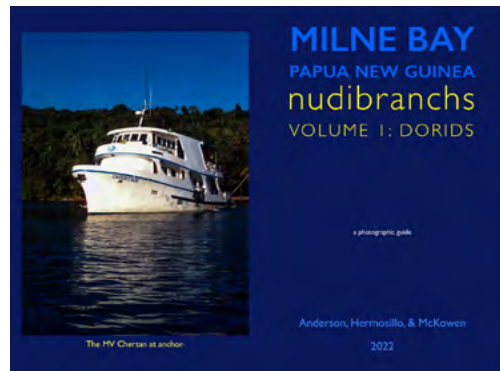
Over 200 episodes of discussion, news and information for underwater image-makers

<https://www.youtube.com/c/Wetpixel-live>

'Book' Review

Milne Bay Papua New Guinea Nudibranchs, volumes 1 and 2

by Jim Anderson, Alicia Hermosillo, David McKowen
by Dan Bolt



Recently released into the iBook Store are two new electronic books that are the culmination of 10 years of diving in the Milne Bay area of PNG.

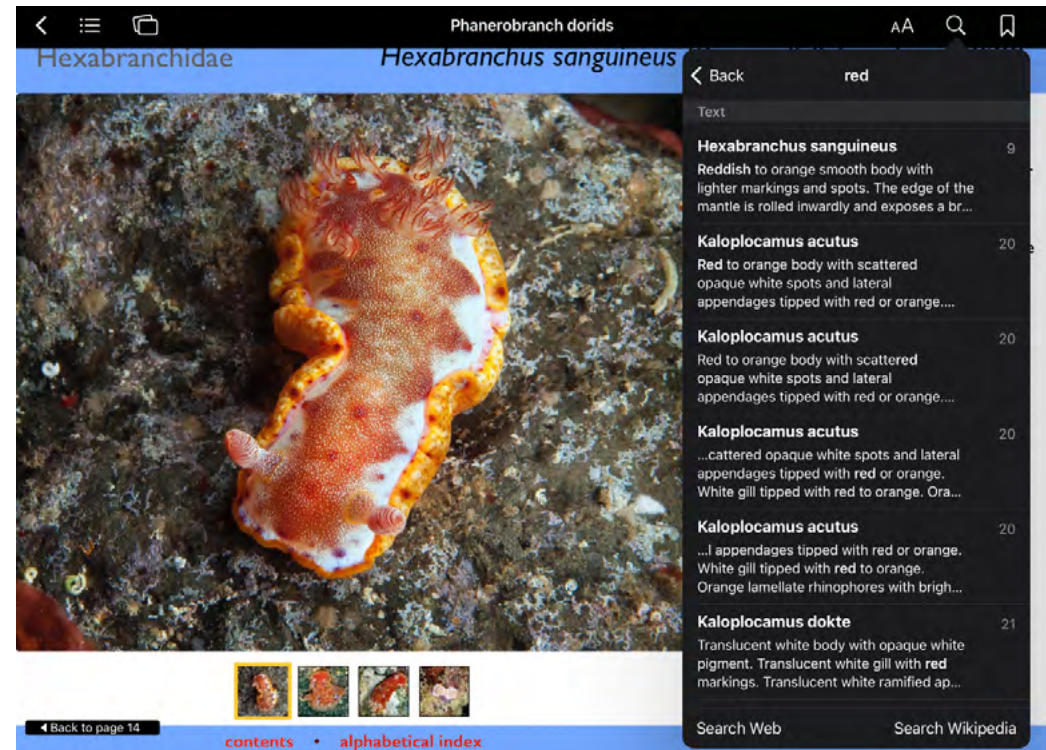
Incredibly, these books contain details of almost 1000 nudibranchs and heterobranchs. This includes 490 undescribed species and 185 that have never been recorded in any previous publication. These figures compliment not only the extreme diversity of the area, but are also testament to the huge amount of effort that has been put into the project over the years. Finding, identifying and cataloguing so many of these amazing creatures is a mammoth undertaking.

Some years ago I co-authored a similar iBook cataloguing just 75 species of slug that are found in my local patch of water. I thought that was quite a big effort so I cannot begin to image just how many hours of work have gone into these two amazing volumes. I'll say it

again... nearly 1000 species recorded, photographed and catalogued!

The books both have an introduction and a 'how-to' guide; being digital there are interactive and navigational elements. The authors have embraced these features that make navigating and searching through the archives simple and straight forward. You can add bookmarks, create highlights and make your own notes on any page too.

Each 'group' of nudibranch has an introductory page describing the characteristics that they all share, and then the rest of each chapter is given over to the individual group members. Each species is given a page that contains: a description of the animal (size, colouration, rhinophore type, distinguishing features), an explanation of their preferred habitat (usual depth, substrate, favoured food), how widely distributed they are around the region and finally



**Description:**

Size up to 65 mm.
Opaque bluish grey body with tiny scattered opaque white spots on the notum. Large raised tubercles some with yellow tops or black rings round the base. Marginal yellow border to the mantle. Yellow lamellate rhinophores. The gills are simple secondary leaflets located on the underside between the mantle and foot on either side.

Habitat:

On shallow patch reefs.

Distribution:

Occasional in the eastern Indian and western Pacific oceans.



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[link to WoRMS](#)

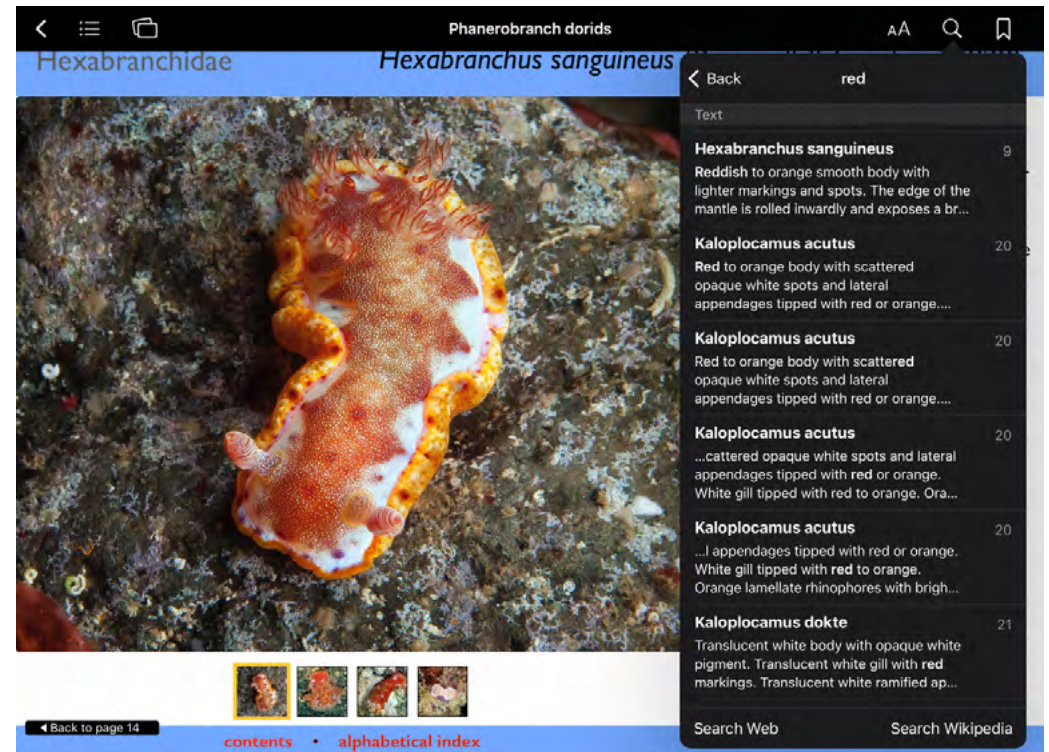
some additional information (this is where you'll see an awful lot of "Not formerly described" entries).

As well as all that descriptive text, every single species has accompanying photographs to aid identification. Quite a few just have a single image (as you'd expect with the super-rare, not previously recorded ones), but the vast majority of species have multiple images of different individuals. This can be very helpful when members of the same species can have subtle colour differences.

Being an iBook comes with built-in advantages for the less scientifically

minded nudibranch spotter. You can search the books by any keyword; so if you've seen a red animal, searching for the word "red" will elicit results that you can easily scroll through (the search results give you the first few lines of the description) to help you try and find the animal you've seen. An just in case you were wondering... In volume 1, there were 166 results for "red".

I would heartily recommend both volumes to any keen nudibranch spotters who are diving in the entire region. Being electronic they are weightless and I know many travellers



are accompanied by their ipad/iphone anyway so this is a great platform upon which to deliver such an amazing collection of knowledge built up by the three authors over a decade of diving.

Each volume is £14.99

Dan Bolt

www.underwaterpics.co.uk

iBooks

<https://books.apple.com/us/book/id1616838938>

Kindle

https://www.amazon.co.uk/Milne-Bay-Nudibranchs-Vol-Dorids-ebook/dp/B09WVPDWRT/ref=sr_1_2?crd=3UBNNQ5WUC0A4&keywords=Milne+Bay+Nudibranchs&qid=1648734663&srefix=milne+bay+nudibranchs%2Caps%2C60&sr=8-2



Don't settle for 2nd best



Film - No Filter No
White Balance



Digital - No Filter Manual
White Balance



Magic Filter Manual
White Balance

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

www.magic-filters.com

My Shot

This is an artistic underwater model shoot project and rather unusual in its concept. The creation of a team and the logistical setup was a challenge on its own. The outstanding performance of every player during the shoot made it a day I will never forget.

I would like to present you the making-of and outcome of some art pieces of a unique photoshoot.

The idea was to get a professional industrial helmet diver get a close encounter with some mermaids. In a way, that he, fully equipped with all his high tech equipment feels vulnerable towards these half-naked sea creatures. For this shoot, I was looking for this contrast.

The shoot was done in an indoor dive-site in Beringen, Belgium. The exclusiveness of Todi-experience lies in the fact that it is a giant aquarium with more than two thousand fish swimming around. Max depth is twelve meters, (Thirty-five feet) and the water temperature is about twenty-eight degrees Celsius, (83 degrees Fahrenheit).

The shoot took place at an average depth of seven meters, (twenty-one feet) and took about five hours.

My favourite make-up artist Sarah De Graef did the make-up. For the last six months she was at my side for all my shoots. No Sarah, no shoot. In addition, since make-up for underwater shoots is not an everyday thing, she has made it one of her specialities.

The mermaids who performed were mermaid Liara from Holland and mermaid Céline from Belgium; both very dedicated in their role as a sea creature for this shoot. I can say it was not easy to find mermaids to perform topless. I was looking for the creature from the sailor tales and not for the fairy tale figure.

It was amazing to see their graciousness and playing their role at the same time.

The Kirby diver, (named after the type of helmet-system he works with, KIRBY MORGAN) was an old friend of mine. He works as an instructor for a commercial diver school. The school was so kind to provide the completely technical dive set up. A nice side note is the fact that the helmet is equipped with a camera that provides live feed on a screen along with the communication line. Therefore, the rest of the crew could follow the whole show live on shore.

I asked a friend of mine to



© Lemurvision

Camera: Canon EOS 5D Mark IV with a 16-35mm lens

Housing: Nauticam-NA5DIV

Lights: INON Z-330

accompany me as buddy diver during the whole sequence. Aside from his role as safety diver, he provided a lot of backstage footage.

Myself, I am a Belgian underwater model photographer with an artistic mind. Most of my underwater work is done in swimming pools, wellness pools and indoor dive sites.

For the comfort of the models, I look for the ideal conditions. For me it is a perfect combination of two of my passions, diving and photography. Besides that, I am

an experienced mountaineer with an expertise in Central Asia, more specific in Kirgizstan. All of this is just a side job along with my job as an instructor in the Belgian Defence. Yes, the combination art and defence is possible.

To see more of this shoot you can visit my website and on my Instagram accounts Lemurvision_models and Lemurvision.

Filip Blommaert
www.Lemurvision.com

www.uwpmag.com

My Shots

by David Fleetham

I had just left two or three billion sardines 100 yards back along the wall in Moalboal in the Philippines and my head was still reeling with that odd and disorienting experience when I spotted this small spinning ball. I had seen and photographed schools of small striped catfish, *Plotosus lineatus*, before. Their heads all looking forward, jostling with each other to be the first of the group to investigate a new section of sand, but this was not that, although it was close. This was on a wall and these turned out to be juvenile convict fish, *Pholidichthys leucotaenia*, also known as convict blennies. As juveniles they attempt, rather effectively, to imitate the catfish, which possess venomous spines that can cause intense pain. The idea here is that predators that steer clear of the catfish would give the convict fish the same benefit of the doubt with the hope of making it to adulthood.

David Fleetham
www.davidfleetham.com



Convict Fish, Pholidichthys leucotaenia, Philippines.
Shot with a Canon 5D mark IV and a Canon Sigma 15mm, f/13, 1/160sec, ISO320, in an Ikelite dry-lock housing with twin Ikelite 161 strobes set on -2/3 stop on TTL.

Striped Catfish, Plotosus lineatus, Philippines.
These striped catfish, Plotosus lineatus, have a venomous spine in front of the pectoral fin. Philippines.
I shot this with a Canon 5D mark IV and a Canon EF100mm f/2.8 macro, f/16, 1/160sec, ISO160, in an Ikelite dry-lock housing with twin Ikelite 161 strobes on TTL.

Do you have a favourite shot or an image/s which made a dive special.
E mail yours with some text to
peter@uwpmag.com
and yours could be the next My Shot/s

Marshall's Mysteries 4

Do you know what these animals are, or what they are doing? Have a guess – answers on page 62.

A



© Colin Marshall

night dive, Halmahera, Indonesia

tubes about 2 cm long

C



© Colin Marshall / Alamy

Dili, East Timor (Timor Leste)

about 6 cm long

Match the juveniles (left) with the adults (right).

B

B¹



© Colin Marshall

B⁴



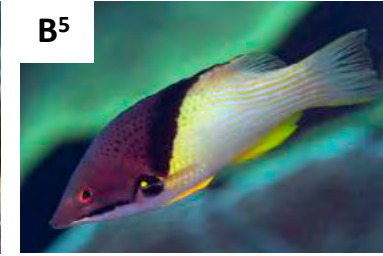
© Colin Marshall

B²



© Colin Marshall / Ardea

B⁵



© Colin Marshall

B³



© Colin Marshall

B⁶



© Colin Marshall

D



© Colin Marshall / FLPA / Minden

Lembeh, Sulawesi, Indonesia

Image about 2 cm left to right

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

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

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.**

E mail peter@uwpmag.com

How to submit articles

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

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

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

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

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

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

Marshall's Mysteries 4 - Answers

A



Siphons of boring Piddock (also called Angelwing) bivalve molluscs from the Pholadidae Family.

Piddocks create burrows in mud or wood (as in this case) and they extend their siphons to circulate sea water from which they extract food.

B

These are all “hogfish”, a kind of Wrasse. The juveniles and corresponding adults are shown below :

B¹



B⁶



Saddleback Hogfish
Bodianus bilunulatus

B²

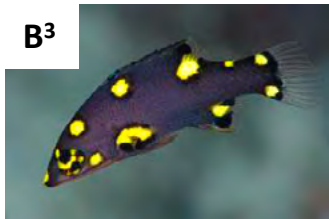


B⁴



Axilspot Hogfish
Bodianus axillaris

B³



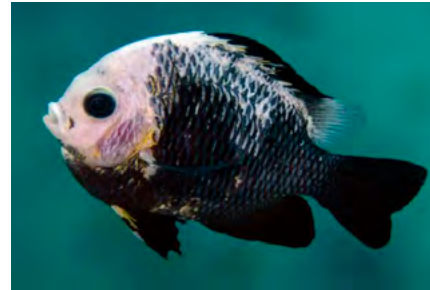
B⁵



Splitlevel Hogfish
Bodianus mesothorax

More detail on these Hogfish can be found on pages 636-40 of Volume 2 of “Reef Fishes of the East Indies” by Gerry Allen and Mark Erdmann.

C



Three-spot Dascyllus (*Dascyllus trimaculatus*), but this Damselfish has a leucistic variant (likely piebald genetic mutation).

D



Cone Shell (*Conus* sp), eating Spaghetti Worm (*Terebellidae* Family).

This partial loss of pigmentation resulting in white, pale, or patchy skin coloration is pretty common in animals. This abnormality makes them an easy target for predators, so it is usually only seen in larger species where individuals survive in the wild to adulthood.

Some species have the opposite condition, ie melanistic variants, eg black mantas in Raja Ampat where 40% of the mantas are black. The black morph coloration is believed to be a genetic consequence of the manta population being remote, with little contact with other mantas – and not (as originally hypothesized), to camouflage them from predators.

Normal Three-spot Dascyllus adult below :



© Colin Marshall / Blue Planet Archive

If you think any of the identifications or information above is wrong, please let me know at colintrmarshall@yahoo.com. Feel free to send me any images of anything you'd like some help in identifying – any particularly interesting mysteries may be included in future Underwater Photography issues.

Parting Shot 1

A long time ago in 2019 when it was authorized for continental French people to travel to the West Indies without any professional reason, I was with my wife diving in the south part of Guadeloupe at a place called Vieux Fort. The trip was reported in Issue 111 page 74 of UwP.

One of our favourite dives was a recreational one close to the beach in shallow water (less than 10m). In this typical Caribbean spot we were swimming between big boulders covered with all kind of corals sea fans and colourful sponges shooting the rich fauna gathered in this preserved area. Between the boulders there were also a lot of shoals of fishes.

Since in such location every kind of picture from wide angle to close up and macro is possible I decided to go for a Sigma 17-70mm lens.

In some places on the top of the boulders and close to the surface the brain corals were covered with colourful Christmas tree worms. So I was shooting many times at several locations trying to show the variety of colour of the worms moving in the flow of water without looking too carefully at the brain coral supporting the main subject of my pictures.

When I was back home and working on the raw pictures for publishing in UwP mag I was surprised to discover a very small blenny living in a tiny hole hidden by the spiral of the Christmas tree worm. The first consequence of this discovery was that I checked carefully a lot of other pictures looking for a similar surprise but I was unlucky and I could not find anything unseen other than the interesting feature.

Such blennies live in small holes and feed on



Nikon D2x, housing Aquatica sigma 17-70mm at 60mm, 1/125s, f20, ISO400. 2 strobes nikon Sb 910, Patima housings, 1/2 and 1/4 power

microscopic animals such as amphipods and copepods. One particularity of this small blenny is that the eggs are attached to the walls of the parent's shelter and are brooded by the male parent who guards the eggs until they hatch.

It's always amazing to discover what you did not see during the dive and also one more good reason to always dive with a camera.

Jean Michel Machefert
www.jmfrog.com

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

peter@uwpmag.com

Parting Shot 2

I was diving Northwest Double Ledges (also called Shark Canyon) at about 80-90' out of West Palm Beach, FL. I was about two thirds of the way through the dive and alone as I frequently am when drift diving since I stop to take pictures as the group drifts on.

When I first saw this male loggerhead turtle it was wedged in an overhang with most of its body sticking out, probably sleeping. After I took a few pictures, Shadow showed up. Shadow was a goliath grouper who has lived on this scarp for a few years and who was fed lionfish by lionfish hunters.

As a result of this feeding if you had something in your hands Shadow would follow (shadow) you down the reef, block your path, rub against you, etc. to try to get you to find, spear, and give it a lionfish.

Shadow began brushing against me and continuously swimming and turning between me and the turtle. While doing this Shadow hit the turtle with its tail and the turtle very slowly came out and swam to the top of the ledge and began to swim away.

I decided to get some video as it swam away (I am terrible at video and worse at editing it, so rarely do video). After the turtle swam about 15-20', to my surprise it turned around and swam back towards me and put its beak on my port. It then again swam about 10' away, turned and repeated this a second time before it finally slowly swam away.

Apparently, my attention to the turtle was annoying Shadow who kept trying to get my attention. At one point Shadow tried to bump the turtle as it was swimming towards me, but the turtle dodged, raised its head, and banged Shadow



Sony NEX-5N, 10Bar housing, single Inon Z-240, 1/125 sec., F9, ISO 400.

on the back with its beak. I got this picture with Shadow in the background as the turtle made its final turn to swim away. Certainly, an unusual and fascinating occurrence.

Richard W. Eaker

www.flickr.com/photos/8459071@N08/albums

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Parting Shot.
peter@uwpmag.com**